

# Raising Fashion Undergraduate's Creativity Through Social Media Fashion Opinion Leaders

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## KEYWORDS:

Fashion Design, Creativity, Opinion Leaders, Fashion Icon, Fashion Blogger, Fashion Influencer, Fashion Education.

## ABSTRACT:

Over the last few years, social media platforms have become increasingly involved in the fashion field. Social media fashion opinion leaders (SMFOL) proved to be drivers of different aspects in the fashion field. This lead us that (SMFOL) are leading fashion consumption between the customers. In addition, COVID-19 pandemic has affected the fashion industry due to changes in consumer taste and behavior and selling channels. These changes impacted the volume of products as well as the types of designs. Therefore, institutions for fashion design education should update their teaching established constants to confront the recent challenges facing the fashion field.

The study aims to examine the importance of using (SMFOL) as an inspiration source in fashion design educational subjects; to raise the fashion undergraduates' creativity due to recent challenges by designing innovative designs that fulfil consumers' needs.

The project for the study was applied with 39 students in the third grade (semesters seven and eight) during the academic year 2020-2021 at the Apparel Design Management and Technology Dept., Faculty of App. Arts, Helwan University- Cairo, Egypt.

Three questionnaires were designed, A pre-questionnaire and a post-questionnaire for 39 students and a questionnaire for 21 specialists in the fashion education field and the fashion design industry and a statistical analysis was conducted. Results proved that inspiring by (SMFOL) is a stimulating source for the development of students' design creative capabilities in fashion design education due to recent challenges.

## 1. Introduction:

In the 21st century, the social media fashion opinion leaders became an important platform for presenting fashion trends, styles, and brands. Opinion leaders follow recommended looks of fashion designers, in addition, they create their own styles. They have a great influence on audience taste and affect the fashion consumers behavior through their social media platforms. In addition, (SMFOL) play a very important role in raising fashion students' creativity as their exceptional styles can raise the fashion student's taste of fashion.

The continuous technological development of social media platforms and the updated challenges, require the institutions for fashion design education to update their teaching styles. Therefore, to promote the students' creativity through the fashion design educational subjects we must consider the great role of (SMFOL) especially after the increasing trend of social media usage due to COVID-19 pandemic. (SMFOL) are very important source of inspiration as they can better raise undergraduates' creativity and help them to create fashion designs that satisfy the changing consumers' due to COVID-19 pandemic.

COVID-19 pandemic had great effect on people, as they changed their behavior with social media which plays an important role in the life of home-isolation. Therefore, fashion companies have great chances to form strong ties with consumers through the (SMFOL) and take advantage of this situation.

Creativity is prominent in skill frameworks, and it is considered one of the key competencies for undergraduates' education in the 21st century. (Tep, P., et al., 2018) Therefore, the current paper investigates undergraduates' creativity through creative designs perspective. Thus, the importance of the study is shaped in various aspects. Understanding the role of (SMFOL) which can help undergraduates understand the taste and behavior of fashion consumers. It also helps undergraduates to understand how trends are created and by whom. Getting inspired by (SMFOL) raises fashion undergraduates' creativity and provides strong advantages to grow undergraduates' own business after graduation as they understand how to fulfill the consumers' needs through creative designs.

Hence, this paper aims to study the characteristics of (SMFOL) in the modern industry; explore the similarities and overlaps among three different types (fashion icon, fashion blogger and fashion influencer) and analyze the role of (SMFOL) in modern fashion

marketing. In addition, the study aims to examine the importance of using (SMFOL) as an inspiration source in fashion design educational subjects; to raise the fashion undergraduates' creativity due to recent challenges.

## 2. Literature Review:

### 2.1. Fashion Opinion Leaders "Dandyism":

Dandyism is an attitude of mind (Watt, J., 2012) and a style of elegant dress and mannerisms. (Weatherup, E.R., 2011) The Oxford English Dictionary, defines the term as one who studies above everything to dress elegant and fashionable. (Peyró, I., 2019).

George Bryan "Beau Brum Mell" (1778, London) is the first true dandy who paved the way for modern menswear (Watt, J., 2012). "Beau Brum Mell" was the role model, and the arbiter of elegance in London in the first decade of the 19th century (Peyró, I., 2019) He was chosen as the best man in his teens and the most famous and influential man in his early twenties (Kelly, I., 2006) as he made mean figures according to remarkable occasions. (Jesse, W., 1844) Therefore, London's tailors gave him samples so that he could be a walking advertisement for their clothes. (Peyró, I., 2019)

### 2.2. Social Media Fashion Opinion Leaders:

Nowadays, fashion presentation has not been limited on catwalks, and fashion magazines, but (SMFOL) became models to present fashion through online social media. (Leung, E., et al., 2020) Online social channels such as Instagram, Facebook and YouTube became the main communication channels to connect companies and customers. (Topalova, N., 2021) When audiences establish a deep emotional relationship with a (SMFOL), the warm feelings toward the fashion presenter transfer into the endorsed brand. (Jin, S.V., et al., 2021) The success of a (SMFOL) is measured according to the scope of the page, in form of followers and likes. (Williams, M., 2019) (SMFOL) can be split into four groups according to followers: (Sun, Y., et al., 2021)

- Mega influencers: more than 1 million followers.
  - Macro influencers: 100,000 - 1 million followers.
  - Micro influencer: 1000 - 100,000 followers.
  - Nano influencers: less than 1000 followers.
- (Myyrä, T., 2020)

(SMFOL) have expertise in what people tend to seek, information, advice and verification about products or brands. (Zain, M.Z.M., 2020) They use their posts

to impact brands and products and influence customers on social media platforms. (Sokolova, K. and Kefi, H., 2020) Therefore, (SMFOL) can start trends and change the public's purchase decision. (Myyrä, T., 2020)

### 2.2.1. Fashion Icon:

A fashion icon can be defined as a person who is known internationally, for his sense of style and the clothing he wears. (Severson, A.J., 2018) He is a live fashion presenter who presents a fashionable individual style that is influencing trends and inspiring the fashion of the public style. (Leung, E., et al., 2020)

A celebrity is already famous and influences others because of their popularity. (Mainolfi, G. and Vergura, D.T., 2021) Hence, fashion icons were known throughout history as royalty and celebrities, they are opinion leaders that are held as the tastemakers of society. (Myyrä, T., 2020) The use of celebrities as fashion icons is still very common because of their relationships with fashion brands and designers, their distinct fashion style, personality, and popularity. (Leung, E., et al., 2020) In addition, some non-perfect body figure fashion icons are invited to present clothing in runway shows. (Leung, E., et al., 2020).

### 2.2.2. Fashion Blogger:

Blogs are public sites that document thoughts and experiences of individuals through text posts, images, and videos. (Williams, M., 2019) Fashion bloggers began to take an online place in 2007 with (SMFOL) who created blogs to express their point of view and established themselves as a platform for the fashion news, information, and discussions. (Farinosi, M. and Fortunati, L., 2020) The informal and personal style of their communication has arguably made even the mere concept of fashion more inclusive. (Marcella-Hood, M., 2020)

Bloggers' recommendations can be a powerful marketing tool as they persuade consumers who believe that blogs information facilitate the purchase decision. Bloggers are used by fashion companies to promote products through advertising, campaigns, fashion-shows, and brand projects. (Mainolfi, G. and Vergura, D.T., 2021)

### 2.2.3. Fashion Influencer:

Social media fashion influencers are defined as social media users who have attracted followers and have the power to affect others' decisions of purchasing fashion products through social media platforms.

(Shin, E. and Lee, J.E., 2021) They can also be defined as individuals who create fashion content (texts, images, and videos) and post their views on social media channels; their posts are followed by large social media audiences (Sun, Y., et al., 2021)

Thus, social media fashion influencers have the merit to diminish the distance between fashion companies and the customers, making the contact easier between the two parties. (Farinosi, M. and Fortunati, L., 2020)

### 2.3. Fashion Social Media Marketing During COVID-19:

The number of social media users globally was estimated by 3.96 billion users in 2020, representing more than half of the world's population. (Motaung, L.G., 2021)

(Chart 1) shows the preferences of social media platforms for millennials (born between 1981 and 1996) and generation Z (born between 1997 and 2012) in 2021.

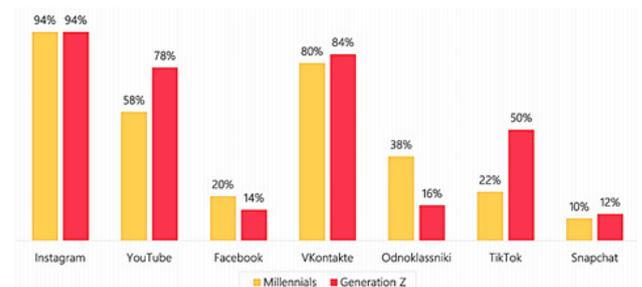


Chart 1: Preferred social media platforms (8)

Over the last decade, social media platforms have become increasingly used in online marketing, such as engaging consumers and promoting fashion brands and influencing the purchasing intention among fashion consumers. (Sun, Y., et al. 2021) Social media marketing depends on the power of the social media platform to persuade people. (Jin, S.V., et al., 2021) COVID-19 pandemic had a major impact on fashion consumers' preferences. The pandemic pushed further towards online fashion marketing. (Topalova, N., 2021) Studies in the fashion sector proved that the size of global social media marketing during COVID-19 pandemic was valued at \$1.5 billion in 2019 and is expected to increase at rate of 35.7% annually between 2020 and 2027. (Shin, E. and Lee, J.E., 2021) These findings will encourage online marketers and retailers develop their selling endeavors by considering (SMFOL) as main marketing channel. (Sumarliah, E., et al., 2021)

#### 2.4. Raising Fashion Design Creativity for Undergraduates:

The 21st century is widely described as the design era that embraces diversity and individuality to satisfy the customers' changing needs. (Lam, M.M.-L. et al., 2020) Fashion educational institutions are regarded as the main channel to cultivate students' creativity. (Fang, Y. and Shen, Y., 2021)

Creativity can be defined as "the ability to produce unique, novel, and valuable product under certain circumstances" (Fang, Y. and Shen, Y., 2021), "producing design solutions and ideas that demand high level of education and skills" (Faerm, S., 2012) and can also be defined as "the ability to generate new ideas and concepts and think divergently productively in an academic field" (Tep, P., et al., 2018).

Today's institutions for fashion design education are facing rapidly evolving challenges due to COVID-19 pandemic including a changing industry and abilities demanded by the profession and evolving undergraduate generation. Concurrently, developments in fashion media sped up the fashion communication and the wide spread of creative imagery through (SMFOL). (Radclyffe-Thomas, N., 2018) To keep pace with these developments, institutions for fashion design education must undergo changes with a vision that focuses strongly on social media. (Ediny, A., et al., 2019) This could be achieved by placing greater emphasis on inspiration sources to produce creative designers who can satisfy the customers, understand broader contexts, and create innovative designs in business systems. (Agarwal, V., 2018).

Regarding assessing creativity, asking undergraduates to design creative products is considered the best way (Kuan-Chen, T., 2018). In addition, a design is creative when appropriate specialists independently agree it is creative. (Kuan-Chen, T., 2018). Specialists measure undergraduates' creativity through four abilities: elaboration (details), originality (unique ideas), fluency (quantities of ideas), and flexibility (using information in a different way). (Kuan-Chen, T., 2018)

#### 3. Methods and analysis:

The fashion design education requires a very high level of visualization of the inspiration source. Nowadays (SMFOL) play an important role in fashion marketing by introducing products to their audience. In addition, the fashion industry is on a brink of a major shift due to COVID-19 pandemic as it has a profound impact on people's online behavior. (Madian, W.T.,

2021)

Throughout this study we demonstrate how (SMFOL) can affect teaching fashion design for undergraduates and raise their creativity through fashion design subjects to confront the recent fashion market challenges due to COVID-19 pandemic. As we examine the effect of using three types of (SMFOL) (a fashion icon, a fashion blogger, and a fashion influencer) as an inspiration while teaching fashion design subject for undergraduates. The study is using an emancipating practice-based skills and knowledge about (SMFOL). The participants were 39 students in the third grade (semesters seven and eight) during the academic year 2020-2021 at the Apparel Design Management and Technology Dept., Faculty of App. Arts, Helwan University- Cairo, Egypt.

Surveys were designed to figure out the preferred styles and colors for casual and classic spring/ summer menswear (T-shirt, shirt, jacket, suite, and pants) in the age groups (20-30, 31-40, 41-50) years old. The surveys included 29 questions for T-shirt, 17 questions for shirt, 37 questions for SS jacket, 22 questions for suite, and 23 questions for pants. Questions were concerning styles, accessories, cut-lines, prints, colors, fabrics, collars, necklines, sleeves, pockets, fitting, lining, closures and the effect of COVID-19 on men's choices concerning changing their taste, buying, and requirements. Survey's responses were as follow: 160 responses for T-shirt's form, 100 responses for shirt's form, 86 responses for the jacket's form, 104 responses for suit's form, and 158 responses for pants' form.

The most element that stimulates creativity is the support of peers. In addition, peer personal and professional relationships within small groups causes interaction between undergraduates which fosters and supports creativity. (Tep, P., et al., 2018) Therefore, students were divided randomly into six groups, each group involved 5-6 students. Each group suggested an inspiration source for their fashion designs in the seventh semester. The inspirations were the shark, the Nubian style, the skeleton, the artist Kandinsky, the style of Zulu tripe in Africa, and the Geometric art. Each group collected a storyboard, and they created a mood-board and a color-board. Each student in the group created 10 menswear designs inspired by their chosen inspiration source and followed the latest fashion trends for SS22-23. Final portfolios contained a storyboard, a color-board, a mood-board and 10 final menswear designs.

In the eighth semester data collected by a pre-questionnaire for students to address the knowledge that the students had about three different (SMFOL) (fashion icon, fashion blogger and fashion influencer) and their effect on the students' designs before using them as an inspiration source. Students used the same fashion trends for SS22-23 and inspiration of the seventh semester in their designs and mixed it with the styles of 3 social media fashion opinion leaders (icon, blogger, and influencer) according to the style of the (SMFOL) which matches the inspiration source of the seventh semester. In the eighth semester their chosen fashion icons were Timothée Chalamet, Maps Maponyane, Frank Ocean, Kim Taehyung, and Kanye West. Their chosen fashion bloggers were Ahmad Daabas, Trevor Stuurman, Justin Livingston, Duc Dubois, Darion Benzo, and Eliezer Infante. Their chosen fashion influencers were Bchanism, Kadu Dantas, Luka Sabbat, and Trevor Stuurman. Each group collected a storyboard, and they created a mood-board and a color-board for each (SMFOL). Each student in the group created 10 menswear designs inspired by their chosen inspiration source, the latest fashion trends, and each (SMFOL). Final portfolios contained a storyboard, a color-board, a mood-board and 10 final menswear designs for each (SMFOL) (a total of 30 designs). Tables no. 1, 2, 3

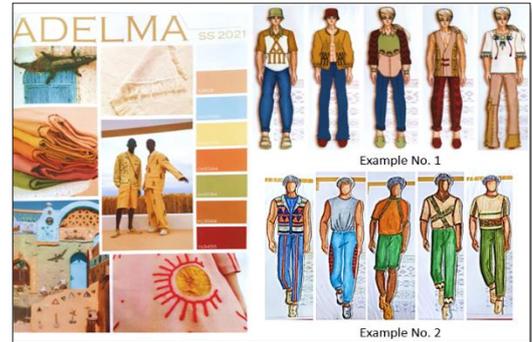
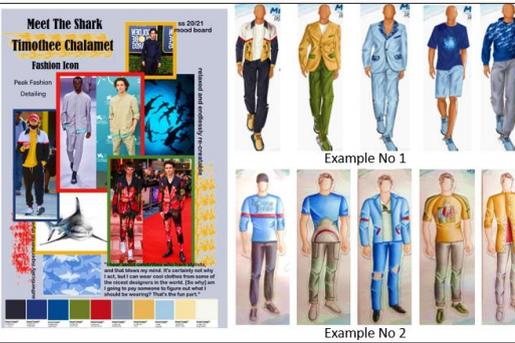
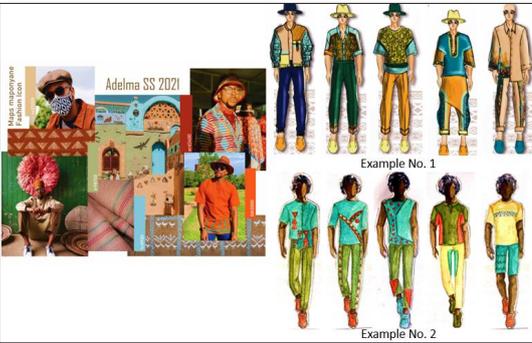
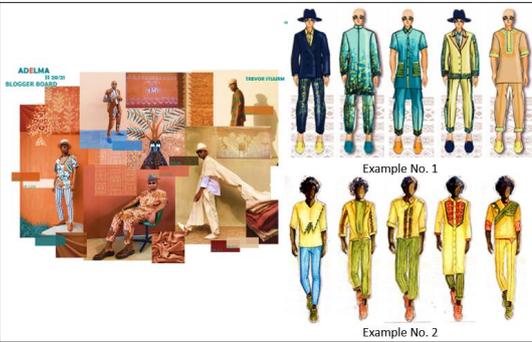
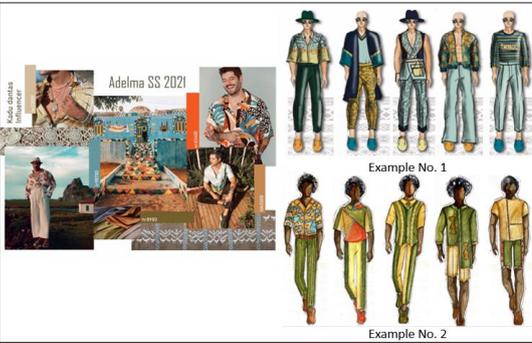
A post-questionnaire for students was done to address the knowledge that the students had about the three different (SMFOL) (fashion icon, fashion blogger and fashion influencer) and their effect on the students' designs after using them as an inspiration source for a whole semester. The result indicated all respondents clearly understood the very important role of (SMFOL) in the fashion industry and provide examples for each type of studied (SMFOL) Findings showed that fashion students achieved higher knowledge and designs acceptance in aspects aesthetic and creativity. Evaluating creative designs via experts in the academic domain is superior to other methods as this seems to better reflect individuals' real-life creativity. (Kuan-Chen, T., 2018) Therefore, a specialist's questionnaire was done by 21 specialists in the fashion education field and the fashion design industry to measure the improvement of the student's creative ability after using the (SMFOL) as an inspiration source. The static analysis of the questionnaire proved that the fashion design skills of students after supporting their traditional inspiration by a (SMFOL) was highly increased. As the concept of fashion design is relat-

ed to the inspiration source, the findings provide important evidence for the (SMFOL) as an inspiration source for fashion under graduates which develop their creative ability and increase their sense of the importance to fulfill the customers' needs. The results of the questionnaire supported the idea of using the (SMFOL) as an inspiration source to confront the recent challenges in the fashion marketing due to the COVID-19 pandemic.

### 3.1. Designs:

Students used pencils and papers were used to illustrate sketches for menswear designs. In the seventh semester designs were inspired by the shark, the Nubian style, the skeleton, the artist Kandinsky, the style of Zulu tripe in Africa, and the Geometric art in addition to the latest fashion trends for SS22-23. In addition, design elements were considered to match the contemporary needs for menswear. (Khalil, R.W., 2021) In the eighth semester Students used the same inspiration and fashion trends of the seventh semester in their designs and mixed it with the styles of 3 social media fashion opinion leaders (icon, blogger, and influencer) according to the style of the (SMFOL) which matches the inspiration source of the seventh semester. Their chosen fashion icons were Timothée Chalamet, Maps Maponyane, Frank Ocean, Kim Taehyung, and Kanye West. Their chosen fashion bloggers were Ahmad Daabas, Trevor Stuurman, Justin Livingston, Duc Dubois, Darion Benzo, and Eliezer Infante. Their chosen fashion influencers were Bchanism, Kadu Dantas, Luka Sabbat, and Trevor Stuurman. Final designs for both semesters are illustrated using watercolors and pantone colors. (Tables 1,2 and 3)

(Table 1) samples of student's designs (groups 1 and 2)

	Group 1: Inspiration source (shark)	Group 2: Inspiration source (Nubian)
Before inspiring By (SMFOL)	 <p>(Figure 1)</p>	 <p>(Figure 2)</p>
After inspiring By A fashion icon	 <p>(Figure 3)</p>	 <p>(Figure 4)</p>
After inspiring By A fashion blogger	 <p>(Figure 5)</p>	 <p>(Figure 6)</p>
After inspiring By A fashion influencer	 <p>(Figure 7)</p>	 <p>(Figure 8)</p>

(Figures 1, 3, 5, 7) Group 1 student's name: Tasneem Tarek and Youstina Makary. (Abdulmaxod, M., et al., 2021)

(Figures 2, 4, 6, 8) Group 2 student's name: Nada Amr and Mayar Mahmoud. (Abdulmaxod, M., et al., 2021)

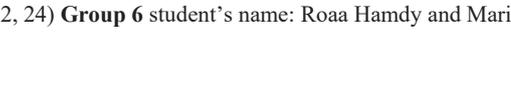
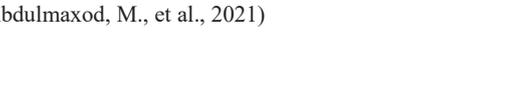
(Table 2) samples of student's designs (groups 3 and 4)

	Group 3: Inspiration source (Skeleton)	Group 4: Inspiration source (Kandinsky)
Before inspiring By (SMFOL)	<p>The Skeleton Dance Menswear SS 2021. Includes a color palette and two sets of menswear designs (Example No. 1 and Example No. 2) featuring skull motifs and dark colors.</p>	<p>Kandinsky SS 21/22. Includes a color palette and two sets of menswear designs (Example No. 1 and Example No. 2) featuring vibrant, abstract patterns and colors.</p>
After inspiring By A fashion icon	<p>Frank Ocean The Skeleton Dance. Includes a color palette and two sets of menswear designs (Example No. 1 and Example No. 2) featuring skull motifs and vibrant colors.</p>	<p>KANDINSKY with Kim Taehyung (Fashion Icon) SS 21/22. Includes a color palette and two sets of menswear designs (Example No. 1 and Example No. 2) featuring vibrant, abstract patterns and colors.</p>
After inspiring By A fashion blogger	<p>Justin Livingston The Skeleton Dance. Includes a color palette and two sets of menswear designs (Example No. 1 and Example No. 2) featuring skull motifs and vibrant colors.</p>	<p>KANDINSKY with Duccubois (Fashion Blogger) SS 21/22. Includes a color palette and two sets of menswear designs (Example No. 1 and Example No. 2) featuring vibrant, abstract patterns and colors.</p>
After inspiring By A fashion influencer	<p>Luka Sabbat The Skeleton Dance. Includes a color palette and two sets of menswear designs (Example No. 1 and Example No. 2) featuring skull motifs and vibrant colors.</p>	<p>KANDINSKY With TREVOR STURMAN Fashion Influencer SS 21/22. Includes a color palette and two sets of menswear designs (Example No. 1 and Example No. 2) featuring vibrant, abstract patterns and colors.</p>

(Figures 9, 11, 13, 15) Group 3 student's name: Nourhan Mohamed and Noura Mossad. (Abdulmaxod, M., et al., 2021)

(Figures 10, 12, 14, 16) Group 4 student's name: Ghada Sapryr and Mariam Abdulmaxod. (Abdulmaxod, M., et al., 2021)

(Table 3) samples of student's designs (groups 5 and 6)

	<p><b>Group 5: Inspiration source (Zulu)</b></p> 	<p><b>Group 6: Inspiration source (Geometric)</b></p> 
<p>Before inspiring By (SMFOL)</p>	<p>(Figure 17)</p>	<p>(Figure 18)</p>
<p>After inspiring By A fashion icon</p>	<p>(Figure 19)</p> 	<p>(Figure 20)</p> 
<p>After inspiring By A fashion blogger</p>	<p>(Figure 21)</p> 	<p>(Figure 22)</p> 
<p>After inspiring By A fashion influencer</p>	<p>(Figure 23)</p> 	<p>(Figure 24)</p> 

(Figures 17, 19, 21, 23) Group 5 student's name: Maryam Tarek and Mirna Raafat. (Abdulmaxod, M., et al., 2021)

(Figures 18, 20, 22, 24) Group 6 student's name: Roaa Hamdy and Mariam. (Abdulmaxod, M., et al., 2021)

### 3.2. Study Tools:

Based on the adopted approach of the study, data to be collected, and the time limit; the researchers found that the best tool to achieve the study objectives is Questionnaire. Electronic questionnaire was selected as the most suitable method for verifying the stipulated hypotheses. A Google form electronic questionnaire was used.

Three questionnaires were designed:

- A pre-questionnaire for students to address the knowledge that the students had about three different (SMFOL) (fashion icon, fashion blogger and fashion influencer) and their effect on the students' designs before using them as an inspiration source.

- A post- questionnaire for students was done to address the knowledge that the students had about the three different (SMFOL) (fashion icon, fashion blogger and fashion influencer) and their effect on the students' designs after using them as an inspiration source for a hole semester.
- A questionnaire for specialists in the fashion education field and the fashion design industry to investigate that inspiration by fashion opinion leaders is a stimulating source for the development of students' design capabilities in fashion design education due to recent challenges.

Fifth Likert scale is used to measure the responses of the test subjects to questionnaires' items. (Table 4)

(Table 4) Fifth Likert scale

Response	Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
Rate	5	4	3	2	1

### 3.3. Procedures:

The analytic descriptive and applied approaches were used to achieve the study aims and to reach conclusions. These conclusions are used base to the suggested perspective, which enrich the related information for the study.

### 3.4. Reliability:

#### 3.4.1. Reliability for the students' pre and post questionnaires:

Cronbach's alpha was used, as the reliability of the constructs was measured at an aggregate level. (Jung,

H.W. and Goldenson, D.R., 2008) The Cronbach alpha test was used on IBM SPSS 25 for Windows and the test result had a good internal consistency with the alpha coefficients of .748 for the listening strategy survey for all 6 questions for each dimension.

The first acknowledged analysis of SPSS was based on the reliability analysis. The method of measurement used has been endorsed, meaning that the scale used in this research is reliable since all values indicate a reliability co-efficient of above 0.70, which is acceptable level of reliability. (Table 5)

(Table 5) The reliability

Variables	Number of items	Reliability Indicator
Dimension One Fashion icon	6	0.970
Dimension Two Fashion blogger	6	0.970
Dimension Three Fashion influencer	6	0.976
Overall Preferences	18	0.990

#### 3.4.2. Reliability for specialists' questionnaire:

The first acknowledged analysis of SPSS was based on the reliability analysis. The computation of Cronbach's alpha on the reliability of a test, is a sound alternative to SPSS. (Hatcher, L. 2005) Cronbach's

alpha value method, regarding the reliability of the given response, has been confirmed at 0.963 for all 10 questions.

## 4. Results:

### 4. 1. The correlation analysis:

Correlation analyses between variables were conducted using Pearson correlations. A simple correlation was computed within each question with sum of all questions.

#### 4. 1. 1. The correlation analysis for the students' pre and post questionnaires:

(Table 6) Correlation analysis between each dimension and total of all for students' questionnaires

No	Section	Correlation	significant
1	Dimension one Fashion icon	.992**	0.000
2	Dimension two Fashion blogger	.980**	0.000
3	Dimension three Fashion influencer	.991**	0.000

Table (6) presents research variables significant correlation ( $p < 0.001$ ) between each dimension and Overall Preferences.

#### 4. 1. 2. The correlation analysis for specialist's questionnaire:

(Table7) Correlation analysis between each dimension and total of all for specialists' questionnaire

No	Questions	Correlation	Sig.
1.	The modernity of innovative design ideas after being inspired by fashion opinion leaders.	.839**	0.000
2.	Diversity and abundance of innovative design ideas after being inspired by fashion opinion leaders.	.877**	0.000
3.	Innovative designs reflected deeper ideas and an understanding of details after inspiring by fashion opinion leaders.	.844**	0.000
4.	Achieving compatibility in an innovative way between both the design elements and basics, after inspiring by fashion opinion leaders.	.896**	0.000
5.	Innovative designs inspired by fashion opinion leaders, keeping pace with modern fashion trends.	.837**	0.000
6.	The student's innovative vision has been developed after being inspired by fashion opinion leaders.	.860**	0.000
7.	Inspiration from fashion opinion leaders is a source of inspiration that goes along with the style of young consumers.	.894**	0.000
8.	Designs inspired by fashion opinion leaders goes along with the e-marketing.	.821**	0.000
9.	Adaptation of the idea of inspiration from fashion opinion leaders to the requirements of the modern era after the Corona pandemic.	.907**	0.000
10.	Inspiration from fashion opinion leaders is characterized by modernity and keeping pace with the requirements of the current era.	.901**	0.000

#### 4. 2. Data collection procedures:

##### 4. 2. 1. Data collection procedures for the students' pre and post questionnaires:

The significance level for the correlation statistics for the students' questionnaires was set at  $p < .01$ . The results of the present questionnaire's variables show significant correlation ( $p < 0.001$ ) between each question and sum of all questions. (Table 6)

The significance level for the correlation statistics in the specialists' questionnaire was set at  $p < .01$  between each question and sum of all questions. (Table 7)

To test the hypothesis and to see the opinion of the students' scores obtained from the pre and post-tests of the group were analyzed to see if there was a

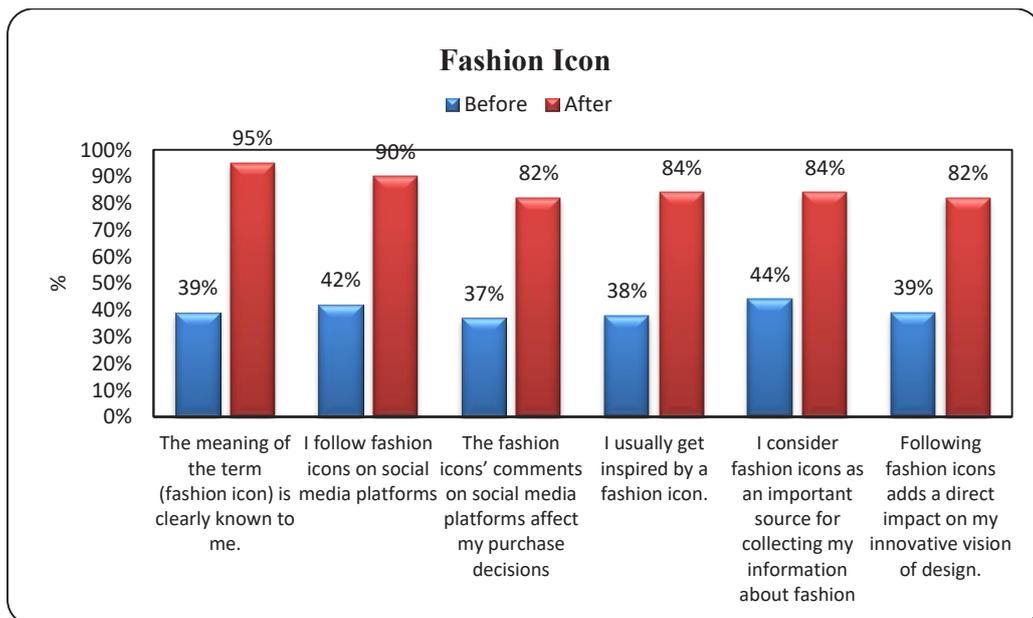
statistically significant difference. Therefore, it can be concluded that the null hypothesis which was “there is significant difference in opinion of the students’ Survey of the students before and those the after the pre and post-tests mean scores were compared by using a paired samples t-test.

As it is clear from Table 8,9 and 10, the significance of the results between pre-test and post-test is 0.000

which is lower than 0.05, and it shows that the test was effective, and students’ scores has been increased between the pre-test and post-test period. The pre-test was 2.00, mean of the post-test increased to 4.31 for the fashion icon. The pre-test was 2.14, mean of the post-test increased to 4.26 for the fashion blogger. The pre-test was 1.99, mean of the post-test increased to 4.38 for the fashion influencer. (Charts 2,3 and 4)

(Table 8) Descriptive statistics and paired sample t-test for fashion icon

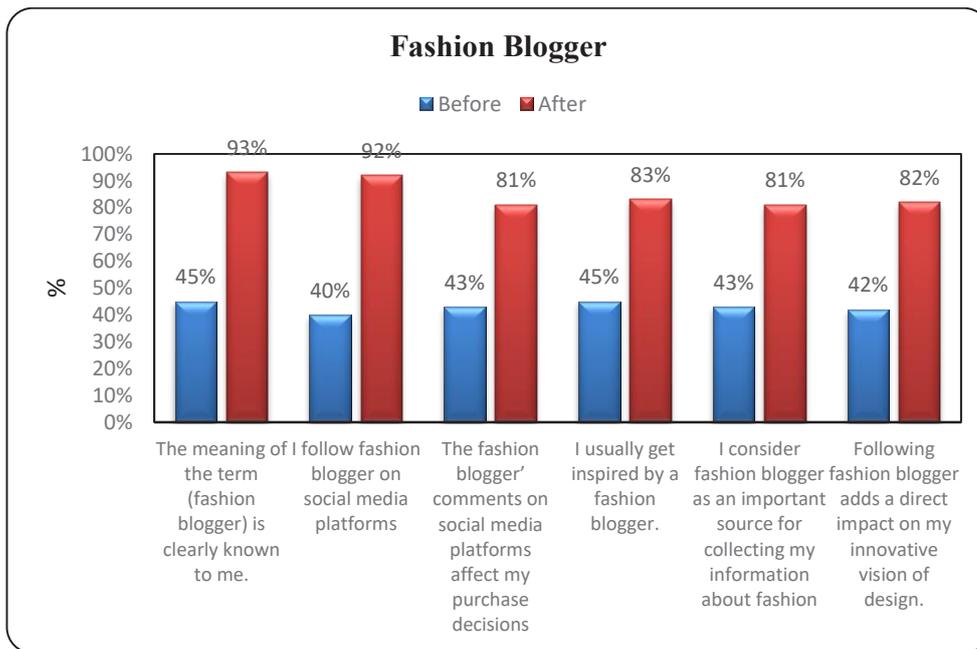
No	fashion icon	before			after			t value	sig
		Mean	Std. Deviation	%	Mean	Std. Deviation	%		
1	The meaning of the term (fashion icon) is clearly known to me.	1.97	0.628	39%	4.77	0.427	95%	-23.846	0.000
2	I follow fashion icons on social media platforms	2.10	0.598	42%	4.49	0.644	90%	-17.592	0.000
3	The fashion icons’ comments on social media platforms affect my purchase decisions	1.85	0.670	37%	4.10	0.680	82%	-13.832	0.000
4	I usually get inspired by a fashion icon.	1.92	0.703	38%	4.18	0.683	84%	-13.180	0.000
5	I consider fashion icons as an important source for collecting my information about fashion	2.18	0.601	44%	4.21	0.695	84%	-14.012	0.000
6	Following fashion icons adds a direct impact on my innovative vision of design.	1.97	0.628	39%	4.08	0.807	82%	-12.864	0.000
main average		2.00	0.638	40%	4.31	0.656	86%	-30.851	0.000



(Chart 2) Fashion icon

(Table 9) Descriptive statistics and paired sample t-test for fashion blogger

No	fashion blogger	before			after			t value	sig
		Mean	Std. Deviation	%	Mean	Std. Deviation	%		
1	The meaning of the term (fashion blogger) is clearly known to me.	2.23	0.777	45%	4.64	0.584	93%	-15.587	0.000
2	I follow fashion blogger on social media platforms	2.00	0.761	40%	4.59	0.595	92%	-14.179	0.000
3	The fashion blogger' comments on social media platforms affect my purchase decisions	2.13	0.656	43%	4.05	0.759	81%	-11.890	0.000
4	I usually get inspired by a fashion blogger.	2.26	0.637	45%	4.13	0.833	83%	-10.362	0.000
5	I consider fashion blogger as an important source for collecting my information about fashion	2.15	0.709	43%	4.05	0.724	81%	-11.064	0.000
6	Following fashion blogger adds a direct impact on my innovative vision of design.	2.08	0.703	42%	4.10	0.754	82%	-11.628	0.000
main average		2.14	0.71	43%	4.26	0.71	85%	-31.379	0.000

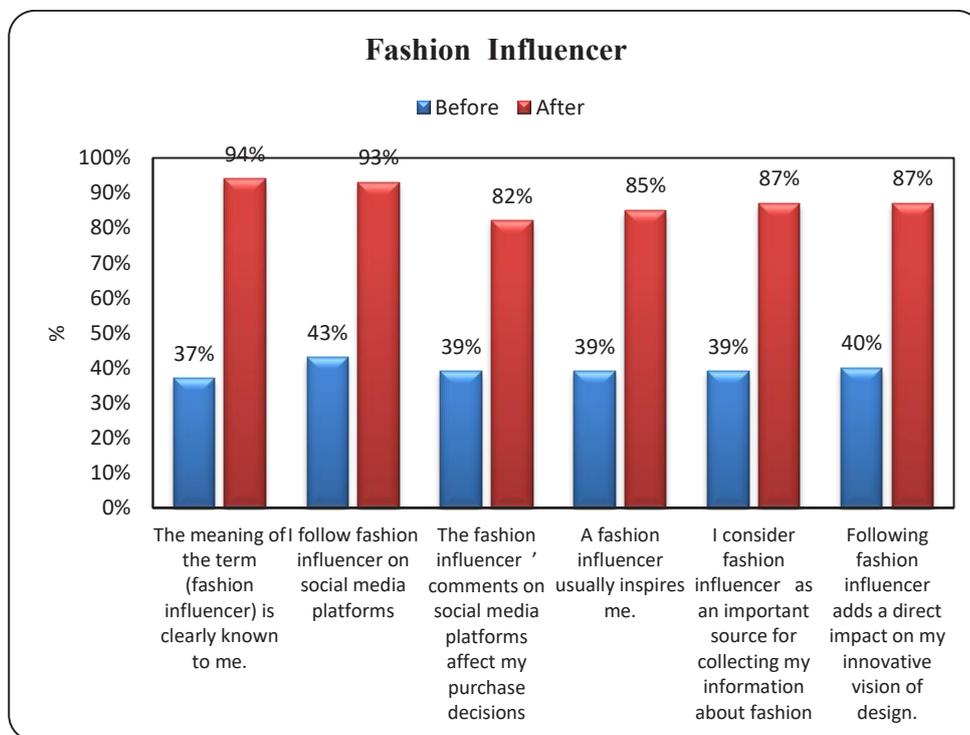


(Chart 3) Fashion blogger

(Table 10) Descriptive statistics and paired sample t-test for fashion influencer

No	fashion influencer	before			after			t value	sig
		Mean	Std. Deviation	%	Mean	Std. Deviation	%		
1	The meaning of the term (fashion influencer) is clearly known to me.	1.87	0.656	37%	4.69	0.468	94%	-20.614	0.000
2	I follow fashion influencer on social media platforms	2.15	0.709	43%	4.64	0.537	93%	-15.585	0.000

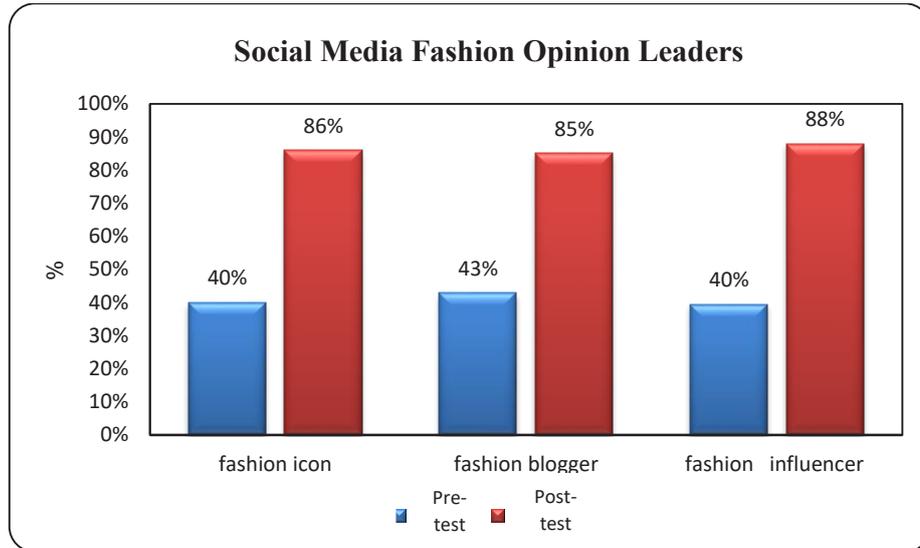
No	fashion influencer	before			after			t value	sig
		Mean	Std. Deviation	%	Mean	Std. Deviation	%		
3	The fashion influencer' comments on social media platforms affect my purchase decisions	1.97	0.743	39%	4.08	0.870	82%	-11.733	0.000
4	A fashion influencer usually inspires me.	1.95	0.647	39%	4.23	0.777	85%	-13.260	0.000
5	I consider fashion influencer as an important source for collecting my information about fashion	1.97	0.668	39%	4.33	0.737	87%	-13.853	0.000
6	Following fashion influencer adds a direct impact on my innovative vision of design.	2.00	0.607	40%	4.33	0.662	87%	-17.395	0.000
main average		1.99	0.67	40%	4.38	0.68	88%	-31.816	0.000



(Chart 4) Fashion influencer

**From the previous data, we conclude that:**

- the pre-test was between 40% to 43%, the post-test between 85% to 88%.
- The first one is Fashion influencer with mean (4.38) 88%
- The second is Fashion icon with mean (4.31) 86%
- The last one is Fashion blogger with mean (4.26) 85%. (Chart 5)



(Chart 5) Social media fashion opinion leaders

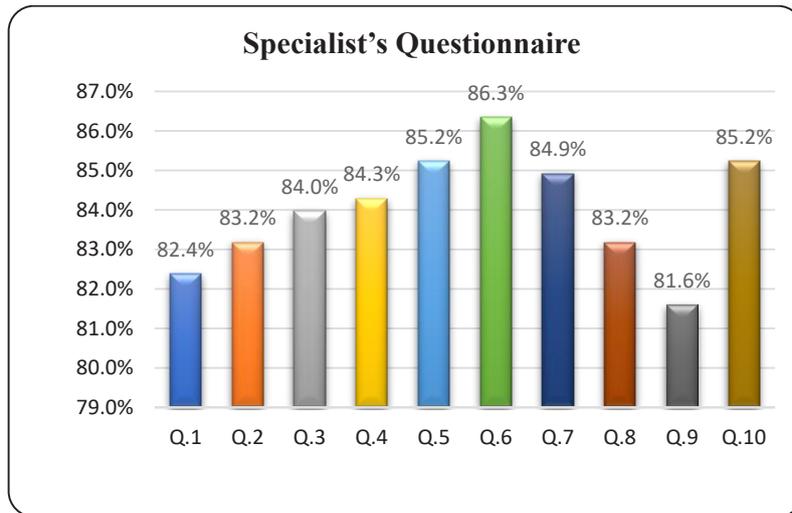
#### 4. 2. 2. Data collection procedures for specialist's questionnaire:

A specialist's questionnaire was done by 21 specialists in the fashion education from different organizations and fashion design industry to measure

the improvement of the student's creative ability after using the (SMFOL) as an inspiration source due to recent challenges. To see the specialists scores obtained from the for the opinion of the specialists' Survey the mean was 4.20 with 84%, and the result was shown in (Table 11) and (Chart 6).

(Table 11) Mean for specialist's questionnaire

No	specialist's questionnaire	Mean	Std. Deviation	%
Q1	The modernity of innovative design ideas after being inspired by fashion opinion leaders.	4.12	0.776	82.4%
Q2	Diversity and abundance of innovative design ideas after being inspired by fashion opinion leaders.	4.16	0.794	83.2%
Q3	Innovative designs reflected deeper ideas and an understanding of details after inspiring by fashion opinion leaders.	4.20	0.849	84.0%
Q4	Achieving compatibility in an innovative way between both the design elements and basics, after inspiring by fashion opinion leaders.	4.21	0.816	84.3%
Q5	Innovative designs inspired by fashion opinion leaders, keeping pace with modern fashion trends.	4.26	0.812	85.2%
Q6	The student's innovative vision has been developed after being inspired by fashion opinion leaders.	4.32	0.816	86.3%
Q7	Inspiration from fashion opinion leaders is a source of inspiration that goes along with the style of young consumers.	4.25	0.787	84.9%
Q8	Designs inspired by fashion opinion leaders goes along with the e-marketing.	4.16	0.804	83.2%
Q9	Adaptation of the idea of inspiration from fashion opinion leaders to the requirements of the modern era after the Corona pandemic.	4.08	0.786	81.6%
Q10	Inspiration from fashion opinion leaders is characterized by modernity and keeping pace with the requirements of the current era.	4.26	0.782	85.2%
All specialists		4.20	0.802	84.0%



(Chart 6) Specialist's questionnaire

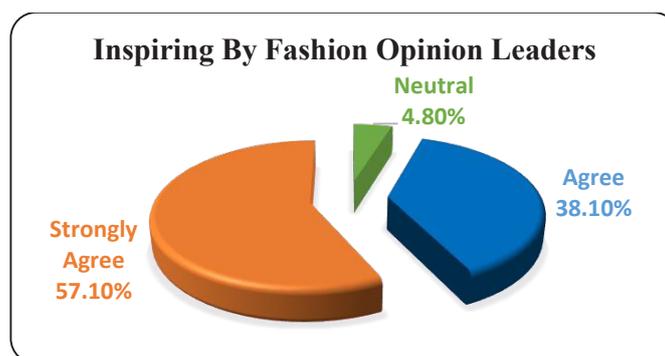
**4. 2. 2. 1. Social media fashion opinion leaders as an inspiration source for undergraduates (Question 11 for specialists):**

Statistical analysis for question 11 for specialists,

proved that inspiring by (SMFOL) is a stimulating source for the development of students' design capabilities while teaching fashion design courses for undergraduates. (Table 12) and (Chart 7).

(Table 12) Question 11 for specialists

Question 11 for specialists	Frequency	Percent
Neutral	1	%4.8
Agree	8	%38.1
Strongly Agree	12	%57.1
Total	21	%100.0



(Chart 7) Question 11 for specialists

**4. 2. 2. 2. Inspiring by Social media fashion opinion leaders and the goal of the research (Question 12 for specialists):**

Statistical analysis for question 12 for specialists, proved that using (SMFOL) as an inspiration source

for undergraduates achieved the overall goal of the research as it raises fashion undergraduate's creative abilities due to recent challenges. (Table 13) and (Chart 8).

(Table 13) Question 12 for specialists

Question 12 for specialists	Frequency	Percent
Agree	3	%14.3
Strongly Agree	18	%85.7
Total	21	%100.0



(Chart 8) Question 12 for specialists

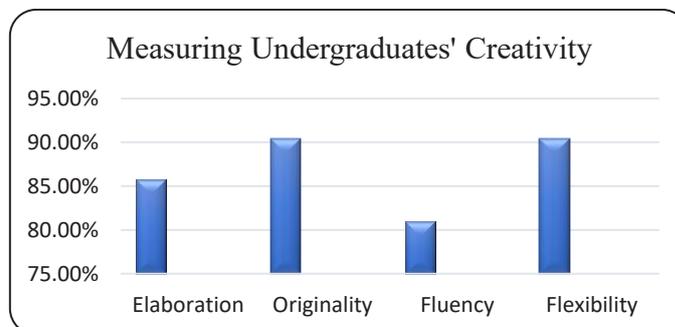
#### 4. 2. 2. 3. Measuring undergraduates' creativity (Question 13 for specialists):

Specialists measure undergraduates' creativity through four abilities: elaboration (details), originality (unique ideas), fluency (quantities of ideas), and flexibility (using information in a different way) and

more than one answer could be chosen. Statical analysis of question 13 for specialists proved that scores for each of the four abilities are Elaboration 85.71%, Originality (unique ideas) 90.47%, Fluency (quantities of ideas) 80.95%, and Flexibility (using information in a different way) 90.47% (Table 14) and (Chart 9).

(Table 14) Question 13 for specialists

Question 13 for specialists	Responses	
	N	Percent
Elaboration (details)	18	85.71%
Originality (unique ideas)	19	90.47%
Fluency (quantities of ideas)	17	80.95%
Flexibility (using information in a different way)	19	90.47%



(Chart 9) Question 13 for specialists

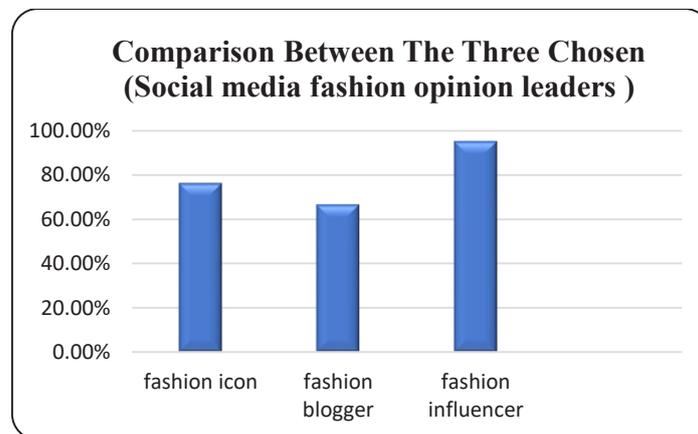
**4. 2. 2. 4. Comparison between the three chosen social media fashion opinion leaders (Question 14 for specialists):**

Specialists were asked to determine which (SMFOL) (fashion icon, fashion blogger, fashion influencer) achieved the overall goal of the research

and more than one answer could be chosen. Statical analysis for the scores of question 14 for specialists proved that the order of (SMFOL) is fashion influencer 95.23%, fashion icon 76.19% and fashion blogger 66.66% (Table 15) and (Chart 10).

(Table 15) Question 14 for specialists

Question14 for specialists	Responses	
	N	Percent
fashion icon	16	76.19%
fashion blogger	14	66.66%
fashion influencer	20	95.23%



(Chart 10) Question 14 for specialists

**5- Conclusions:**

The literature, together with the empirical findings of this paper, indicate that (SMFOL) influence consumers' preference and purchase intention towards fashion products through social media platforms. According to the results and analyzing students' and specialists' opinion, it can be concluded that integrating the (SMFOL) into fashion design educational subjects for undergraduates helps undergraduates understand the taste and behavior of fashion consumers, how trends are created and by whom and it raise fashion undergraduates' creativity due to recent challenges.

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