IMPACT OF SOCIAL MEDIA AND DIGITALIZATION ON THE GROWTH OF FASHION DESIGNERS

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ABSTRACT

Fashion Design is known and recognized for creativity and innovations in clothing, accessories, jewellary, footwear etc. It is basically an art being applied by the creative designers for producing creative, innovative, affordable, sustainable and standard products. But, previously the focus was given to only creativity and innovation but business skills and management concepts were totally ignored. Customer was considered as last link of the chain, but in the emerging times, fashion design has taken a sharp turn with the advanced tools of information technology, digitalization, social media and business skills. The clothes are to be designed as per the target customers for achieving their delight. Hence, this study has explained the various concepts of digitalization, information technology and tools of social media and found the cooperation among their tools. It was found that the social media has become a very important and powerful tool for business and fashion designers have to design and produce products for the delight of customer by using information technology, social marketing and digital transformation.

KEYWORDS: Creativity, Innovation, Social Media, Digitalization, Delight & Skills

Original Article

1. INTRODUCTION

Fashion design is the creation of new accessories, footwear and clothing and consists of traits and bunch of skills like creativity, innovation, research, creativity to fabric selection and sketching. It is an art or skill for designing and by giving esthetics or natural beauty to clothing and accessories. It is influenced by the internal as well as external factors like cultural, society, customs and varies from place to place. Therefore, fashion marketing has a very important role to play in pushing product. Market research develops a marketing strategy by taking into account the marketing tools like target market, target segment, customers' needs and wants. It also uses the latest technology for communication by using information technology and also practices the promotional tools like advertising, media relations, publicity and sale promotions, videos and social media, etc.

Indian consumers are emerging fast in shifting their preference, branding sense and increasing tech-savvy along with increased disposal income. A long-term growth is observed in India as compared to other developing countries. The Indian retail market was estimated worth Rs. 41,66,500 crores in 2016 and is expected to touch Rs. 1,02,50,500 crores in 2026. Even the current fashion retail market is worth of Rs. 2,97,091 crores and is estimated to reach Rs. 7,48,398 crores by 2026 with promising CAGR of 9.7%. Indian apparel industry is also a very important element of the retail industry, as it is the second largest contribution to retail industry after grocery and food industry. Importantly, India has the world's largest youth population as our Hon'ble Prime Minister has highlighted many times, which is becoming fashion conscious due to social and mass media penetration. Therefore, India has an edge over the other developed markets, like US, Europe, Japan due to expected growth of 7% of GDP.

The Indian Fashion Market has also changed with technology and has a great inclination towards the Smart garment. Smart shirts have emerged as a latest trend in Indian Apparel Industry after smart phones, smart televisions, smart watches, etc. New trend of e-commerce has taken a new and smart turn due to the fabulous success of online shopping. Online shopping has been able to bridge gap between consumers residing in Tier-II and Tier-III cities and premium wear sellers.

2. LITERATURE REVIEW

Carson (2000) while focusing on the importance of information technology in the business of fashion explained that the information technology fashions has an important role to play in fashion management. Hence, IT fashions can be narrated as "the consumption and production of temporarily intensive [Information Technology] discourse." Some examples of IT fashion include Groupware, Artificial Intelligence, WWW, Ontological Engineering and Mobile Computing. The technology fashion may have fluctuations like rise and fall that may affect stakeholders and influence the decision of the fashion business. The researches may produce a number of practical solutions that may be helpful to managers to interpret the different phases in the life cycle of a management fashion and make appropriate decisions along the way.

Nunamaker, Romano and Briggs (2001) explained that the constructive theory provided everything, which would derive the experience of what knowledge needs to be targeted for gaining the success in a particular profession. The constructive theory explains that the best knowledge to be targeted to become successful would be the knowledge from the experience of the individuals. Consequently, it would be different from the mere product, and can be left as raw data or unorganized information. Its experience knowledge can be then classified in to two categories, known as explicit and tacit knowledge. The tacit knowledge will be gained from the own experience of the individuals and the explicit knowledge can be gained through the experience of other individuals.

Fall (2002) conducted the study to know the creativity in fashion with particular emphasis on the role of designers and 'designerly' thinking at strategic levels in an organization. A comparison of design processes study has identified that designers adopted a number of approaches to designerly thinking, like kaleidoscopic thinking, communication of vision in a visual manner, knowledge, using intuition to guide decision-making, switching between divergent and convergent thinking in the process, visual and spatial imaging during sample making and seeking autonomy during the creative decision-making process.

Hines (2002) explained the relationship between manufacturers and retailers by sharing information. Therefore, there are increasing complaints of new collections on the shop floor being 'unimpressive' or 'unattractive', the issue of creativity as part of a strategic response by companies must be examined, especially in the relationship between buying and designing new fashion items.

Luis Casalo, Carlos Flavian and Sergio Ibanez Sanchez (2018) came out as very important aspects of media for success of fashion designers and found in their study that opinion leaders are significant sources in the shape of other consumers' advice. Instagram was considered the most used platform of social media by opinion leaders in the fashion industry, which is going to play a vital role in the future also. This study found some vital experiences and consequences of opinion leadership in this context and found that originality and uniqueness are crucial factors, if a user is to be perceived as an opinion leader on Instagram. In addition to this, opinion leadership does influence consumer behavioral intentions toward fashion industry and influencers. Finally, the apparent fit of the account with the consumer's personality makes the

influence of opinion leadership and the intention to follow published advice stronger.

3. CONCEPTS OF DIGITALIZATION AND SOCIAL MEDIA

3.1 Digital Transformation

Digitization in fashion has become very important as fashion industry, ranging from global discount retailers to exclusive luxury brands, drives a significant part of the global economy. Nowadays, fashion is one of the most challenging fields and highly affected by global economic uncertainty as well as distinct trends and industrial changes. Therefore, in response to the pressure for growth and cost efficiency, many brands have started a series of initiatives to improve and enhance their speed to market and to implement sustainable innovation in their core product design, manufacturing and supply chain processes. An important test for many fashion brands is that, increasingly, they lag behind consumers' expectations. The role of the consumer has shifted from one of passive observance to enabled dominance. They are no longer content with simply buying fashion products; exponential growth in the use of digital technologies has empowered them. Consumers love to interact, belong, influence and be the brands from which they buy. They want to be informed, selective and in charge. They care about how they look in public and on social media, and about the perception of the goods they buy and own. The majority of consumers use digital channels before, during, or after making their purchases. It means that becoming a digitally-savvy brand can no longer be considered a separate business. Instead, it will increasingly be fundamental to organizations and the entire consumer-brand relationship. Hence, there are no more typical consumer segments, no more geographies and no more one-size-fits-all solutions.

But still a large number of brands are wondering how to bridge the digital divide. Given what is at stake, the brand heritage and identity, it is a very fragile path to tread. Any digital manifestation of the brand – from social platforms to third party distributors need to go hand in hand with redefined brand values and must be tailored to the needs of the consumer. Hence, a misaligned or generic digital offering may actually widen the digital divide and even pose a threat to brand and reputation. The impact of technology in business and organizations is emerging very fast, as it is transforming the fashion companies in a fast pace. The present scenario of competition in fashion industry, the digital transformation is becoming the most sought topic for all companies worldwide (**Westerman, 2011**). According to experts in this concept, it mainly focused on using new digital technologies as well as more traditional ones to improve radically the performance of the company, underlying changes in areas of the business, like customer relationship and experience, internal processes and operations, and value propositions or business models (**Fitzgerald, 2013**). The concept seems to be clear that the advancements in digital technologies and their fast application in business during the last decades have promoted fundamental shifts in a lot of aspects of the economic and social lives (**Piccinini, 2015; Bharadwaj, 2013; Schwab, 2016**). However, other than digitalization referred to the adoption of these digital technologies into everyday life, other megatrends like globalization, new consumer behavior trends, sharing economy, and a severe competition are also considered very important of this phenomenon (**Piccinini, 2015; Gimpel, 2012, Schwab, 2016**). Thus, these types of megatrends are leaving lot of impact in the business landscape, pushing companies to adapt themselves to this new environment with the use of a wide range of technologies available to them. Hence, in the last decade, fast evolution of these technologies is noted and their increasing accessibility. What has made possible this concept to get practical shape and thus they can be considered the enablers of the digital transformation. According to the empirical research conducted by MIT and Capgemini Consulting, there are four main upcoming technologies disturbing the business are data analytics, smart-embedded devices, mobile technologies and social & collaborative technologies (**Westerman, 2011;**

Fitzgerald, 2013). The latter is associated to the Internet of things, which is also considered by a lot of authors as a key technology in this new technological wave (**Porter, 2014; Schwab, 2016; Kagermann, 2013**). In addition to these, there are other technologies, such as cloud-computing services, which are also considered a key technology for companies' transformation (**Bharadwaj, 2013**; **Piccinini, 2015**), and there are others like 3D technology, Cyber-physical systems and virtual reality, which have been known as core technologies, for instance in the digital transformation of manufacturing industry (**Kagermann, 2013; Hermann, 2016**). Therefore, not only these new and emerging technologies are the ones that enable digital transformation of companies, but also more traditional information technology (IT) ones (**Matt, 2015; Hass., 2016; Bharadwaj, 2013**).

Technology is transforming as very important in fashion industry as fashion industry is facing the huge challenge of implementing new technologies to drive their digital transformation. In a study conducted, it was found that there is tremendous importance of people's factors, especially in the fashion industry. Therefore, a technology implementation and the digital transformation are not only about processes and technical points, but also about human aspects, like collaboration, trust and understanding (**Veronica Arribas, Jose A. Alfaro, Oct. 2016**).

3.2 Clienteling

It is the junction of digital and traditional channels together with the rise of consumer power that will lead to an increased demand for cohesive brand experiences. The factual value of information and analytics will therefore grow. Companies need to be careful and apply the proactive technique to know how the consumer is going to behave and buy the product in a store, i.e., imagine knowing how to trigger consumers at exactly the right time and create the possibility of nurturing relationships with each consumer individually in a distinct, different and personalized manner, but this may not be a possible dream, but go on in **clienteling**, establishing long-term relationships with customers based on their habits for bringing the dream closer. But, clienteling is not being new to fashion brands, as sales associates can recognize key customers on sight. However, the rise of the global customer, operating across geographies and multiple channels, makes it harder for brands to understand their consumer base fully. Digital clienteling, i.e., leading-edge processes, analytics and technological developments in Digital Marketing, Commerce and Sales & Service platforms has carried a personalized customer experience across multiple channels and ultimately improving conversion rates and revenues. More information is available than ever before about people's consumption habits, behavior, trends and decision drivers. However, the whole of investment being made in big data and analytics is wasted if management receives wrong insights, or do not have the skills or competencies to convert solid insights into business decisions. Unlocking this information is the key to understand what the mindset of the consumer is now and is likely to be in the near future. Hence, driven by the junction of big data, the Internet of things, data science and fashion brands will be able to understand their customers better, respond to market trends and tailor their sales information and products.

3.3 Getting it right with Digital transformation

Many fashion brands take an uneven approach to digital transformation, concentrating on digitizing processes or isolated functions. Digital transformation is often restricted to individual programmes or projects that affect only a small number of departments. Sometimes, you focus on just one area like Marketing or Sales with limited or very slow returns. There is a demand and drive for building up behind digital transformation, as organizations re-imagine, reshape and retool for an era in which traditional boundaries are broken. The accelerating chain of technology and its fast paced uptake by consumers deserves a different level of priority for many fashion brands. The primary factors for digital transformation are mostly either important

opportunities or existential threats, and the opportunity or existential threat that these changes represent should be the focus for business leaders, who are considering the future of their organizations and industries, and hence re-imagine the service and experience that a brand offers and to increase relevance and revenue. It may often feel like something that can be done at a later stage with a large investment and a long-term return. The key to the point is to find the right balance between placing bets, provoking fast results with innovative ideas and building the solid ground for a digital transformation. Major challenges are not just about releasing the power of data and analytics, but also to manage brand and reputational risks, managing the full value chain or bridging the digital technology divide. These are all necessary ingredients of the ultimate digital challenge for fashion companies, an entire change in organizational culture that puts the consumer at its head (**Roger Lay, 2017**).

3.4 Social Networking Theory

The social networking theory has emerged from the social science that has been applied to the range of organizations specifically among the human beings. The social networking theory is based on the network of relationships. As per the definition of social networking, an individual can expand their friends circle or relationship with other people in the society by linking their relationship with their existing friends or group of people. By doing the linkage from one member to the other member of the same group with different group, an individual can be linked with the entire nation. By the term "network", it is the set of objects and mapping of the relationship between the objects. The object is referred to the group of people or people (**Kadushin, Charles and Delmos, 2002**). For instance, a network includes the person and the mapping from that individual person to each of his relatives and friends. The social networking theory is the useful method for becoming more successful in the profession like fashion designing. One of the foremost reasons for adopting the social networking by the young designers is to increase their social network and develop professional relationship by understanding the mappings connecting an individual to others. The designers can further evaluate the social capital of that individual (**Faulkner and Robert, 1999**). The social networking theory is adopted by those designers who have never been worked with any of the successful designers in the industry. By adopting the social networking, they can approach the successful designers and successful entrepreneurs in the Indian fashion industry and analyze their strategies to become successful in the industry by assisting or working with them. Apart from this, by evaluating the social capital, the designers can receive substantial influences from the successful designers in the industry (**Frekman and Linton, 2001**). The social networking theory is also relevant for the designers to develop their link across the industry. The social networking theory is based on some prepositions such as propinquity, homophily, homophiliy and connections.

3.5 Information Technology in Fashions

Business research is very dependent on the recent studies in fashion management. A lot of complicated questions have been answered through the research. Resource allocations have been influenced by research and understood how they interact, among other (**Abrahamson 1991; Abrahamson 1996; Abrahamson 1999; Carson 2000; Kieser 2000; Rueling, 2000**). This research will help the managers to interpret at different product and management life cycle and take appropriate decisions (**Carson, 2000**).

IT (Information Technology) fashions has an important role to play in fashion management. Hence, IT fashions can be narrated as "the consumption and production of temporarily intensive [Information Technology] discourse." (**Benders, 2001**). Some examples of IT fashion include Groupware, Artificial Intelligence, WWW, Ontological Engineering, Mobile Computing and these technology fashions may have fluctuations like rise and fall that will affect stakeholders and influence the decision of the fashion business. The researches may produce a number of practical

solutions that may be helpful to managers to interpret the different phases in the lifecycle of a management fashion and make appropriate decisions along the way (**Carson, 2000**).

Information Systems idea waves was examined by Wang (2001) using the theory of 'organizing vision' (**Swanson, 1997; Wang, 2002**), and Abrahamson's theory of management fashion. Like "Organizing visions" are mental images or ideas produced and sustained through discourse within an inter-organizational community. It is mapped by the flow and ebb of an organizing vision's discourse.

Now, the question arises, how to use designers effectively. Designers are gradually more viewed having an important role in defining how companies use information and how production information is documented and communicated (**French 1994; Vossoughi, 1998**).

4. OBJECTIVES OF THE RESEARCH

- To study and make aware the various social media tools and their impact on fashion designers
- To under the effect of digitalization of business
- To understand the role of information technology on fashion Industry

5. RESEARCH METHODOLOGY

5.1 Sampling Techniques

Primary data has been collected from the sample respondents through a well-structured questionnaire circulated to designers having experience of 03-05 years and 05 years and more. The questionnaire contains data related to demographic profile, industry specific, professional factors and skill traits, etc. The questionnaire was divided into a total of 20 aspects, which were collected in 04 heads. Secondary data has also been collected through various journals, published reports on Indian fashion industry, news articles web articles and other published material in the reputed journals.

5.2 Sample Selection

Keeping in view the experience of the designers to be surveyed in NCR Delhi, 2170 designer in strata were approached through personal, email and personal interview, out of which 217 full questionnaires were received to the satisfaction.

5.3 Population

Table 4.1: Population

S. No.	Particulars	People in Strata	Total no. of People in Strata	Layer Size	No. of People in Sample
No. of People in Sample according to Gender					
1	Male	810	10,000	1000	81
2	Female	1360	10,000	1000	136
Total					217

Source: Primary Data

The sampling size is determined by a stratified sampling method using the following formula:

Sample Size of the strata = Size of the entire sample/Population size * Layer size

Table: 4.2: Sample Selection

S. No.	Particulars	People in Strata	Total no. of People in Strata	Layer Size	No. of People in Sample
No. of People in Sample according to age					
1	31–40 yrs	690	10,000	1000	69

2	41–50 yrs	670	10,000	1000	67
3	51–60 yrs	500	10,000	1000	50
4.	Above 60 yrs	310	10,000	1000	31
Total					**217**

5.4 Tools used for Analysis of Data

Five-point scaling technique has been used to collect primary data from the respondents for the purpose of understanding the opportunistic growth of the young fashion designers in India from the strategic management perspective. The researcher applied simple percentage, bar graphic, pie charts, Chi-square test, ANOVAs, Correlation to test reliability of questionnaire and hypotheses framed.

6. FINDINGS OF THE RESEARCH

6.1 Demographic Data

6.1.1 Sex ratio of the Respondents

Table 6.1: Sex Ratio of Respondents

S. No.	Gender	No. of Respondents	Percentage
1	Male	**80**	**37**
2	Female	**137**	**63**
	Total	**217**	**100**

6. 2 Methods used for Spreading Word of Your New Designs

Table 6.2: Methods for Spreading word of Your New Designs

Methods of Advertising		Choice	Frequency			
			Never	**Sometimes**	**Frequently**	**Mostly**
1.	Blogs	15	7	8	13	11
2.	Social Media	9	3	13	10	8
3.	Own Website	10	5	10	9	13
4.	Face book	9	1	9	11	8
5.	Word of mouth	8	6	10	9	9
6.	Fashion Videos	10	4	8	8	10
7.	Fashion Shows &	9	8	8	11	11
	Exhibitions	8	9	10	8	13
8.	All	15	7	12	10	15
9.	Any other please suggest					
10		93	50	88	89	98

Summary of Data

	Treatments					
	1	**2**	**3**	**4**	**5**	**Total**
N	8	8	8	8	8	40
∑X	42	54	54	52	44	246
Mean	5.25	6.75	6.75	6.5	5.5	6.15
∑X^2	228	376	380	352	252	1588
Std. Dev.	1.035	1.281	1.488	1.414	1.195	1.387

Result Analysis

	Treatments					
	1	**2**	**3**	**4**	**5**	**Total**
N	9	9	9	9	9	45
∑X	93	50	88	89	98	418
Mean	10.333	5.555	9.777	9.888	10.888	9.289
∑X^2	1021	330	886	901	1114	4252
Std. Dev.	2.7386	2.555	1.7873	1.6159	2.421	2.896

Source	SS	Df	MS	
Between-treatments	163.688	4	40.922	$F = 7.9632$
Within-treatments	205.555	40	5.138	
Total	**369.244**	**44**		

The *f*-ratio value is 7.96324. The *p*-value is.000081. The result is significant at *p* <.05.

Ho: $\mu_1 = \mu_2 = \mu_3 = \mu_4 = \mu_5$, i.e., various methods opted for **spreading word of your new designs/brand and its frequency**. For $V_1 = 9$ & $V_2 = 5$, the table value of F at 5% level of significance = 4.772, Calculated F value = 7.963.

Since the calculated value is more than the table value, this shows that null hypothesis is rejected and alternate hypothesis is accepted. Also, the P value calculated is.007204, which is less than 0.05, so the result is significant. Hence, Fashion Designer Entrepreneurs opt for spreading word of new designs/brand

7. DISCUSSIONS AND RECOMMENDATIONS

The young fashion designers in India are growing rapidly and young breed of Indians are adopting the fashion as their career. There are number of institutions which are offering excellent course materials in fashion designing like National Institute of Fashion Design, National Institute of Design etc. Despite good opportunities in the fashion industry, the designers are struggling for the survival and success. Those who are already successful in their profession are the most in demand personalities among the fashion houses. The young designers are not getting fair chances to present their designs. Also, they are less considered for the fashion shows, as compared to the successful designers in the industry. The increasing competition among the young designers is also a major challenge as per Rosemount, Lakme India Fashion Week, 2008 (**Womack and Jones, 2006**). The designs from India are considered as fresh, though sophisticated, as per the statement of prestigious houses. Presently, there are more than 90 small and big fashion schools in India, which are producing thousands of young designers. The designers are offered to present their designs in the fashion week to expose their talent. In the fashion week, the young fashion designers can show their talent in front of Indian as well as foreign audiences. The fashion week has changed the style preference of clothing for women's wear in the country. Most popular dressing is from Indo-European fashion. The social networking theory is the useful method for becoming more successful in the profession like fashion designer. One of the foremost reasons for adopting the social networking by the young designers is to increase their social network and develop professional relationship by understanding the mappings connecting an individual to others. Knowledge is always kept in the form of information, which would be accessible at the time of requirement. The profile of the old and successful designers will also help the young designers to understand their creativity and innovation in the clothing designs and related strategies, and how they become successful in the industry. There are several government agencies in India, which are continuously supporting young fashion designers to become successful in the industry. Some of the agencies are CMAI, FDCI, FICCI, etc., which are contributing significantly for the growth of the young designers. The designs should be unique and innovative in order to gain substantial attraction of the target audience and gain the popularity in the industry. The designers can also expand their social network to develop their relationship in the industry, so that these designers can have some support from the experienced designers to participate in the famous fashion shows to display their designs. Apart from this, the designers should understand the preferences and demand of the consumers, so that they can meet the consumers' expectations while launching their new collection in clothing style and designing. This would help the young designers to become competitive in the industry. Based on these facts, the following are the recommendations provided to the young designers to become

successful in the industry. The following recommendations and suggestions are made on the basis of study of conducted and collected literature.

7.1 Empowerment of Female Designers

It is recommended that special attention is to be paid towards the empowerment of women, because 63% of the fashion designers belong to the female category. Hence, empowerment, special package and grants for women, conducive environment for women to be created, so that female fashion designers can help to get the edge in international market for national pride.

7.2. Digital Clienteling

The buzz word for fashion designers is **digital clintal**. Digital clienteling, i.e., leading-edge processes, analytics, technological developments in Digital Marketing as Sales and Service platforms carried a personalized customer experience across multiple channels and ultimately improving conversion rates and revenues. Tons of information is available on social media including daybook on Google more than before, regarding people's consumption habits, behavior, trends and decision drivers. Unlocking this information is the key to understand what the mindset of the consumer is now, and is likely to be in the near future. Hence, driven by the junction of big data, the Internet of things, data science and fashion brands will be able to understand their customers better, respond to market trends and tailor their sales information and products. Major challenges are not just about releasing the power of data and analytics, but also to manage brand and reputational risks, managing the full value chain, or bridging the digital technology divide. These are all necessary ingredients of the ultimate digital challenge for fashion companies – an entire change in organizational culture that puts the consumer at its head (**Roger Lay, 2017**).

7.3 Use of Latest Tolls of Science and Technology

It is also recommended to design fashion of art in this rapid development of science and technology as a means of clothing form has been provided by the emerging technology. Modern clothing fuses multidisciplinary advanced technology with the support of new technology and also broadens the space for development of clothing art. It also brings into practice the imagination and science fiction one by one by taking the traditional style towards intelligent garment design. Designers should keep in mind that people wear the clothes not only for giving warmth to body or pleasant decoration but also eager to dress more for human function in order to satisfy them that they wear efficient intelligent clothing for dealing with more psychological needs in this complex survival environment.

7.4 Social Marketing

In the modern scenario, one cannot depend on the traditional advertising styles, but they have to bother about the latest tools like Blogs, Social Media, own website, fashion video and likes, fashion shows. Therefore, Social media along with Blog are recommended for the fashion designers for promoting their products. Since the calculated value is more than the table value, this shows that null hypothesis is rejected and alternate hypothesis is accepted. Hence, Fashion Designer Entrepreneurs should opt for spreading word of new designs/brands by these tools. It also helps the designers to get opinions of the customers by the data available on the social media. This was supported by the earlier study, which came out with very important aspect of media for success of fashion designers and found in their study that opinion leaders are significant sources in the shape of other consumers advice, especially Instagram (**Luis Casalo, Carlos Flavian, Sergio Ibanez Sanchez (2018)**

7.5 Design for Delight of Customer

Take Consumer as a King and do the business for his delight. The designers should not focus only on the potential segment of the consumers, but their strategy should be to attract consumers from all segments, which are existing. Most of the designers launch their collection without knowing the actual need of the consumers. The designers would be successful in case they get enough information so that they can develop and design according to wants of consumer. A happy customer always leads to the hundred new potential customers. Due to this, it is recommended to focus on people**.** Sometimes, a business fails due to people, but may not be due to financing, capital, employees, management, or owners. It is also found that sometimes, you find a disconnect between the owner's concept and people's concept, which may be due to complacency, laziness, or ego. Due to this, need identification of basic concept of marketing should be followed to start with people because it is always said that brands are being assessed and made by people. The problem may be due to disconnect in one or two places, i.e., from end with the brand and sales or on the back end in sourcing and operations. In the apparel business, it is all about the back end and sourcing, since that is where the cash is usually burned. Your job is to develop the brand or do operations that can meet that opportunity available in the market. Hence, designers should not only satisfy the customers but also keep them happy and in delight mode.

8. CONCLUSIONS

The above research reveals the importance of social media and digitalizaton in Fashion Design. It has also became crystal clear that in spite of creativity and innovations, a designer cannot forget the management skill, especially the emerging role, and the importance of the various and effective tools of social media, which comparatively is very cheap than the traditional advertising. The designer can design the product for the target customer by getting the tons of information available on Facebook, Instagram and collecting even personal data of the customers. He will be able to launch the products in the different segments, as the information and feedback available on the social media. Hence, we can conclude that social media has become a very important and powerful tool for business, and fashion designers have to design and produce products for the delight of customers by using information technology, social marketing and digital transformation

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