

## 【研究ノート】

# Towards an ESP Curriculum and Teaching Materials for Fashion and Design College Students

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## Introduction

In Japan, where the authors' college is based, the fashion industry was an estimated 30 billion yen, or 267 million dollar per year industry in 2005 (Shijo, 2005). Although fashion is a vibrant international industry, and often English is used as an international communication tool in this field, the studies covering English for Specific Purposes (ESP) for fashion and design are limited; the database of citations on education topics, Education Resources Information Center (ERIC) leads to only 24 articles by the key words of "ESL" or "English as Second Language" and "fashion". Also a Google Japan search for commercial textbooks by the key words of "ESL" or "English as Second Language," "fashion" and "textbook" as well as "English", "fashion" and "textbook" in Japanese on Google Japan does not lead to any actual English textbooks in the first 50 entries except for a glossary of English fashion terminology, *A little dictionary of fashion and apparel* (Maruhashi, Fujihira, Rosen, & Sagawa, 2002).

One of the authors has had extensive experience teaching business English classes in Japan and has worked as a manager and curriculum designer for a company specializing in business language training. In the author's role as a curriculum designer for business English classes, he has interviewed employees and managers at a wide range of companies in the Tokyo area. The interviews have usually covered the perceived needs of learners who were prospective class participants and Human Resource

personnel who were requesting the training take place. This experience combined with teaching at Sugino Fashion College led the author to want to investigate more fully the ESP needs for "fashion English."

Considering the fact that there is a shortage of fashion and design related teaching materials designed for use in ESL and ESP teaching, the purpose of this study is to lend an ear to voices of people in the international fashion and design industry. This research would be the first step towards creating successful curricula and teaching materials particularly for learners of English as a foreign language (EFL) majoring in fashion and design and pursuing a career in related industries. Our current study is a preliminary investigation of perceptions of language needs among English speaking people who work in the fashion and design industry. Therefore in this paper, first we will present an overview of relevant aspects of English for Specific Purposes and needs assessments, second we will investigate the usage of English in the international fashion industry through a survey and interviews, then finally we will present implications for ESP in the field of fashion and design.

## Previous Studies

### Debates in English for Specific Purposes

There has been a debate in the field of second language education over approaches to teaching ESP with some favoring a "wide-angle" approach and other

arguing for a “narrow-angle” approach (Johns & Dudley-Evans, 1993). The wide-angle approach is as one in which language skills are drawn from a variety of subjects rather than from the students’ own discipline or profession, whereas a narrow-angle approach focuses on teaching learners specific language skills that are needed for their occupations. This debate has also extended to questions over which approach is better for EFL ESP. Hutchinson and Waters (1980, 1987) make the strongest case for the wide-angle approach insisting that a narrow-angle approach demotivates students and the skills taught in broad subject areas would make the learners aware of “a lack of specificity of their needs” (Hutchinson & Waters, 1987, p. 187). On the other hand, Johns and Dudley-Evans (1993) see many benefits in a narrow-angle approach and argue that the case for a wide-angle approach is overstated. EFL ESP courses in particular are given as examples of courses that may benefit from a more specific approach. These include successful monoskill reading programs that have used narrow-angle approaches in China (Chitavelu, 1980 as cited in Johns & Dudley-Evans, 1993) and in Brazil (Celani, 1988 as cited in Johns & Dudley-Evans, 1993).

### Investigating Language Needs

#### *Importance of needs assessment*

When creating a curriculum, teachers need to understand the real needs in the particular fields that language learners will have inside and outside of the English classroom and/or after they complete their language courses. Richards (1990) states that needs assessment serves three important purposes in language curriculum development as follows:

- 1) Providing a mechanism for obtaining a wider range of input into the content, design, and implementation of a language program through involving such people as learners, teachers, administrators, and employers in the planning process,
- 2) Identifying general or specific language needs that can be addressed in developing goals, objectives, and content for a language program,
- 3) Providing data that can serve as the basis for reviewing and evaluating an existing program (pp. 3-4).

#### *Types of needs*

In curriculum design, according to Brindley (1989) two kinds of needs should be considered. One

is “objective needs,” which are “derivable from different kinds of factual information about learners, their use of language in real-life communication situations as well as their current language proficiency and language difficulties” (p. 70). The other is “subjective needs,” which are “the cognitive and affective needs of the learner in the learning situation, derivable from information about affective and cognitive factors such as personality, confidence, attitudes, learners’ wants and expectations with regard to the learning of English and their individual cognitive style and leaning strategies” (p. 70).

Berwick (1989) discusses two more types of needs. The first is “felt needs,” which are often called “wants” or “desires.” Another type of need is defined as “perceived needs.” These are “judgments of certified experts about the educational gaps in other people’s experience” (p. 55).

In this study, objective needs or perceived needs will be investigated as the first step of our process towards designing fashion ESP materials and curricula.

## Methodologies

### Participants

The nine participants have had working experience in fashion and design related industries, and all have used English as a means of primary or secondary communication in their work. These participants were selected on the basis of convenience and availability. Two of the participants were native English speakers and seven of them were English-Japanese bilinguals. At the time of the survey, three were based in Japan and six were based in the U.S. The background information of the participants was collected in Questionnaire Part A and is shown in Table 1 to 4. (See Appendix 1)

### Procedure

There are a variety of different ways to construct a framework for curriculum and course development (e.g. Nunan, 1988 ; Richards, 1990). This study follows Grave’s framework components for course development (1996), which contains the following seven components:

- 1) Needs assessment,
- 2) Determining goals and objectives,
- 3) Conceptualizing content,
- 4)

Selecting and developing materials and activities, 5) Organizing content and activities, 6) Evaluation, and 7) Consideration of resources and constraints (p. 12).

Among these seven components, the first one, needs assessment was undertaken in this study as a part of a project of developing a course for EFL fashion college students. The remaining phases will be conducted in the future as for further research into curriculum and material development.

Questionnaires were distributed and collected via email in either in English or Japanese from September to October 2007, and further questions based on the first questionnaire were sent by email or were conducted in face-to-face or telephone interviews. Our original plan was to have face-to-face or telephone interviews with all the participants, however, because of the scheduling difficulties for some interviewees, we decided to ask follow-up questions through emails in lieu of face-to-face or telephone interviews (See Table 3 in Appendix. 1 for the procedure).

The data collected from the questionnaires and interviews were summarized to create a larger picture of what language skills and which areas of English are essential for EFL ESP in fashion.

### Questionnaire

To create a questionnaire, the authors brainstormed expected issues that were commonly encountered in teaching and classroom situations. Describing materials and designs as well as a wide knowledge of vocabulary used in fashion were the first expected areas or targets in ESP in fashion and design. We also thought that some other important abilities would be giving and receiving instructions, speaking on the telephone and reading and writing email. The questionnaire was developed to see whether the respondents saw these same needs as important. Then the questionnaire was revised to correct any misunderstanding and vague phrasing after conducting a pilot questionnaire with one respondent. The original questionnaire written in English was translated into Japanese and back-translated by three bilingual English teachers. Therefore both English and Japanese versions of questionnaires were equivalent.

### Interviews

Follow-up interviews were conducted to clarify respondents' answers and to ask further questions in October 2007. The interviews were conducted by asking more specific questions about certain answers, for example; "You mentioned...and...could you elaborate on that?"

## Results

The second part of the questionnaire (Questions 6 through 9) was focused on the respondents' perceptions of the importance of English in various functions at their workplaces (See Appendices 2 and 3).

### Question six: Important areas or functions of English

In the responses to question six and in subsequent interviews, email specifically was mentioned as important by eight out of nine of the respondents. Only respondent H did not mention email but emphasized overall communication skills. Respondent A mentioned that a phone call was faster and could "clear things up" more quickly, but emphasized that this was an "ideal situation" whereas email was "the most important area" in communication. Communication over the telephone was mentioned by respondents A, B, C, D, E, F, and G. Communication via email and telephone are skills that are covered in most business English training. Some of the other responses to question six were more specific to the field of fashion and design. Respondents G and I emphasized that to brainstorm/develop ideas further with coworkers and designers was an essential skill. Respondents A, B and F mentioned technical vocabulary, and three of the respondents mentioned abilities such as describing colors, designs, styles, and fabrics were important or essential. Respondent C mentioned the ability to communicate in more creative and poetic ways as being important for communication with designers. Respondents B and C were the only participants to state that English skills are required for attending meetings, though the brainstorming situations outlined by respondents G and I would presumably take place in a meeting style situation as well.

### **Question seven: Participants' suggestions for language training**

The ability to describe things was mentioned by respondents A, F G H, and I specifically in their response to Question 7. Respondents E, F, H, and I mentioned giving and understanding instructions. Respondent I also elaborated on this by mentioning the ability to ask for clarification and to ask about details, and respondent A mentioned asking about clarification and details in a follow-up interview. Respondents A and C mentioned cross-cultural knowledge, and A specifically mentioned knowledge of questions such as business customs and holidays that might create problems or interfere with a production schedule. Respondent I spoke in a follow-up interview about the need to talk about progress and schedules. He mentioned that since many of the members of this industry work on a freelance basis, the ability to clearly describe progress and deadlines is extremely important. Participants in a project may not work together with each other in an office and will need to clearly describe current progress to other members of a design team.

### **Question eight: Written materials**

Only one respondent, H, did not specifically mention email in the response to Question 8; What materials, which are written in English, do you feel to be most important at your workplace? Respondents H and I ranked company policy and mission statements as also being very important, and respondent C mentioned company information and release information. Respondents E and F mentioned contracts written in English and F also described other business correspondence such as invoices, faxes and cost sheets. F also mentioned and described spec sheets which list specifications for fashion designers. Respondent I described the importance of a client brief for graphic designers in a similar way. Respondent A strongly emphasized that all written materials he received were essential to create a full sense of a project. The respondent mentioned a variety of written materials which included invoices, business cards, care tags for garments, linesheets for wholesaling pricing.

### **Question nine: Other comments**

Question nine was given so respondents could provide some thoughts that might not have been

addressed in the previous questions. Respondent A again emphasized the primary importance of writing and reading but then continued on to state that this was only achieving the "minimum standard" and that to create longer lasting business relationships verbal communication was of vital importance. This respondent also mentioned that a translator was not a liaison, specifying that personal conversational ability in English is of the utmost importance in relationship building.

Respondent H stated during a follow-up interview that while working in Quebec, all the business in the office for a retail fashion company was conducted in English, even though Quebec is officially a French language province. This is interesting as Paris is often seen as the capital of Fashion and French the language of Fashion; she indicated that English was the international business language and therefore the reason it was used as the company language even in a French language province.

Respondent G wrote that being fluent was not enough to convince a client to accept one's ideas. G alluded to the directness often associated with business English by stating "you need to make sense and get to the point."

Respondent F also discussed the importance of being able to explain creative choices clearly to clients. F described a series of creative choices made while designing a line of maternity dresses, and stated that it was important to explain to the client how these choices were selected to create a slimmer look for pregnant women.

In a follow-up interview respondent I added more emphasis to the importance of being able to ask specific clarification questions. Respondent I mentioned that many designers "design for themselves" and will tend to produce work that they like but may not necessarily fit a client's wishes, and that unless a designer can ask specific questions to follow-up on a client's requests the designer may continue to turn out similar work over and over again."

## **Discussion and Implications**

### **Expected and unexpected results**

The authors expected that the English language

skills and areas of business in which English would be needed in the fashion and design industry would be 1) describing materials and designs, 2) using technical terms and specialized vocabulary, 3) giving and receiving instructions, 4) speaking by telephone, and 5) reading and writing email. All these skills and areas of English usage were mentioned by the participants, and some of them were strongly emphasized as important by the participants. In addition, some skills that authors did not foresee were mentioned by participants in the survey. Table 1 below shows English language skills that participants felt to be important in their profession.

Table 1.

Expected by the authors	Unexpected by the authors
<ul style="list-style-type: none"> <li>• Describing materials and designs*</li> <li>• Using technical terms</li> <li>• Giving and receiving instructions</li> <li>• Speaking on the phone</li> <li>• Reading and writing emails**</li> </ul>	<ul style="list-style-type: none"> <li>■ Asking for clarification</li> <li>■ Brainstorming</li> <li>■ Understanding cross-cultural issues</li> </ul>

**Gaps between the authors’ expectations and the participants’ answers**

*Reading and writing email*

It seemed that the skill that was most heavily emphasized in the questionnaire and follow-up interviews by the participants was reading and writing email. The authors expected the participants to mention email and business correspondence. However, the focus that the participants put on reading and writing emails was much stronger than we expected. As participant A mentioned, it could be possible to communicate in business entirely by email.

Considering that email is used as a rapid communication tool in international business, the abilities of understanding the written content of email and writing business email seem to be key elements in a successful business career. This applies not only in the field of fashion and design, but also across most areas of business. When we consider EFL situations, where students’ exposure to English is very limited and the time for English training is also limited, training learners to be able to communicate using email should be a prioritized element in EFL ESP

for fashion and design.

*Telephone Conversation*

As the authors expected, participants perceived the ability to speak on the telephone as an important skill. In a modern business environment, speaking on the telephone would be a skill that is required in most professions. In the same way as email, the telephone is used as a quick communication tool in all varieties of business situations. The fashion and design field is no exception. As was mentioned by participant A, compared with email communications, which can take a day or two, telephone conversations can solve the problems in just a moment, which makes the business efficient.

As speaking on the telephone seems to be an important skill in EFL ESP for fashion and design, when developing teaching materials, telephone conversation training should be included. When focusing on telephone oriented conversational skills in fashion and design related contexts, it may be best to include fashion and design specific contexts and content, instead of focusing on general business situations. For instance, dialogs that include fashion related vocabulary and issues such as changes of samples and double-checking a fashion show schedule might be included.

*Describing things and situations*

Describing things and situations were mentioned by eight out of nine participants as a skill that they would focus on if they considered conducting business training for non-native speakers of English. The other respondent mentioned the importance of descriptive ability in Question 9 as her additional comments as well. The authors had expected that descriptive abilities are important for fashion-related workers, and this study found further information and details about how workers in this field view the ability to describe things and situations appropriately. For instance, products and designs should be described precisely to conform specifically to a client or head designer’s requests. Although the authors had expected most responses concerning descriptions to deal with things such as colors, fabrics, patterns, and designs, we had not expected some of the responses describing job responsibilities and progress. One of the participants elaborated on the description of job responsibilities and progress in a project. The detail

in which this was described (meeting deadlines, delegating work among team members) put much more emphasis on this skill that we had foreseen.

Considering that each respondent in this study mentioned the importance of abilities of precise description to some extent in their various responses to the questionnaire or the follow-up interview, when creating EFL ESP curriculum and materials, the skills for describing should be integrated as much as possible to give learners opportunities to use this skill in different ways according to the level of the learners' language skills. For example, beginning learners could learn how to describe colors, materials, and patterns, and advanced learners could learn how to explain the procedures involved in creating a fashion collection.

#### ***Giving and receiving instructions***

In the results section, many respondents mentioned that giving and receiving instructions was an important English language skill. Participants E, F, H, and I mentioned giving and understanding instructions specifically. Yet many other participants wrote or made mention of issues that are related to giving and receiving instructions without specifically using the words "giving and receiving instructions." Participant I spoke of the importance of understanding a client brief in a follow-up interview. A client brief contains written instructions for designers. Participants C and F mentioned the importance of spec sheet which also contains instructions for fashion designers. Participant E mentioned that "When there is something unclear," people need to be able to communicate their lack of clarity without "pretending that they understood." This leads toward the issue of "asking for clarification," that many participants brought up. Asking for clarification is a skill that is used in many situations and is not necessarily only connected to giving and receiving instructions. However, in this study, many of the participants mentioned asking for clarification when they were discussing giving instructions or in the situations where they would be receiving instructions.

#### ***Using technical terms***

The importance of learning technical terms that include colors, materials, brand names, and similar items was specifically mentioned by only two

respondents. However, in the fashion field when workers describe things and give/receive instructions in both verbal and written conversation, technical terms will be used to a lesser or greater extent. Therefore we believe teaching technical terms is necessary to establish a solid linguistic foundation for the learners in this field.

#### **Other important skills and areas perceived by the participants**

Important skills that were mentioned by the participants, but had not been expected by the authors are as follows: asking for clarification, brainstorming, and understanding cross-cultural issues.

#### ***Asking for clarification***

This strategy is important in many areas of communication. Participant A explained how much time and energy can be saved by asking for clarifications at the moment any ambiguity arises. Participant I also mentioned that designers tend to design what they like and asking for clarification to understand the differences between their ideas and their client's wishes is essential.

#### ***Brainstorming***

Two respondents mentioned brainstorming as an essential process at the beginning of a design project. Brainstorming may be conducted to generate a large number of ideas for a solution to a problem or to develop an approach to start a project. In brainstorming, it is necessary for each participant to give opinions, to understand the opinions of others, and to offer responses to the ideas of the other participants.

Brainstorming as a skill could be taught at different levels in a language classroom in general. For beginning learners, it could be used as a vocabulary building exercise in which as many students try to think of colors or clothes as possible. This could also be used to help students to speak more spontaneously. In a more advanced classroom, brainstorming as a problem-solving technique can be introduced, and task-based oral communication activities in which learners brainstorm in a group and find solutions to a problem could be created.

#### ***Understanding cross-cultural issues***

Cross-cultural issues were mentioned by the bilingual/bicultural participants. Cross-cultural misunderstandings may hinder one from having smooth

relationship in business.

Even simply raising cross-cultural awareness in a classroom may help learners who may work in an international business climate to reduce their chance of miscommunication in English. In Japan, where most people are monolingual and monocultural, many Japanese learners of English are often unaware of the variety of cultural differences in other countries. It may be impossible to inform the learners of every single potential cross-cultural mishap; however, by giving some instructions on cross-cultural issues in an English course, the learners' awareness would be raised. This would help learners to communicate when they find themselves in multicultural situations.

#### **Written materials for EFL ESP in fashion and design**

According to the respondents, important written materials at work include email communication, company policy, mission statements, company/release information, contracts, invoices, faxes, cost sheets, spec sheets, client belief, business cards, care tags for garments, and linesheets for wholesaling pricing. These items could be used as written materials in a future EFL ESP fashion and design program. For instance, business email on fashion topics, contracts, company policy, and mission statements could be used in reading comprehension exercises. Spec sheets of goods, business cards, care tags for garments, linesheets for wholesaling pricing could be used in task-based oral communication exercises. By using these written materials in an EFL ESP curriculum, learners may be able to get a clearer picture and sense of the authentic situations that may arise in their prospective careers.

#### **To create a successful EFL ESP programs in fashion and design using a narrow-angle approach**

As mentioned in the literature review, some successful cases with narrow-angle approach or monoskill programs have been conducted in EFL ESP situations. We do not believe that fashion and design is a field that merits only a monoskill program; as participant A mentioned reading and writing was only a "minimum standard." Participants mentioned skills that fell in every area of the four macroskills – reading, writing, listening, and speaking. Yet we do feel that certain skills need to be prioritized and this would call for a narrow-angle approach at a basic

level of creating the curricula.

Through applying a carefully designed narrow-angle approach, a successful EFL ESP in fashion and design curriculum and teaching materials could be created. Considering that there is often little exposure to English in many EFL situations, the teaching focus should be prioritized within this limited time. Then in EFL ESP, a narrow-angle approach would be appropriate for the learners who are majoring in fashion and design and who are pursuing jobs in this field and who may expect an international working environment. When providing specific skills with contexts related to fashion, data shown in this study can be used as reference. Data driven curriculum and teaching materials are necessary for shortening the gap between what is taught in classroom and what exactly takes place in a real life in fashion and design industry.

Ideally for learners who are interested in a successful career in international fashion and design, high level English fluency would be the ultimate goal, yet as shown above, prioritizing teaching of certain skills could lead to create a successful EFL ESP program for basic English skills for fashion and design.

#### **Further Research**

This research was conducted as an initial investigation of needs analysis for English usage in the international fashion and design industry. Because the participants were selected based on convenience and accessibility, the participants' jobs in the fashion field varied from company employees and independent designers to entrepreneurs who are presidents of their own businesses and apparel boutiques. In future research, the participants can be selected on a narrower basis. For example, pattern makers and designers only so that more specific and detailed data can be collected from one similar group of people. Group selection should be based on the research on what areas of work in fashion field the graduates of Sugino Fashion College mainly have. Also, for developing curricula and teaching materials, teachers' perceived needs analysis and students' felt needs analysis should be investigated in future research. These needs analysis will serve as a basis for the

development of curricula and teaching materials for EFL ESP in fashion and design.

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### Appendix 1

Table 1

Participants ID	Participants' area of work/job
A	Has worked as an overseas manager for a Tokyo based clothing company. Currently self-employed as a liaison and consultant for fashion brands and companies in Japan and the U.S.
B	Attended School of Art in Chicago. Currently works as a designer for a company that does labeling for international fashion brands.
C	Has working experience in P.R., Press and film companies in Japan.
D	Majored fashion design in high school in Japan. Attended college and majored in Fine Arts in the U.S. Started own apparel and accessory shop in the U.S. eight years ago.
E	Graduated from a fashion college in Tokyo. Has worked as a buyer for clothing stores and a designer for fashion brands based in the U.S. Started own women's clothing line and formed a company with a partner.
F	Designs jewelry for an international company based in the U.S.
G	Attended art and design school in Tokyo and New York. Has worked as an independent designer in New York and worked for international companies based in Tokyo.
H	Majored in fashion and marketing at university in Quebec. Has worked in various administrative positions in department stores in Canada.
I	Works as a freelance designer specializing in branding in print design in Tokyo and Canada.



**Table 2 Question 1 : Languages used at work**

Participants ID	English	Japanese	Other(s)
A	+	+	
B	+		
C	+	+	French
D	+		
E	+		
F	+	+	
G	+		
H	+		
I	+		

**Table 3 Question 2: How often is English used at your workplace?**

**Question 3 : Who do you communicate in English with regularly at your job?**

**Question 4 : How do you usually communicate in English?**

**Question 5 : For what purposes is English used at your workplace?**

ID	Q 2 Frequency	Q 3 with who	Q 4 How	Q 5 Purposes
A	Almost Always	Clients Co-workers	In person Telephone E-mail Teleconference	Everything: for example, E-mail communication Telephone conversation Sales Marketing Meetings Presentations Business documentations Purchasing Communication with clients/co-workers.
B	Almost Always	Clients Co-workers	In person Telephone E-mail	Everything: for example, E-mail communication Telephone conversation Design Sales Marketing Meetings Presentations Business documentations Writing reports Purchasing Communication with clients/co-workers/ vendors.
C	Usually	Clients Co-workers	In person Telephone E-mail	E-mail communication Telephone conversation Meetings Business documentations Interpretation Translation Business entertainment Collections
D	Almost Always	Clients Co-workers Customers	In person Telephone E-mail Teleconference	Everything: for example, E-mail communication Telephone conversation Meetings Business entertainment

<b>E</b>	Almost Always	Clients Co-workers Customers	In person Telephone E-mail Teleconference	Everything: for example, E-mail communication Telephone conversation Meetings Marketing Business entertainment
<b>F</b>	Almost Always	Clients Co-workers Customers	Telephone E-mail	E-mail communication Telephone conversation Purchasing Communication with clients/co-workers/consumers. Brainstorming
<b>G</b>	Almost Always	Clients Co-workers	In person Telephone E-mail Teleconference	E-mail communication Telephone conversation Meetings Marketing Business entertainment
<b>H</b>	Almost Always	Clients Co-workers	In person Telephone E-mail Teleconference	Everything: for example, Marketing Purchasing Communication with clients/co-workers/consumers
<b>I</b>	Almost Always	Co-workers	In person Telephone E-mail Teleconference	Everything: for example, E-mail communication Telephone conversation Meetings Presentations Business entertainment Exhibition

Note:

- 1) Participants who work based in the U.S. (A, B, D, E, F, and G) use English as primary language at work. Therefore, among them, A, B, D, and E answered “everything” or “all” to Question 5. Some detailed information was collected by questionnaires and further interview.
- 2) H and I are monolingual native English speakers; therefore their primary language at work is always English.

**Table 4 Research Procedure: Participants answered/had as follows:**

Participants	Questionnaire	Face to Face	Telephone	E-mail
<b>A</b>	+	+		+
<b>B</b>	+			+
<b>C</b>	+			
<b>D</b>	+			
<b>E</b>	+			
<b>F</b>	+			+
<b>G</b>	+			
<b>H</b>	+			
<b>I</b>	+	+		

## Appendix. 2 Questionnaire in English

### Occupational English for Fashion and Design

Data collected from this confidential survey will be used for research on needs assessment for curriculum and material development for Japanese students studying English at a fashion and design college in Tokyo.

The survey questions will be related to your opinions on how important using English is at your workplace and it what ways English is used for communication in your field or occupation. You have been chosen because of your experience working in the field of fashion and design.

You must be 18 years of age or older to participate. There are no risks or benefits to you in participating in this survey. You may choose to participate or not. You may answer only the questions you feel comfortable answering, and you may stop at any time. If you do not wish to participate, you may simply return the blank survey. If you do participate, **completion and return of the survey indicates your consent to the above conditions.**

The survey should take approximately 10–15 minutes to complete. Any questions or concerns should be directed to the principal investigator, Akie Nyui, at XXXXXXXX (Japanese) or Richard Jones at XXXXXXXX. (English)

We hope to follow this survey with individual interviews to be conducted either in person or by telephone. If you choose to participate fully to this research, please give us a number at which we can contact you and indicate times, which would be convenient for a short interview.

\*Note - we have used the word 'workplace' to describe the area in which you do your job. Many designers work from home or in freelance capacity at a variety of locations. Please think of these situations as your 'workplace.'

#### Part A: Background questions

- 1 What is the primary language spoken at your workplace or in work-related situations?
- 2 How often is English used at your workplace? Please Indicate on the scale between (Never and Almost always)  
(Never Hardly ever Sometimes Often Usually Almost Always)
- 3 Who do you communicate in English with regularly at your job? (co-workers/clients/managers)
- 4 How do you usually communicate in English? (In person/by telephone/email/teleconferences)
- 5 For what purposes is English used at your workplace? Please list as many as possible.  
(for example: Meetings/e-mail/marketing/entertaining visitors...)

#### Part B: Questions

- 6 In what areas or functions do you feel that it is important that ESL speakers use and understand English at your workplace? (For example: reading email/participating in meetings/answering the telephone/coordinating with coworkers). If possible try to list four or five specific situations in which you feel English is needed for communication.
- 7 What language skills would you feel that would be most important were you to have an occupational English training course at your workplace? (for example: describing things/giving instructions/understanding instructions/giving opinions/responding to opinions and giving feedback)
- 8 What written materials, which are in English, do you feel to be most important at your workplace? (email/company instruction booklets/Invoice forms/ etc) Try to list at least three.
- 9 Do you have any other thoughts on what is important for communication in English in your job or industry?

Thank you very much for your cooperation.

## Appendix. 3 Questionnaire in Japanese

### ファッションとデザインにおける職業目的のための英語に関するアンケート

この調査から得られる機密のデータは東京の大学においてファッション・デザインを学ぶ日本人学生のためのカリキュラム及び教材開発のためのニーズアセスメントにのみ使用されます。

このアンケートの質問はあなたの職場における英語の重要性と英語があなたの関わる（ファッションの）分野や仕事の中でのコミュニケーションでどのように使われているかということに関するものです。

この調査では18歳以上の方に参加をお願いしています。この調査に参加することで皆さんにいかなるリスク、または利益も発生しません。調査への参加は自由です。お答えになりたい質問にのみお答えください、また、途中でお辞めになっても結構です。調査に参加なさらない場合は、白紙のアンケートをご提出ください。参加される場合は、アンケートにご記入の上、提出することによって参加に同意されたとみなされません。

アンケートの記入には10-15分かかります。ご質問、気がかりなことなどございましたら、直接、調査者の乳井暁絵 XXXXXX（日本語）または Richard Jones XXXXXX（英語）までお問い合わせください。このアンケートに引き続き個人インタビューを対面または電話にてお願いしています。あなたがこのリサーチに全面的に参加なさる事を選択される場合にはご連絡先電話番号とインタビューのためにご都合の良い時間帯をお知らせください。

\*Note 「職場 (workplace)」 はあなたが仕事をする場所を指します。多くのデザイナーはフリーランスで自宅、またはその他の様々な場所で仕事をしている事でしょう。それらの様々な状況をあなたの「職場 (workplace)」 と考えてください。

パート A: バックグラウンドに関する質問

1 あなたの職場、または仕事に関する環境で主に使われている言語は何ですか？

2 どれくらいの頻度で職場で英語を使いますか？  
「まったく使わない」から「いつも使う」の尺度の中から選んでください。

全く使わない 殆ど使わない 時々 しばしば  
通常使う いつも使う

3 職場では通常誰と英語でコミュニケーションをとりますか？（例：同僚、顧客、上司）

4 通常どのように英語でコミュニケーションをとりますか？（例：直接対面で、電話で、メール、テレカンファレンス）

5 あなたの職場では英語はどのような目的のために使われていますか？ 思いっただけ挙げてください。  
（例：ミーティング、メール、マーケティング、接待）

パート B: 質問

6 あなたの職場において英語を第二言語とする人たちにとっては、どの分野の英語またはどの機能(役割)を使える／理解する事が大切だと思いますか？（例：eメールを読む、会議に参加する、電話の対応、同僚との仕事の調整）  
可能ならばコミュニケーションのために英語が必要だと思われる4、5つの具体的な状況を挙げてください。

7 もし職場において英語の職業訓練コースがあったとしたら、どんな言語スキルを習うべきだと思いますか？  
（例：物の描写、指示を与える、指示を理解する、意見を述べる、意見に対して返答する、意見にフィードバックを与える）

8 職場において英語で書かれた文書のうちあなたが重要だと思うものは何ですか？（例：eメール、方針マニュアル、納品書）  
3つ以上挙げてください。

9 その他あなたの職場、または業界において英語でのコミュニケーションをする際に必要だと思われる事柄があれば挙げてください。

ご協力有難うございました。