

The Emergence of Maker Culture Through Online Platforms : Focusing on Fashion Product Making Class

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I. Introduction

The COVID-19 pandemic has led to an increase in indoor activities, driving the growth of the online distance education market. Production education, which had been conducted as an offline apprenticeship for a long time, was converted to the online medium, and the trimmed materials and online vouchers made it easier to experience the making culture. This is significant because it spread the production culture to include not only related majors or experts but also the general public, and is deeply related to the new flow of the maker movement and maker culture through the Maker Movement Manifesto (Hatch, 2014). The “making culture,” traditionally centered on crafts, is associated with do it yourself (DIY) and self-sufficiency. The craze of making by hand, which appeared before and after World War II, is also related to the arts and crafts movement led by William Morris (Jencks & Silver, 2013). This study aims to analyze fashion product making classes provided by an online craft learning platform called CLASS101 in Korea and investigates public intention to make fashion products through user interviews. It is meaningful in that it stimulates people's desire for esthetic achievement or cultural consumption, and creates a society where anyone can create and produce.

II. Research Methodology

This study was conducted by analyzing fashion product making classes provided by CLASS101 and understanding online production culture through user interviews. The researchers analyzed fashion-related production classes through the CLASS101 homepage according to production methods and types of fashion products. In April and May 2021, Zoom interviews were conducted with those who took the fashion product making class. The data included interview transcripts and notes recorded during the interview. The use of interview transcripts was permitted (Clandinin & Connelly, 2000).

III. Results and Conclusion

CLASS101 is a platform for creators created under the slogan "to live by doing what everyone loves." Since its establishment in Korea in 2019, CLASS101 has expanded its business to the United States and Japan. The online education platform, centered on hobbies and crafts in the early days of its establishment, now offers over 1,400 classes covering topics such as job training, profit creation, data analysis, and development classes.

Table 1. CLASS101 Fashion Product Making Class Analysis

Type	Embroidery		Weaving		Knitting		Knotting		Leathercraft		Sewing	
	Props	Clothing	Props	Clothing	Props	Clothing	Props	Clothing	Props	Clothing	Props	Clothing
Number	43	-	10	-	45	30	7	6	3	21	30	19

Table 1 shows the types and number of fashion product making classes currently in operation on CLASS101. The operation class was divided into embroidery, weaving, knitting, knotting, leathercraft, and sewing. Each of these categories were further divided into interior accessories and clothing according to the nature of the product. For products made using the methods of embroidery and weaving, classes were held to make small items using French embroidery techniques or wooden looms as interior accessories. Among the fashion products that used methods of knotting and knitting, classes included making accessories and cloth bags. Further, shoes and bags featured predominantly in classes on leathercraft. Classes using sewing techniques mainly involved making doll clothes from *Hanbok* and Western clothes. Classes on making bralettes and children's clothes were also conducted.

As to why people participate in online fashion product making classes, the analysis of interview transcripts and notes revealed the following three reasons.

1) Experience and achievement

The study participants who majored in English language and literature, had no experience in offline production education. Online platforms provided them the opportunity to experience leathercraft and making children's clothes. The participants' cited gaining "new experience" and "direct experience" as reasons for taking these classes. One participant said, *"I wanted to try something new that I had never done before. Seeing mothers making and dressing benatjeogori (clothes worn by a child for the first time) or hanbok, I also thought how proud it would make me to make clothes for my child. Therefore, I applied for the course."*

2) Expression of ideas

When asked what they gain from these classes, the participants answered that the classes allow them to express their ideas and has increased their interest in fashion and beauty. This can be seen to be deeply related to the realization of self-construction and creativity in maker education. As one participant notes, *"Spending time on something new that is not related to work makes me have more fun and try new things more. Do you think you have many ideas? As I was making fashion-related products, I started thinking about trends and esthetics, and became interested in various other things."*

3) The need for education

The participants emphasized the necessity for production education. One participant pointed out that he could try new things according to his interests only after becoming an adult. He said, *"I think there are many people like me. If I had taken classes on making and production in middle and high school, I might have changed my major."*

IV. Implications

This study confirms that there is a significant demand for production culture and maker education in the field of fashion. The findings suggest the necessity of developing liberal arts subjects in university education and re-education programs for members of society through vocational as well as lifelong education centers. In addition, the merits of production education as a medium for creativity development and convergence education in the concept of design

diffusion, where anyone can try new things, need to be considered. The strength of maker education should be emphasized as an education suitable for the era of prosumers.

References

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