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Modernizing Japanese Classical Dance to Create Interest in Taiwan

Graduate School of Media Design,
Keio University

Chen Chun Yung
A Master’s Thesis
submitted to Graduate School of Media Design, Keio University
in partial fulfillment of the requirements for the degree of
MASTER of Media Design

Chen Chun Yung

Thesis Committee:
Professor Hiro Kishi (Supervisor)
Professor Matthew Waldman (Co-supervisor)
Associate Professor Nanako Ishido (Co-supervisor)
Abstract of Master’s Thesis of Academic Year 2018

Modernizing Japanese Classical Dance to Create Interest in Taiwan

Category: Design

Summary

Brands and marketing departments are focusing more in experiential and event-based activities as the key driver to the marketing mix nowadays. A desirable experiential environment is an essential source of competitive advantage especially in the traditional industry. This study is devoted to designing an effective marketing direction for innovative Nihon Buyo experience in Taiwan. The goal is to aspire and popularize the traditional art to the public in an international environment.

The thesis constructed theories of Franck Johnson’s ”Medici Effect” and Pine and Gilmore’s ”The Experience Economy.” With the experience economy concept of Pine and Gilmore (1998), this study identified four underlying dimensions of Nihon Buyo participants’ experience- entertainment, education, escapism and esthetics- and examine the outcomes of these experience dimensions. Qualitative data were conducted by using contact instruments such as survey, observation, and interview. This study employed confirmatory cluster analysis, key-drive analysis and Mintel modeling analysis to achieve its goals.

Keywords:

Experience Design, Nihon Buyo, Traditional Culture, Japanese Classical Dance, Business Strategy

Graduate School of Media Design, Keio University

Chen Chun Yung
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Chapter 1

Introduction

1.1 Background of the study

A cultures dance is the encapsulated expression of their history and ethos” (Philips).

Japanese classical dance, similar to other styles of dance, is one part of human culture. It is a form with a unique beauty that has been nurtured over an extended period. It is also a complete system of dance embodying traditional aesthetic principles with different movements, rhythms, and inner meanings. My interest in Japanese classical dance was first inspired by my mother, who has studied Nihon Buyo for ten years. She currently takes the position as Taiwan branch master of one of the big five schools. At the time, Nihon Buyo to me, was only kimono-clad dancers perform to the accompaniment of boring, easy-to-fall-asleep Japanese music. My mother’s passion for Japanese classical dance grows intensely over the years. She always stated that ”the more you practices, the more solutions you can draw from, and the more you would want to learn.” I was curious about what aspects of Japanese classical dance entice her so profoundly until I stepped into the world of Nihon Buyo myself.

When I was a child, I had a lot of energy; therefore, my mother put me in classical Chinese dance class. It was a release for my energy, but I immediately enjoyed it. As I grew older, I began to understand the inner meanings of the traditional aesthetic principles within the unique dance movements of classical Chinese dance. When I was fourteen, I started doing Jazz and hip-hop, with contemporary dance built-in later on as my study abroad journey in the United States began. These western choreography styles are experimental and ebullient, which represented America’s unique history and identity.

As dancer and choreographer, Mariam Phillips stated, the phrasing and body movements in dance are an embodiment of each cultures world view- their social values, economics, environment, and belief system- all represented in their dance patterns. I realized that dance movement is a reflection of each cultures values
and identity from studying different styles of dance. Inspired by my mother and my own dancing experience, when I arrive at the new destination, Japan, I was keen to learn about Japan’s cultural heritage by enrolling in a Japanese classical dance course.

Meanwhile, Japanese traditional culture— from tangible crafts to art—is facing a big challenge. Innovation and youthful energy are well needed to carry the long tradition forward. Culture and regional values are declining as a result of domestic and international politics in the context of the pressure of westernization (Rothenberg 2003). Japanese classical dance also has a similar dilemma: the intricate traditions, an image of being too refined and exclusive, and the complicated and lengthy performance styles make people feel sleepy. Some performances seem irrelevant and outdated in modern days. To solve this problem, many young Nihon Buyo masters from various schools are rallying and creating new works that are seemingly more interested and easily accessible to the audience.

The new movement and increased ambition in the world of Nihon Buyo take actions not only domestically, but also internationally. Due to the strong historical influence and close relationship between Taiwan and Japan, an international experimental project of Nihon Buyo based in Taichung, Taiwan, was born. Nagoya Nishikawa-ryu, one of the big five schools, accredited my mother as the headmaster of Nishikawa-ryu school in Taiwan and provides lots of freedom and support for Taiwan branch to explore its new directions. Because of the opportunity, I was able to work with a team of talented artists and dance masters to create an exploratory Nihon Buyo experience.

This thesis is dedicated to the design process of innovative Nihon Buyo experience campaign in Taiwan. The author will explore experience design for promoting Nihon Buyo through different lenses and examine the result. The author will design two experience campaigns and carefully explore the detailed design concept and procedure. As Johnson stated, innovation best comes from bringing together diverse teams and perspectives. The analysis includes the observed phenomena and trends which above all will assist future Nihon Buyo popularity gain as part of the art and culture experience triad.

1.2 Aim and Objectives

This research is designed to answer the core problem statement: "How experience economy plays into modernize Nihon Buyo to create interest and engage people in
Taiwan? The purpose of this thesis is two-fold, in a theoretical and practical sense. On the theoretical level, the author wants to use a literature review to investigate in design theory and phenomenal, then explore how it can influence the modern Japanese classical dance industry abroad. On the practical level, building foundation from design principles and frameworks, the author seeks first to identify then create the marketing implications for Nihon Buyo industry. The research objectives are (i) to identify the right tools, methods, and opportunities for creating a new form of Nihon Buyo in Taiwan; (ii) to explore internal and external characteristics of Nihon Buyo stances that interest audience; (iii) to determine what aspects make the most effective campaign and apply to what kind of target audience for future development strategy.

1.3 Proposal

The innovative movement in Japanese classical dance has been explored by young masters domestically in Japan. These young Nihon Buyo artists have the full energy to show preserve and popularize traditional art to the public. My research is oriented towards international development and the steps to design effective direction for future marketing strategy in Taiwan. To evaluate the elements in Nihon Buyo that attract Taiwanese audience and the component that needs to be revised to fit in Taiwan’s unique cultural environment, the author develops two experience marketing strategy focusing on two stances: cultural and fitness experience. The two experiences are designed from the inspiration of Franck Johnsons Medici Effect, and Pine and Gilmores, The Experience Economy. The two concepts will be discussed in the next chapter.

Viewing Japanese classical dance only as a form of dance is excessively narrow. Creating an innovative experience and widening the perspective of Nihon Buyo through distinctive lenses such as culture, lifestyle and wellness will allow new opportunities to raise awareness and create interest for the general audience. To stimulate the audience and inspire them, an interesting twist to overstep the traditional boundaries is needed. Measurement of effectiveness and reaction of each campaign will be conducted to decide the most suitable marketing effort onwards.
1.4 Thesis Outline

The remainder of this study is organized as follows:

Chapter 2 introduces the literature review concerning the history of Kabuki and Nihon Buyo, followed by the challenge the world of Nihon Buyo is facing. After an introduction of the background of Japanese classical dance, the related theories and frameworks that will later utilize in the design process will be discussed. Chapter 3 explores the path of the design process, from experience design theory, space design theory, implementation of a creative process to the final execution of experience events. In this chapter, the author will design Nihon Buyo campaigns through different lenses, culture stance and fitness stance, and explain its creative process. Chapter 4 evaluates the feedbacks and outcome gathered at the events. The author summarizes each data pieces and digests it in Mintel marketing research style format, which included three parts: the issue (data analysis), the opportunities (recapitulate and discovered trend), and what does it mean? section (a synopsis of each event.) Chapter 5 includes a future marketing business strategy and conclusion of this study. Research limitations are also addressed in this chapter followed by suggestions for future research.
Chapter 2
Literature Review

2.1 Background of Japanese Classical Dance

A Brief history of Japanese classical dance

The history of Japanese classical dance, Nihon Buyo, corresponds to the history of kabuki, which was founded by the female dancer Izumi no Okuni in 1603. Okuni based her new art form on old folk dances and dances by people reciting the name of Buddha (Sasagushi 2008). In short, Okuni took Noh and Kyogen plays and performed them in a strand and distinctive style. The new art form caught the attention of the public, and many started to copy the style. Since the word Kabuki is believed to derive from the verb kabuki,” meaning ”to be out of the ordinary,” Kabuki can be interpreted as ”avant-garde theatre” - new and experimental ideas and method in art, music, or literature (Sasagushi 2008).

Kabuki dance was not always considered to be the official dance of Japan. In fact, even though kabuki is rooted in pure art entertainment, controversial moral issues raised throughout the time in the history. In the late 17th century, women were banned from performing Kabuki due to the violation of moral issues as the availability of some dancers as prostitutes started to attract lustful audiences. The reason above is why even today Kabuki performances only involve male actors (Narabe 2006).

Despite the reputation which links to controversial moral, Kabuki was continually passed down to future generations and changed in style as the decades went on. During the 19th century, dance numbers were inspired by scenes from the life of present-day Tokyo, Edo townspeople (Sasagushi 2008). The musical expressions were rendered in fast, lively tempos that were accompanied by shamisen, singing, and drums. The dance numbers were transmitted to the everyday people, most of who were fervent kabuki fans, through schools established by actors and other people involved in theaters.
At the end of the Edo Period, women once again were allowed to dance Nihon buyo, and schools were established for men and women who were anxious to learn how to dance the odori numbers they saw on stage. While today’s Kabuki dance is modernized, the styling of art—music, dance posture and stage presence—are all authentic in form and a great glimpse into Japan’s illustrious past with the arts.

Kabuki and Nihon Buyo

Many people are confused about the difference between Kabuki dance and Nihonbuyo. According to Fujima Kanjuro VIII, the young leader of one of the five largest Nihonbuyo schools—Fujima School, the definition follows:

“Kabuki is consists of a song (poetry), dance and technique. As Kabuki evolved after that, spoken parts were added, and female parts [acted by men] emerged, the shamisen accompaniment was added until it reached the form of Kabuki dance we know today in the Edo Period. However, originally, in Okunis era, Kabuki was dance. When Nagautastory recitation and shamisen music such as Kiyomoto became popular, and Kabuki gained popularity. As a result, there would naturally be many amateurs wanting to learn the art. That, in turn, led to something close to Kabuki dance being taught as a form of small-scale “chamber” entertainment. This development brought the need for people to teach the amateurs. While Kabuki is a strictly male art, I think this need to be led to a role for talented women dance teachers, and their presence gave birth eventually to what we know as Nihon buy today.” (Fujima Kanjuro VIII)

Generally, the idea of dance public embraces involves a concept of purely representational movement, with the idea of constant fluidity. However, Kabuki dance lies somewhere along the spectrum of representational movement and realism. The shosagoto is generally made of a combination of mai, a circling movement with the heels kept close to the floor, folk-influenced gestures and turns. It is continuously moving from tableau to tableau. In short, the basis of all Kabuki is dance. Kabuki actor must undergo extensive training in Japanese classical dance to rise in the strict hierarchical system (Ana Global Channel 2017).
Challenge in Contemporary Japan

The well-known collision in contemporary Japan between traditional values and present ways are being expressed in all walks of life. Japanese traditional culture industries are facing similar challenges: the unique cultural traditions are slowly being lost due to the lack of interest, perceived importance, or lack of practicality tradition in modern Japan.

Japanese classical dance is in no exception. In the past, many children were taught Nihon Buyo to give them graceful bearing and etiquette, but that is not the case anymore. In present-day, while parents will send their children to classical ballet or piano lessons, only few who will think of Nihon Buyo as something to have their children learn. Another issue is the image of Nihon Buyo being too formal and exclusive, which is one of the primary reasons causing a loss in its popularity (Ana Global Channel 2017). For example, even if people wanted to learn Japanese classical dance, there is always fear and concern of the lesson fee being too expensive or there are a lot of intricate traditions involved.

Furthermore, the conflict between historical and modern is particularly apparent concerning Nihon Buyo. A frequent discussion of whether the traditional drama and dance might be meaningless to the modern audience. The Nihonbuyoka, Hanayagi Rin, (from the largest Japanese classical dance school, Hanayagi-Ryu,) further expressed her concern during an interview with ANA Global Channel:

“The difficult words and long performances can make people sleepy. Moreover, many people think Nihon buyo have become obsolete. It takes an effort to understand, and most viewers are seniors. If we fail to express the value of Nihon Buyo to modern viewers, I am afraid it will die in the coming centuries.” (Hanayagi Rin)

The rigid stylized drama, classical literature based monologue, monotone singing, and soundly tedious instrumental music, created hundred years ago, has become, some criticized stiff, abstruse, lifeless and museum-like. Nowadays, the audience tends to consist mainly of seniors or foreign tourists. The younger generation has become a minority in Japanese classical theater. It is crucial to raise awareness and create a cultural appreciation for traditional commodities not only abroad but also the decreasing Japanese millennial audience and the younger generation.
The Modern Movement

In recent years, artists from different Nihon Buyo schools are working hard together to create new forms of traditional dance. From a lively and interactive experience for those who are new to Japanese performing art to refreshing daily exercise, innovation has become essential for the new generation of Nihon Buyo artists.

“We want our dance to be something that will look cool to children and young people even if they do not know why; to have them feel that it is great the way it moves with the music and that it is fun to watch. It will be good in our minds if people are inspired by watching the fruits of our efforts as artists to the point where they will want to come back again to watch Nihon Buyo seriously.” (Shosen Ichiyama)

Collaboration with various genre of music and dance is also being experimented. Besides the traditional shamisen music that made Kabuki dance so famous back in the Edo period, performances which incorporated modern music,
traditional Chinese or local folk music are also being explored. Inventive dance combination in Western dance such as Jazz, classical ballet, modern dance and Nihon buyo, or Indian dance and Nihon buyo are choreographed and performed. Some Japanese classical dance artists also actively involved in other fields outside of Nihon Buyo, such as film, television or even musical. Not only do some Nihon Buyo artists perform overseas, but some also appear in traditional performing arts in other countries.

2.2 The Experience Economy

The experience economy, which authors Joe Pine and Jim Gilmore eloquently put it, is "a company intentionally uses devices as the stage, and goods as props, to engage individual customers in a way that create a memorable event." (Pine and Gilmore 2011) The term was first introduced in 1998 Harvard Business Review article and their subsequent book by the same title. The experience economy refers to a long-term structural change in our economy that has been underway for the past twenty years. Many factors are instrumental in the widespread acceptance of the change to the experience lens.

First, experience provides a new welcome platform for pursuing value-creating activity. Consumers are constantly desiring the innovative way of thinking about business offerings, as evidenced by the call to exceed expectations. Second, consumers value experience more than personal experience affirmed goods and services. According to Sarah Quinlan from the Master Cards market insight unit, subtle shifts indicates that consumers are less worried about spending money on physical goods and more concerned with using it to enhance their life (Schultz 2015). Enhance is the keyword. Mintels 2015 Lifestyle report also indicated this developing trend. The report projected that over the next five years, total spending on experience living such as vacation, self-enhancement and dining out is expected to see the greatest gains, predicting growing by nearly 22 percent (Mintel 2015). As Pine and Gilmore stated, Experiences are a distinct form of economic output and as such hold the key to promoting economic prosperity.

As a result, innovation methodologies such as design thinking, storytelling, improvisation and ethnography, which has been neglected for decades quickly found a groundswell of interest.
The Progression of Economic Value

The profession of economic value, shown in figure 2.2 shows the effect of customization on the origins of the experience economy. Its predominant economic offering defines every economy. Figure 2.2 illustrates the transformation of a product from a commodity to an experience. Experience provides the most personal and memorable way to experience a product or service, enhance customers’ willingness to pay; therefore, can be considered as a tool for creating economic profitability.

![The Progression of Economic Value](image)

Figure 2.2: The Progression of Economic Value

The four stages of business based on economic progression include:

- Commodity Business: charges for similar products, raw materials.
• Goods Business: charges for physical, tangible offerings such as tools, equipment, clothing, furniture and so forth.

• Service Business: charges for intangible activities performed on behalf of another individual. Service is recognized as a distinct economic offering. Both customers and companies found a series of great value, strength their lives and their business.

• Experience Business: charges for the time people spend with the company and the feeling customers get by engaging in it.

Here is an example to determine a business stage in the progression of economic value: " The canonical example is coffee. Coffee sold by wholesalers is a commodity. Folgers v. Maxwell House is goods. Coffee sold by the cup in a restaurant is a service, but Starbucks is an experience." Nowadays, consumers seek to spend less time and money on goods and services, but willing to spend more time and money on compelling experiences. The society has entered a new era where experiences are the commercial offering that is in highest demand, and which thus generate the highest value returns.

The process of experience consists of five elements: sensory perception, emotion, experience, meaningful experience and giving meaning. Sensory perception and emotions refer to the use of the sense- sight, hear, smell, taste, touch in creating experiences. Emotion is a part of the evaluation process. Senses will lead to emotions, which is a core part of human dealing with the surrounding and the world. Second, experience applies to a set of emotions and the relaxing moment. Meaning experience, on the other hand, is connected with the learning process of experiences for questions such as what it means to me. It is often compared to post purchasing behavior. In conclusion, a meaningful experience includes the following characteristic:

• Involve all senses

• A loss of time and place

• Being emotionally touched

• A unique and valuable process

• Being in contact with the environment

• High degree of focus and concentration
Four Categories of Experience

The Experience Realms, shown in figure 2.3, presents the findings of Pine and Gilmore (1999) on the ideal combination of experience realms that lead to a creation of the most immersive experience. The four realms include education, aesthetics, entertainment, and escapism (The 4E strategy).

![The Four Realms of an Experience](image)

Figure 2.3: The Four Categories of Experience

An experience can engage customers based on two dimensions: degree of customer participation and customers in related to the experience. The 4Es vary regarding “active-passive involvement” and “absorption-immersion dimensions that intersect to produce quadrants. Active-passive involvement entails the level of participation by consumers in the creation of the experience-generating offering.
Those who passively participate do not directly affect or influence the offering; whereas active participants directly affect the offering that yields the experience. "Absorption is occupying a person’s attention by bringing the experience into the mind" and immersion is "becoming physically (or virtually) a part of the experience itself" (Pine and Gilmore 2011).

<table>
<thead>
<tr>
<th>4E Strategy</th>
<th>Description</th>
<th>Active-Passive Involvement</th>
<th>Absorption-Immersion</th>
<th>Small Business Experience Examples</th>
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<tr>
<td>Educational experience</td>
<td>Consumer increases skills and knowledge through absorbing information presented in an interactive way</td>
<td>Consumer actively participates through interactive engagement of one's mind and/or body</td>
<td>Consumer absorbs the business offerings</td>
<td>Bakery enables a customer to learn about the production of ornately decorated cookies by watching and then trying decoration techniques</td>
</tr>
<tr>
<td>Esthetic experience</td>
<td>Consumer enjoys just being in a sensory-rich environment</td>
<td>Consumer passively appreciates and does not measurably alter the nature of the environment</td>
<td>Consumer is immersed in or surrounded by the environment</td>
<td>Victorian garden of a B&amp;B enraptures guests with colors, scents, and textures</td>
</tr>
<tr>
<td>Entertainment experience</td>
<td>Consumer’s attention is occupied by the business offering</td>
<td>Consumer passively observes activities and/or performances of others</td>
<td>Consumer absorbs, but is not part of the activities and/or performances</td>
<td>Local farmers draw spectators/tourists through sponsored piglet races at a town festival</td>
</tr>
<tr>
<td>Escapist experience</td>
<td>Consumer is an active actor or participant who shapes events</td>
<td>Consumer actively participates in events or activities</td>
<td>Consumer is immersed in an actual or virtual environment</td>
<td>Café enables local residents to be 'guest chefs' for an evening, creating their signature dish for clientele</td>
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Figure 2.4: The 4E Strategy Small Business Experience Example

Educational experience actively absorbs knowledge by engaging the intellect or the body. Education is often seen as serious experience consume and fusion with
entertainment becoming popular. As Pine and Gilmore stated, to truly create a rich educational experience, a consumer must increase his or her knowledge and skills through educational events that actively engage the mind and body.

Esthetics experience reflects the tendency of a consumer to enjoy being in a particular environment. It is a passive immersion with no influence on the experience. The environment is unchanged, and it offers the audience a unique moment of enjoyment to remember.

Entertainment is a passive absorption of experiences which primarily utilize sight and hearing. Finally, escapism experience is an active immersion which customer becomes part of the experience. The audience participates in activities, where time and place will be forgotten.

In short, educational experience is about learning; aesthetic experience is about being present; entertainment experience is about sensing; and finally, escapism experience is about doing. Incorporating all four types of experiences will be the most favorable. However, for smaller-scaled businesses, the initial focus should only be on one or two of the 4Es and then increase their experiential offerings over time. Figure 2.4 provides a summary of Pine and Gilmore’s description of the 4Es and an example of a small business application for each strategy. In chapter three, the author will explore the experience design process based along with Pine and Gilmore’s theory and construct the most suitable experience design strategy onwards.

### 2.3 Medici Effect

Medici Effect is a term coined by Frans Johansson, the author of *Medici Effect: Breakthrough Insights at the Intersection of Ideas, Concepts, and Cultures*. Johansson argues that innovation best comes from diverse industries, cultures, and disciplines when they all intersect and bring ideas from one field to another. When we bring together diverse teams and perspectives, we will have the ability to create an exponential increase in ideas.

> “Creativity occurs when people act in concert with the surrounding environment, and within society. Ultimately society decided whether an idea is both new and valuable.” (Frank Johnson)

There are two main types of random combinations which are involved in generating creative ideas (Johansson 2004). First, Flash-in-the-sky serendipity which
usually happens when you are trying to solve a problem. Second, Prepared- mind-
discoveries happen when someone with a prepared mind encounters a phenomenon
he or she had not set out to find. The intersection is the dominant concept in the
book which represents the place that ideas from different industries and cultures
collide to create innovation.

The lesson that can be taken away from Johansson’s theory is that collabora-
tion is vital, and not just within a single discipline. “Diverse teams create far
more ideas than homogeneous teams,” Johansson stated. It is a simple concept,
but one that would often be missed.
Chapter 3
Design Process

In this chapter, the author explores the experience design process and review each design elements thoroughly. The role of the author in the experience design campaign is a marketing strategist and event organizer. This chapter begins with Pine and Gilmore’s experience design theory to give a reader a comprehensive idea on definition and procedure of experience design. The 4E theory will also be rigorously utilized during the section on culture and fitness experience design. After exploring the general theory, the author will analyze the procedure of physical spatial design, which is one of the essential foundations of having a remarkable experience. Spatial design theory and case studies will be examined. Spatial design is the initial step of the experience design. An innovative approach must be explored to modernize Japanese classical dance. In chapter two, the challenge of Nihon Buyo being too formal and exclusive has been established. To solve this problem, the author suggested incorporating cultural lifestyle and fitness elements into Nihon Buyo. The concept of Nihon Buyo incorporating cultural event or fitness programs will be discussed, testified in various age group audience and evaluated in the further chapter.

3.1 Creating the Experience Setting

The key word here is experience. Increasing attention placed on experiences is regarded as a mega-trend. More than ever, consumers desire spontaneous, distinctive and immersion of entertainment experience wherever they are (Poulsson and Kale 2004). There are five important principles to consider in designing a set for a memorable experience: determine theme, use positive cues, avoid negative cues, including memorabilia, and engage all five senses (Pine and Gilmore 2011).

Theme forms the foundation of a story and script participants’ tale. " The theme must drive all the design elements and staged events of the experience
toward a unified story that wholly captivates the consumer. Crafting a map of
the customer journey and understand the impressions that created along the way
is a key. Pine and Gilmore provide five elements of developing a theme:

- Alter participants sense of reality
- Space, time and matter
- Cohesive, realistic whole
- Create multiple interactions within an action
- Fit the character of the interaction

To begin staging a theme, representation of a space is necessary. An excep-
tional space can trigger peoples sensations, provide a memorable experience and
further create emotional connections (Qaed 2199). It is the first step of crafting
experience. The author will investigate in this project’s space design process:
from conceptual theory, case studies to final idealization before entering the im-
plementation process in the next sections.

**Space Idealization**

Providing a variety of positive spaces is one of the design features that affect
peoples achievement(Tanner and Lackney 2006), adulthood behavior, lifestyles
and work; these spaces are often where the most memorable experiences take
place(Humphrey et al. 2008). Before starting on design, the following questions
were raised for discovery and discussion:

- How Japanese traditions and modern values influence people in Taiwan
- Design for human five senses
- Knowledge gained through sensory experience
- Enhance people connection and interactivity in space

During the design process, the four questions were constantly being discussed
and centered back to ensure the space function meet the requirements for our
vision. The answers will unfold during the design process in the next section.
Space Function and Case Study

Space was only regarded as "Nihon Buyo Okeikoba," meaning Nihon Buyo classroom, at the beginning design stage. However, a classroom only delivers "service stage." The service experience offers a high value of delivery of intangible goods, but the highest demand and value returns lay in the experience stage (Pine and Gilmore 2011). How to transform a classroom space from service stage to experience stage become a central problem to solve. Besides Nihon Buyo and Japanese traditions, what other industries and disciplines can come along to maximize the usage and the interest of people who interact in it?

In the space design process, the author serves as a mid-communication person between interior designers, visual designers and the organizers of Taiwan Nishikawa-ryu. The world of Nihon Buyo in Taiwan is facing a similar challenge as Japan; it has been an exclusive community for a specific group of audience. From the research, the author learned that the crucial reasons causing a loss in Nihon Buyo popularity are being too formal and exclusive; therefore, the objective will be to reshape the stiff image of Nihon Buyo. Space should serve as a "bridge" to inform consumers that Nihon Buyo is not an expensive and exclusive form of art; it is also a pleasant journey and welcoming community for everyone. Creating a happy lifestyle by connecting traditional culture and value to the present is the core intention to the space design. The team visioned space as a demonstration of traditional world's capacity for innovation through a creative combination of Japanese classical dance, Taiwan's lifestyle and trend, arts, music, and exhibition.

After a clear vision of space design, the author traveled to Taiwan's Xue Xue Institute to study architectural and interior design knowledge. "Design concepts is not one word; it can be more than one of previous elements" (Qaed 2199). In the next step, visualizing the space, incorporating creative concepts from existing case study serves as the inspiration to the design process. Xue Xue is an educational institution based in Taipei, Taiwan. The institute provides lectures on arts, culture, and lifestyle that range from hands-on programs to related conceptual projects. The interior design concept is central to promote communication between different user groups to enhance interdisciplinary exchange as a basis for better working and learning—away from traditional podium-style lecturing towards a more active and lively exchange of ideas between professors and students.

The color usage and space arrangement is an enlightening case study. The interior of Xue Xue institute includes the conception of the ground floor shop and
3.1 Creating the Experience Setting

Figure 3.1: Xue Xue Institute Interior Design

Figure 3.2: Xue Xue Institute: Hallway
media gallery, the second-floor restaurant, and kitchen areas, as well as the classrooms and office facilities located on the third floor to the sixth floor. A central element made from oak serves as a guiding orientation on every floor. Alongside designing and realizing the interior architecture, the briefing also included the planning and realization of all furniture. Creativity, culture, and aesthetics are the three core components at Xue Xue Institute. The mission of Xue Xue Institute and the interior design presentation has a strong influence in the space design and concept visualization process as Taiwan’s Nihon Buyo project aims to become the intersection (Johansson 2004) for Japanese, Taiwan’s, and aesthetic-related industries.

3.2 Experience Design Road Map

![Figure 3.3: Nihon Buyo History Wall](image)

Space is designed to create a map of an inspirational guest journey and give them impressions of traditional world’s capacity for innovation through a creative combination of Japanese classical dance, Taiwan’s lifestyle, arts, music, and exhibition.
When the guests enter the space, a wall of Nagoya Nishikawa-ryu history—past and present—with a brief introduction, will be awaited. The wall provides guests with a better understanding of Japanese traditions and Nihon Buyo history. These visuals are the cues of mini-museum experience which make the impressions that create the experience in the guests’ mind. The photographic memory also aimed to leave an indelible sideshow in visitors’ brain.

After the visit of outside concrete space, the guests will walk through time lapse hallway made from oak wood. The lighting the intertwined with warm oak which creates peacefulness and quietness. The hallway is a cue of "mood transformation," transforming and taking guests to enter dance okaikoba with soothing colors and forms. The Okaikoba is made of tatami, wood, and concrete. It is the destination for guests to connect with the art, the person with whom they are experiencing the space together, and perhaps, themselves. These impressions concerning with time, space, and scale are one of the major takeaways from ex-
3.3 Implementation One: Culture Experience

The idea of cultural experience is bringing cross-sector collaboration into practical action. For the general public who has no interest in Japanese classical dance, an event which only centered around Nihon Buyo itself could be boring. The primary goal is to alter Nihon Buyos dull image and create new value for modern Nihon Buyo with international cultural exchange and cross-field collaboration. As the world becomes more integrated and connective, expertise in a specific field is not a guarantee to business success anymore. In the Medici Effect, Johnson suggested that innovative thinkers should "break away from your network" and "surround yourself with diverse cultures, upbringing, backgrounds, and expertise." (medici2004) The ability to solve a problem from different angles and knowledge to move a business liquidly is the essential component to new social integration.
With industries from various sectors, a sensory-rich environment where the history of Japan and Taiwan was presented, the connection between Japanese Classical Dance and modern western dance was visualized, and the story of Nihon Buyo from Nagoya to Taiwan was told. In this section, the author will first examine the methodology then discuss the collaborative design process.

The hypothesis of creating a cross-industry-collaboration cultural event will raise more awareness and potential interest in Nihon Buyo among the general public. Staging experiences are not about entertainment, but "engagement" (Pine and Gilmore 2011).

In chapter two, the author discussed the four experience reals, shown in figure 2.3, that lead to a creation of the most memorable experience. Incorporating all four reals will be the most favorable. However, for small-scale implementation in this thesis, the initial focus will only be on two of the realms: "aesthetic experience" and "entertainment experience." The "esthetic experience" allows customers to enjoy being in a sensory-rich environment. They will passively appreciate the surrounding and does not measurably alter the nature of the setting. In the entertainment experience, the consumer’s attention is occupied by the business offerings. They passively observe and absorbs activities and performances of others but is not part of the activity or performance.

The creation of an overall impression is broken down into five dimensions: space, time, authenticity, sophistication and scale. The team focused design process on each dimension to bring the impressions into one cohesive narrative.

**Space Transformation: Bamboo Art**

Bamboo is used as the central decoration to create an authentic impression of space. The installations are shaped under the skillful hand of aboriginal bamboo architects and artists from Taiwan. These bamboo artists are green activists from east Taiwan with the vision to promote sustainability and versatility of bamboo as a design material. "Bamboo becomes malleable when broken down to thin stripes. It enables these stripes to be weaved and bent into a fluid form. Just let bamboo do its magic. (bamboo artist) The team collaborated with these aboriginal bamboo artists to create a ritual and aesthetic environment to welcome guests.

The design concept behind was as the event emphasized on Japanese traditional culture, the story was designed to be told from its cultural root. In Japanese culture, the pine tree represented in various settings and plays, including Nihon Buyo. Pine tree or Matsu, means waiting for the soul of a god to descend from
Heaven (Vollmann 2010) in Japanese. In ancient Shinto beliefs, gods were said to have ascended to Heaven on a pine tree, where they now reside on a beautiful volcanic mountain in a giant or old trees. (Chinaculture.org 2011) Pine tree is a symbol image of Japanese traditional culture with meaning as a virtue, longevity, and youth (Vollmann 2010). However, since the cultural event was held in Taiwan, bamboo was chosen as the primary visual decoration.

Bamboo is viewed as a symbol of traditional Chinese values. The intention behind it is to use bamboo installation as a representation of a strong connection and similar traditional values between ancient China and Japan; as well as a self-motivation to prosper beautiful Nihon Buyo in Taiwan. Ancient China has greatly influenced Japanese culture. Not only both cultures share numerous similarities in language but also shares a strong connection with traditional values such as Confucianism and Buddhism. Bamboo represents the harmony between nature and human being. It plays a decisive role in encouraging people to hold on when facing tough situations. Ancient Chinese people even designated plum, orchid, bamboo and chrysanthemum as the "four gentlemen," and pine, bamboo, and plum as the "three friends in winter" (Pine and Gilmore 2011).

Both natural and geometric forms inspire the installations. Bamboo installa-
tion is also a gorgeous way to style up white space. After completion of artwork at the entrance, the installing began in the exhibition space. While the team brainstormed on shape and design of indoor installation, the idea of turning bamboo art into an original gourmet table was decided (Figure 3.6). The installation at the entrance was an expressive art form; whereas, a gourmet table is a contemplative completion.

Figure 3.7: Bamboo Artist Demonstration

The team invited a professional bamboo artist from Orchid Island, Taiwan, to demonstrate bamboo sculpture to add sophistication into the whole experience. (Figure 3.7). On the event day, the unconventional gourmet table was the most photogenic spot, and guests wait in line to snap a picture with the bamboo artist.

Cross-Industry-Collaboration Performance

There is no limit when it comes to new ideas in cross-sector collaboration. The intersection of disciplines and cultures allow us to go beyond standard event activities. The event was a celebration of the new international chapter of Nihon Buyo; therefore, the team decided to open the cultural ceremony with modern
dance along with taiko performance. The objective of producing a series of artistic performance that will look inspiring to the general public and bring Nihon Buyo to broader recognition. Design concept: space, time, energy, no matter in

what forms of dance, bodies are "the materials and the stage is the canvas." Space and the environment were decorated with a strong sense of traditional ritual feeling; therefore, to make a memorable experience in the viewers mind, the original performance has to be in contrast to the surroundings. Contemporary dance is an expressive dance style for interpretation. It invites the audience to take an open-minded leap into the new and unknown. Through the opening of contemporary dance, we wanted to establish our statement in this new chapter of Nihon Buyo and its future possibilities internationally.

Japanese taiko drum was performed as background to the dance instead of standard instrumental music. The loud, hard and fast dynamic playing style of taiko also involved much-choreographed movement which many identify with Japanese martial art (Taiko1). From the opening performance, the audience will embrace an exciting environment. The guests came in with the mind to watch Nihon Buyo performance solely; however, we wanted to create a surprising effect on the audience. Contemporary dance and taiko is a form of an invitation for the

Figure 3.8: Contemporary Dancer Passing Through Time Lapse Hallway
audience to enter the innovative and modernize Nihon Buyo world.

**Informative Panel Session**

The panel session is the opportunity to announce the vision and design of the event and the future. The session established a formal introduction and clear statement of modernizing and internationalize Japanese traditional dance in Taiwan. Nihon Buyo masters from Nagoya and Taiwan discussed Japan and Taiwan’s heritage, and the exciting future of Nihon Buyo.

The twenty-five minutes panel consists of five elements: Panelist introduction and presentation: introduce the speakers, the headmaster, and master of Nagoya Nishikawa-Ryu. The two masters presented briefly on the past and present of Japanese heritage and conclude with the future vision to develop Nihon Buyo internationally. The master of Nishikawa-Ryu Taiwan also joined the discussion to converse about her passion, experience, and growth through Japanese dance.

- Panelist introduction and presentation: introduce the speakers, Nishikawa Kazumasa and Nishikawa Masako, the headmaster, and master of Nagoya Nishikawa-Ryu. The two masters presented briefly on the past and present
of Japanese heritage and conclude with the future vision to develop Nihon Buyo internationally. The master of Nishikawa-Ryu Taiwan also joined the discussion to converse about her passion, experience, and growth through Japanese dance.

- The panelists answered to moderator curated questions to give audience deeper knowledge of the new possibilities between traditional and modern art world.

- The audience was allowed to ask questions directly to panelists

- Summary

- Administrative remarks
3.4 Implementation Two: Fitness Experience

“Todays customers want to be healthy and happy, no matter who they are. Consumers are showing an increasing preference for participating in activities and indulging in experiences that promote their well-being and sharing those experience with their friends” (Jack Ma)

In this section, the author will experiment with the design of Nihon Buyo fitness workshop and investigate customer journey experience. The idea is to promote Nihon Buyo solely emphasizing its health benefit. People are placing more value on health and wellness. The phrase has become a holistic state of being, where ones mental, physical and emotional health are in sync (Waehner 2018). Exercise is not only a daily routine anymore; it has become a lifestyle in modern days.

When it comes to dancing exercises, styles such as "Cardio Dance” or "Zumba Fitness” are some that will first come into peoples mind. Nihon Buyo, on the other hand, is barely considered under dance exercise category. Dance movements in Nihon Buyo utilized scenes of daily life and exaggerated the stylistic movement of kabuki, the jumping and springing of Japanese folk art, the circular movements of noh and some original ideas of modern Japanese dance. It is often categorized as traditional art; however, if one investigated Japanese classical dance from a sports science point of view, it can also be identified as an aerobic exercise (Organization 2010).

Methodology

The experience design will focus on another two experience reals: educational experience and escapist experience of the 4E strategy. In educational experience, the consumers actively participate through interactive engagement of their mind and body. They can increase skills and knowledge through absorbing the information presented interactively. In escapist experience, the consumers are immersed in a physical environment and actively participated in activities. They are active participants who shape the event. The workshop is objected to educate participants the benefit of Nihon Buyo exercise and create an enjoyable session for dance beginners.
About the Field

NOSS, Nihon Buyo Sports Science, is an aerobic exercise program through basic movements Japanese dance. The former headmaster of Nagoya Nishikawa-Ryu develops the program, Nishikawa Ukon, professor of Chukyo University Sports and Science, Yuasa Kagemono, and professor of Kanazawa Medical University Geriatrics Science, Morimoto Shigeto. Initially designed for seniors, the exercise focuses on core training and breath movement to strengthen internal muscles specifically.

To define aerobic exercise, also known as cardio, it requires pumping of oxygenated blood by the heart to deliver oxygen to working muscles. Aerobic exercise in the following, imagine that you are exercising. You are working up a sweat; you are breathing hard, your heart is thumping, blood is coursing through your vessels to deliver oxygen to the muscles to keep you moving, that is aerobic exercise. (Whelton et al. 2002) aerobic exercise not only strengthens heart and lungs, but it also gives one more energy, sharpens one’s mind, can reduce symptoms of anxiety and depression, and may even keep one young (Oeland et al. 2010).

NOSS provides useful exercise without burdening heart and blood vessels (Ukon 2199). The developers of NOSS aims to increase preventive health care in seniors, raise awareness of beautiful Nihon Buyo movements and create fun Japanese dance physical fitness for children and elders. In the fitness workshop, NOSS program was implemented as a touchpoint of a customer experience journey in the fitness workshop. Muscle usage and care prevention knowledge; as well as education of Nihon Buyo will be incorporated in the design (Ukon 2199).

Preliminary Internal Survey

Before the actual design of a fitness workshop, the author applied a preliminary survey to understand fitness habits and Nihon Buyo perception of potential customers. The preliminary survey was conducted among 53 people, who were beginners of Nihon Buyo in Taiwan. These respondents also participated in NOSS fitness workshop. Survey respondents are aged from sixteen to seventy-year-old; however, respondents in 40s, 50s, and 60s represented 70 percent among all the age group (Figure 3.1).

When asked about survey participants exercise preference, 60 percent responded aerobic, yoga and dance as exercises they prefer. The majority of the woman from 40s to 60s choose an aerobic exercise (92 percent) over anaerobic ex-
exercise (8 percent.), and 65 percent of the respondents prefer to partake in sporting activities (dance and yoga) over individual exercise. From the survey result, the author concluded that the sociable aspect and community environment are two essential elements when design workshop for woman age from 40s to 60s.

When asked about respondents impression of Nihon Buyo, the majority (98 percent) responded it as elegant traditional Japanese art. 13 percent replied "easy" and "little amount of exercise." Interestingly, before the NOSS fitness workshop, 66 percent already has an expectation in Nihon Buyo as the exercise that provides movements to improve participants’ posture and core strength. With these result, the design direction of fitness workshop focused on educating fitness method through Japanese classical dance and creating a fun and sociable environment.
User Test: Fitness Workshop

NOSS is designed for participants to dance at any time and anywhere. Since the kimono is another burden to Nihon Buyo beginners, a t-shirt is also allowed when participating in it. The author is interested in peoples feedback on viewing Nihon Buyo only through fitness lense. NOSS workshop was held on April 22nd, 2017 at Xitou nature education area located in Nantou, Taiwan. NOSS was taught in an outdoor environment, and the participants casually dressed in shirts and comfortable pants. After the seven-minute NOSS routine, with repetition of three times, the author conducted feedbacks from participants.

Some of the outcomes of the trial outdoor fitness workshop: first, participants considered NOSS as a productive and enjoyable exercise. However, without wearing a yukata or kimono; it is hard to identify the relationship between NOSS exercise and Nihon Buyo. The routine felt like a type of park exercises. The other comment feedback is that participants enjoyed in a friendly setting and the ability to communicate with other participants.

From this feedback, The author realized that Nihon Buyo related environment and education must be more apparent when introducing NOSS to the audience. Though NOSS was created for a casual and fun setting, the ritual of Nihon Buyo should not be extracted. Finally, NOSS instrumental music during the second routine. Though the participants movement did not align with the music precisely, they became more engaged and dedicated to the routine.

From the feedbacks and finding of the trial session, the author created the following workshop program using the space of Nishikawa-Ryu Taiwan Branch (Figure.)

The second and third workshop was held on May 13th and 17th, 2018, with 18 participants aged from 40 to 65 years old in each session. The program was modified based on the trial session results and feedback. Instead of emphasizing fitness and physical benefits of Nihon Buyo, the program focused on promoting healthy, lifestyle and individual growth. Participants were expected to engage in an immersive and interactive environment profoundly.

The participants entered the space with a warm welcoming from staffs. After gathering all the members of the session, the staffs started introduced knowledge and history of Nishikawa-Ryu, and the story of the Kabuki lion was unfolded. After a short and interactive presentation on Nihon Buyo knowledge, the staffs guided members to the bamboo installation, where artistic kimonos and obi (belt) were exhibited. The staffs will introduce different stories behind each exquisite
The compact but informative museum experience provided audience better knowledge of Japanese values and traditions. After the visit in outer concrete space, the members entered a time lapse hallway made from oak wood, which serves as the guiding to the beginning of learning grand traditions. The okeikoba (dance classroom) was made from tatami and wood. After entering okeikoba, Japanese fan (Sensu) was distributed to all the participants. The master explained...
the meaning of sensu and demonstrated some movements using sensu as a prop. Every participant was encouraged to move around and dance with their sensu.

Yukata experience before NOSS session began. The staffs assisted every member in wearing Yukata and instructed them the proper way to complete the outfit. Finally, the teaching and actual dancing of Nihon Buyo exercise began. NOSS consists seven-minute routine, which the participants were asked to repeat the routine for three times. After NOSS practice, all the members could enjoy social time for tea or coffee, and the master summarized the event of the day.

Summary

During the NOSS workshop, the author was allowed to record behaviors and customer journey observation from staffs and participants. After each session, the author collected surveys to receive feedbacks of the program. The author was able to study peoples before and after impression towards Nihon Buyo. The goal was to acquire in-depth knowledge of what aspect of the program triggers participants the most and whether Nihon Buyo as fitness was able to generate more awareness and interest to the general public. Observation and survey results will be analyzed in the next chapter.
Chapter 4  
Finding and Evaluation

4.1 Methodology

The data of Nihon Buyo experience campaign was analyzed through qualitative research. The data and outcome were conducted by using contact instruments like survey, observation, and interview. The survey allows cluster analysis, which assigns individuals into groups called clusters by one or more question responses. The respondents within the same cluster are in some sense closer to one another than to the respondent that were grouped into different clusters. In the evaluation section, the authors will use Mintel style analyzation and trend discovery to make the findings more explicit. Observation and interviews provide in-depth understanding to participant mindset, which allows the author to do a comprehensible ”key-driver analysis.” (Mintel 2015). The tool is useful in helping to prioritize focus between various factor that may impact key performance indicator such as ”motivation to learn more about Japanese classical dance, the satisfaction of the experience, likelihood to continue learning. The correlations analyst provides an understanding of which attributes of the campaign have the strongest association with a positive performance on key performance indicators. Social media research is done through on-line data generator. The author also collected data on-line to support assumptions of this design. The natures of data collected are value uniqueness and narratives. The approach seeks to explain the research question, how to raise awareness and interest in Nihon Buyo in Taiwan. The research will investigate 1) peoples experience at the event 2) social processes and contextual factors like cultural practices that impact a program.
4.2 Target Users

The woman represents about 73 percent, and men represent 28 percent on current Nishikawa Nihon Buyo Taiwan fan page (Figure 4.1). As expected, the generation of baby boomer women is emerging as the most critical consumers. The cluster of housewives and retired people represented the highest population of interest in Nihon Buyo in Taiwan, followed by 19 percent service industry workers, and 13 percent government employees (Figure 4.3). The main reason the target audience started Nihon Buyo is an introduction through a friend, fond of Japanese culture and experience in watching Japanese theater.
Two experience campaigns were designed from the different approach with the same target audience and similar objectives. The target audience was 35 to 65 years old, mainly female in the middle or middle-upper class (Figure 4.2). Most of them have traveled to Japan at least once. While traveling, they have experience sightseeing with kimono, participating in traditional festivals or stumble upon elegant Japanese garden with the tea ceremony. They enjoy Japanese culture and traditions Japan has to offer. These women are active within their community. They are continually seeking out to try out a new hobby. They are people who have some stable achievement in their career; therefore, other aspects of life such as wellness or happiness seems more appealing to them at their current stage. The target audience is continuously seeking new and intriguing seminar, activity or lesson to thrive up their lifestyle.

4.3 Cultural Experience Evaluation

The Discovery

Culture ceremony effectively drives online exposure
Facebook insights reports were utilized to evaluate online traffic. Increased online exposure and traffic was the result of a cultural event; the author discovers online performance before and after the event and content which attracts the most
interaction.

Data were collected from November 16th, 2017 (two days before the cultural ceremony) to November 30th. The main Facebook report collected was: positive and negative changes in engagement over two weeks of the cultural ceremony. The reach analysis focus on these sectors: post reach, likes, comments and shares and total reach.

From the report, the impact of changes in the event and social media content strategy was evaluated. The cultural ceremony related to content received much wider distribution than another type of content. The reach represents the number of users who saw the post in their feed, was well over 3000. Whereas a typical post reaches fewer than 1500. The cultural event was also featured on various online media; therefore, sharing media coverage link on the following week contributed to more shares (50+ per media coverage) and engagement rate. Likes also increased by 3 percent in a week (Figure 4.5).

Space design and bamboo installation gain the most attention

Observation: Photogenic instagramization of the space

The space design and bamboo installation attracted a lot of camera-toting guests: time-lapse hallway, bamboo, theater performing space and selfie back-
drops. Before and after the events, the guests, mainly women in their mid-40s to 60s, patiently line up to take photos in front of beautiful selfie backdrops. After taking photos outside, they would slowly move to different photogenic spots. One by one they posed in elegant posture and flash a smile. Their friends would snap photos from different angles, then take turns afterward. Each group spent about three minutes in front of each spot and moved to the next location. Presumably, they would upload it to Facebook or Instagram with hashtags and check-ins. After a week of the event, searching Nishikawa Sumin Nihon Buyo and related keywords yields more than 50 results in well-crafted images.

The Opportunity

Power of curated photogenic experience

Creating environments that encourage and allows guests to post and share their perspectives is essential in experience design. The consumers will showcase their physical experience on social media as a testament to the strength of the environment. On-line experience and physical experience together create an emotional connection with guests, which drives customers’ awareness, interest and visitation.

Proposition and lighting play a significant role in curating the quintessential Nihon Buyo cultural ceremony. Lighting is a vital aspect to curate and secure, beautiful photo shoot that will possibly rate in more likes and comments across social media platforms. Photogenic environment and event can generate likes and adds on photo sharing apps. The demographics of the target audience expands from current participant to their friends and even third contact friends. The stretch of influence is unlimited.
“Ultimately, consumers value and reward brand that gives them opportunities to build, augment and enrich their brands on social media and photo-sharing apps.” (Chris Delucchi- managing principal of brand engagement at Streetsense)

Art and Life section of Media Coverage

Positive media coverage is a powerful marketing tool. It is a beginning of a new chapter of a useful promotional cycle. The coverage helps to positioned Nishikawa-Ryu Taiwan in a favorable light by projecting the credibility, expertise, passion, and image the team wanted to convey. The organization and cultural experience were mentioned in the ”Art and Life” section of four respected on-line media outlet. The media coverage not only contributes to 200+ more reach in on-line exposure; but also impact significantly on the reputation.

The media coverages were out the next day after the cultural ceremony. To maximize the benefits of third-party coverage, the team shared the coverage online gradually to increase reach tenfold. The approach was valid because more people (fans and non-fans) were sharing or reacting to the posts. Future taglines and promotion also draw inspiration from the coverages. The team asked permission to use quotes on future advertising material and packaging plan, similar to cover quotes in books and sections from reviews on theater posters. Good media coverage is a valuable event. It extended the on-line exposure of Nishikawa-ryu Nihon Buyo. The longevity and the dividends help to express word of mouth on-line and off-line. However, it is only the beginning of a promotional cycle.

What it Means?

Esthetic and entertainment experience encourage on-line exposure and brand awareness. The sensory-rich environment and performance generated many topics on-line, from media coverage to social media mentions, check-ins, hash-tags and much more. However, cultural experience alone was not enough to drive consumers. Though a large audience praised the event, the actual conversion rate was low. The intention of utilizing increased on-line exposure to encourage off-line traffic was not as active as expected.
4.4 Fitness Experience Evaluation

The Discovery

Baby boomers and seniors are getting more conscious about the importance of physical exercise.

The two attractive aspects of the workshop were both physical related: posture training (68 percent), muscle training (58 percent). Half of the participants indicated that the workshop allowed them to learn about traditional Japanese culture through NOSS experience (Figure 4.5). After fitness workshops, the author conducted short in-person interviews on how participants felt before and after the workshop to examine supporting evidence of effectiveness in Nihon Buyo exercise. Comments of participants below support the outcome:

“After the first routine, I am already sweating. After three times, I am soaked in sweat. However, it feels refreshing.” (Hu, 56-year-old, Female, Housewife)

“I was thinking about going to aerobic dance class after the workshop. However, I think I have enough workout for today.” (Lin, 52-year-old, Female, Service)

“My thighs are very sore. Never thought Japanese dance has such intensive exercising effect.” (Wang, 61-year-old, Female, Retired)

NOSS focused on core muscle training and claimed to be a practical exercise to increase preventive health care. Participants feedbacks have proven that fitness and health benefits of the program are not only successful but also attractive to a majority of the participants in Taiwan (Appendix1).

Participants stayed longer for social encounters: Observation: NOSS fitness workshop was designed to finish at 15:30; however, half of the participants did not leave the space until thirty minutes later. The participants enjoyed ”tea and social time” in the program. They returned to communicating space after workshop’s final summary to continue chatting and sharing an experience with each other over tea and snacks. They asked questions about historical images on the wall, walked around bamboo installations and took pictures for each other, discussed their own Japan travel experience and interest.
User test was conducted after a first outdoor session of NOSS workshop. In the research, one of the outcomes indicated participants enjoyed the sociable setting and the ability to communicate with other participants. 72 percent of participants stated that the sociable setting of group classes makes it more enjoyable than individual exercise (Appendix 1).

Young generation university students are showing interest: The target audience of Nihon Buyo is mainly focused on female 40-65 years old. Interestingly, the younger generation participants, aged from 16-29 years old represented 15 percent of workshop participants population. Students cluster also represented 10 percent of the total participants.

The Opportunity

Diverse and sociable wellness program increases interest rate and motivation. After fitness workshop, 85 percent of the participants indicated that they would
like to continue and learn more about Nihon Buyo.” (Figure.) The beginning introduction images touched some of the participant’s heart. Space allowed them to discover graceful traditional arts and experience a lively fitness session. Group exercises are an excellent way for participants to make friends and bring the community together with similar goals. The key for people to get active is to discover activities that interest them and a group that one can resonate. The sense of community and connection encourages people to be motivated. Moreover, the student cluster and younger generation participation signified the potential of expanding Nihon Buyo not only in the current positioned population, but also younger generation such as university or high school students.

**What it Means?**

The educational and escapist experience encourages action rate and performs well on return rate. The participants were immersed in a physical environment and actively participated in a unique workshop. From the research, the author discovered the attractions of a workshop and future adjustment to the program. The crucial aspect of the workshop not only provided a refreshing and sociable fitness experience but also shared the knowledge of cultural elements of Nihon Buyo. The short yukata and kimono explanation generated the same amount of excitement as the dance exercise section.
Chapter 5
Conclusion

5.1 Research Limitation

Some research limitations of this study:

- The measure used to collect the data: survey data inhibited the author’s ability to conduct a thorough analysis of the results. The survey questions strongly focused on fitness outcome; however, including a specific question in regards to workshop flow and cultural impact, in retrospect, could have helped to address the impact and relationship to the research question better.

- Self-reported data: The data is limited by the fact that the research can rarely be independently verified. It was contained as several potential sources of bias taken from what people say, through interviews and questionnaires. The outcomes were generally positive; however, the concern of respondents attributing positive perspectives and outcomes to the internal survey but attributing negative feedbacks to external forces. Moreover, data from individual sources have a risk of exaggeration, which means the representing outcomes could be more positive and significant than suggested from other data. These limitations should be taken into consideration.

- Access: this study heavily depends on access to people, organization activities, and online documents. Due to the right of portrait and limited photo usage, visual contains participant portrait is prohibited from demonstrating. Data contains confidentiality is also denied to display. However, noted that the limited access does not prevent readers from following through on this study.

- Time: due to the limitation of time, the research was only conducted with participants in Taichung, Taiwan. The author needs to collect data from
people outside of Taichung city to explore more in-depth opinion towards the subject of this study.

5.2 Design of Business Model

"A business model describes the value an organization offers its customers and illustrates the capabilities and resources required to create, market and deliver this value and to generate profitable, sustainable revenue streams." (Osterwalder, A., Pigneur, Y., Tucci, C. (May 2005). Clarifying Business Models: Origins, Present, and Future of the Concept. Communications of the Association for Information Systems, Volume 15)

This definition is useful in considering a holistic perspective of Nishikawaryu Nihon Buyo in Taiwan and emphasizes the sustainability aspects of future strategy. The business model analysis and the marketing strategy designed are discussed in the following section.

Value proposition

The idea is to create a sensation in the world of Japan’s classical art, Nihon Buyo, by presenting works in international collaboration and appealing new forms of traditional dance. This design is dedicated to designing a future strategic direction that will become attractive, interesting and accessible to the audience abroad.

Business Model Assumptions

The author presumes that promoting Nihon Buyo through culture and fitness experience marketing can increase participant’s action rate in physically participating Japanese dance class. The event experience marketing will support the goals of demand creation as a main integrated campaign framework. After the experience event campaign, the on-line fan base will increase by 8 percent and an increase in Japanese dance students will be 5 percent. Noted that profitability will not be discussed in this study due to the limitation of access.
Figure 5.1: The Business Model
Test Assumptions

Showing the classical beauty through an immersive environment and creative and lively activities to increase interest and action rate. Based on the AISAS Model (Attention, Interest, Search, Action, Share), the environment and activities of the campaigns serve as "active contact with information" to get the participants' attention and create interest. Assume that the events successfully caught their interest, it will turn into a desire to voluntarily dig deeper through various platforms such as the Internet, physical performance or speaker session. After acquiring in-depth knowledge of the field, they would make the final action- wanting to return to the Nihon Buyo space and try out an actual lesson in aesthetic culture learning and Japanese classical dance. They will share with others the interesting information that they have obtained, through visual image or writings.

Evaluation

The objective is to encourage action rate in Japanese dance participation through immersive event experience. To understand the return on the event planned and spent, the author will evaluate from a business perspective and on-line influence:

- The first campaign, cultural experience, had a positive impact on on-line traffic: 30 percent increased social media mentions, 66 percent increased engagement rate and 12 percent increase with event check-ins. On-line media coverage contributed to 30 percent of traffic raise. However, the significant impact only happened on-line. The event seemly met the goal to increase interest and awareness of Japanese classical dance. The audience seems to respond favorably to the event. The cost of events such as operation, administration labors, and the building has to be taken into business consideration. The outcome, the conversion rate of on-line traffic to real participation rate is surprisingly low. Praise and action mostly took place on-line. On the positive side, the visuals and advertisements for this event also helped to establish the Nishikawa-ryu Nihon Buyo in Taiwan as a place that offers "aesthetic" and "exquisite" lifestyle and learning. However, what other aspects can add on to their action rate has to be considered.

- The Second experience campaign, NOSS fitness workshop, had a definite number of returning attendees. Participants are not as active in posting online as the culture ceremony; however, the return rate, action rate and
impact in word of mouth are affirmative. 85 percent of the participants indicated that they "would like to continue and learn more about Nihon Buyo after NOSS fitness workshop due to the fun social environment, the intense exercise experience, and the ability to acquire new knowledge in traditional aesthetic lifestyle. The cost of events is relatively low, and the outcome is quite positive.

Validation

The campaigns provide mix results of promoting Nihon Buyo in cultural stance and fitness sector. Culture ceremony results positively in the on-line result; whereas motivation for action rate is relatively low. Fitness sector, on the other hand, offers more opportunity in gaining potential participants. On-line influence is not as significant as the culture ceremony; however, growing numbers of local organizations and school clubs are expressing interest in potential collaboration after seeing pictures and video demonstration on-line.

Next Step

Consider the phenomenological enactment of wellness, ritual, and lifestyle; the author presents that re-contextualizing health practice through Japanese classical dance will be beneficial. A program direction of promoting fitness and exquisite lifestyle will be further explored. Space and installation should be altered according to seasons and the desired theme to give the audience a fresh and willing to explore feeling.

5.3 Future Related Work

The author suggests to expand Nihon Buyo experience beyond a traditional spectator experience into interaction with health and wellness. Trend report and statistic on the growth of fitness such as yoga and the potential business in Taiwan are utilized as a reference to support the future business model. The health and fitness industry is taking on higher priorities as the development of the economy over the years has increased leisure time. Yoga, the latest form of the ancient Indian practice, has been adopted by many people in Taiwan. In 2005, there were less than one million adult yoga practitioners, or around eight percent of the adult
population. The identical number of growing yoga population was undefined; however, the number of yoga classes and studios have been expanding rapidly, and more than 75 percent of fitness centers offered yoga classes. The growing awareness in healthy living and wellness is also an opportunity for development of new Nihon Buyo experience.

On the national scale, Taiwan is facing a similar as Japan's rapid growing aging society. Taiwan's government has also been promoting wellness thoroughly in the sedentary population. As the elderly consumer 60 percent of the National Health Insurance, chronic illness that result from unhealthy lifestyle such as diabetes, heart disease, and hypertension are among the biggest consumers of the National Health Insurance system budget. While exercise cannot refrain aging process, it can decrease some ill-health associated with aging. Fitness and wellness has become a crucial focus to maintain fiscal health for people in Taiwan.

With the middle class growing awareness on healthy lifestyle and the future of super-aged society, more varieties of wellness lifestyle and fitness program will be established. With this trend and the expanding market, Nihon Buyo as a fashionable form of exercise that would provide aesthetic knowledge, improve core and posture and bring enjoyment to one's mind and health can be well expected. Different from yoga, Nihon Buyo experience is a sociable community where one can not only improve physical condition, but also tap into exquisite learning through of cross collaboration of traditional value and modern artistic industries.

5.4 Conclusion

The study is devoted to design an effective marketing direction for innovative Nihon Buyo experience in Taiwan with an aspiration to show preserve and popularize the beautiful traditional art to the public internationally. Through the design exploration, the author concludes that the most effective practice is to expand Nihon Buyo experience beyond a traditional spectator experience into interaction with health and wellness.

Viewing Japanese classical dance only as a form of dance is too narrow. Widening the perspective of Nihon Buyo through distinctive lenses such as culture, lifestyle and wellness allow a new opportunity and broader horizon to raise awareness and create interest for the general audience. In order to stimulate the audience and inspire them, an interesting twist and overstep the traditional boundaries is needed.
The research indicated that the cultural event (entertainment and esthetic dimension) alone, is not effective to enhance participants’ motivation to take action in regards to trying out a future lesson. Educational and escapist experience which incorporated participants actively take part in the interactive environment allows more memorable and engaging memory, which has translated to a higher conversion rate. Integrating the opportunities trend that discovered in cultural event findings would allow more opportunities to establish the statement and ambition of re-contextualize Nihon Buyo in a modern and global society.
References


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Appendix

A  Fitness Participant Survey Question and Result

Figure A.1: Question 1
Q0
After NOSS workshop, how are you feeling?

Figure A.2: Question 2

Q3
What’s your impression on Nihon Buyo?

Figure A.3: Question 3
APPENDIX  A  Fitness Participant Survey Question and Result

Figure A.4: Question 4

Figure A.5: Question 5
Figure A.6: Question 6