

FUTURE OF FASHION AND FINANCE

Prof. Mahi Khare



Future of Fashion and Finance

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CHAPTER 1

FINFLUENCER: THE AMALGAMATION OF FINANCE & CONTENT CREATION

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ABSTRACT:

This study allowed to explore and understand content, finance, and human behavior through paper, conversations with real people with subconscious belief systems. Personal finance is for the most part about acknowledging personal monetary objectives, whether it's saving enough for momentary monetary requirements, making retirement arrangements, or putting something aside for your youngster's advanced degree. The aim is to establish the importance of and impart knowledge about growing wealth using social media while making it a sustained source of primary income. This gave a larger view of where the scope lies to implement a strategy for better content and organization within the industry. The review paper will also help at a later stage with ideation around content ideas as well as ideas for strategy building.

KEYWORDS:

Content Creation, Content Industry, Personal Finance, Social Media.

1. INTRODUCTION

Personal finance, as a term, covers the ideas of dealing with your cash, saving, and effective money management. It additionally incorporates banking, planning, contracts, speculations, protection, retirement arranging, and assessment arranging. One can consider that personal finance involves the whole business that offers monetary assistance to people and prompts them about monetary and ventures open doors. Generally, it relies upon your pay, costs, living prerequisites, individual objectives, and the arrangements you make to satisfy those objectives inside your monetary requirements [1]. While the concept of financial freedom seems to resonate well with Indians, most of them are unsure about how they can achieve it. A recent survey by Scripbox, an online mutual funds platform, found that 72% of Indians are unaware of how much to put aside or invest to achieve financial freedom. A majority, 76%, agreed that there's a need for more education in the financial planning space [2].

With the ascent of computerized innovation and the rise of social media as of late, happy creation has arisen enormously. It has turned into a strongly rewarding business road for both content creators and viewers alike. According to a report delivered by EY, the Indian content industry remained at a transcending \$19 billion valuation in 2020 and is supposed to reach \$30.6 billion by 2023, all thanks to the skillet India's computerized reception and web infiltration [3]. A country is evaluated by the combined financial status of its citizens. Financial literacy is of utmost importance for the citizens of a country and unfortunately not given enough attention in the educational setting of the country. However, what is on the rise is the content creation industry. This project is focused on understanding the target audience and coming up with creative ways to get information across to the target audience using RASPV while also building strategies to treat content creation as a business [4].

This mission will be successful if at least 50% of the audience starts investing after watching this content. Everything known today is available at the tip of one's fingertips. Any information that a person needs, they just "google it". Content creators add to this information either by being experts in their field or by papering their topics thoroughly before presenting them to their audience. However, as much as they are earning the status of being known as the "who's who of the society" to being an "influencer", the industry is extremely unorganized for both

the creator and their audience. Adding strategy assists with defining the business, provides it with a set of values, and gives it motivation. It assists with understanding what achievement resembles. It gives a guide to the business, highlights objectives, and recognizes valuable places to pause en route [5]. As a creator, the aim is to build and implement strategies to help creators become more stable and varied with their streams of income while providing the highest level of value to their audience in the simplest ways possible. Individuals have been creating content for a long time. Yet, it is just in the past couple of years that it started picking up speed as a flourishing financial model. Content creators presently have new apparatuses and systems to work with to fabricate marks and draw in networks [6]. Further supported by the pandemic, this industry brought about the creator economy. Statistical data helps to get a clearer view of the status of the creator economy. However, being fairly new, the trends of this industry have been published only recently and will help creators identify and grab opportunities for growth within their markets. Understanding the market size, number of influencers, revenue streams, and number of content formats they produce paints a more wholesome big picture of the industry for better solution proofing and lesser trial and error [7].

Knowing the market size for the creator economy helped in gauging the competition along with knowing the audience sizing. The Total Addressable Market for the creator economy is 4.2 Billion users present across social media platforms while the number of creators is 48.9 million. Most professional individual creators are on YouTube, with roughly 1,000,000 creators having more than 10 thousand supporters on the platform. This is followed by around 500 thousand dynamic creators on Instagram. 46 million beginner creators are on Instagram. There are around 30 million creators who are adapting their content on Instagram and have between 50 thousand and 100 thousand followers [8].

On YouTube, there are approximately 12 million novice creators with 100 to 10 thousand subscribers. Creators abroad vs. creators in India have very different revenue streams. Indian creators are a lot more limited in the number of revenue streams they have. The streams were looked at and understood to later understand how they can be used for Aashi Khaitan to get the most out of it while also creating new streams of income for diversification and stabilization [9].

The content industry is both dynamic and volatile at the same time. This means that any platform's popularity tends to ebb and flow, which is why a creator needs to show up wherever their audience is with tailored content [10]. Most creators produce multiple formats including long-form videos, short-form videos, blogs, podcasts, etc. 58% of creators produce 2-4 types of content while only 1 in every 3 creators produces only one type of content as per a report by LinkTree released in 2022.

Understanding the current creators in the industry was imperative in gauging what works for the audience, the needs that are being met, and what needs improvement for a better experience for the consumer and a more stable income for the creator. It also helped in mapping the motivation of the audience to view such content and the insights generated were later used during the solution phase. Defining and deciding the paper process right at the start gave this project a direction. The process was exploratory and experimental due to the content industry being vastly new which also made the scope of this project wide. Due to the newness of the industry, most creators go through the process of trial and error and constantly rely on a probable 50-50 chance of content working. However, to increase the chances of success, the RASPV approach was followed along with implementing design thinking. This ensured that proper paper was conducted on the various facets of the industry before reaching a solution after which validation was done. The secondary paper entailed the Desk paper and Tool Overview. The paper focused on three main things:

1. Understanding the current content industry as a whole.
2. Creators creating content around personal finance.
3. The gaps that need to be filled about audience needs.

2. LITERATURE REVIEW

Do traditional ideas about sharing information and setting prices still apply in today's stock market, which is filled with humorous images and jokes? The usual way of thinking about how stock prices are figured out looks at how traders share "information" about how much money a company will make in the future. This study examines the impact of "finfluencers" on shaping people's investment decisions through social media. Social media influencers who give financial advice are now sharing more stock market information. It's never been simpler to get things done, thanks to social media. S.Guan [11] looks at two results of the increase of finfluencers. First, finfluencers don't just want to find important information about how stocks are doing and make money from it. On the other hand, they aim to enhance their popularity, be captivating, and develop their brand, among other objectives. Finfluencers play a big role in telling regular people about investment information and helping them work together. This has a big impact on what kinds of information and reasons affect how stock prices change. Also, the more power influencers have, the more they can anticipate and even manage how their followers buy and sell things. A finfluencer may find that they can predict stock prices better, which might make them less likely to share helpful information with their followers and more likely to make money at their followers' expense. Social media users who advise on the stock market are changing how we get information about stocks. This paper uses small details and financial ideas to better understand how prices are determined and to look at what this means for trading, business decisions, and rules.

Pinter *et al.* [12] described that the younger generation can complete a wide range of tasks online, such as snapping photos with their cell phones and conducting financial transactions. They are interested in utilizing various technological alternatives instead of traditional in-person banking. They want to get safe, quick, and simple ways to manage their money. Additionally, we aim to ensure payment convenience and the availability of funds for investments. All of this can be accessed anytime, even from mobile phones, and can be personalized to each person's preferences. Our study involved interviewing a large number of university students to understand their perspectives on taking risks in investment choices. Lytton wrote a book with Grable in 1999.

Between December 2020 and January 15, 2021, more than 2,000 students participated in our survey. The survey shows that Hungarian university students have similar risk attitudes as students from other countries. Throughout the spring of 2021, we will continue to gather information on our own. This will help us examine the differences in risk tolerance and investment behavior among students across different disciplines.

Regt *et al.* [13] described that due to the COVID-19 pandemic, a growing number of young individuals are showing a heightened interest in personal finance, driven by worries about their professional prospects and financial well-being. As more individuals seek information on personal finance, Finfluencers have seen a rise in their popularity. They share advice on different money topics in short and fun videos on Instagram, TikTok, and YouTube. This research uses technology to analyze what personal finance experts on Instagram talk about. It looks at how people use practical financial advice. Also, the study looks at how gender and race affect how people see others as experts in money matters. It found that people with official financial training get better reactions than those who just talk about their own experiences. The study also indicates that the gender and race of influencers significantly impact people's

attitudes towards financial guidance. As these trends continue to gain momentum, it is anticipated that Finfluencers will become increasingly popular, particularly with the rise of dedicated social media platforms such as #FinTok and #FinTwit.

Ning and Yuan [14] purpose of this research is to explore the changes in business operations of supply chain finance platforms due to the implementation of blockchain technology. Our research focused on a typical platform in China that streamlines the funding process for businesses. Our goal was to address specific research inquiries and propose a novel approach for incorporating blockchain technology into this platform. The findings indicate that the SCF platform's business model is changing because of things happening inside the company as well as outside factors related to blockchain. Blockchain has transformed the operation of the SCF platform, streamlining the handling of information, finances, products, and value. Blockchain technology is having a significant impact on the business model of the SCF platform. This is seen in better value for customers, a wider network of benefits, stronger ways to create value, and ways to make more money. This research adds to what we already know about supply chain financing, how businesses make money and blockchain technology. The study also has some important real-life applications.

Zavolokina *et al.* [15] described that the finance industry has experienced a major impact from digital technology in recent years, leading to the emergence of "FinTech," which merges finance with technology. FinTech is opening up new avenues for businesses and services, while also shaking up the established norms of traditional financial companies. There is much discussion around FinTech among professionals, investors, and researchers. It is also talked about a lot in the media. This study uncovers the factors contributing to the popularity of FinTech in English and German newspapers. This is the first study to show how the media sees FinTech in research. By engaging in this, increasing our knowledge of FinTech and promote a better understanding of financial and digital innovation for everyone. This study helps with research in areas like information systems, finance, and social sciences. In addition, it is useful for people like entrepreneurs, investors, and regulators who are interested in FinTech.

Dosinta and Astarani [16] focus this study on the language used by banks in Indonesia when addressing risks in their reports. Throughout 2014-2020, the researchers reviewed 252 annual reports and 85 sustainability reports from banks listed on the Indonesia Stock Exchange. They found that 36 of the banks are working to identify and prepare for risks related to sustainable finance in their reports.

As part of the sustainable finance initiative, banks are committed to fostering long-term societal and environmental well-being, while also safeguarding against economic, social, and environmental risks. This will help the company to keep going and make life better for the community, which will support the Government's goals for sustainable development.

Orser *et al.* [17] research is on the depiction of gender in funds aimed at empowering women. It wants to see if these funds, which use digital technology to provide money, support the beliefs of entrepreneurial feminism. The study focused on 27 funds in Canada and the USA to investigate their aims, motivations, funding mechanisms, and anticipated accomplishments. Our research shows that only a few organizations tried to make it fair for women entrepreneurs to get the money they need, and to overcome the obstacles that stop them from getting it. On the other hand, most WFCFs were set up to help people become wealthy. All gender identities of business owners are eligible to apply for the program, as well as businesses with a woman in a leadership position.

This makes it harder for people to notice businesses started by women. Pinkwashing happened more when WFCFs were added to regular programs, instead of being the main focus of the

organization's mission to help women and non-binary femmes. The results show that technology can either make it harder or easier for women who start their businesses in the digital age, just as some people say.

3. DISCUSSION

The secondary paper helped get a comprehension of the content creation industry, the possible extent of the business, what was already being done, what needed to be worked upon, and where the gaps were. It also helped in recognizing the stakeholders. The primary paper was executed to comprehend this according to the consumer's point of view to see what they needed and more significantly to delve deeper into their minds and understand their psyche. The primary paper entailed

1. Deep Interviews.
2. Surveys.

The Primary Paper Plan was an imperative step of this project as it laid out the foundation of the paper methodologies that were to be used. The plan was focused on confirming and, or challenging my existing beliefs and preconceived notions about why people don't already invest. The mapping was done on various factors such as the number of followers, their audience by age, the team size of the said creators, their revenue streams, strengths, weaknesses, ways of engagement with the audience, and the motivation for their audience to follow them. Comparing the creators on such a wide range of things helped in getting a wholesome understanding of their work, both in terms of their content as well as their audience. The analysis brought a lot of things that are working along with the gaps that remain to light. A few observations that were made were:

1. The younger audience was not catered.
2. A lot of people found it difficult to keep up with the language used.
3. People found the content boring and preachy.
4. Most content being created was for salaried people.
5. Creators had very unstable income streams.
6. Most creators had only 1-2 revenue streams.
7. Most of the content revolved only around the stock market.
8. Creators didn't have a structure in place to create content.

These observations helped in generating insights that were used in the solution and ideation phase. The gaps found from these insights also became a prerogative for the primary paper conducted later. Following the SWOT and competitive analysis made it possible to map the stakeholders in the content creation industry. The results from the SWOT analysis and the competition mapping highlighted content creators and college students to be the primary stakeholders in terms of the needs that need to be met while highlighting salaried individuals as stakeholders in terms of the needs of individuals being met [18]. This leads to a sound conclusion that more content creators need to emerge and make content for low-income individuals and students. Table 1 was defined to understand how people with different backgrounds think differently and how they view the world. For each category of people to be met, the age group was also defined to get a deeper understanding of the relation between perspective, behavior, belief, and age.

Considering that the competitive analysis previously showed the market being catered to was aged between 25-35 and those who belonged to the salaried class, the people chosen for the interview varied in ages between 18-35. This wide age group was selected to understand why the competitors were solely focused on 25-35-year-olds and why there was nothing to educate the younger audience. While the competitive mapping and content analysis from the secondary

paper helped with the understanding of the gaps missing in the content industry and the issues faced by creators, the primary paper brought to light what the consumers wanted and what their needs were. Keeping in mind the insights generated from the said paper, the target audience was defined [19]. Consumers targeted would be aged between 16-25 with low to no income or people who have been recently employed. According to the insights generated during the secondary paper, all creators creating content around finance were targeting the youth with a working experience of 3+ years, aged between 25-35, leaving the college-going audience as a major gap. However, there were 80,590,000 Instagram users in India in January 2020 with people aged between 18 to 24 being the largest user group (38,700,000) making it enticing for the creator as well as the audience. People with a growth mindset, and a thirst to prove themselves would be another aspect that would be looked at since the primary paper proved that the psychology of a person was correlated to their risk taking capacity. The conversations with people of this age group also indicated that dependence and having a safety net makes you careless to the point of carefree while also indicating how the surroundings that people grow up in shape their mindsets in innumerable ways. Today, where a majority of the youth spends a considerable amount of time on social media, it is only fair to consider social media as their environment too [20].

Table 1: Representing the describing the order to understand how people with different backgrounds think differently and how they view the world.

Who to meet	How many?	Topics for discussion
People who have no safety net	7	Interests, their childhood, views on money, perception on investing, sources of learning
People with a growth mindset	5	Perception on investing, their surroundings and family, sources of learning
People who are hungry to learn and stand on their own two feet	5	Business understanding, their childhood, school life, views on money matters, sources of learning
People who want to create an impact	8	Reasons to create impact, understanding of family, perception of investing, sources of learning

“Study suggests people become susceptible to social influence around age 14. An international team of paperers has found evidence that suggests children begin to become susceptible to social influence when they reach age 14. In the Indian education system, personal finance is never taught or given any importance. It is not until the person has started earning and has to manage their finances on their own, that they learn about Considering the information brought to light by the paper conducted, and the potential positive impact possible, the target audience defined was high school and college going students with a growth mindset and a will to meet their goals to equip and prepare them as they grow in rank while also covering a gap in the creator economy. This phase of the design paper was largely dedicated to brainstorming sessions to generate a plethora of ideas on how to make better and more appealing content for the youth and people who were uncatered. The tools used for ideation were brainstorming cards, brain-writing, scenario formation, round-robin, and analogy thinking.

To get the most innovative ideas and do justice to Aashi Khaitan’s brand, the participants for round robin, scenario formation, and analogy thinking were carefully chosen. To justifiably cater to the audience and fill in the gaps, round round-robin was done with the identified target market with seven participants. Three high school students, aged 16-18 years participated along

with two college students, aged 21 and 23 respectively. Two people aged 23 years, who had been employed eight months back also participated. Having a full variety of participants produced a variety of ideas to tackle and cater to each age group. Analogy thinking and scenario formation were done to ideate upon the business side of the creator, which is why the participants approached were full or part-time content creators on various levels of success from various fields. Both these activities were done with three creators- 2 people who created fashion-related content and had followers ranging between 3000-8000 and the third person created motivational content and had ~8500 followers.

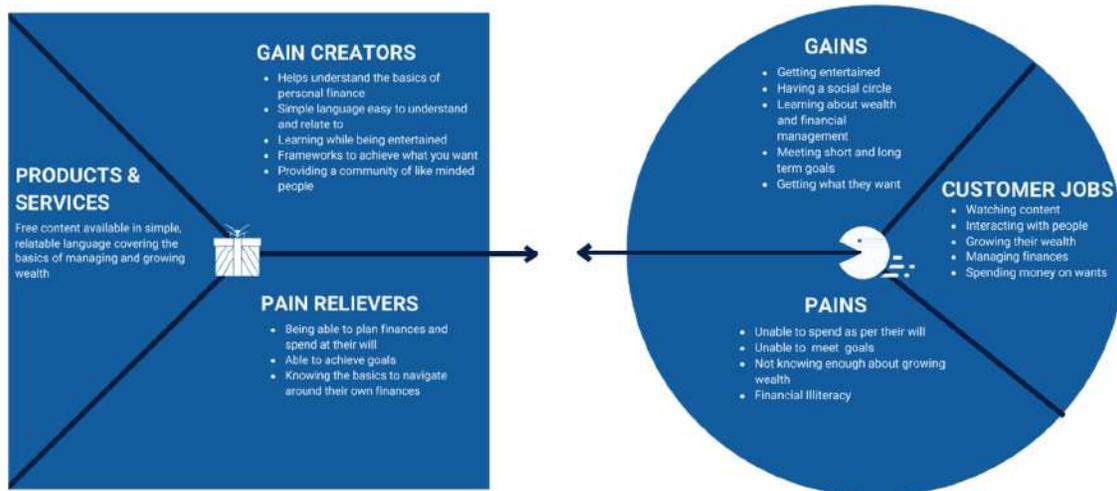


Figure 1: Representing the overview of the Value Proposition Canvas.

Creating a value proposition canvas (Figure 1) makes it clear to the creator the value they promise to deliver to customers should they choose to view their content and how it would benefit their consumers. It is also meant to invoke a sense of importance in the creator regarding the content they create and let them know why they are doing what they are, which is why it was the first step of the solution. Knowing the gains and pain of the consumer and how the content created will help them is key to understanding and serving an audience invested in the creator. The Lean Canvas is a business modeling tool created to help deconstruct a startup idea into its key and most risky assumptions. A Business Model Canvas is a strategic management tool used for developing new business models shown in Figure 2. While the lean model canvas zeros in on solving a problem, a business model canvas centers around selling a specific product. Marrying the two canvases helps Aashi Khaitan, the creator understand the problem they solve, their own USP and goal while also giving them the means and know-how to sell the content.

A brand recall- elements that are signature to her, distinguishing her from her audience. It also allows the consumer to know what to expect from her. Therefore a brand guide was created for Aashi Khaitan to help the business stand out. These elements would also help the creator in keeping her social media consistent across platforms. The said elements worked upon, were a logo, a mood board for the overall aesthetic of the business, typefaces, and a color scheme, while also defining the vision and a mission statement to act as a guiding star for the creator. Make people aware of the importance of personal finance and make them financially literate through the power of content. Convert a content creator into a business and a brand with a strategy while also getting 50% of consumers to start investing and cultivate a growth mindset. The behind-the-scenes of any piece of content is a multi-step process may it be for a video that is 30 seconds or extending to a few hours. This process lays out all the steps required to reach the end product. It will also act as a step-by-step checklist for the creator to produce quality

content. Twitter threads and Instagram posts don't involve motion work which makes the process of creating the content in these formats easier. However, the language used in these formats is open to the perception of the reader, making the tone of voice and the visuals supporting the same extremely important. With Instagram posts, the caption matters just as much as the graphic itself since it tells the consumer what to do and what the call for action is. The process of making long and short-form videos can get complicated and tedious, however, these infographics put actions required in an order of what's next. YouTube videos need more detailing when edited since they are viewed on bigger screens than reels which can only be seen on phones. The important junctions in both these processes remain to be the paper, the script which needs to deliver complex topics in relatively simpler language, and the post-production which can be quality controlled.



Figure 2: Representing the overview of the Business Model Canvas.

Getting success in the content creation space requires consistent output while being authentic and standing apart from the crowd. However, consistency and authenticity are not an easy feat to achieve. Creating a framework and a strategy will be a step towards removing the barrier which is why a one-year strategy is laid out for each platform which showcases the posting pattern for each day of the week. The content on Instagram will be divided into three parts- reels, posts, and stories. Each week reels will be posted on Monday, Wednesday, Thursday, and Saturday where Monday will be informative since it is the start of the week and people get into work mode after a long break. Wednesday and Thursday will have fun yet informative reels to break the existing notions people have around money while giving them a break from their work routine and entertaining them. Saturdays are reserved for recommendation reels as people break into the weekend and want to do things that relax them [21]. Tuesdays and Fridays will be reserved for posts that are either quotes, food for thought, or long Twitter threads that turn into carousels. Every day of the week stories from the creator's day-to-day life, behind the scenes will be posted to help relate and engage with the audience. Sunday stories will aim at community building through question-answer sessions around an idea or a topic.

According to the strategy laid out for the year based on the insights gathered from primary and secondary papers and the ideation process, video ideas for two months were generated for consistent output. The calendar consists of one idea for each day for May-June 2022 for Instagram and YouTube along with a basic framework (for the direction of conversation) to flesh out the script in detail. The scripts have been detained for 2 weeks. All of the ideas are

based on the strategy created for the year and provided on a particular day to reach one of the four RACE goals. The calendar also specifies which video is a part of which playlist. This makes it easy for Aashi Khaitan to connect the dots, see the pattern, and relate the business goals with the creative content [22]. For Instance, May 3rd, 2022 is scheduled for a YouTube video, 'What are savings' which is a part of the personal finance playlist. The content for this video has been thoroughly papered, simplified, and scripted using the most relatable language. Similarly, all other YouTube and Instagram content has been scheduled for each day with basic bone work and bucketed into playlists. Open the flip page to see the calendar or more details of each idea can be looked at by scanning the QR code below. This calendar puts in place a system for Aashi Khaitan to work with where batch-creating content is possible and she never runs out of ideas or content and has enough time to schedule the post in advance.

A cost structure defines all the expenses that the company will incur while operating this business model. Understanding the investment required to run the show while helping people is perhaps the most important aspect of a business in terms of feasibility. This investment breakup looks at all the costs that will be involved in creating content and hosting the workshops. Production expenses such as a camera and rent for a studio were already taken care of since the creator already had a phone to shoot with and a space to shoot in. However, the big cost was hiring people on a retainer basis. Creating a team is a business expense which will help the creator delegate responsibilities in turn helping the creator create better quality content while not having to take care of the entire process themselves. The cost for each year comes up to Rs. 1.82 Lakhs which would mean losses incurred in the first year after which profits would be made. The high levels of positive business impact that Aashi Khaitan promises its collaborators through relatable content, will showcase the long-term vision and guaranteed ROI to potential clients. For instance, a sample reel posted got 7094 views and 125 engagements in terms of likes, comments, shares, and saves despite the follower count being only 617 showcasing an engagement rate of 20%. The overall efficiency of building a consistent content engine and taking a more targeted route through management and strategic tools will ensure steady reach and growth of clientele. Through the creation of relatable, simple finance content Aashi Khaitan paves the way for a more informed, financially literate generation that assures growth growth-oriented mindset. A well-informed crowd proves to make better decisions for a brighter and well-planned future. To test and showcase how the idea and strategy will translate into reality, sample reels, an Instagram carousel, a Twitter thread, and a long-form YouTube video were created based on the principles laid out in the strategy.

The visual language, use of animations for better relatability, subtitles, and captions were specifically taken care of. The scripting of the videos was done in a manner that would use relatable examples which are a part of the pop culture to attract a younger audience. Hinglish was used as a language instead of just English or Hindi to create a comic effect. The Instagram post and Twitter thread while using a lot of words also had a visual pattern to create brand relatability and keep the interest of the consumers. These posts were sampled to be a starting point for Aashi Khaitan. Once the posts and videos were made, they were posted directly to Aashi Khaitan's handles to get the most authentic results. Content that is highly informative is saved more than content that is fun. Content that is fun is shared and engaged with more. Engagement on YouTube is low due to low subscriber count. A quick round of validation spanning just three days brought to light the importance of posting different types of content to achieve all four RACE goals.

A fun yet informative reel on 'what is crypto' getting more likes and saves than the other reels shows the aim that was set for the video to get information across to the target audience while keeping it relatable. In the meanwhile, 'Myths about Investing' got shared a lot more denoting that the content nailed it on the head. Aashi Khaitan has 617 followers of which 48% followers

are between the age of 18-24 years, making the results from this test legitimate. This validation test was a success and this strategy can be used reliably for growth, outreach, and educating people. Below is the QR code with links to each platform to Aashi Khaitan's social media handles to view the content sampled and posted along with the results.

4. CONCLUSION

The most important part of the second-year plan would be, taking Aashi Khaitan's content to the masses beyond tier 1 and tier 2 cities. A detailed expansion marketing plan and content plan would have to be devised to ensure that the strategies incorporated produce the highest reach and engagement. The rise of mobile video, virtual reality (VR), augmented reality (AR), and the more refined use of data analytics will all influence the future of digital media which in turn will boost the creation and thereby boost Aashi Khaitan's content. As the number of subscribers and engagement grows, the future could also open up possibilities around creating sponsored content, recording the workshops to turn them into courses, and introducing merchandise such as stationery. A long-term plan could also be devised for Aashi Khaitan to become a multi-million-dollar business through posting original content by a network of creators instead of just one person being the face of the show.

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CHAPTER 2

SYNERGETIC PACKAGE DESIGN A SUSTAINABLE AND INTERACTIVE SOLUTION

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ABSTRACT:

Synergetic Package Design represents a transformative approach to packaging solutions by seamlessly integrating sustainability and interactivity. In an era where consumer perceptions heavily hinge on packaging. The research examines consumer perceptions, unveiling that a substantial majority form judgments about brands based on their packaging. Notably, a significant percentage of consumers express a willingness to pay a premium for both sustainable and interactive packaging. The study employs survey data to illuminate consumer mindsets, offering valuable insights for companies seeking to align their packaging strategies with evolving preferences. The global environmental consciousness and the imperative to address sustainability concerns make the rise of sustainable packaging not merely a trend but a vital necessity. While India lags in sustainable practices, the industry's growing concern about wastage and the demand for innovative yet sustainable designs underscore a shifting focus. It provides essential insights for businesses aiming to align their packaging strategies with the shifting preferences of environmentally conscious consumers. As the global emphasis on sustainable practices continues to grow, the research highlights that sustainable packaging is not merely a fleeting trend but a critical response to pressing environmental concerns. Around 70% are ready to pay more for sustainable packaging, and 64.4% are willing to pay more for packaging that is interactive. The decisions we make during shopping play a crucial role, especially in selecting the packaging accompanying the products we purchase. Opting for items with sustainable packaging not only conveys a message to manufacturers but also holds the potential to shape their future practices based on consumer choices.

KEYWORDS:

Brand, Consumer, Fashion, Packaging Industry, Sustainable.

1. INTRODUCTION

Exports of flattened cans, printed sheets, components, lug caps, crown cork, plastic film laminates, craft paper, paperboard, and packaging equipment have made the Indian packaging sector more well-known. On the other hand, tinfoil, liner and coating chemicals, and other associated materials are imported. The packaging business has been a key driver of technical and inventive breakthroughs in the nation in recent years, bolstering growth in several industrial industries, including FMCG and agriculture. The packaging industry is growing significantly on a worldwide scale, which is similar to how quickly the Indian packaging sector is growing [1], [2]. The identity and image of a brand are greatly shaped by the packaging design, which also affects consumer perception of a wide range of goods, from paint buckets to cosmetics.

To increase sales and cultivate client loyalty, it is still essential to interact and connect with consumers, even in the ever-changing retail and online world. Product packaging encompasses the brand identification of the items as well as their actual contents. Improving packaging's effect on the shelf and in consumers' hands is crucial to delivering a satisfying product experience, particularly in busy shops with picky patrons [3], [4]. Products in this situation need to be packaged to stand out from the competition and successfully communicate the brand's message. In Figure 1, the Sabyasachi Moodboard is shown.

Advertisers should understand the psychology of package design since studies show that a brand's or its packaging's aesthetic appeal has a big impact on a product's success. Investigation indicates that customers take longer to make decisions when presented with aesthetically beautiful packaging designs. Regardless of price, packages with improved aesthetics are more

likely to be selected than name brands with plain packaging. Aesthetics, defined as a love of beauty and the arts, draws people in, particularly to vivid and distinctive images. Remarkably, studies show that attractive packaging causes reaction times to be longer than those of ordinary packaging, which might lead to a preference for less well-known businesses over more well-established ones. This finding is valid even in cases when more expensive packages have more visual appeal [5], [6].



Figure 1: Illustrates the Moodboard of Sabyasachi.

The longer customers consider a bundle, the more likely it is that they will make a positive decision. Advertisers should proceed with care, however, since making sudden changes to container design might cause confusion and impede quick brand identification in the absence of a thorough awareness campaign. Aesthetic design denotes a uniqueness concerning generic things, and if every product on a shelf looks different, it could be necessary to investigate novel multimodal perception dynamics. Although aesthetic appeal is important, it also has to fit in with people's expectations, connections, and experiences. Another important element is consumer sentiments toward well-known brands, with unity and familiarity perhaps outweighing other considerations. However, a more aesthetically attractive design that takes into account sensory cues such as color, brightness, form, and texture may be able to outsell a more affordable, well-known brand [7], [8]. According to studies on package design, customers participate in the decision-making process more actively and respond to more fashionable designs, which speeds up reaction times. Furthermore, people are more inclined to choose a product over a rival when they have a favorable impression of it while they are debating it. This suggests that to have a competitive advantage in producing visually pleasing packaging designs, package designers need to learn more about the brain's reward system [9], [10].

The environment determines our ability to survive and flourish on Earth, which acts as our home. It is impossible to develop or enhance our world to satisfy the growing needs given the restricted environmental resources. Thus, to guarantee that future generations may benefit from the advantages we presently have, we must use these resources wisely, ethically, and carefully. As biological creatures and essential components of Earth's ecosystem, people use resources from the earth to maintain, grow, and progress civilizations. People and societies have used Earth's resources to advance from the beginning of existence [11], [12]. The ecological footprint, which is assessed in terms of biologically productive land and water, represents the effects of human activity on the planet by measuring the resources required to generate

commodities and services necessary for a certain lifestyle. It evaluates the resources needed for our requirements, consumption, and production of trash. "Sustainability is the ability to meet our needs without compromising the needs of future generations." Regardless of size, adopting sustainable practices may have a big long-term effect. The World Conservation Strategy introduced the idea of sustainable development in the 1980s. It sees sustainable development as a means of achieving long-term human progress. Around the globe, corporations, governments, and the general public see sustainability as a critical issue. According to the European Union, sustainability is the process of establishing and preserving the circumstances necessary for people and the natural world to live in harmony while also satisfying the social, economic, and other needs of current and future generations. The products we buy as customers are packed to protect their contents and communicate important information, identifying the brand. Sustainable packaging is made entirely of recyclable materials and uses energy from sustainable sources to maintain safety and efficacy throughout its life cycle. This encourages a closed loop between production and consumption. Sustainable packaging is important because it tries to leave as little of an ecological trace as possible during a product's life cycle, which helps producers and end users both lessen their environmental effects. One of the most important concerns of the day and the next several years will be how human activity affects the environment, particularly due to population increase and extensive economic development [13], [14]. The present research is about synergetic package design a sustainable and interactive solution. The remainder of the paper is organized as section 1 describing Sustainability preserves the health and biocapacity of the environment. Sustainability advances the well-being of people and the thriving of communities. Section 2 represented the review of literature in the context. The methodology is presented in section 3 to unfold the nuisance created by harmful packaging and give solutions for sustainable and interactive packaging. The outcomes discussion is presented in section 4 to analyze sustainable and interactive packaging as well as the cradle-to-cradle theory, which has become an essential issue for the world. The summary of this research is presented in section 5.

2. LITERATURE REVIEW

L. Rebuffi and X. Shi [15] OASYS's main goal is to smoothly integrate the most reliable calculation engines to carry out virtual experiments on a synchrotron beam line in an efficient way. When it comes to x-ray optics, OASYS uses a variety of modeling techniques by including appropriate simulation tools, such as wave optics and ray tracing programs. These tools exchange encapsulated data to interact with one another. The APS-U project's optical design process made considerable use of OASYS, which resulted in the development of many new tools for complex computations required for beamline design. These instruments are also essential for giving accurate specs for the purchase of lenses.

A. V. Bratishchev [16] goal is to derive the equation of motion given a system consisting of two linked, stationary material points, wherein one of them may move in a horizontal plane. The equivalent autonomous arrangement of equations in normal form is inherently complicated, making the identification of equilibrium states analytically difficult. As a consequence, there is some integration of the final system. Consider a force field whose purpose is to attenuate system vibrations from an initial condition. It uses the analytical design of aggregated regulators (ACAR) approach to control the pendulum's rate of rotation around the axis that is vertical and moderate its oscillations in the horizontal plane of motion. The dynamics of the system may be effectively controlled using this method. The Simulink package is then used to construct an executable S-model that represents both managed and free systems. Findings from the equation analysis and numerical experiments provide insight into the functioning of the system, especially concerning variations in the system's parameters along with field parameters.

V. B. Alexander *et al.* [17] carry out a thorough bifurcation study on the "Emergence of planned regulation" mathematical model that describes the dynamic system. Applying the Poincaré transform, the research explores the behavior of trajectories near infinity. The MATLAB program is used to construct the phase picture of the system using a combination of theoretical study and numerical testing. Surprisingly, the system displays a loop in the phase plane's open first quarter. An additive control system for cash and commodities flows is built using the analytical design of the aggregated regulators approach, to reach a predetermined dynamic equilibrium from any arbitrarily chosen beginning state. Numerical tests verify the stability of this state in its entirety and identify a specialized set of viable accessible states. This model allows for control over system characteristics to build a desired dynamic equilibrium and makes it easier to forecast how the process will evolve for any predefined beginning state of the system.

M. S. Del Rio and L. Rebuffi [18] open-source graphical environment known as OASYS (OrAnge SYnchrotron Suite) is designed specifically for beamline simulation software and is intended to enable accurate, elegant, and productive virtual synchrotron experiments. This environment provides great flexibility and speed for simulations that are interactive in addition to having an easy-to-use and intuitive graphical user interface. The OASYS framework makes it easy for users to design and compare different configurations in a single workspace, which helps in X-ray equipment optimization. With the help of additional tools, OASYS acts as an interface for commonly used simulation tools in X-ray optics, such as SRW for wave optics and shadow for ray tracing. These tools work synergistically to create a powerful open-source computation engine. The platform exchanges encapsulated data to provide a smooth connection between these disparate packages. The ultimate goal of the OASYS platform is to fully integrate different packages so that a synchrotron virtual experiment may be fully modeled. This includes extracting electron beam characteristics, computing radiation through magnetic structures, maximizing photon beam travel, and integrating material interaction models. To enable the examination of experimental data, the platform expands its capabilities to incorporate instrumental functions, investigate analyzers and detectors, and carry out ab initio simulations. B. Shen [19] Describes the components of a sustainable fashion supply chain, including the preparation of eco-materials, sustainable production, green distribution, green retailing, and ethical consumer behavior. The Swedish fast-fashion retailer H&M is the subject of the study. Through the use of eco-materials, safety training, sustainable manufacturing oversight, distribution carbon emissions reduction, and eco-fashion promotion, H&M has created a sustainable supply chain. In addition, the report offers insights into H&M's environmentally friendly clothing supply chain from a national standpoint by looking at secondary data and doing research. It has been noted that sourcing managers at H&M can have a bias towards choosing suppliers in nations with worse standards of living for their citizens. Furthermore, the H&M supply chain management should think about establishing a greater inventory level in nations with better standards of living. When developing online shopping channels in certain nations, the CEO of H&M may give more weight to the well-being of people and the economy than to the welfare of the environment. Z. Hamat [20] study examines how zakat institutions have adopted sustainable zakat accounting methods and evaluates zakat academics' opinions on the subject. The study's content analysis shows that Malaysian zakat organizations use sustainable zakat accounting procedures. These practices include the need to include a wider range of assets in the zakat calculation, the evaluation of assets based on net assets, and adjustments to the process for evaluating assets needed for zakat. Furthermore, Malaysian zakat experts support the implementation of sustainable zakat accounting. It is said that the analogy technique is the basis that led to the formation of zakat accounting for assets that are not widely agreed upon. Thus, because sustainable zakat accounting is in line with the needs of the present and the local environment, it is anticipated to endure. The above study

shows how zakat institutions have adopted sustainable zakat accounting methods and evaluate zakat academics' opinions on the subject. In this research, the author focused on creating packaging that's sustainable, interactive, and helpful to the world. Sustainable packaging, though very good for the world is boring, and always seems to be brown or white. This keeps people away from buying them, or even if they do, they do not keep them for a long time and do not have an afterlife.

3. METHODOLOGY

3.1. *Sample size:*

The sample size was kept down to 166 individuals these individuals belonged to various age groups and provided their first-hand opinion.

3.2. *Research design:*

The research design refers to the overall strategy that you choose to integrate the different components of the study coherently and logically, thereby ensuring you will effectively address the research problem; it constitutes the blueprint for the collection, measurement, and analysis of data. For my research, to find out if Sustainable and Interactive Packaging Design is a new way of living, exploratory research was needed. This was done, so that precise answers could be obtained that would make the inference clear and distinguished.

3.3. *Instrument:*

Interestingly, some firms are choosing to recycle used paper and grocery store boxes for packaging, but it's difficult to see this being the norm for the industry. Respondents stressed the need to take a balanced approach, emphasizing that proper packaging may favorably influence consumers' perceptions of a brand and help ensure that items arrive undamaged. But it's crucial to do all of this without seriously harming the environment or creating needless difficulty. As with other issues facing the fashion industry, there isn't a single transparent method, but if real care is taken, the change could not be far off in a sector full of imaginative inventors. The questionnaire consisted of a mix of open-ended and closed-ended questions. A couple of open-ended questions were needed so that the results obtained were precise.

Do you find sustainable packages boring?

Would you spend a little more on the brand if the packaging was sustainable and interactive?

Would the packaging reflect on your perception of the brand?

Does excess packaging irritate you?

Can sustainable packaging significantly reduce the environmental impact of the packaging industry?

Does interactive packaging enhance the overall consumer experience compared to traditional packaging?

Are companies actively addressing the challenge of balancing sustainability and functionality in packaging design?

Do emerging technologies like smart packaging and IoT play a role in creating interactive and sustainable packaging solutions?

Can the packaging industry effectively promote consumer awareness and education about sustainable practices?

Are there specific regulations or certifications guiding the development of sustainable and interactive packaging solutions?

3.4. Data Collection:

The data is collected through version online survey from different fashion brands. The question is based on the sustainable and interactive packaging is now the new way of living. The survey has thrown light on the consumer's mindset regarding packaging and how people are perceiving and taking action to resort to a more sustainable and interactive way. The drawn data is shown by the Table 1 given below:

Table 1: Illustrates the sustainable and interactive packing is crucial or not.

S.NO.	The question is based on Sustainable and Interactive Packaging is now the new way of living.	Yes	No
1	Do you find sustainable packages boring?	20%	80%
2	Would you spend a little more on the brand if the packaging was sustainable and interactive?	70%	30%
3	Would the packaging reflect on your perception of the brand?	95.2%	4.8%
4	Does excess packaging irritate you?	74.7%	26.3%
5	Can sustainable packaging significantly reduce the environmental impact of the packaging industry?	40%	60%
6	Does interactive packaging enhance the overall consumer experience compared to traditional packaging?	70%	30%
7	Are companies actively addressing the challenge of balancing sustainability and functionality in packaging design?	25%	75%
8	Do emerging technologies like smart packaging and IoT play a role in creating interactive and sustainable packaging solutions?	60%	40%
9	Can the packaging industry effectively promote consumer awareness and education about sustainable practices?	55%	45%
10	Are there specific regulations or certifications guiding the development of sustainable and interactive packaging solutions?	52%	48%

3.5. Data Analysis:

It highlighted that individuals find excess packaging very irritating and would be more attracted to a product if the packaging were appealing. Individuals positively perceive sustainable and

interactive packaging hinting at the fact that this type of packaging that is both sustainable and interactive would be well accepted in the years to come. It shows how individuals are interested in keeping the packaging of products that they buy and reuse for various other reasons. Thus, increasing the life of the packaging. The inclination of individuals towards sustainable packaging and their discarding habits concerning packaging is clearly shown via the survey.

4. RESULTS AND DISCUSSION

One significant finding from the research is that 95.2% of buyers base their opinion of a brand on its packaging. Of these customers, around 70% are ready to pay more for sustainable packaging, and 64.4% are willing to pay more for interactive packaging. Through the survey's insights into people's thoughts, businesses can guarantee the creation of engaging and sustainable packaging. Reusing objects wherever feasible is a prevalent concept in India. The fact that packaging is often thrown away when it is unsightly and cannot be reused or even when it may be reused but is not aesthetically pleasing underlines how relevant my theory is. The use of sustainable packaging is growing, especially in sectors where cutting waste is a top priority. Design requirements often highlight the need for creative and sustainable solutions. India is still catching up when it comes to sustainability concepts, but this trend will inevitably continue. Having worked in this field for over 30 years, I can vouch for the abundance of opportunities for innovation. Customers' thirst for change is evident from the decades-long usage of the same old corrugated box. Figure 2 depicts the graph on discarding a product's packaging.

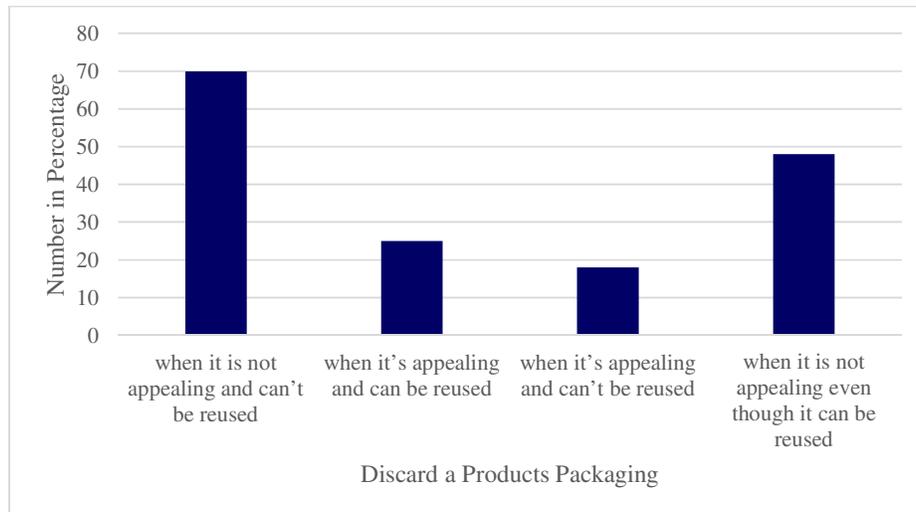


Figure 2: Illustrates the graph on discarding a product's packaging.

Throughout my 25 years in the business, the packaging sector has developed like never before. Although designers have always existed, innovation has not kept up with them. Even though every business wants to create packaging that people remember, standing out in their industry is still difficult. Progressively get closer to the sustainable future, there are a lot of unknowns. There's an urgent requirement for designs that stand out in the crowded market given the significant consumption in this industry. Interaction is essential since these "gimmicks" have been shown to improve a brand's reputation in addition to increasing sales. After working in the field for the last five years, it has been observed that high consumption results in large waste, with 50% of my factory's area devoted to managing this trash. There is a definite need for new environmentally friendly packaging options that can be disposed of properly. One obvious problem is that people don't know where and how to recycle their packaging, which damages the environment. There's little doubt that a more responsible strategy, which includes

educating customers, has the power to effect revolutionary change. Interaction creates an emotional bond. This emotional bond would help people keep the packages for longer, creating an afterlife for the packaging. 70% of the people would spend a little more on the brand if the packing was sustainable. Figure 3 depicts the brand packaging term between sustainable and interactive.

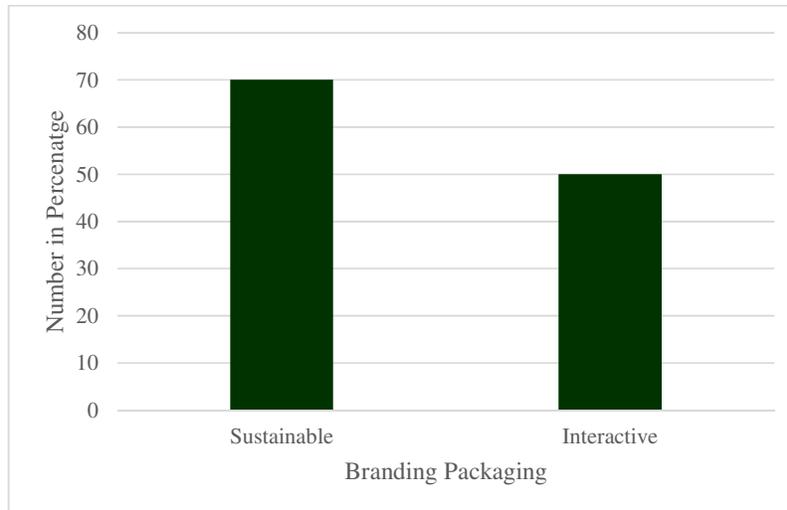


Figure 3: Illustrates the brand packaging term between sustainable and interactive.

5. CONCLUSION

My passion in the field of fashion communication has always been in graphic design, and it seemed obvious that the theoretical components would support this choice. I found a deep-seated love for branding, marketing, and packaging after giving it some serious thought. My awareness of the damage that excessive waste does to the environment grew as I learned more about the world of packaging in the fashion and cosmetics industries. I had no idea about sustainability at first, but it soon dawned on me. It was impossible to imagine the amount of garbage the beauty business produced. I decided to concentrate on resolving the environmental problems that are common in this vibrant area because it wanted to have a good influence. The finding that a sizable portion of customers are prepared to pay more for interactive and sustainable packaging emphasizes this strategy's potential commercial appeal even more. The survey's insights into customer attitudes make it an invaluable tool for businesses trying to match changing consumer preferences with packaging tactics. Customers are becoming more conscientious and aware, as shown by their strong preference for interactive packaging and sustainable business methods. As environmental issues grow more pressing globally, sustainable packaging is becoming more and more important. One major factor contributing to the issue was the use of needless layers of packaging by businesses for every product that was sent to customers. When it got a delivery one day, it realized that all of this over-packaging was going to be thrown away.

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CHAPTER 3

BRANDING, PERSONALIZATION, AND COMMUNICATION STRATEGIES IN THE FASHION INDUSTRY

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ABSTRACT:

The role of emotions in the decision-making process takes center stage, challenging the traditional belief in rational decision-making. Human decisions are predominantly influenced by emotions, with personal preferences, anxieties, ambitions, and individual differences shaping consumer choices. The multifaceted nature of emotional branding emerges as a central theme, emphasizing the critical role emotions play in consumer decision-making and brand loyalty. The journey through this analysis underscores the importance of understanding and leveraging the emotional aspect of brand-consumer relationships. In the dynamic landscape of the fashion industry, this exploration of branding, personalization, and communication strategies reveals the intricate web of factors that contribute to a brand's success and longevity. In this study author discusses the concept of brand archetypes, emphasizing the need for brands to resonate with the emotional and motivational systems of their target audience to foster meaningful connections. The significance of personalization in emotional branding is highlighted, particularly in the context of social media. Customized marketing efforts, when aligned with a brand's strategy, can not only enhance brand relevance but also promote growth and create a deeper emotional connection with consumers. The communication strategy and brand launch plan outlined in the exploration provides a roadmap for brands entering the market or seeking to revitalize their presence. From pre-launch content to post-launch engagement, the plan underscores the importance of a dynamic and effective communication strategy to create awareness, spark curiosity, and foster a positive impression among the target audience. The evolving nature of consumer relationships with brands urges businesses to embrace creativity, authenticity, and a deep understanding of the emotional nuances that drive consumer behavior in the ever-changing fashion landscape.

KEYWORDS:

Business, Brand Communication, Emotional Branding, Fashion, Market.

1. INTRODUCTION

"Fashion" and "marketing" are almost synonymous phrases. A new collection that a brand or designer releases is more than simply an announcement; careful preparation and brainstorming are essential to developing a thorough campaign that will guarantee financial success. The campaign's elements center on the collection or the philosophy and character of the brand, often using narrative as an artistic device to promote the brand identity and establish an emotional connection with customers. Many businesses provide customized Unique Selling Propositions (USPs) in the fiercely competitive market to grab consumers' attention and build brand loyalty. It is possible to guide and enhance the efficacy of this process by examining patterns of fashion consumption and using consumer psychology. This study endeavors to advance the field of fashion communication via the integration of consumer psychology and narrative. The main takeaway is that brand identity and content universe communication should be given the same weight as the design element [1],[2].

The original connotation of the word brand often revolves around the name and logo. But these components don't capture the core of the brand; they only serve to symbolize it. In essence, a brand is an individual's emotional reaction to a good, service, or company. Human nature is inherently connected to this emotional and intuitive relationship. The idea of emotional branding focuses on how people's emotions are tapped into throughout the brand-creation process. Emotional branding may be defined as a company's dedication to satisfying customers and guaranteeing a pleasant experience with its goods or services. Emotional branding has several benefits. First of all, it reduces risks by building a company's reputation for reliability.

A trusted brand has a higher chance of surviving in the marketplace during difficult times than one that doesn't. Second, by drawing in new customers who adore the brand, a great brand promotes expansion and boosts earnings. Last but not least, a brand fosters long-term sustainability by developing strong emotional bonds with consumers. Comprehending the emotional aspect highlights the importance of formulating a brand strategy [3],[4]. A brand is impacted by the feelings of its consumers as well as the emotions of its audience. Emotion combines the concepts of cognition, feeling, and perception. Consumers' relationships with brands are based on their emotions. Within the framework of emotional branding, the study investigates how companies form affective bonds with consumers, producing value that impacts their purchase choices. Values originate from emotions, which also shape and maintain relationships. A brand's value includes advantages that are self-expressive, emotional, and useful to the consumer. The study places a strong emphasis on emotional branding and focuses on emotional benefits or the good sensations that are felt during consumption or purchase. As a result, the sentiments and emotions of the consumer are the foundation of a brand's value. Examples include the power and toughness connected with wearing Levi's denim, the thrill of driving a BMW, and the energy from sipping Coca-Cola. These emotions add to the brand's worth and provide it with a competitive edge. Because of the feelings that a brand arouses, consumers have a preference for it. Making strategic judgments is a necessary part of the intricate process of managing a brand via sensory factors for businesses. To provide the best possible experience for the consumer, some aspects must be chosen and left in the background. The shift to virtual brand communication poses issues in turning unbranded stimuli into branded stimuli when businesses use sensory branding approaches [5],[6].

Proficient advertising functions as a powerful means of communication that strikes a chord with our emotions and integrates itself into our own stories and identities. But emotion goes beyond conventional broadcast advertisements, undermining the case for cultural imprinting, which takes common values for granted. This difficulty is especially apparent when taking personalization into account, as advertising is becoming more and more dependent on personal ties. According to Adobe's CMO research, 67% of respondents stressed the significance of content changes depending on their present context, while 42% expressed annoyance when ad material lacked customization. These statistics demonstrate the necessity of personalization for firms looking to stand out among the competition. While the idea of presenting stories to promote things is not new, advertising is changing to accommodate new strategies. The days of communicating just about products are quickly disappearing as marketers deal with a content-rich world and a consumer base that is becoming more cynical and unresponsive to conventional forms of advertising. Brands need to be creatively recalibrated to thrive. The use of branded entertainment seems to be one tactic for doing this. Even if a brand's goods may not be the main focus of such content, a compelling movie or television show that appeals to the brand's core demographic might persuade viewers to spend their precious time with a marketing message. From this angle, brands may learn an important lesson: people are naturally drawn to tales. Emotions have the power to transcend reason and to engage modern audiences, businesses should link themselves with fascinating and captivating storylines. By adopting a curatorship stance and supporting compelling narratives, companies may establish more meaningful relationships with their target audience.

The present research is about exploration of branding, personalization, and communication strategies in the fashion industry. The remainder of the paper is structured and organized following section 1 defining the term of the interplay of many different brand elements that work together to create cohesive and lasting meaning which helps with brand recall. However, one element that is gaining value in the world of branding is personalization. Section 2 provides a review of the literature in the context of brand trust as a contributing variable in the

assessment of brand expression alongside brand image's effect on loyalty to a brand. The discussion and conclusion are presented in sections 3 and section 4 along with the limitation of studied.

2. LITERATURE REVIEW

N. Sujchaphong *et al.* [7] study explores the topic of internal branding in higher education institutions by examining how workers approve the brand and examining the mediating effects of internal brand communication and brand-centered development and training programs. Utilizing data from twenty Thai business schools and 355 participants, the study uses modeling using structural equations to evaluate a suggested research model. Positive relationships between workforce brand support, transformational leadership skills shown by immediate leaders, internal brand communication efforts, and brand-centered developmental and training initiatives are seen in the findings. Remarkably, there is no statistically significant correlation found between employee brand support and internal brand communication activities. This suggests that brand-centered educational and growth activities work as full mediators in this connection. This research adds to the body of knowledge already available on internal brand nurturing in higher education and offers managers and policymakers useful information.

M. Bahreinizad *et al.* [8] research focuses on the intermediate roles that brand knowledge and word-of-mouth advertising play in the relationship between brand communication and consumer equity in online retailers. Within the field of applied research, this investigation is categorized as purposive research and uses a descriptive, survey-oriented methodology for data collecting. Correlation is the research approach that is used. The participants in the statistical population are those who interact with online retailers and include both visitors and purchasers who live in the provinces of Bushehr and Fars. Convenience sampling was used to complete and evaluate 384 completed surveys. Using SPSS and AMOS software, the data analysis shows that using brand communication has a beneficial effect on consumer equity. It is significant that word-of-mouth advertising is directly impacted by brand communication, and that consumer equity is shaped by both word-of-mouth advertising and brand understanding. Additionally, the research rejects the idea that word-of-mouth advertising and brand knowledge play a mediating role in the indirect effects of brand communication on consumer equity. The direct relationship between brand communication and brand knowledge is also proven.

G. Antoniadis *et al.* [9] according to research from Google, before making a purchase, customers would rather interact with real people they believe to be reliable. Using influencers to promote brands has become a cutting-edge method of advertising goods and services. The influencer phenomenon and brand communication have been the subjects of significant study in academic circles recently. To examine the involvement of Latvian and Cypriot influencers in the communication of brands, this comparative research examines both theoretical and practical aspects of the influencer's role in marketing. The results include a thorough theoretical analysis of influencer participation in brand communication, with a focus on research done in Latvia and Cyprus, influencer typologies, communication elements, and ongoing study areas.

H. Park and Y. Jiang [10] research aims to explore the relationship between consumer behaviors linked to brand engagement and their intent to support a business. Specifically, it will look at how individual reasons and different features of brand communication, such as content, impact consumer behavior. Using a Qualtrics online panel to recruit participants, the authors conducted an online survey with a maximum number of respondents of 629 adult US citizens. The results show that reasons for amusement and compensation are favorably connected with brand content consumption and contribution on social media. Furthermore, the need for knowledge drives people to consume brand material, while the need for self-expression drives them to participate in contributing activities. After considering these reasons,

the research indicates that brand communication strategy has a major impact on consumers' brand-related social media activity, which in turn impacts consumers' intentions to support the company. This study is one of the few to examine the relationship between brand communication and customer motivation that fosters involvement on social media, which is becoming more important in corporate communication. The study's overall findings provide insightful information on how business communications might encourage social media consumer involvement and the advantages that follow for businesses.

M. Klepek [11] goal of the study is to identify the demographic variables linked to attitudes about a brand's fan page on Facebook that are both hedonistic and functional, as well as the account's overall social worth. 454 users who made up the representative sample were given a quantitative survey. Functional, hedonic, and socially important concepts were measured using Likert-type questionnaires (four for each category). The data set was divided using cluster analysis, producing three groups for social value and two major groups for functional and hedonic ideas. Chi-square statistics were then used to compare these groupings to a subset of demographic variables. Regarding the ramifications for the audience in Central Europe, the analysis's findings show that there is no proof linking age or gender to any kind of attitude toward Facebook brand pages.

M. L. Cheung *et al.* [12] research examines the effects of intense distribution and social media brand communication on several aspects of consumer-based brand equity, taking into account the moderating role of product participation.

The data collected from 210 customers who completed purchases in sports clothing shops (low participation) or electronic appliance shops (high involvement) in a Hong Kong shopping mall is used to support the theoretical structure. Partial least squares structural equation modeling is used in data analysis (PLS-SEM). The results demonstrate that consumer-based brand equity is shaped by firm-created social-media communication of the brand as well as distribution intensity, and the moderating influence of product participation is validated. The influence of user-generated social media communications for brands on consumer-based factors related to brand equity for both high- and low-involvement goods, however, is only partially supported, in contrast to previous studies. Insights into the combined efficacy of social media promotion and distribution intensity, as well as the moderating influence of product participation, are provided by this research, which is beneficial for managers and scholars. It also makes better resource allocation possible.

The above study shows the relationship between brand communication and customer motivation that fosters involvement on social media, which is becoming more important in corporate communication. And how business communications might encourage social media consumer involvement and the advantages that follow for businesses. In this study, the author discusses the customer-based brand equity model and sensory and emotional branding of skincare.

3. DISCUSSION

When considering brand communication from the perspective of emotional branding, it goes beyond simple advertising and message. The goal of emotional branding is to create a strong emotional bond between a company and its audience by acknowledging the significant influence that emotions have on customer behavior. In this situation, brand communication turns into a potent instrument for arousing certain sentiments and emotions in the audience and crafting a story that speaks to them deeply and personally.

Emotional branding places a stronger emphasis on narrative and the development of a brand personality than conventional techniques, which only pay attention to the characteristics and

advantages of the product. Companies may create stories via brand communication that appeal to customers' emotions such as happiness, nostalgia, trust, or excitement, and build a sincere and enduring relationship with them. This strategy acknowledges that customers invest in the feelings and experiences connected to a brand in addition to the things they purchase [13],[14]. Figure 1 depicts the customer-based brand equity model.

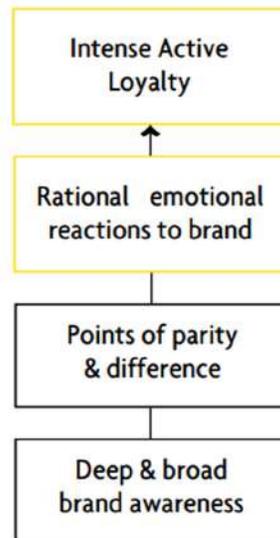


Figure 1: Illustrates the Customer-Based Brand Equity Model.

3.1. Strategic Decision for Color Branding:

Color branding entails deliberate choices meant to communicate certain information to customers. The target audience for the communications should be informed of the color selection rather than being influenced by fads. Colors may arouse emotions, memories, and perceptions, which helps customers assimilate information about the business. The use of color in components like the corporate emblem, window displays, merchandise, and packaging must be carefully considered. Pictures and symbols, in addition to colors, are useful for effectively eliciting emotions. Since meaning is inherently given to things by humans, communication and design include constructing explicit and implicit messages around different objects and symbols. These symbols might be descriptive or conditional. A bird or an item like a chair are examples of descriptive or iconic symbols that have a single, unambiguous expression that makes them readily understood at a glance [15],[16].

3.2. Sensory and Emotional Branding Skincare:

The skincare sector heavily relies on emotions in its marketing strategy. There is fierce rivalry in the personal care industry, especially in the skincare sector, due to the constant introduction of new products and issues including the waning impact of conventional advertising techniques. Brands offer more than just creams in this emotionally charged world of personal care and beauty; they sell hopes to seem younger, more appealing, and lovelier. Body anxieties are exacerbated, especially in women, by pressure from the media and society to look young and meet idealized beauty standards. This leads to the notion that body creams and lotions may take care of these issues and help people feel better about themselves. In this context, brand loyalty can no longer be established just via customer satisfaction. The focus of communication tactics should be on the customer, creating a meaningful connection that allows the audience to identify more deeply and intimately with the concept or subject. In a highly competitive and

emotionally charged industry, it is essential for businesses aiming to stand out and resonate to comprehend and address the emotional components of skincare and personal care.

3.3. *Role of Emotions in the Decision-Making Process:*

Human decision-making is mostly impacted by emotions rather than being as logical as has been historically believed. The subconscious mind often controls brand choice, and emotions have a major effect on customer purchasing decisions (they make up around 95% of the total impact). Research indicates that people's behaviors and choices are predominantly impacted by emotional responses and cues in their surroundings, although other studies contradict this by stating that logical and emotional variables influence customers' purchasing behavior equally. Individual differences in personal preferences, anxieties, ambitions, and illusions all play a significant role in how consumers make decisions. This phenomenon is explained by the human brain's extraordinary capacity to evaluate and link each input and piece of information it receives to a particular emotion. Memories are stored in various parts of the brain as a consequence of this coding process, which associates information with either positive or negative connections. Emotions may be produced in two different ways: either by recollections of previous events or by a stimulus or experience itself.

3.4. *Brand Archetypes:*

Every bit of information a customer receives is tied to an emotion in their brain, brands must be created and delivered to them in a way that appeals to their emotions. Therefore, the more emotionally appealing a brand or its message is, the more likely it is that a customer will decide to buy from it. It's crucial to remember, however, that a message like an advertisement might just need to make a powerful emotional appeal to grab customers' attention and stick in their minds. However, for customers to change their purchasing habits, the brand itself has to successfully convey favorable feelings to them. As a result, the brand's attributes have to resonate with the emotional and motivational systems of the target audience, since these systems have a big impact on how each person makes decisions [17],[18].

3.5. *Personalization Emotional Branding:*

Tailored marketing efforts can garner significant attention on social media platforms. People are more likely to share their individualized brand experiences on their accounts since these efforts are geared toward specific persons. A brand may easily expand its reach inside a person's social network and become more fully ingrained in their identity when they interact with it on social media. When used properly, customization may be a powerful tool for building brands. It may promote growth, improve brand relevance, and impart a deeper meaning. Making sure that customization is in perfect harmony with your brand strategy is crucial for maintaining tight coherence between product development, brand experience, and visual identity. Every company should approach customization in a way that is distinct, consistent with its brand promise, and designed to arouse the particular feelings that the brand wants consumers to experience.

3.6. *Integral Process in Emotional Branding:*

Nowadays, brands are an essential part of our society, and good advertising tries to connect with our emotions and get entwined with our unique narratives and identities, going beyond simple communication. Emotion, however, has a more significant influence than broadcast advertisements, undermining the case for cultural imprinting, which assumes shared values. This objection presents a refutation of the argument against customization. Our view of advertising is influenced by the need for human relationships. As to Adobe's CMO research, companies that want to differentiate themselves from the competition must prioritize personalization, as indicated by 67% of the participants, who highlighted the significance of

adapting information to suit the present situation. Furthermore, 42% of respondents said they are annoyed by impersonalized advertising material. Although the concept of utilizing storytelling to promote items is not new, the industry is shifting away from conventional forms of advertising, indicating that communications focused on products are becoming less important. Brands compete for attention in today's flooded information world with an increasingly jaded and uninterested audience that detests being directly promoted. Recalibrating creatively becomes essential for companies to succeed. Branded entertainment provides a solution since it may persuade viewers to spend their precious time viewing a form of marketing communication even when the film or series isn't directly related to the brand's goods. By taking a cue from Harari's theories, marketers might discover an important truth about people's innate need to be told tales. Acknowledging that emotions have the power to overcome reason, organizations looking to connect with modern consumers may make a bigger impression by partnering with compelling stories. Brands may establish a far stronger connection with their audience by supporting well-told tales and presenting themselves as cultural curators [19],[20].

3.7. *Anti-branding:*

Examining the effects of branding and marketing requires taking the other side into account. The value of branding in modern culture and its possible drawbacks have been hotly contested topics of discussion. Over time, the conversation around the "anti-branding movement" has changed, starting with Naomi Klein's 1999 article "No Logo." While Klein makes good arguments, it is important to remember that, nineteen years later, society has changed significantly in terms of the political and economic environments as well as the rise of the vocal millennial generation. A more conscious and engaged customer base that actively wants to influence the brands and goods they pick are characteristics of the modern consumer environment. In contrast to Klein's position, Jonathan Baskin's "Branding Only Works on Cattle" is a more recent contribution to the literature against branding. Baskin questions the usefulness of branding, arguing that instead of building real relationships, it controls customer behavior via manipulation. He asserts that people only make purchases from companies without developing a deep connection with them, raising doubts about the nature of connections with brands and whether they matter to customers. This thesis recognizes and honors competing views as both interesting and instructive, even as it promotes the significance of branding. Brands actively work to comprehend and establish a connection with their customers in today's world. According to a seasoned veteran of the advertising industry, Keith Reinhardt, President of the marketing communication network DDB Worldwide, branding is still in its infancy. Reinhardt states that companies now have a deeper awareness of the relationships they want to build with their target market and that this is more important than ever [21].

3.8. *Scope of Market:*

Even though the sneaker culture here in India is still at a very nascent stage, customization of sneakers is still a quite famous trend amongst the people of Mumbai and Delhi. This is because the people of the two cities have seen the possibilities of customization at various sneaker events but haven't had enough options to choose from. It wishes to cater to the same audience with our unique services to allow people to not only control what they buy but also walk away with 100% satisfaction. To start with a Customization platform and service that not only has an active option for customization of sneakers and apparel to alter the product according to the taste of the customer but is also working towards establishing an artist community it being basic customization with options limited to painting artwork on shoes with minor customizations, and the second being Premium customization, which will have a higher price

point but will allow the consumer to have exquisite textiles and all other options of customization available. The cities of Mumbai & Delhi are home to most number of multi-brand outlets and brand outlets for street wear and sneaker enthusiasts. The cities are integrated with many cultures like basketball, football, graffiti, and now gully hip hop. These cultures are one of the major driving forces behind the sales and functioning of dedicated sneaker stores in Mumbai & Delhi. Although the market has seen growth in terms of demand and competition between brands in the last 3 years, the market is still lacking adequate options for everyone, especially beyond just sneakers & customization. With these factors adding up and coming together, it has a growing culture that garners art, fashion, music, and pop culture. This will lead to a growth in demand for customized goods over time as the audience sees the ecological impacts of fast fashion as well. Figure 2 depicts the Relationship between market trends, and strategies leading to loyalty.

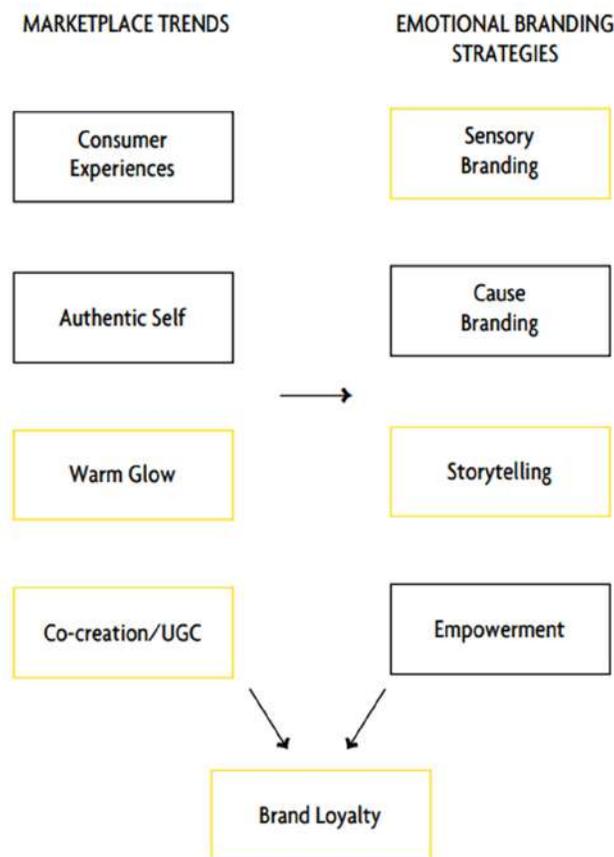


Figure 2: Illustrates the Relation of market trends, and strategies leading to loyalty.

3.9. Communication Strategy:

The goal is to create a pull marketing approach that is dynamic and effective. By balancing aesthetically pleasing components with succinct language, the visual goal is to engage and enchant the viewer. It is crucial to engage the audience, which is accomplished via campaigns that are intended to create anticipation and guarantee exposure. Branded images are deliberately used to spark dialogue in addition to captivating viewers. The communication approach makes use of narrative to illustrate how personalization can turn ordinary things into eye-catching works of art. By presenting the customization journey from the client's point of view, the narrative part of the communication is further enhanced, and emotional depth is added.

3.10. Brand Launch Plan:

A new brand's effective introduction and establishment in the market are the goals of the Brand Launch Plan, a thorough plan. It consists of several well-planned actions intended to raise awareness, spark curiosity, and cultivate a favorable impression among the intended audience. Usually, the strategy starts with a comprehensive market study that includes determining the target market, comprehending customer preferences, and evaluating rivals. After that, it highlights the brand's distinctive value proposition and positioning, highlighting what makes it stand out from the competition. Developing a strong brand narrative, identifying important messaging, and choosing the right means to reach the target audience are all part of the communication strategy. The 3 types of brand launch plan are categorized as:

3.10.1. Pre-Launch Content:

Initiating awareness-building by disseminating the brand's purpose and vision, the approach then moves forward by executing a giveaway campaign to increase anticipation. To further heighten the anticipation, engrossing tales will be told, with a countdown that progressively reveals the logo. The purpose of this countdown phase is to build audience anticipation and is positioned as a pre-launch strategy.

3.10.2. Launch Content:

Launching the platform with a brand trailer to establish community building and reinforce the company's identity. Using sponsored promotions which just require following the page and sharing the post to highlight pieces that appeal to artists.

3.10.3. Post Launch Content:

To maintain momentum and foster ongoing engagement, the Post-Launch Content plan is essential. This stage involves sustaining a steady and engaging presence on several platforms, including websites, social media, and other relevant outlets. To firmly establish the brand's message, values, and unique selling propositions in the minds of the audience, content development is carefully focused on reinforcing them. To humanize the business and create stronger ties with customers, this strategy may include sharing success stories, endorsements, and behind-the-scenes looks. The plan also includes a weekly Wednesday artist spotlight, which is easy to implement and works well to increase page interaction. These spotlights may range from static images to process videos, based on what the audience responds to the most.

4. CONCLUSION

In the fashion business, creating emotional connections is an art form as much as a strategy. In a world where enduring success is largely determined by emotional connections, brands that can tell their story honestly, emotionally connect with their audience, and adjust to shifting trends will be well-positioned to prosper. The capacity to create authentic emotional connections will set apart the businesses that endure beyond fads as the fashion industry develops. The central theme of this investigation is emotional branding, which highlights the importance of narrative and forging a deep emotional connection between companies and their target audience. The research sheds light on the many ways that emotions are used to propel businesses above their material products, from the strategic choices made in color branding to the sensory and emotional subtleties of the beauty industry. Long believed to be a logical process, decision-making is now shown to be heavily impacted by emotions. Customers are guided in their decision-making by their preferences, anxieties, desires, and the special interaction of emotional factors, which challenges traditional marketing paradigms. The concept of brand archetypes emphasizes, even more, how important it is for businesses to connect with their target audience's emotional and motivational systems to create relationships

that go beyond transactional relationships. The brand launch plan and communication strategy outlined in this investigation provide a guide for companies looking to establish a long-lasting presence in the market. The strategy highlights the necessity for businesses to convey captivating tales, elicit emotions, and maintain a meaningful conversation with their audience from pre-launch anticipation to post-launch engagement.

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CHAPTER 4

EXPLORATION OF KANCHIPURAM SILK SAREE WEAVING AND THE CHALLENGES FACED BY INDIAN WEAVERS

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ABSTRACT:

Artisans play a crucial role in the world of craftsmanship and creativity. These skilled individuals possess a deep understanding of their chosen craft, whether it be woodworking, metalworking, pottery, or other forms of artistic expression. Artisans contribute not only to the preservation of cultural heritage but also to the evolution of artistic movements. The study aims to shed light on the intricate artistry involved in Kanchipuram silk saree production, while simultaneously addressing the formidable challenges faced by the skilled artisans responsible for its creation. It examines the cultural and social dimensions associated with this traditional craft, emphasizing the symbolic importance of the saree in Indian customs and rituals. Furthermore, the study delves into the unique weaving techniques and design elements that define the Kanchipuram silk saree, showcasing the exceptional craftsmanship handed down through generations. In addressing the challenges confronting Indian weavers, the research unveils the socio-economic hurdles that threaten the sustainability of this age-old tradition. Factors such as dwindling resources, competition from mass-produced alternatives, and the struggle to adapt to modern market dynamics are scrutinized. Additionally, the study explores the impact of globalization on the demand for traditional hand-woven sarees and its implications for the livelihoods of the artisans. To foster the preservation of this cultural heritage and empower the weavers, the research proposes strategies for sustainable development. These include initiatives aimed at reviving interest in traditional hand-woven sarees, promoting ethical and fair trade practices, and leveraging digital platforms to expand market reach. The preservation of traditional crafts and the empowerment of artisans in the face of contemporary challenges, emphasize the need for concerted efforts to ensure the enduring legacy of Kanchipuram silk saree weaving.

KEYWORDS:

Artisans, Labor, Kanchipuram, Saree, Weavers.

1. INTRODUCTION

An artisan is a person who uses age-old techniques to create unique, useful, and decorative objects by hand. These talented artisans are masters in their fields, creating a variety of goods including toys, clothes, furniture, and equipment. The wisdom gained over decades of accumulated tribal knowledge is passed down through generations within families and communities about these artisanal practices. Many craftspeople make their works using materials that are readily accessible in the area. From an economic perspective, artisans are small-scale producers who control their output and make a living from it. These artisans are masters in a certain trade that is often derived from their ancestry, culture, or geographic area. They educate the next generation on the nuances of making certain things by imparting their knowledge of expertise. Craftspeople get training from an early age and pass down their methods, expertise, and trade secrets to future generations, guaranteeing the survival of their craft traditions. Kanchipuram, often referred to as Kancheepuram, is a town in Tamil Nadu that is home to the origins of the Kanchipuram saree [1], [2]. This town has seen the dominion of many kingdoms throughout the years, including the Chola, Mughal, and British. The Kanchipuram saree gained its present significance due in large part to the migration of the weaving community to the city. Temples honoring the legacy of the great Dravidian kingdom dot the town, and weavers expertly weave designs into sarees that are inspired by the elaborate architecture of these temples. Over time, the Kanchipuram silk saree became more famous and became a staple of South Indian weddings, festivals, and religious events. This is a custom that continues to this day. Famous for its unique design, Kanchipuram silk sarees are praised all over the world for their rich fabric with striking colors, classic patterns, and striking gold

borders. The labor-intensive hand weaving of processing silk yarn and "Zari," a silver silk thread coated in gold, is a more than 150-year-old tradition. The cost of an authentic Kanchipuram silk saree ranges from Rs 5000 to Rs 1, 50,000. The priciest ones are made with silk and pure zari thread; they are often worn at weddings and are valued as investments for potential future sales [3], [4]. Figure 1 depicts a women artist performing a work of making a thread of silk.



Figure 1: Illustrates the women artist performing a work of making thread of silk.

The pure mulberry silk yarn required to weave a Kanchipuram saree comes from South India, whereas Gujarat is the source of the zari thread used for the borders and decorations. Three shuttles are used in the weaving process; the weaver uses the right shuttle while the helper weaves on the left. For silk weaving, a warped frame with around 60 holes and 240 threads is used. The sturdy texture of the saree is attributed to the weft, which has between 250 and 3000 threads. Kanchipuram sarees are characterized by their flamboyant borders, which further accentuate the silk fabric's appeal. Separately woven, these borders are then incorporated into the saree. A minimum of three shuttles are needed to complete silk sarees that even have borders on both sides. One of the saree's most notable features, the Pallu, is woven separately and then interwoven, much like the borders, with the silk saree. The artist's ability may be seen in the way Borders and Pallu blend so well. A greater degree of workmanship is shown if the meeting places are well-designed or expertly disguised. A genuine silk saree would always have Pallu and interlaced borders. Gujarat is the source of the gold or silver zari used for borders and pallus. To increase its thickness and rigidity, the silk thread is submerged in rice water alongside then allowed to dry in the sun. A fine silver wire is used to weave this silk thread, and a golden thread is then woven through it. The zari is made up of 0.6% gold and 57% silver. A single silk saree takes around 10 to 15 days to make, however, this might vary depending on the complexity of the pattern, the artisan's pace, and the particular needs of the saree. India has long been known for the outstanding quality of its textile products, with

mainstays like cotton and polyester providing a strong base of raw materials. The country is a major producer of knitwear, woven fabric, and textiles with added value. With India positioning itself as a worldwide powerhouse for value-added product production, the prognosis for the future is positive. This autonomous sector of the economy serves one of the most necessities of the nation's citizens, giving it a significant role. Each processing step, from the necessary raw material supply to the finished product, entails significant value addition. The story that is now being told promotes a "think local, act global" strategy, particularly in light of the government's recognition of India's textile and apparel industry as one of the 25 sectors with the potential to take the lead globally, which will help the industry expand [5], [6].

The present study is about the exploration of Kanchipuram silk saree weaving and the challenges faced by Indian weavers. The remainder of the paper is organized following section 1 describing Kancheepuram a town in Tamil Nadu that is home to the origins of the Kanchipuram saree. Section 2 provides a review of literature in the context of entrepreneurship by artisans and the difficulty of expanding a business. The discussion and conclusion are presented in section 3 and section 4.

2. LITERATURE REVIEW

S. J. Solomon and B. D. Mathias [7] analyze how artisan entrepreneurs exhibit a variety of behaviors and how they are consistent with a counter-institutional identity. The results of this inquiry indicate that the counter-institutional identity of craftspeople consists of two facets: either supporting 'who we are' (relational identity) or fighting for the exclusion of "whoever we are not" (oppositional identity). According to our theoretical framework, artisan entrepreneurs have different viewpoints on their autonomy, which results in different development methods. Artists actively welcome development when they believe that forms of external control do not infringe upon their autonomy or when they understand that serving stakeholders is a means of developing relational identity. As a result, craftsmen could understand that although funding this expansion creates financial difficulties, growth benefits stakeholders and might lead the artisan onto a growth-oriented path.

F. J. Afolabi *et al.* [8] qualitative research examined how Nigerian informal vehicle craftsmen sought medical attention for Occupational Health Problems (OHP). In particular, the study investigated their preferences for professional vs private healthcare providers, orthodox versus traditional medicine, and self-care versus professional treatment. Interviews were conducted with 43 unpaid automotive craftsmen who made up a purposive sample. The kind, degree, and thought to be the cause of the OHP were important factors in deciding the desired course of action. The choice of treatment strategy was often impacted by the contrast between non-rational and logical explanations for the origins of OHP. Significant issues included financial concerns as well, such as the artists' means and the expenses of various therapies. The research indicates that politicians and artisanal groups should be aware of the elements affecting craftsmen's decisions when addressing occupational health and safety (OHP) to promote safer working conditions in the industry.

H. Valdes *et al.* [9] by discussing the present situation and potential future paths of artisan brick kiln design and construction, this essay seeks to improve the artisan brick kilns (ABK). It is suggested that new technologies, such as mechanical fans, thermal insulation for the kiln envelope, using uniform-sized organic waste as fuel, automatic control of process variables, and computer simulations of phenomenological processes, be incorporated into ABKs for medium-sized and small businesses based on the results of this analysis. Bricklayers should have better access to funding sources and technical training in addition to the use of these technologies. It is anticipated that the technologies covered in this article will help create a more thermally efficient kiln design, which will lower the amount of air pollutants and

dangerous greenhouse gas emissions. W. E. Nwagwu [10] goal of the research was to determine if Maslow's theory of hierarchy of needs could be used to explain the rapidly increasing level of IT craftsmanship in a Lagos, Nigeria, IT cluster. A questionnaire was used to collect information from 250 craftsmen spread throughout different parts of Lagos. Various predictions for motivation and work satisfaction were found when considering Maslow's factors in conjunction with demographic and social parameters. Notwithstanding Nigeria's difficult economic circumstances, a large proportion of IT artisans prioritize fundamental necessities, with a particular emphasis on safety considerations. Self-esteem categories were associated with job satisfaction even among respondents from poor socioeconomic backgrounds, except for intentions to remain in the profession and views about the future of the work. Adequate income was linked to work mastery, a sense of accomplishment, and a sense of social class membership.

This research shows that the demands of craftsmen do not increase linearly from the lowest to the greatest level, in contrast to Maslow's hierarchy. Factors outside the traditional hierarchy of demands impact the employment satisfaction and retention of craftsmen. These results imply that IT clusters can provide committed human capital that can support the development of an innovation center.

G. Kumari *et al.* [11] study highlights the importance of Corporate Social Responsibility (CSR) and highlights how it may help local craft cultures thrive and sustain their members. Regarding the promotion of tribal handicrafts, the research explores how CSR activities function as instruments for skill development among tribal artisans in Jharkhand. The study uses an inductive methodology to provide a thorough description and analysis. In the end, the paper examines how these activities affect the socio-economic growth of the neighborhood and suggests that additional CSR programs may use a similar strategy to improve the lives of disadvantaged groups in the community.

E. N. Kardiyati *et al.* [12] main goal of the study is to evaluate the independence and competitiveness of Indonesian batik artists. This study uses a case study technique and a qualitative research approach, which is appropriate given the nature of the issue and the research purpose. The results show that the community empowerment model put into practice effectively promotes empowerment and allows for self-reliance in both environmental and human development. Furthermore, the greater autonomy of batik artists, which is seen in their efficient use of organic waste to raise output and profits, indicates significant improvements in their competitiveness.

The above study shows artists actively welcome development when they believe that forms of external control do not infringe upon their autonomy or when they understand that serving stakeholders is a means of developing relational identity. In this study, the author discusses the process of weaving and quality raw materials for making sarees.

3. DISCUSSION

A specialist in a certain profession or creative activity, an artisan is a talented craftsman or craftswoman. These people are often acknowledged for their skill in producing distinctive, superior items as well as their attention to detail and workmanship. Craftspeople may be employed in a variety of industries, such as metalworking, weaving, ceramics, carpentry, and other traditional trades.

Their profession usually entails physical labor and hands-on methods, and they often serve as vital conduits for the transmission of cultural history and traditional methods. By incorporating their individuality into their work, artisans make a substantial contribution to the production of unique, handcrafted goods [13], [14].

3.1. *Weaving Process:*

A silk saree is a 15-day process that is distinguished by its exquisite craftsmanship and superior quality. A Kanchipuram saree with borders and decorations made with Gujarati thread, or zari, is woven using pure mulberry silk thread that originates in South India. Three shuttles are used by weavers in their job; the weaver operates on the right side of the shuttle while the helper works on the left. The silk is woven utilizing a warped frame with around 60 holes and 240 threads; the weft has 250–3000 threads, giving the fabric a robust feel. The Kanchipuram saree, renowned for its lavish borders, lends charm to silk draperies. Some silk sarees even include borders on both sides, which calls for a minimum of four shuttles. The edges are woven separately and then interlocked with the saree. One distinctive element is the Pallu, which is weaved separately and then interlaced with the silk saree to display the artist's talent. The point where the borders and pallu converge is a good indicator of the weaver's skill level; a smooth integration suggests a better ability level. Originating in Gujarat, gold or silver zari is utilized to create the borders and pallus. To increase thickness and stiffness, the silk thread is immersed in rice water and then dried in the sun. The silk thread is weaved through and interlocked with a tiny silver wire, and then the golden thread is used to finish the process. The zari is made up of 0.6% gold and 57% silver. A single silk saree normally takes 10 to 15 days to make, depending on the complexity of the pattern, the artisan's ability, and the time frame needed [15], [16].

3.2. *Quality Raw Material:*

One notable aspect of our nation is the abundance of excellent raw resources, which are essential to the manufacturing of any good. India is the second-largest worldwide producer of yarn after China, accounting for a significant portion of the market. The weaving sector was seen as a key employer in rural India after independence and as a means of protecting the country's cultural legacy. Indian weaving has historically been the second-largest employer of labor after agriculture and has been a major driver of broad employment. The textile industry has a significant innovation potential, as shown by its 30% share of total exports. Starting with the growing of cotton, this sector generates a large number of job possibilities in both agriculture and industry. Surprisingly, to go further, it does not yet need sole government assistance; instead, precise direction and leadership are required. The Indian weaving industry is a very promising sector with tremendous employment potential, surpassed only by the agricultural industry. The success of the industry is ascribed to the availability of cheap labor and an abundance of raw resources. Even though weaving is important to the Indian textile industry, it has not gotten the same attention as the spinning business and is still mostly disorganized.

The industry is made up of dispersed, tiny, and sometimes unregistered businesses that make little investments in technology, especially in power looms, handlooms, processing, and knits. With almost 5 million looms installed, including 1.8 million shuttle looms (which represent 45% of global capacity) and 3.90 million handlooms (which represent 85% of global capacity), India has the biggest installed base of looms in the world. Throughout the nation's length and width, there are approximately 3.8 million weaving industries, with a significant concentration in the southern regions. An estimated 32 different industries, such as marketing, banking, hotels, transportation, and maintenance services, are supported by the weaving sector. Notwithstanding its importance, loom modernization has been restricted, and the Indian sector trails far behind nations like the US, China, Europe, along Taiwan. Less than 15,000 contemporary looms exist; traditional looms are more common. Despite being as much as threefold more productive compared to shuttle looms, shuttle-less weaving looms are still not widely used in India, despite their reputation for efficiency [17], [18].

3.3. *Weavers of India:*

In a beautiful statement, Sarojini Naidu said that the Indian weavers have carefully woven a magical thread over the years, signifying the three happy periods of life. These weavers, who are dispersed across the nation, are renowned for the variety of their creative creations. The unseen tales of India's weavers, dispersed over many locations, are very important to people's lives. They have been skillfully producing textiles such as raw cotton, silk, khadi, and linen for the last 5000 years, demonstrating their proficiency in this age-old industry.

There are many kinds of looms available to make the necessary cloth. These mechanical and basic tools are used by weavers to efficiently weave threads together to generate useful cloth.

1. Conventional Loom

2. Automatic Loom

3. Special Loom which includes Shuttle loom and Shuttle lees loom

To help handloom weavers increase their revenue and reduce losses, the government has put in place several programs. The Government of India has implemented many initiatives to improve the welfare of Indian weavers. Many Indian designers are now working to revive and preserve the nation's age-old skill and elevate weavers back to their historical position. Designers like Samant Chauhan work with Bhagalpuri weavers, providing them with prospects for a living and promoting their work internationally. For her creations, renowned designer Anju Modi works closely with regional craftspeople and weavers.

3.4. *Handloom Industry Dying:*

Weavers work hard to preserve the customs of ancient crafts from different states, preserving the unmatched depth of creativity and intricate design in handloom textiles. Since certain weaves and patterns are too complex for contemporary machinery to duplicate, the handloom industry is highlighted as one of the most important and dynamic facets of Indian cultural heritage. Despite India's nationalistic feelings and the fervor to market Indian products and services, the real spirit of the Indian industry is not well-supported. Because handloom goods are pricey, many Indian buyers choose foreign brands over those that support their local creative communities. This inclination for rapid fashion makes the problems facing the handloom industry even worse. The majority of everyday activities to increase the market for handloom items and encourage indigenous artwork have not produced noticeable outcomes. Surprisingly little local demand exists for handloom items, even though 95% of the world's hand-woven cloth is supplied by India. The difficulties experienced by weavers are exacerbated by this lack of demand, which also raises the price of handloom goods. For instance, a hand-woven saree takes months of laborious handwork to finish, yet the cost of the garment does not account for the energy and materials used in its creation. The state of weavers in our nation serves as a stark reminder that their circumstances are still akin to that of the British Empire and that the handloom industry is still neglected in modern-day India [19], [20].

According to research carried out by Rashtra Cheneta Jana Samakhya, a well-known trade group that advocates for handloom weavers, over 1,500 weavers nationwide have sadly committed suicide in the last three years. The majority of weavers are drawn from disadvantaged and marginalized social groups, and the handloom weaving sector is essentially decentralized. The handloom industry has been steadily declining, and the reasons for this include increased input prices, a lack of orders, a growing inclination for foreign materials, and the time-consuming nature of creating handcrafted goods. The predicament of these weavers has been made worse by the lack of comprehensive government programs, such as those about health insurance, work shed funds, thrift funds, and minimum wage programs. To solve the

current problems, relying just on government funding or assistance from textile retailers is not enough. Cooperation between small- to medium-sized businesses and self-help organizations may improve funding accessibility. Individually, we can make a difference in the lives of weavers by opting to buy products from small-scale weavers instead of depending on quick fashion and imported materials. Reducing dependence on mass-produced designs and synthetic textiles is one way to do this. India is proud of its opulent natural textiles, and we need to do more to recognize and market them. Together, we will not only protect our cultural legacy but, more significantly, enable weavers to realize their dreams of better living.

3.5. *Challenges Faced By Indian Weavers:*

The several challenges faced by Indian weavers are:

3.5.1. *Technological Backwardness:*

The advancement of modernity has made it necessary for handloom weavers to purchase new looms and maintain their current ones. Due to the outdated technical improvements in the traditional weaving processes used by handloom weavers, the looms used in the production of handloom products have worn out.

3.5.2. *Outdated Designs:*

Weavers find it difficult to keep current in the contemporary fashion business environment of intense rivalry since some of the patterns created by independent Indian weavers are considered antiquated by the younger generation. The problem is made worse by the power loom and mill industries' increasing competitiveness, since power loom-produced fabric costs around Rs. 30 per meter, whilst handloom-produced fabric costs over Rs. 500 per meter. Because handloom items are more expensive, only a small portion of the population can afford them; instead, most choose the less expensive power loom materials.

3.5.3. *Lack of Credit Availability:*

Handloom weavers have several difficulties, chief among them being restricted credit availability and the high cost of securing financing. Just 14.8% of handloom weavers are thought to have access to formalized financial sources.

3.6. *Rise of Duplicate Sarees:*

Silk sarees were regarded as royal clothing during the Pallava era, and only the aristocracy was allowed to wear them. Weavers and other ordinary people were only allowed to practice weaving at this time. Permission to buy sarees was gradually extended to people who could afford them. Currently, weavers are unable to meet the high demand for these sarees, which is leading to their demise. Many privately owned stores in Kanchipuram started making fake sarees to maintain sales and make money. As a consequence, zari, a crucial component of Kanchipuram sarees, was replicated or adulterated.

3.7. *Identify Duplicates Sarees:*

The trait that distinguishes Kanchipuram sarees from other varieties of silk sarees made in India is their unique zari border. To produce the zari border, weavers take silk thread, wrap it around silver thread, and then dip it into pure gold. Pulling a few threads out of the end twists and lighting them on fire is another way to verify whether the saree is legitimate. It's a true Kanchipuram silk saree if, after the flames go out, the fragrance is like burned hair or leather. On the other hand, it indicates that the saree was made with phony zari when there is no residue left behind after the threads burn. Saree connoisseurs assert that a Kanchipuram saree's actual genuineness is often exposed during resale. A Kanchipuram saree's market value establishes its worth. The saree may be brought to any pawn store in Kanchipuram until it is worn out,

which usually takes at least 25 to 30 years. They will melt all of the zari, weigh it, and make payment according to the price of silver as of right now. If the saree is not authentic, the owner could find out throughout this procedure.

4. CONCLUSION

These days, consumers are increasingly aware of the value of handcrafted goods and are paying closer attention to their shopping habits, in part because of government-sponsored initiatives. Even though the artisan community is India's second-largest source of income and economic development, it often does not get the credit and respect it deserves. Supporting and promoting Indian-made products internationally is essential to preventing this rural community's possible demise. The government helps these craftspeople, but it does not offer farmers and artists the same kind of attention. They may gain a great deal from using subsidies and contemporary technology, and this industry needs creative marketing and communication techniques. Discussions with specialists and face-to-face interactions with craftspeople have underscored the need to spread knowledge and disseminate genuine narratives straight from the weavers. Social media's widespread use has made it possible to use efficient communication channels to spread these stories. Similar clusters from other Indian locations may be investigated and researched in the future. Coming up with answers will require going to communities, spending time with craftspeople, learning about their daily lives and work, and assessing the obstacles they face. Conceptualizing and putting into practice good storytelling tactics will come from studying successful situations such as the Kanchi weavers. Increasing exposure and awareness will primarily rely on collaboration with companies and NGOs.

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CHAPTER 5

LIVE COMMERCE: FROM TEleshopping TO GLOBAL TRENDS AND CONSUMER PSYCHOLOGY

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ABSTRACT:

Live commerce has emerged as a transformative force in the retail landscape, representing a dynamic convergence of live streaming, e-commerce, and social interaction. This innovative approach to shopping transcends traditional online transactions, providing consumers with real-time, interactive experiences. This paper focuses on investigating the impact of live commerce on consumer psychology, analyzing the factors that contribute to its effectiveness in building trust, fostering engagement, and driving purchasing decisions. An integral aspect of this exploration is the analysis of consumer psychology within the live commerce context. Understanding how live interactions, real-time feedback, and social engagement impact consumer decision-making processes provides valuable insights for businesses looking to optimize their live commerce strategies. The paper examines the psychological mechanisms at play, shedding light on the factors that contribute to the success of live commerce campaigns and the establishment of lasting consumer-brand relationships. The evolution of live commerce is a multifaceted journey encompassing technological innovations, global market dynamics, and the intricate nuances of consumer psychology. Live commerce is a transformative force in the retail landscape, offering valuable insights for businesses seeking to harness its potential and adapt to the ever-changing demands of the modern consumer. Analyzing the factors that drive consumer engagement, trust, and purchase decisions, the paper sheds light on the psychological mechanisms at play during live commerce interactions. With the multifaceted nature of live commerce, businesses can adapt their strategies to capitalize on this dynamic and immersive shopping experience in an ever-changing digital landscape.

KEYWORDS:

Brand, Consumer, Entertainment, Live Commerce, Market.

1. INTRODUCTION

With live presenters showcasing items and holding flash bargains, live shopping has its origins in home shopping and adds an element of entertainment. But it sets itself apart from the QVC-style presentations of the early 1990s with special features including direct purchasing, ease of access, and improved communication between all participants. As a disruptive selling channel, live commerce entails scheduling live broadcasts featuring influencers or Key Opinion Leaders (KOLs). These people use chat to promote engagement by answering questions, entertaining viewers, and providing information. During the live broadcast, viewers may make direct purchases, and advertisers may set time limits to increase sales. When used properly, this strategy fosters buyer trust while also boosting engagement. Chinese social shopping behemoth Taobao introduced the idea of live-streaming e-commerce in 2016. Taobao transformed online shopping by combining the social aspect of live-streaming video with instantaneous payment choices. The efficacy of this strategy was shown in 2020 when Taobao recorded an astounding \$7.5 billion in sales in the first 30 minutes during their Singles' Day presale. Taobao and Tmall, its sibling firm, reported having over 828 million active users annually as of Q2 2021. Live commerce entails live presentations to viewers, mediated by a brand via a Key Opinion Leader (KOL). KOLs interact and engage the audience while showcasing merchandise for sale. A human touch is added by the interactive aspect of this procedure, which allows viewers to communicate via a chat box. When time-sensitive benefits like sales are combined with direct purchasing during the live broadcast, live commerce becomes an extremely effective way to drive quick transactions [1], [2]. Figure 1 depicts the KOL's guiding customer purchases.



Figure 1: Illustrates the KOL's guiding customer purchases.

Asian Sky Shop, India's first teleshopping network, debuted in 1994 on Zee TV. Hosts would offer a variety of goods live on TV. Asian Sky Shop and TSN, a US-based teleshopping network, had both joined the market by the middle of 1995. In the Indian teleshopping scene, TVC, TSNM, as well as Star Warnaco were other notable participants. These networks used a similar strategy, obtaining time slots on well-liked channels that have a high penetration rate and a sizable viewership within the intended demographic [3], [4]. These two- to one-hour-long segments included product demonstrations and infomercials explaining the uses of the items that were on display. Every product has a special code that is marked beside its price. According to the expected penetration levels and size of operations, the networks set up call centers in different cities. The phone numbers from these call centers were given to the viewers, who were encouraged to call the closest location with any questions or purchases. Product offerings grew over time, including toys, apparel, books, music, and electronics by 2001. In India, teleshopping sales were dominated by utilitarian items, with relatively smaller sales of value-expressing products. Analysts ascribed this tendency to the practice of Indian consumers making high-value purchases from reputable local retailers. The inclination was to evaluate objects by personal touch and inspection, which explains why value-expressive items sold less when purchased through teleshopping [5], [6].

The present study is about the evolution of live commerce from teleshopping to global trends and consumer psychology. The remainder of the paper organized as section 1 describes Live Commerce as a relatively new phenomenon, it is a combination of live streaming with E-Commerce. Section 2 represented the review of literature in the context of an investigation of how live-streaming e-commerce affects consumers' intent to make transactions via mobile. The discussion and summary of the live commerce transformation are presented in sections 3 and 4.

2. LITERATURE REVIEW

M. Hu and S. S. Chaudhry [7] developed and tested an integrated conceptual framework by using the stimulus-organism-response model and referencing relationship marketing ideas. Affective commitment, customer involvement, and a variety of relational ties are all included in this approach. The measurement model and the structural model were evaluated by the

authors using Mplus7.0 software after collecting 327 valid answers from Taobao Live users throughout the design and methodology phase. According to the research findings, emotional commitment plays a direct and indirect role in the beneficial direct effect that social and structural relationships have on customer involvement. Financial bonds, on the other hand, only show emotional commitment as an indirect influence on customer involvement. These results underline the significance of investing in the development of relational connections and the stimulation of emotional commitment to promote customer engagement, and they provide insightful information for e-commerce operators. This work is one of the first empirical studies of e-commerce live streaming, and it adds to the body of knowledge in the field. Additionally, from a relational standpoint, it expands upon the marketing literature by including a variety of relationship ties as antecedents of customer involvement. Furthermore, separating commitment to the marketplace on the internet from engagement to the broadcaster contributes to the literature on emotional commitment.

J. Xue *et al.* [8] framework of the stimulus-organization-response paradigm, this research attempts to examine the effects of live interactions on social commerce participation, with an emphasis on the moderating role of sensitivity to informational influence. Even while live social commerce applications are becoming more and more popular as a marketing channel, not much study has been done on this relatively new topic. The study's findings show that while live interactions hurt psychological distance and perceived risk, they also have a positive impact on perceived usefulness due to factors like personalization, adaptability, entertainment, mutuality, and perceived control. All of these results work together to improve social commerce interaction. The results have ramifications for practitioners in the industry as well as theoretical understanding of the dynamics of live interactions and social e-commerce.

Y. Sun [9] investigation commences from the domain of e-commerce live broadcasts, with a particular focus on customers who make impulsive purchases during these broadcasts. Based on a combination of theoretical investigation and empirical analysis, this paper explores the variables that drive consumers' impulsive purchasing tendencies during live e-commerce programs. These include human traits, especially pleasant emotions, and their influence mechanisms, as well as commercial incentives like promotion discounts and situations with anchor interaction. The research intends to offer customers a better understanding of the psychological processes and buying behaviors that underlie their impulsive purchases by closely examining these variables. In turn, this knowledge may help various consumer groups make sensible and well-informed purchasing choices. Concurrently, the results support e-commerce businesses in using live marketing, appreciating and accurately focusing on particular customer segments, and enhancing corporate marketing decision-making and management tactics.

C. H. Leung and W. T. Y. Chan [10] chatbots have been used to enable conversational commerce by automating consumer-business interactions for product selection and assisting customers in making educated judgments throughout the purchasing and decision-making phases. This article does a qualitative examination of 40 retail companies' commercial chatbots to assess the status of chatbots in the market today. The results show that chatbots are essential for helping customers with routine activities including product purchases, information searches, booking reservations, and gathering feedback. Although chatbots are rather adept at doing these kinds of generic tasks, their capacity to analyze and understand natural language is still fairly restricted. Furthermore, chatbots operate at a cheaper cost of operation by providing options to answer common customer concerns. According to the report, chatbots will become more and more common in the retail industry. Improved capabilities like better product suggestions and forecasts that are more accurate are anticipated to help customers.

M. Rizan *et al.* [11] research examines the relationship between perceived value service quality and customer loyalty, with an emphasis on the mediating function of customer satisfaction throughout the e-commerce sector. The study uses a survey model and a quantitative research methodology to examine Tokopedia users who live in DKI Jakarta and have used the platform for online shopping a minimum of twice in the previous six months. Every variable included in the study satisfies the research standards and has been verified as valid and reliable. 200 customers who completed purchases on Tokopedia, the biggest e-commerce site in Indonesia, are included in the study. Structural Equation Modeling (SEM) and SPSS are used in data analysis. The results show that customer satisfaction is favorably influenced by perceived value and service quality, first of all. Second, in the link between perceived value, customer loyalty, and service quality, customer satisfaction plays a mediating function. Thirdly, although not considerably, perceived value and service quality have a direct beneficial impact on consumer loyalty. This shows that although favorable quality and impression might influence consumers in the e-commerce market, customer happiness plays a key part in forming loyalty. To promote loyalty, e-commerce companies should emphasize and improve client pleasure.

H. Zhang *et al.* [12] provide a novel strategy called Deep Personalized and Semantic Retrieval DPSR. In particular, it explains the architectural decisions made to build a retrieval system that can effectively handle traffic at industrial size as well as the training techniques used to guarantee accurate semantic understanding of queries and items. Based on evaluations done offline and online A/B experiments using real traffic, our findings show that the DPSR model outperforms other methods. With a huge +1.29% improvement in conversion rate, the DPSR system significantly improves users' search experience by returning more tailored and semantically relevant content. The enhancement is especially noticeable for long-tail searches, with a noteworthy increase of +10.03%.

The above study shows favorable quality and impact can influence consumers in the e-commerce market, customer happiness plays a vital role in building loyalty. To increase loyalty, e-commerce companies should emphasize and improve customer happiness. In this study, the author discusses the factor of consumer psychology of live consumer and the importance of live commerce.

3. DISCUSSION

Teleshopping networks used self-congruity and functional congruity, two different persuasion techniques, to entice viewers to make purchases. While self-congruity sought to capture customers by balancing the product's user image alongside the customer's self-image, functional congruity concentrated on drawing customers in by emphasizing the useful and utilitarian features of the product. With the expansion of the product line to include domestic commodities, Indian teleshopping networks debuted (shooter) infomercials. A large number of these infomercials, which included well-known individuals like former TV and movie stars, were created in studios. However, dubbed infomercials were used as early as the 2000s, indicating the importance of foreign items in the lineups of India's leading teleshopping networks [13], [14].

3.1. *Consumer Psychology of Live Commerce:*

In the setting of live commerce, consumer psychology entails comprehending the complex thought processes and actions people display during live purchasing encounters. Several psychological elements are at play in this dynamic and interactive setting where viewers and hosts/influencers engage in real-time. First of all, the urgency and immediacy factor fuels FOMO, or the fear of missing out, which leads to impulsive buying on the part of customers. The live element appeals to customers' demand for uncommon and limited-edition experiences

by creating a sense of exclusivity and a one-time chance. Furthermore, live commerce uses narrative and demonstration to its advantage to emotionally connect customers via its visual and interactive elements. Having the option to see things in use and get quick feedback via conversations or comments makes purchasing more engaging and customized. This emotional connection has the power to increase credibility and trust, two important concepts impacting customer choice. In live commerce, the social connection and feeling of community also play a significant part in consumer psychology. By interacting, exchanging ideas, and looking for suggestions, viewers might establish a dynamic of social approval. Customers may have a feeling of community and shared experience, which strengthens their favorable opinions of the goods on display. The several components of consumer psychology of live consumers [15], [16].

3.1.1. Affordances Lens:

Affordance is the ability to take action on an item during live-streaming shopping, users may make use of the visibility affordance to evaluate actual items visually. When opposed to conventional product displays, which may not effectively communicate crucial product information via verbal descriptions or static graphics, this feature lowers the perceived risks for customers. By using visible affordance, live streaming tackles this ambiguity and offers a more genuine portrayal. Good communication tools are essential while buying online, and live streaming purchasing's met voiced affordance allows users to communicate with vendors and with one another. In contrast to conventional approaches, live streaming enables instantaneous communication, promoting a more participatory and captivating buying experience. One major worry when shopping online is the possibility of buying items that are too little or too big. On the other hand, vendors who function as streamers may assist consumers in making selections about what to buy while they shop live. By ensuring that consumers purchase goods that suit their unique requirements and tastes, this individualized support helps to reduce the risk involved in online purchasing [17], [18].

3.1.2. Brand Sentiment:

The term "brand sentiment" describes the sentiments and emotions associated with a brand as expressed in user-generated material found in Online Brand Communities (OBCs). Evaluating brand sentiment is a commonly used technique to determine how successful social media campaigns are.

3.1.3. Identification with Source:

Identification with sources indicates a person's ability to relate to the information source because of apparent commonalities or beliefs. This bond is often created by a perceived resemblance, which encourages a desire to maintain a relationship that helps one attain their objectives. Strong identification may have a big impact on how people receive information because it makes them internalize other people's viewpoints and makes them more likely to stay involved in and attached to a group [19], [20].

3.1.4. Affirmative Experience:

Affirmative experience occurs when someone can articulate with conviction that they have concrete proof of participating in a certain action. Others want proof that those spreading brand-related information have used the company's goods and services before they may be open to the influence of others. This is the first stage of internalizing social influence, in which people accept information that has been communicated because they believe that the experiences of others are very real.

3.1.5. *Conspicuous Effect:*

The conspicuous effect occurs when people are attracted to material that has very obvious characteristics, such as the number of comments, the unique information provided by commentators, and the origin of the remarks. People have different expectations for these characteristics, and their confidence in the information depends on the content's and its source's standout features. One may argue that the internalization type of social influence is associated with a noticeable impact, persuading people to adopt views that are consistent with their own and seem genuine to them. Increased customer interaction with LiveCommerce encourages customers to rate items and believe what other people have to say. Due to this dynamic, the brand benefits from the development of customer trust.

3.2. *Live Commerce in India:*

Live commerce primarily serves as an extra live layer linked with video commerce in the contemporary Indian scene. Live commerce is likely to be the next big thing for e-commerce and Direct-to-Consumer (D2C) firms, especially considering how rapidly the Indian e-commerce market is developing. RedSeer's forecasts indicate that live commerce within India will likely exceed \$4–5 billion by 2025. It is anticipated that the Beauty and Personal Care (BPC) industry will develop at the fastest rate, with live commerce predicted to approach \$1 billion in Gross Merchandise Value (GMV). Firework, a worldwide B2B short-video platform, recently staged a livestream sale that saw over 30,000 consumers and several D2C businesses actively participating. Video commerce is integrated into social commerce platforms by businesses like Bulbul, 2Mall, Simsim, and Trell. Users of these sites usually showcase product evaluations, unboxings, or haul displays, with resellers facilitating live transactions. Two main channels that are expected to provide live commerce on their respective platforms are included in the RedSeer research. First, pure-play short-form video applications are attempting to enter the live commerce space. Examples of these apps include Chingari and Roposo. Furthermore, live commerce has been introduced on a lesser scale by social commerce players such as Meesho and BulBul. These platforms primarily cater to Gen Z and millennial customers looking for customized online buying experiences. By strategically using live commerce, companies may also cater to the interests of audiences that speak vernacular in India's tier-2 and tier-3 cities. This provides an audio-visual medium promoting product promotion and consumer trust-building.

3.3. *Importance of Live Commerce:*

The importance of live commerce is classified as:

3.3.1. *Three Way Communication:*

Companies can communicate with consumers using the platform's features, such as reviews, forums, and chat tools, while consumers may interact with both the brand and other customers. Users can communicate, build relationships, and naturally promote a feeling of community. Without regard to location, this online community of brands is built on organized social interactions between people who have a common interest in a certain brand, product, or service. These communities are essential for several brand-related tasks, including distributing news about new product advancements, giving consumers a forum to voice their opinions, and acting as a powerful marketing tool. For social media brand communities, several academics have proposed five dimensions: social context, structured context, size, narrative, and affiliates.

3.3.2. *Entertainment Adds Value:*

Because they may depend on the efficacy of branded material in both nations, brand-holders should consider this when formulating their communication plan. It's interesting to note that

identical results are shown across generations, suggesting that age or generation is not a significant factor in explaining response variation. To put it simply, this suggests that branded content is a powerful tool for marketing communication that appeals to a wide range of age groups (despite their differences) and connects with audiences in both Italy and Britain, despite the significant socio-cultural divide between the two countries. Today's discriminating consumers choose entertainment over direct marketing. They are fast-paced content consumers, and many of them use ad-blocking software to watch shows without interruption. Astute marketers know that instead of only funding the introduction, they need to take on the role of entertainment to engage with customers. This tendency is also seen in fast-casual dining establishments; McDonald's in India, for instance, developed a special edition Mc-Flurry cup holder that functions as a boom box for phone speakers. Instead of just being passive viewers, customers may actively engage in the entertainment experience thanks to creative packaging. Social networks come alive and customer engagement soars when they customize their experiences. To put it simply, high-quality entertainment gives people a great chance to share their experiences on social media.

3.4. *Improved E-commerce:*

E-commerce has to be constantly changing in order to keep consumers interested and provide them with fresh experiences. Platforms that combine many brands into one cohesive purchasing experience are preferred. The allure is the multitude of choices, which facilitates the evaluation of goods from various companies. Direct purchases from a brand's website are more likely to be made when the online shopping experience is consistent with the customer's values, which are mirrored on Rhea's platform. Customers find Instagram busy and mostly used for amusement rather than brand discovery, yet they still value discovering new businesses. Essential preconditions include planning ahead for a shopping day, sticking to a budget, and having faith in the merchandise.

The idea of adding a human element online might do away with the need of going to actual establishments. Because individuals connect via shared messaging, community plays a critical role in maintaining a brand and building an audience. Customers want a mental-free experience, understanding that human contact might be impersonal. People find it both freeing and comforting when a human touch guides them through the process of internet buying. During the pandemic, the consumer's transition to online buying—which had previously been hampered by unsatisfactory customer service and return policies—evolved favorably, improving the whole online shopping experience.

3.5. *Factors Leading To the Boom in India:*

Consumers belonging to the millennial and Gen Z generations, especially those residing in India's tier II and III cities, are spending an increasing amount of time on social media, and short video applications are becoming more popular with them. This new tendency has been influenced by several factors, including increasing e-commerce activity brought on by the pandemic, heightened social media involvement, and the expanding impact of influencers. Going live is a great way to establish direct communication with users and clients. As Glow Road's Padariya pointed out, the live format makes it possible to provide a product with comprehensive details and enables real-time engagement via comments. Customers' confidence is increased and a strong purchasing intent is fostered by this instant interaction, greatly raising the possibility of rapid product purchases. Padariya highlighted that Glow Road's resellers saw extraordinary success, generating hundreds of sales during each Instagram live session when they present Glow Road merchandise to their fans.

3.6. Future Trends for India

Regarding the new markets that are expected to adopt live commerce, Shashank Randev, the company's founder and venture capitalist at 100X.VC believes physical retail locations will soon explore this trend for three main reasons. First off, there are difficulties facing traditional retail right now. Second, they may simultaneously contact thousands of individuals thanks to live commerce. Thirdly, these retailers who often serve a local clientele can expand their sales reach across India thanks to live broadcasting. According to e-commerce experts, any social media applications that rely on video content expect to gain from this trend, given the popularity of live commerce with camera-based content. Instagram and YouTube are in a good position to benefit from this change. Future live commerce layers beyond social commerce and video apps are anticipated to include chatbots, interactive technologies, AR/VR graphics, animations, and smooth user interfaces. These elements will significantly increase brand value.

4. CONCLUSION

Live commerce has come a long way from its modest beginnings in teleshopping to become a worldwide phenomenon influenced by new trends and consumer psychology. The retail industry has undergone a dynamic transformation that highlights its flexibility to evolving customer tastes and technology improvements. Live commerce has become a global phenomenon, bridging the gap between buyers and sellers in real-time. Social networking, e-commerce, and interactive live streaming have come together to form a potent synergy that provides a distinctive and captivating purchasing experience. Live commerce has become a potent tool to build and maintain these ties with businesses as customers want authenticity and more intimate connections. The live commerce environment is changing consumer psychology. Traditional buying practices have changed as a result of live streaming' immediacy, openness, and involvement. Modern consumers want fast access to information, genuine product experiences, and live demonstrations these factors impact their choices to buy in ways that conventional marketing strategies were unable to. The development of live commerce captures the dynamically shifting nature of the retail industry. The history of the business, from the first days of teleshopping to the present day of international live-streaming events, is indicative of its adaptability and ability to reinvent itself. The trip is far from finished as companies and customers continue to seize the opportunities presented by live commerce, indicating further innovation, connectedness, and game-changing experiences in the field of digital retail.

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CHAPTER 6

ROLE OF A STRATEGIC DESIGNER FOR SHAPING THE BUSINESS: A REVIEW

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ABSTRACT:

Kitsuné’s long-term vision is to build a world of enumerable possibilities, Vision, through stories and experiences. Kitsuné aims to build a high-quality creative consulting and strategic solutions network for high-growth brands in India. They aim to partner with new-age brands and bring the best of brand experiences to their consumers while collaborating with brands and co-creating products in the lifestyle and fashion space. Used throughout the design language of Kitsuné are four shapes: 3 geometrical and 1 abstract. The geometry stands for the balance, while the abstraction stands for the “heart” that Kitsuné is known for. It’s the dance between the two, that gives Kitsuné its “quirk” as they would call it, this paper focuses on identifying new business opportunities to generate revenue, improve profitability, and help the business grow as per its mission. This paper involves strategic planning and positioning of the brand in newer industries while enhancing the operation of the business by conducting research and identifying new business opportunities. This paper follows the double diamond design process by understanding the current scenario of the industry while identifying new opportunities and developing strategic solutions.

KEYWORDS:

Brand, Design, Market, Products, Strategic.

1. INTRODUCTION

Over the past few years, there has been massive growth in the design and creative-led marketing agencies market, due to rapid digitalization. The over-crowded market makes it challenging for an agency to stand out and create its own identity. The future of work will revolve around acquiring clients from newer industries and focusing on better management of internal resources to obtain optimum results and meet the company’s goals and mission for the current year [1]. The design agencies’ industry in 2021 witnessed a 26% increase from 2020, driven by the growing acceptance of technology and internet penetration. Owing to the favorable government regulations, the branding and digital marketing sector is booming and expected to grow at 32% in 2022 to cross the Rs. 18,000 crores mark. A competitive analysis will give one an insight into how other brands define themselves while analyzing what they have done and are currently doing [2] [3].

After a thorough look through all the chosen competitors, heavy research and analysis was conducted on Schbang, Leaf Design, and Opposite HQ, which seem to be Kitsuné’s strongest competitors based on the brand values of the design studio as well as their products and services, and the kind of industries that they cater to. SWOT analysis is a tool for strategic planning, it is a strategic management technique. SWOT has been utilized here to identify what are the strengths and weaknesses of Kitsuné as an organization, to recognize the opportunities for the brand, and to pinpoint the threats that the brand might have in the market [4]. Trends analysis has been utilized here to understand and study the trends and interventions in the industry. This analysis provides valuable evidence to help inform better decision-making around longer-term strategy as well as ways to future-proof Kitsuné as a business. Over the past few years, there has been a shift towards brands becoming more purpose-driven. Brand purpose is essential for growth, as 77% of customers buy from brands that share their values [5]. Consumers have become more aware of the products they use and their impact on individuals and the environment. Due to a rise in small sustainable businesses, bigger brands

will have to work on making their products more sustainable. Founders and employees consist of young minds. The team emphasizes and gives importance to the process/design journey. Large network in the start-up community. Very strong project execution team. Resources are located in cities all over the country. Full-time payment is to be given to employees even during a dry project period. Increase in the availability of freelancers for individual projects [6]. Increase in market needs for a business impact. Increase in the number of creative agency start-ups. Agencies offering similar services at much lower rates. Increased availability of self-brand development platforms with the advent of technology. Social Commerce will become seamless. 2022 is set to see the experience of social media shopping evolve as platforms work aggressively to enable customer payments without leaving the apps, creating a seamless customer experience. The pandemic has forced individuals to come together as a community and help each other out in difficult times. Brands will move to focus on supporting and nurturing these communities to gain customer loyalty and trust [7]. Content will continue to be a powerful way for marketers to engage with their audiences and build brand awareness, trust, and affinity.



Figure 1: Representing the Roles of a Strategic Design Manager.

In today's world of design, a Strategic Designer plays a significant role in the process of Research, Problem Solving/ Innovation, and Decision Making. They help an organization by providing insights into the problem at hand while providing clarity and illuminating potential solutions. The journey with Kitsune enlightened various roles that a Strategic Designer plays in the real world. Each role has been highlighted across various projects, keeping in mind the essence of a Strategic Designer as well as their importance and relevance in the real world. Strategic Designers act as architects of ideation while trying to explore as many possibilities as possible for their clients, keeping in mind the research conducted and the insights generated from the research. Merging Innovative Ideas and Profitable Solutions. Strategic Designers try to produce innovative ideas, keeping in mind that their solutions should bring profit to their clients at the same time [8].

Strategic Designers conduct the highest level of the design process to create guidelines while trying to break down the pre-existing stereotypes that their clients show in Figure 1. Strategic Designers conduct market research at a secondary as well as primary level while trying to understand the scope of the market and identifying new opportunities for their clients. The research focuses on understanding the current scenario of the industry, the benchmarks and standards of the major competitors in the industry while identifying the problems in the current business and recognizing opportunities. This gave a larger overview of the areas where the current business model can improve, keeping in mind the competition in the market and identifying where the scope lies to implement changes within the organization.

2. LITERATURE REVIEW

There has been significant growth and diversification in the design sector over the last few years. It used to focus on designing objects, but now it includes a wider perspective. New words and ideas are being used without thinking about their limits. Scaletsky *et al.* [9] research delves into two contemporary concerns within the field of Design and Management Strategic Design and Design Management.

Liu *et al.* [10] looked at examples of how design has been used to improve products and services in China and found twelve problems that are stopping companies from using design effectively. Strategic design helps come up with new ideas and ways of doing things that can make a company better than its competitors for a long time. In the last 20 years, researchers have looked closely at the things that stop new and important designs from developing. However, this research is based on established methods in Europe, where they have been working on strategic design and innovation for a long time. Not many people have studied why it's hard for companies in fast-growing economies to use strategic design and leadership when their design and innovation skills aren't fully developed yet. Six of these problems are like the ones experienced in other places, and the other six are only found in this study. It was revealed that in China, factors external to the organization hinder the application of strategic design in real-world scenarios. Our findings have led us to develop some strategies for addressing the challenges related to using design strategically.

The idea of 'strategic design' has become popular in recent years as a way to describe a variety of changing methods. The literature lacks clarity on the nature of this strategic design and its potential impact. Dorst and Watson [11] are discarding the notion of strategic design and adopting the perspective that There is no such thing as strategic design. The authors looked at how a design project affected things over 10 years to see if design practices make a difference. The way this case study affects things strategically is shown by a new model called 'Game Changers'.

The concept of strategic design started in Italy, at the Politecnico di Milano. Similar approaches have been seen in other science groups, but some of them don't have strong theories behind them. Tonetto *et al.* [12] introduce a new way of doing things called pragmatic strategic design (PSD). The authors look at the main ideas of PSD's practical perspective and talk about its important traits. PSD focuses on using design in real-life situations in businesses. It values practical experience and creativity, focusing on designing things that will be useful for people. PSD involves many different areas of study. All the things that we will study in the project are explained in a way that we can measure or observe them in action. It focuses on how users feel, which is an important issue for many organizations. It works with feelings and thoughts by using meta-design. PSD focuses on what we want to happen, instead of what is most likely to happen.

Hsieh *et al.* [13] study understanding the thought processes and actions of design leaders through various theories. Today's focus on design has changed from just how things look and work to how they are made, leading to new ideas for how companies plan and make things. Today, companies are focusing more on the importance of design and using it as a key way to come up with new ideas, and bring it into their business. The importance of design in big companies was recognized as very important. Despite the understanding of design's impact on businesses and organizations, there is limited knowledge regarding the leaders capable of implementing design thinking and the necessary planning. This helps us create good strategic designs for businesses and organizations and is an important help in our fast-changing world.

Paz *et al.* [14] research is about finding and talking about how the way something is designed and the strategy used to design it are connected. The authors looked at how people think about design in companies to figure out what makes someone a good strategic designer for making plans for the company. This project incorporates Michlewski's 2015 design attitude model and has been examined and discussed by PhD researchers specializing in strategic design. The expanded approach to design attitude for strategic design has been formulated based on the elements covered in this conversation. The strategic designer's attitudes are demonstrated through seven components.

Gallego *et al.* [15] suggest a way to think about using strategic design as an important asset for a business. Our investigation involved reviewing books and articles that discuss strategic design and intellectual capital. The study suggests that strategic design plays a crucial role in improving a company's competitiveness by enhancing its organizational and intellectual assets. Authors suggest that businesses can use a broader approach to design to make their strategies better. It's not just about making things it's also about how the business works as a whole. New and valuable idea: Previous research hasn't talked about how strategic design can help solve strategic problems such as intellectual capital.

The reflection commences with the concept that it is difficult to comprehend the significance of strategic design. G. Meyer [16] is considering different strategies to effectively design in the absence of light. Understanding this complexity requires the strategic designer to shift their customary methods of exerting influence. They should use a more democratic and inclusive approach that encourages taking responsibility and listening to different viewpoints. This implies that we must exchange the notion of context for the notion of situation. The situation encourages us to reflect on the organization in greater depth. It goes beyond just defining and recognizing things and instead leads to a big change at the center. To bring out the hidden parts of organizations, we need to be careful and use a flexible approach that disrupts the usual way things are done. This will help to bring attention to the people and things that are often overlooked, and allow for better planning and decision-making.

3. DISCUSSION

Primary Research was an imperative step of this project as it laid out the foundation of the research methodologies that were to be used. The plan focused on getting a better understanding of Kitsuné while understanding the needs of their clients. The process began with creating guidelines for the interviews, to plan out the stakeholders that were to be interviewed, along with the type of questions that were to be asked while the interviews were being conducted. A majority of the interviews were conducted over Zoom, with an average time of 30 minutes, which allowed enough time for rapport formation, interview conduction, and closing. To begin with, a collective interview of the founders of Kitsuné, Shruti Nair and Riyaz Merchant was conducted to get an understanding of their experience so far, while also recognizing their plans and the changes they would like to bring about to the brand, and their larger vision for Kitsuné. Further on, interviews of the employees of Kitsuné were conducted,

to understand the brand from their perspective, while also understanding what can be additionally done to better Kitsuné's brand value. Followed by the above, interviews of the current clients of Kitsuné were conducted, to understand what are the major loopholes in their journey with Kitsuné, while also understanding how Kitsuné has added to the goodwill of the client's brand.

To conclude the interview process, potential clients of Kitsuné were interviewed, who wish to start their journey with Kitsuné at the earliest. This helped in trying to understand what are their expectations from Kitsuné and how they would like Kitsuné to assist them in their journey. After a thorough process of generating insights and observations from the primary and the secondary research, a process of clustering the insights and observations was conducted. Cluster Analysis is a tool that is used to group similar and related inferences. The process includes constant grouping and regrouping of inferences to create themes that are most relevant to the project.

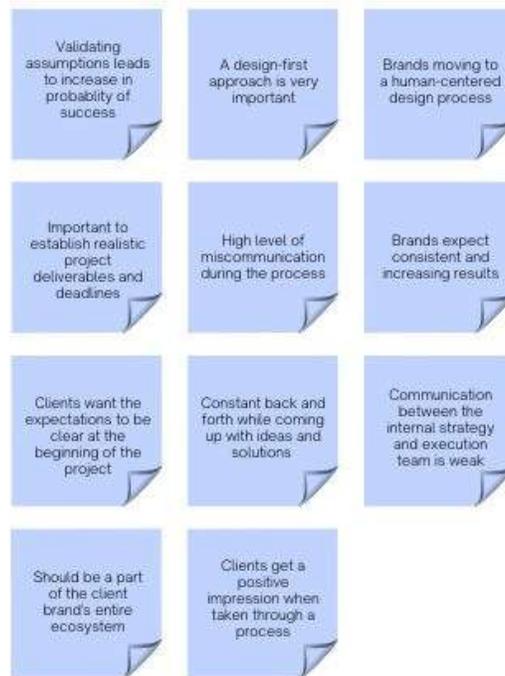


Figure 2: Representing the Structuring of the Design Process.

They gather with open minds to produce as many ideas as they can to address a problem statement in a facilitated and judgment-free environment. The process involves ideating independently and together by building on each other's ideas instead of filtering them. At the end of the year 2021, Kitsuné was a hardcore design-led studio, where the journey started from "Product Branding" directly. The team consisted of strong designers with superlative minds, who created exceptional brands and products while bringing out the story behind each brand and/or product shown in Figure 2. However, after studying the current market and analyzing the scope of work, the company realized that there was a gap in the process followed by them. Due to a lack of idea evaluation and market validation, the brands created and the solutions proposed were often not up to the mark, making it difficult to validate them. On identifying the gap in the process followed by Kitsuné, they modified their business model [17]. From being a hardcore fixed resource system, Kitsuné is now a flexi resource system post-pandemic, which acts as a collaborative model for post-pandemic businesses.

Suppose today a person has a requirement to build a product that is a non-tech product, they need a set of designers, strategists, researchers, logistics suppliers, and organizational structure developers, who will come together and build the entire product from concept to market. However, if they need to build a hardcore tech product, they will also have to rope in UI/UX designers, product designers, user testers, and cloud-based teams. Kitsuné as a brand saw an immense impact by revising their design process. Kitsuné's results became more persistent while optimizing efficiency. Implementing a process helped Kitsuné get a better understanding of their clients, hence ensuring that the strategies and solutions are aligned while reducing the time to market their client's products and services [18]. BLC (Boss Lady Cosmetics) is India's first-ever vegan, cruelty-free, and sustainable makeup brand, founded by Kajol Bafna in 2020. The Boss Lady Cosmetics company icon is shown in Figure 3. The brand is a celebration of beauty, people, and the planet. Kitsuné entered their journey of consulting with BLC at a stage where the client's brand had already been in the market for the past year. The brand came to Kitsuné with two major problems:

1. BLC was not able to establish a certain positioning in the market.
2. BLC faced issues with the inventory matching their sales, keeping in mind that their products come with a shelf-life involved.



Figure 3: Representing the icon of the Boss Lady Cosmetics.

The space is currently dominated by large-scale brands that have an advantage over production volumes and wider penetration. Beauty as a category also demands wider distribution to create a sense of wider accessibility with its audience. In the pursuit of wider distribution, there are multiple licenses and shelf life policies that become a core parameter and Boss Lady Cosmetics was struggling to find this space in the category and find the balance between distribution and inventory planning. Kitsuné conducted a Design Sprints with Boss Lady Cosmetics' stakeholders to start by opening the core and piecing it into various segments: The Larger Vision, Audience Mapping, Profiling Aspirations, Desires, and Problems, and Creating Purchase Moments for the Brand [19]. Through this exercise, Kitsuné arrived at the positioning of the brand, content frameworks, retail maps, distribution channels, and channels for awareness and visibility building. As Kitsuné understood the problems that BLC was facing, they decided to start from ground level, by getting an understanding from the stakeholders, of the purpose that they exist in the market for. To begin with, BLC had a conventional demographic, which did not justify its brand values and products, which led to creating a gap in its positioning in the market shown in Figure 4. To improve BLC's positioning in the market, Kitsuné wanted to try and understand the brand's consumers, their behaviors, and what impacts their purchase decisions through the process of primary research by conducting interviews.

Consumer's Goals

- i. Want to be in control of the product?
- ii. Want financial independence?
- iii. Want expression control?

Consumer's Problems

- i. Unavailability of the right shade.
- ii. A sudden shift towards conscious buying.
- iii. Inability to try the product before purchasing.

Consumer's Inputs

- i. They do not feel like a part of the brand.
- ii. Low self-esteem to pull off the shades.
- iii. Availability of alternate brands with similar values and products.

Consumer's Desires

- i. Shades that suit all types of versatile skins.
- ii. A wider range of evergreen products.
- iii. A brand that not only stands for being conscious but also proves it through their brand and products.

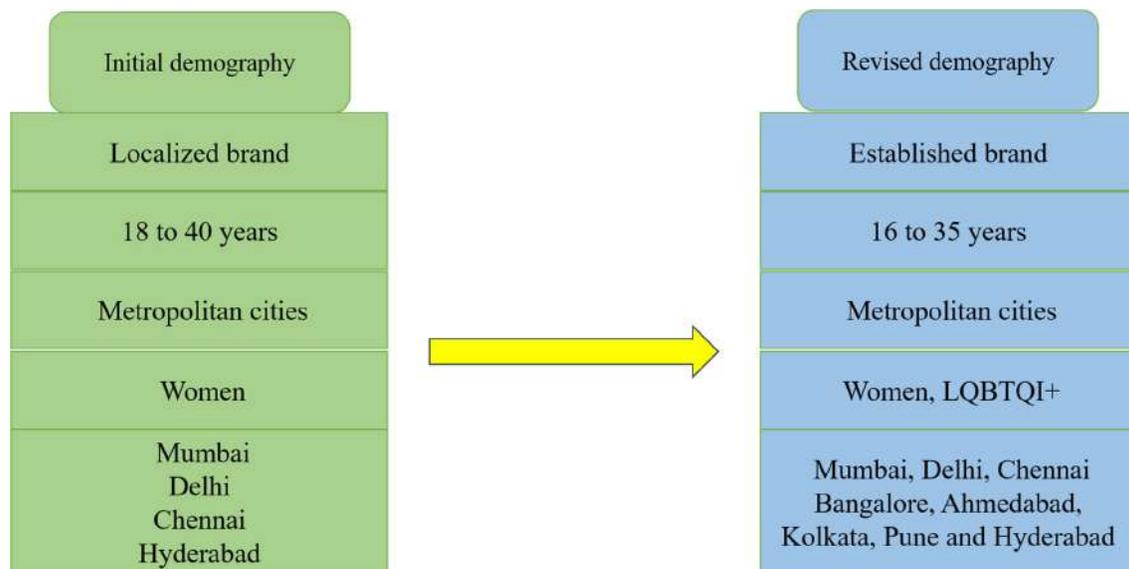


Figure 4: Representing the demography transformation of the Boss Lady Cosmetics over the years.

Kitsuné created an impact and effort matrix for BLC, which acts as a decision-making tool to prioritize strategies and manage time more efficiently shown in Figure 5. After a rigorous journey of research, brain-storming and ideation, Kitsuné presented a set of 3 strategies to BLC, to strengthen the position of the brand, while keeping in mind the brand's values and model, and the brand's consumers. BLC was formerly termed as Boss Lady Cosmetics, however, the vision of the brand is to celebrate people, not just women, as BLC also wishes to involve the LGBTQ community. Kitsuné suggested changing their terminology from Boss Lady Cosmetics to BLC, to avoid misleading their target audiences and lower the audience's inquisitiveness about what BLC is. Kitsuné aims to market the client's brand in a way that BLC becomes the core, and Boss Lady Cosmetics becomes the sub-core [20]. While BLC's positioning was a vegan, cruelty-free, and sustainable brand, its objectives and vision did not come through here. Kitsuné suggested modifying their positioning to a sustainable brand that is representative of the community, bringing in the aspect of a community-oriented brand. Though BLC had released blogs and newsletters about ethical sourcing, they found a couple of loopholes in the process [21]. Kitsuné suggested removing the terminology of ethical sourcing from their brand

language, and instead focusing on filling in the unethical gaps in the supply chain process, to continue to retain their positioning of a sustainable brand in the market. BLC had a stock of 1000+ inventory nearing expiry in 8 months. Beauty as a category functions with a minimum of a year expiry. BLC's founder, Kajol planned to wash off the entire inventory as dead inventory thereby leading to major losses. Kajol maintained a policy of being entirely transparent with her customers. She believed that products with 8 months of expiry in hand would not add value to her sales as customers would not purchase the products, and hence planned to dispose of the deadstock of her products 'Love Pens' and 'Pop Lighters' post the final sale. The deadstock was worth a total of Rs. 16 Lakhs. Kitsuné considered this as an opportunity that could be turned around. BLC could capitalize on this problem to improve brand valuation, establish thought leadership, generate revenues, and increase the visibility of the brand via sampling. Kitsuné created a ladder approach, where they started by capitalizing on their retail partner network and then establishing thought leadership in this category through a campaign activation.

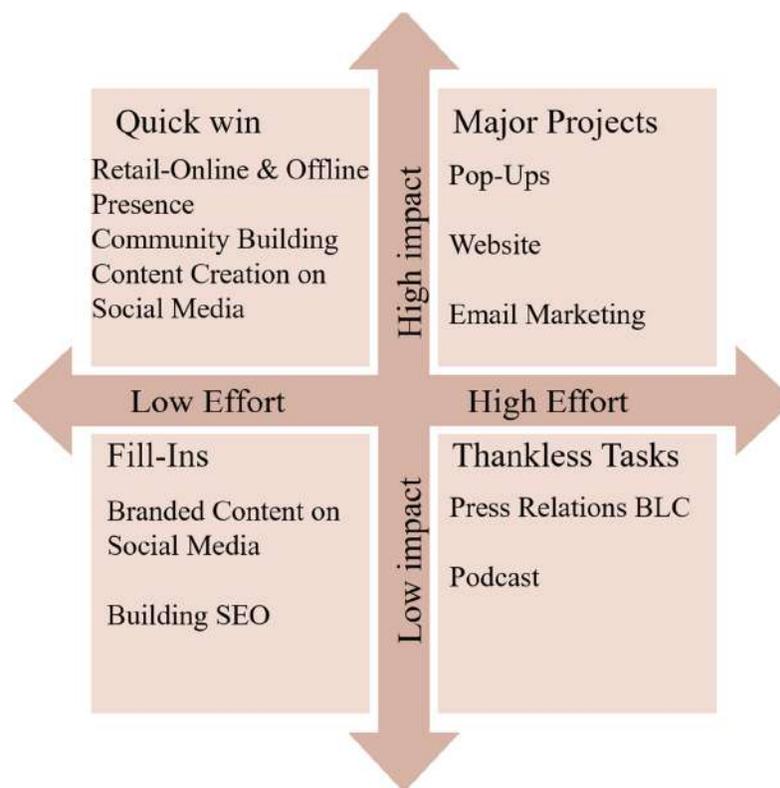


Figure 5: Representing the BLC's Impact and Effort Matrix.

An interactive campaign wherein BLC will be doing on-ground activation with 10 spaces all over the city of Mumbai. Panel discussions will be held at the events with extremely opinionated women. BLC will have a kiosk wherein women can come and experience the products, along with an Instagram booth, where they can wear the product, capture their moments, and immediately get featured on BLC's Instagram and microsite. The events will involve a couple of leading ladies, beauty editors, and powerful women who will engage in meaningful conversations [22]. A partnership with help BLC reach a larger audience while showcasing the values they stand for as a brand. Initially, BLC thought of the excess stock as a problem area for their business. Kitsuné turned this problem area into a source of capitalizing it, leveraging it, and creating brand leadership as well as increasing their revenues. Kitsuné helped BLC disrupt their traditional mental models while creating more new-age mental

models. After a brief understanding of the client's ideas and requirements, Kitsuné began the process by understanding the current NFT Market in India and globally, while also using design tools to validate their client's idea. An NFT is a digital asset or a unit of data stored in a digital ledger called a blockchain. These assets are bought and sold using cryptocurrency, as they are encoded with similar software, simplifying the transaction process. NFTs are the digital version of real-world physical assets like a painting, game, music album, collectible sports cards, or even a meme. Anyone can monetize skill and talent by selling their creations online as an NFT. Conducting a SWOT analysis helped in identifying the internal and external factors that could affect the launch and performance of the brand. It also helped review the positive as well as the negative factors, both inside and outside the organization, that would determine the success of Rare80 as a brand as shown in Figure 6. Over the past few years, there has been a massive increase in the performance of the collectibles industry. The younger generations are moving to investing in new-age brands, catering to target audiences like the GenZ, Millennials, etc. Based on the research and analysis conducted, Kitsuné proposed the founders of Rare80 enter the market at the earliest, as there is immense potential currently, which will continue to decrease with time, with a rise in the competition in the industry.

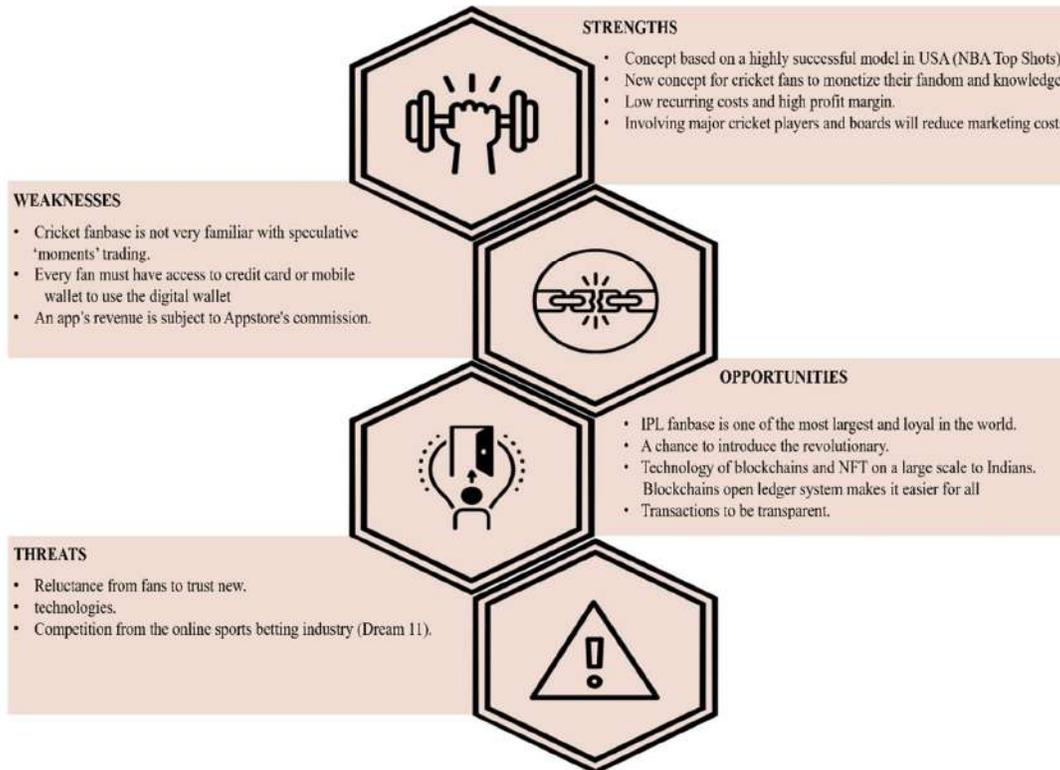


Figure 6: Representing the Rare80 SWOT Analysis.

4. CONCLUSION

Collaborative models are becoming the architects of ideation to fulfill the business requirements of today's world, where resources working remotely from different locations will all come together to fulfill the needs of the product. It's a very collaborative and plug-and-play model that helps agencies stay very over-head light so they do not have to recruit a very massive and intensive team while helping us bring in a vast expertise of a very versatile resource pool from anywhere in the world to come and fulfill the needs of the project completely based on what they can bring on the table for each project respectively. Brands are moving from hiring design studios and agencies to hiring a consultancy that would help them create strategies based

on their requirements, while also helping them build their team to execute the strategies. With immense growth in the overall culture of start-ups and home-grown small businesses and brands, there is a drastic increase in the competition in every market/industry. Newer opportunities need to be identified at the right time to stand out and create a niche in the market.

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CHAPTER 7

SOCIAL NETWORKING: THE MODERN SOCIETY IN THE ERA OF SOCIAL MEDIA

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ABSTRACT:

Social media has both positive and negative aspects, so users need to exercise caution. Although it can be advantageous for conversing, exchanging information, and facilitating transactions, it can also have adverse effects on mental well-being, privacy, and contentment. On social media, individuals communicate, share, and swap thoughts and information online. Social Media is a part of our lives and it cannot change that but this paper aims to change the flow of the content creation for social media and bring back the newness. The thought behind tapping down the behavior of the consumers was to validate that there is a huge demand and need for change in social media content and people are feeling the need to get off social media. So, the whole idea behind this paper was to realize the toxic nature and bring back a 2.0 version of social media content creation. And what better to start with than the Indian society taboos that still exist?

KEYWORDS:

Eating Disorders, Fine Line, Social Networking, Social Media.

1. INTRODUCTION

Naturally, the internet has permanently altered how society operates in 2017, whether it's the exchange of an idea, the dissemination of headlines, or the accessibility of goods or services. Social networking is now present in nearly every aspect of our life. Although the internet has brought us all together, the globe has shrunk. Social networking sites can connect communities around and be a fun way to meet new people, but their equilibrium can be quickly distorted. On the other hand, there is no doubt that the internet fixation has gotten out of hand, and investigations are now revealing that it may contribute to melancholy, low self-worth, worries about body image, nervousness, social exclusion, and the list of consequences goes on. Individuals constantly compare themselves on social networks, seeing others' highlights reels, and suffering FOMO since our lives aren't as romantic or spectacular as theirs. [1]. As social networking sites such as Twitter, Instagram, and Snapchat become increasingly available it seems that most people in today's world are offended by something, whether it be something political, the theatre, or even a schoolbook. Stop taking rejection so personally, Stop taking failure so fatally, stop taking feedback so critically, stop taking offenses so literally. There is a fine line between consumption and over-consumption of the media and when that fine line is crossed the clutter is formed. This information overload has made things over-sensitive for our generation [2].

In other words, the condition or characteristic that makes someone flawless; is the manner of perfecting anything. There are no flaws. Cleanliness is the ultimate objective for every one of us in our current state of well-being. However, perfection is never achieved, and aspiring for it may change from desirable to detrimental. Humans are living in an age when individuals actively look for recognition via social networking sites. When someone shares a picture of themselves, they seek positive remarks or a particular amount of likes [3]. Another reason should you put a photograph of yourself on the internet. People are aware of this unconsciously as they seek affirmation on social networking sites. By tracking us on social networks, we want people to recognize and recognize our existence [4].

The procession of triumphs heightens our desire to measure up to a societal image of excellence, resulting in a slew of poisonous consequences. Everyone lives in a perfectionism-fueled era, and excellence is a standard that kills. Whether it's networking sites or the desire to be the seemingly "perfect" twenty-first-century repetitions of ourselves as individuals, or stress of having an excellent body, the pressure to succeed in our professions, or a variety of manners that we place excessive demands on both ourselves and others, an unhealthy mental state exists. Our dependency on networking sites and electronic methods of affirmation appears to be innocuous. It's difficult to think that just slightly over 10 years ago, our method of life was quite distinct from how it is today. While certain social networking sites existed before then, the majority of the populace did not perceive the necessity or need for it. Most people were even lacking access to them. It wasn't until Instagram, Twitter, and smart happiness, rather than suffering or thoughtless indulgence, became the evidence for your ethical conduct, as it serves as the demonstration and outcome of using smartphones, that circumstances started changing [5]. In 2017, internet usage has permanently altered the way society operates, whether it's the dissemination of a concept, the dissemination of information, or the accessibility of a good or service. The internet is now present in almost every aspect of our life. Nevertheless, the advantages of the internet are difficult to dismiss. Even though the impacts on the brain are identical to cocaine, gazing at your phone does not carry the same social stigma as inhaling lines of blow-off at a meal. But the further we delve into the damage the internet does to our brains, the more reason for alarm appears to emerge [6].

Directly it is being modified with an esteem framework that focuses our ethical compass in an unsafe course. The wrong sense of celebrity is made conceivable by social media powers narcissism and self-obsession. It brings out a few of our most noticeably awful inclinations. It leads to envy, comparison, and a ceaseless sense of insufficiency. The inescapable byproduct could be a rise in uneasiness, misery, and an entire have of other mental well-being issues. Turn on your social media bolster. Before long numerous individuals, youngsters in particular begin comparing themselves to all those pictures of cheerful, happy individuals on occasions, all those individuals joyfully sweat-soaked from their most recent workouts, those in what seem to be the foremost cherishing relationships, within the cleanest houses, with the foremost well-pruned gardens, with the foremost costly cars in their carports, which drive them to their satisfying occupations and then come domestic once more to their perpetually cherubic children [7].

On social media, everybody else appears faultless. Agreeing to later around the world, social media stages, Facebook, Snapchat, and Twitter are all seen as being inconvenient to young people's mental well-being since they extend sentiments of insufficiency and uneasiness. Photo-sharing location Instagram is positioned as the most exceedingly bad of all of them in terms of its impact on uneasiness, sadness, self-identity, loneliness, bullying, and body picture [8].

There is a fine line between consumption and over-consumption of the media and when that fine line is crossed the clutter is formed. This information overload has made things over-sensitive for our generation. My thesis aims to create that fine line between this consumption of media and the effects of it. When most individuals consider social networking sites, they see it as a groundbreaking breakthrough that enables us to share images, express our emotions, and check up with friends.

The over-saturation and filtered content have cluttered social media with so much information that it has created a major impact on people's minds. This has led to people having unreasonable aspirations and the need to achieve them. The issue with social networking sites is that they shelter beyond displays, enabling people to evaluate us on the lifestyles that desire people to

believe that possess, those lifestyles that represent online. The internet is a universe unto itself. People get offended easily and forget that social media is a place where portray their real selves and not be validated to the extent that it affects the other person mentally, emotionally, and physically.

2. LITERATURE REVIEW

Social Media Impact on the Business:

Grizane and Jurgelane [9] described that in today's competitive business world, social media is becoming more important. Social media is getting more popular. Social media is now used for advertising. However, there is still a need to assess the benefits of investing in social media. The Stella-Excel model is grounded in the study, data, and observations of social media user behavior. Restaurant owners or employees are asked about their opinions on the impact of social media on their business through a partially structured interview. They also administer a survey to gather information on how they utilize social media. The study found that social media affects how people choose restaurants in Jelgava. But no restaurant is getting the most benefit from it. The model is good for seeing how using social media can help businesses make more money.

V. Khudolei [10] described that it is obvious that social media has a significant impact on the growth of businesses. The important ways that social media can help businesses make money, get people to know about the brand, connect with others, and find new employees are explained. Social media is really good for businesses. Some benefits include making customers happier, improving customer service, saving money, staying connected, making people know about your brand, and selling more. Based on research, it is suggested to use social media for promoting businesses. Business owners using them will be able to do their work steadily for a long time.

Li *et al.* [11] looked at how social media affects the success of small businesses in China. They did this by doing a practical study. The results show that knowing about government and industry rules affects how well a business does. Also, the gender and education level of entrepreneurs can change how much information affects how well their business does.

Edosomwan *et al.* [12] described that Social media has changed how people talk and connect all around the world. Despite its longevity, social media has constantly evolved from the time people began interacting with one another. Lately, social media has changed how people communicate, which also affects businesses. Some people use social media every day. This article discusses the evolution of social networking and the changes it has undergone. They also reference the major social media platforms that emerged during the 21st century. Some of the websites talked about are Facebook, YouTube, Twitter, My Space, Cy World, and Lunar Storm.

Nguyen *et al.* [13] research wanted to create some rules to measure how social media affects the online business of companies in Vietnam. Our country's online shopping has been growing a lot. To examine the influence of social media, a survey was carried out. At 80 small and medium online shopping companies, interviewed 356 employees in sales, marketing, and customer service roles. The study found that Vietnamese companies weren't using their loyal customers to attract new customers on social media. They also weren't taking advantage of their customers' ideas and creativity to improve their businesses. Furthermore, many Vietnamese companies spent a lot of money on social media but didn't get much response because they used too many words and not enough pictures or videos. The study shows that social media is important for Vietnamese businesses. Researchers and businesses can benefit from learning how to effectively utilize social media to improve online business performance.

Social Media Impact on the Society:

Olan *et al.* [14] described that the incorrect information on social media became very important in 2016 during the U. S. presidential election. This made people start to doubt real news, science, and what is normal in society. Social values are being influenced more and more by FN. It is making people think differently about important issues and redefining what is true and what people believe. To see how much FN has changed society and what it means, this study suggests a new way of thinking about it. This comes from information about FN, SM, and how society accepts things. The authors created a way to look at data from a survey of 356 people. This research looked at using fuzzy sets to compare things. The findings indicate that individuals hold varying beliefs about distinguishing between truth and falsehood. The results also show differences in the things that people value in society. This research demonstrates the detrimental impact of fake news on social media, as it undermines genuine news and creates societal issues.

J. Amedie [15] described that today, companies in a competitive market are all trying to be successful. It is irrelevant whether they currently have a product available, it is already on the market, they are preparing to introduce a new product, or it is still in production. They want to know what people want. Nowadays, social media is where people go to see what others are doing online and find out what they like. Similarly, drug companies are using social media to learn about the side effects of their drugs before they are released to the market. Although they already checked the drug for side effects, they want to know how people feel about it. They are looking at social media to see what consumers are saying about their drug. This paper explains the bad effects of drugs that patients take for a disorder. By using sentiment analysis, it will delve into the unstructured reviews to explore the data. A picture was produced to illustrate the side effects mentioned in the reviews. It focuses on the bad effects of depression medicine and how they affect the body. The study is very useful for drug makers because it helps them understand how people feel about their drugs, and they can make changes to the drug based on this.

C. Saxena [16] described that social media is the fastest way to communicate in today's world. Undoubtedly, this platform rapidly facilitates connections between many people and motivates them to participate. In the world, people use digital media to share information like news, ads, videos and sounds to grow their businesses. In today's world, most people rely on social media sites as their main way to connect with others. People all over the world use social media to grow their businesses. They do this by promoting and advertising their products and services on social networking sites, to make a strong impression on the people who use them. In addition to advertising businesses, other things on social media help users learn more. Social media is being utilized by the healthcare sector to inform people about various illnesses and their respective therapies. The main focus of our study is to understand how social media is utilized to discuss health topics and their societal implications. This study looks at how social media and its users are connected. The results indicate that healthcare information becomes more appealing and widely shared when posted on social media platforms. Health information on social media is convenient, but it may not be reliable.

OTT media can quickly reach a wide audience thanks to the internet. It is about to have a big effect on society. As of now, there is no study examining how OTT media influences society, families, and individuals. S. Prasad's [17] study wants to look at how the same thing affects families and communities, and if it has any impact on people's jobs, education, and health. We used path analysis to study how OTT affects families and society. This method was chosen because it lets us look at how different things affect each other in a group, and helps us understand how OTT media affects things. The answers were gathered using a survey on the

internet. The paper gives real-life examples of how OTT media affects things. It gives important and interesting information about how it affects things. Limitations of the study: Because of the way we did the research, we can't say for sure that one thing causes another. As the survey was carried out during the pandemic, it is suggested to conduct additional research in a more typical context. The paper shows how important and popular OTT media is becoming. Impact on Society. As more and more people use online streaming services for entertainment, the content they watch has a big influence. This research holds significance and pertinence as it examines the impact of OTT media on individuals, households, and the wider community. This paper addresses the importance of comprehending the impact of OTT media on individuals.

Pandemics and social media:

Rodgers *et al.* [18] described that the COVID-19 pandemic may make it more likely for people to develop eating disorders. It could also make it harder for people to get help for their eating disorders. The pandemic may make eating disorder risk worse in three different ways. Changes to daily habits and limitations to outdoor activities can make people worry about their weight and shape. This can make it harder for them to eat well, exercise, and sleep, which can increase the risk of eating disorders. Similarly, the pandemic and the rules that limit social activities could make it harder for people to get help from others and use healthy ways to deal with stress. This might increase the risk of developing an eating disorder and make existing symptoms worse because the things that usually protect against them are not there anymore. Watching a lot of media about eating disorders or feeling anxious while using video calls can make eating disorders worse. Three worries about getting sick might make symptoms of eating disorders worse, especially when people are worried about their health or try to eat very little to stay healthy. Also, feeling more stressed and unhappy because of the pandemic and being alone could make it more likely for things to go wrong. Analyzing these factors is important for understanding how the pandemic affects the risk and recovery of eating disorders. This information can help decide where to allocate resources and who to help.

Zhang and Ma's [19] aim was to investigate the impact of the COVID-19 pandemic on the mental well-being and overall life satisfaction of individuals over 18 in Liaoning Province, China. An online poll was conducted on social media throughout January and February 2020. Participants filled out a questionnaire to measure how stressful events had affected their mental health, their support from family and friends, and any changes they had made to their lifestyle because of their mental health. 263 people finished the study. The average age of the people in the study was 37.7 years, and most of them, about 75%, had a high level of education. The average score of participants on the IES was 13.6 with a small amount of stress. Only 76 out of 100 participants had a score of 26 or higher on the IES test. 53.3% of people did not feel helpless because of the pandemic. However, 52.1% of people felt scared and worried because of the pandemic. Also, most people got more help from their friends and family and felt closer and more caring towards their family and others. In summary, our study found that people felt a little stressed because of the COVID-19 pandemic, even though it is still happening. These results need to be confirmed in studies with more people.

R. Mano [20] described that Social media has changed the way people live their lives for a long time. Due to the restrictions implemented to curb the spread of the pandemic, social media has become a significant platform for people to connect and seek assistance. During the crisis and pandemic, we aim to discuss the impact of social media on people's resilience during this challenging time. An important topic of discussion is the dual effect that social media usage can have on resilience during the COVID-19 crisis.

Chaturvedi *et al.* [21] described that the COVID-19 outbreak changed the lives of everyone. People had to stay at home to stop the virus from spreading. The lockdown made a lot of people feel bad in their minds. It caused problems like feeling very upset, worried, and sad. Our research involved interviewing 1182 individuals from diverse schools in Delhi, India to investigate the influence of the pandemic on students. The article shows how COVID-19 has affected students of different ages. The study assesses the time devoted to online studying, the resources employed for learning, sleeping, and exercising routines, and their influence on weight, social connections, and mental well-being. Moreover, it was discovered that individuals utilized various methods to cope with stress and anxiety, and sought support from their social circles. In addition, the study looked at how students use social media at different ages. The research indicates that it is essential for governments to prioritize improving education and minimizing the negative impact of COVID-19 on students.

3. DISCUSSION

Certain issues at hand; it seems that critique parts at the moment are overflowing with individuals contributing their opinions on how much we as a culture have grown overly sensitive or "soft." The question concerning whether people have become too emotional appears to be raised. It looks to be concentrated on having the ability to communicate ourselves. That's nice and all, but the fact that someone may assert anything does not imply someone ought to. As social networking sites such as Snapchat, Twitter, and Instagram have grown more easily accessible, the privacy associated with these mediums has permitted a rise in harassment and a reduction in personal repercussions. The increasing exposure to hostile conversation, in addition to the perception that an increasing number of individuals are responding badly to different data rather than positively addressing it, causes one to assume that the community is not becoming more cautious. On the contrary, individuals are making more quick decisions and becoming excessively unsympathetic [22]. Although we are living in an activist period, we feel that individuals often misinterpret speaking up for themselves as being excessively sympathetic. It's not a matter of sensibility when it comes to earning equal privileges, having respect as an individual being, or simply getting bullied.

Particular people are just becoming progressively insulting, magnifying their ideas via numerous channels, and then responding harshly to others who stand up for themselves, their way of life, and their general pleasure. It all boils around to being human. What is creating so much distress among today's youth? The proliferation of cell phones and digital media such as social networking, texting, and gambling has had a greater influence on the daily lives of adolescents than older individuals. Suicide avoidance specialists are asking whether everything has been done to safeguard young brains' internet in the period of the "screenager," with adolescents averaging over six hours of video gaming each day, as reported by charity Popular Sense Media [23]. Recent research findings have shown an increase in youth suicide and self-harming especially among adolescent females. Spending more time on social media platforms resulted in greater emotional discomfort, an unfulfilled desire for psychological help, poorer self-assessed psychological wellness, and increased suicidal thoughts. In the final analysis, increased internet social media time increases self-harm and suicidal thoughts in susceptible teenagers.

Individuals utilize social networking sites to complain about anything from consumer satisfaction to governance, but the problem arises because the feeds can seem like a never-ending stream of tension. In 2015, scientists at the Pew Research Center in Washington, DC tried to determine if the internet causes more anxiety than it alleviates. Investigators investigated generalized anxiety caused by social media, which is marked by thoughts of uneasiness and concern, as well as having trouble falling asleep and focusing. Although some

academics state that Twitter is more difficult to resist than smoking or drinking, online social networking addiction is not listed in the most recent clinical handbook for psychological disorders. The women's publications, as well as their usage of underweight and Edited designs, are frequently chastised for instilling a lack of self-worth among youthful women. But today, with its filters, lighting, and smart perspectives, social media is taking over as the major focus for several lobbying organizations and charities [24].

According to a poll of 1,500 individuals conducted by the handicapped organization Scope, social networking platforms make over fifty percent of people with disabilities feel unsatisfactory and half of those between the ages of 18 and 34 feel ugly. According to a 2016 study conducted by Penn State University researchers, observing another individual's selfies lowers confidence as consumers compare themselves to photographs of individuals appearing their happiest.

By minimizing the number of likes on posts, Tyler said young people may focus less on how they compare to their peers. That said, he doubts that social culture will be able to gradually return to some kind of social comparison. Social media and the fear of missing out are major causes of perfectionism," Tyler said. "It can be difficult to step back and realize that what is published is not the truth. Many people think that people with those perfect photos don't have any problems, but they do. It's important to remember that the people behind the camera are just as stressed and anxious as everyone else. Everyone suffers at some point or feels imperfect. Social media representation is inherently biased because few people seek to post about their shortcomings. Internet fame is a strange phenomenon because you can be famous because you are famous [25]. Having a large number of supporters and followers is not a noteworthy achievement. Acquiring recognition from individuals on the World Wide Web does not always imply that one has developed something of actual worth. A mature lady was debating her sense of worth according to an insignificant snapshot she had shared that had received little attention. So, exactly what is she saying? The truth is that we have an addiction or connection to wanting affirmation, which always comes outside of ourselves. There's a desire to showcase victories in the outer world while awaiting input from others to tell us how helpful or deserving we are. It's like putting up a mirror to the external world and taking in every remark or piece of criticism. Is it so tough to see within ourselves?

The main objective of this survey was to understand the consumer's behavior. Did they feel the need to get off social media and also the boiling point of the same? Social Media is an important part of our lives but did people understand the toxic consumption of it was the main aim of this survey. If people felt the need to get off social media, then the question would be Why? and in this process also understanding the myriad of emotions people felt while using social media. The plan was to focus on Gen Z and Millennials because the most affected would be the social media-using generation but when surveyed a lot of age groups indulge in the pleasure of social media. The majority of the age group that filled the survey fell into the age group 18-24 years (59.60%) but there were a variety of age groups that I could focus on and not just the millennials because social media has become a way of life. People use social media to a large extent but the majority consume a minimum of 1 to maximum of 12 hours and the survey confirmed just that. When asked about how often they use social media in a day the majority no matter what the age used it a minimum of 1-3 hours (57.6%) to 4-7 hours.

Being out of the box is okay and leaving people thinking that some boundaries need to be kept in mind through impactful visual imagery that triggers thoughts of change in their minds. To let people be and not take everything to heart. To stop being judgmental and insensitive towards others. People want to get off social media because of are exhausted. The plan is to create an immersive/interactive space that indulges people in offline activity but still makes them realize

that they don't have to be offensive to other people and respect their social media decisions. It's time to change the Indian perspective towards taboo topics something as simple as skin color is still a matter of obsession and the standard of beauty needs to be changed. Creating impactful content that brings a revolution and change in society and the mindset of people is the need of the hour. Through social media, it has become the easiest task to judge someone through your phone screens. The time is now to curate content for social media that is driven is very important to get back that excitement of new content.

Photos convey a story and have the power to speak without words. The thought behind each image is to bring a revolution in the way we use social media and create content. The whole obsession of Indian society with "Fair being beautiful" and the "Dark being less- beautiful" or in other words giving people power to provide unnecessary opinions on "how to get that glow?" The time is now to change the perspective and tell them that #BeautifulHasNoSkinColour and unwanted opinions are not at all welcome! The following generations, known as Generation Z, will ultimately be in charge of determining modern masculinity. Young male stars Jaden Smith and Lil Uzi Vert, who have been spotted wearing dresses or blouses, show that they are more progressive and open-minded, much more sexually and gender fluid than Millennials. "Now they are rethinking what masculinity means, what it means to be a man, and that wearing makeup or using skin care products doesn't make you less of a man." India still has to see that change when it comes to the influencer culture as well.

Faith is in your heart and not in your clothes. Indian society has always been sensitive towards the "dressing of a woman" in general and temples have always been a NO zone for "inappropriate dressing". But who are we to decide what our belief is based on our dress code? This message is to say out loud that "Our dress code does not decide our faith" One more issue faced by women was that fewer clothes meant that they were looked upon with bad eyes and stared at. The LGBTQ community has been decriminalized in India but there is still a long way for acceptance and awareness amongst people. This image decodes the whole idea of how women are said to be waiting for their prince charming. Not everyone is dreaming about their husbands the choices are open and so should everyone's mind. Body positivity and losing the insecurity that comes with it is one of the most empowering things for everyone. It cannot be generalized with genders and the need to make people realize there is no such thing as a perfect figure.

The environment globally just dipped down to a horrific pandemic that has terrorized every country and individual. In this state of the pandemic, everyone had to practice social distancing to stop the pandemic. This led to being accessible to only limited or close to no resources for implementing the creative part. The problems faced were having issues with accessing locations, finding models, sourcing props and clothes for the shoot, photography and anything that could be easily available was hard to find. With the pandemic in full swing conducting interviews, one-on-one with the needed professionals became close to impossible. The final resolution was to create an immersive space i.e. an installation but due to the circumstances the whole implementation process had to be changed and looked upon

4. CONCLUSION

The importance of social media is undeniable in today's world. It enables individuals to communicate and exchange ideas in a secure environment. It can also be utilized to aid businesses, organizations, and movements, as well as to keep abreast of current events and trends. Social media allows people who are being treated unfairly to speak out and fight against unfairness and inequality. Knowing yourself is important for people and for making a country better. If people are knowledgeable about their rights and obligations, they can actively participate in the advancement of their country. It offers crucial insights and an outlet for self-

expression. Using social media can help young people make and keep friends, and also help them connect with others. Social media can have bad effects like bullying online, spreading false information, addiction, being alone more, making people disagree with each other, being followed and bothered online, less privacy, and wishing you had what others do. Research has found that using social media can make people feel worried, sad, and alone. This happens because, on social media, people usually show only the good things about themselves, which can make others feel like their own lives aren't as good. In summary, social media has had a significant impact on modern society, fostering new connections, yet also giving rise to challenging issues. The good influence can be seen in better communication, knowing more about the world, and giving power to people who have been ignored. However, people are worried about false information spreading, privacy problems, and how using social media could be bad for mental health.

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CHAPTER 8

SEEKING NEW DIMENSIONS: BATTLE FOR DIVERSE TALENT IN THE FASHION INDUSTRY

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ABSTRACT:

Our research bridges areas in fashion that have not been connected before; fashion and special ability. A journal-style, open-ended study with quite some food for thought, and scope for change and improvement in not only the fashion industry but also the world. The paper discussed fashion from a different perspective. The fashion industry is one of the most influential, powerful, and creative industries in the world today that offers so much more than just clothing. Fashion is an immensely broad term that has infinite scope to change the world. This paper is a study about the fashion industry in context with special ability and its role in fashion, The study is based on the different aspects of the fashion industry that can aid the especially abled to unfold their creative potential, and rise to having independent lives.

KEYWORDS:

Digital Fashion, Hearing Research, Industry, Special Ability, Special Impairment.

1. INTRODUCTION

Fashion is not something the children of this community consider a job option due to a lack of awareness. Thus, the paper propagates self-expression through fashion and creativity Children with hearing and speech impairment find it hard to read and don't enjoy reading, however, based on the present study it has been observed that they love to interact and draw/ sketch and are very good with practical handwork Drawing and coloring is known to produce from the brain. Establishing a state of meditation provides relaxation to the brain. Anxiety as well as stress levels might potentially be reduced. When you participate in happiness, then remove negative ideas. Awareness may be achieved by concentrating on the current moment. Disconnecting from computers encourages invention over consuming [1]. The Purple Pound" refers to the spending power of disabled households" A disabled household is one, wherein, a member of the household is disabled. 75% of people and their families have not purchased from a certain brand due to poor catering towards disability which is a big loss to the market. According to this the origins of the purple pound are suggested that the Purple is associated with the demonstrations opposing welfare reduction. Following that year, the Government Broke of British website was established; it is a disabled-run protesting site with a shade of purple as its theme [2].

Steps to raise awareness of the Purple Pound have been taken. "In 2011, Philip Connolly, head of policy and communications at Disability Rights UK, adopted the color and began referring to the spending power of disabled people as the purple pound in seminars. The DWP later used the phrase in its 2012 campaign to help small and medium-sized businesses attract disabled customers. Since then, the term has been widely used by the media as well as disability activists. On-site 1 of 5 More than one in five potential UK consumers are disabled. £2 billion - Businesses lose around £2 billion every month by ignoring the needs of disabled people. 73-73% of potential customers with disabilities encounter barriers on more than a quarter of the websites they visit. £16 billion On average per capita, the online spending capacity of people with disabilities is estimated at more than £16 billion [3]. £11.75 billion Gauges appear that the 4.3 million impaired online customers, who tap absent from blocked-off websites, have a combined investing control of £11.75 billion within the UK 1 in 5 About 1 in 5 working grown-ups have an inability. Inquire about how different divisions lose cash each month by not being

open. A breakdown can be found underneath Tall Road Shops' £267 million. Businesses most unquestionably aren't doing sufficient to earn the "purple pound. This may be seen when taking a closer see at companies such as T-Mobile which has begun supporting National Wheelchair Ball Affiliation youth occasions and at companies like Boston Logical, the onboarding preparation incorporates a "virtual visit and recordings from pioneers talking almost their differences and consideration (D&I) commitments, sharing profitable data for people to get it assets accessible to all employees." CVS Wellbeing has refocused its preparation programs, from charity to aptitude look, to capitalize on the interesting qualities brought by people with incapacities, such as imagination, problem-solving, and devotion [4].

This shows that there are barriers to the inclusion of certain communities in a workplace, but it is slowly evolving individuals are becoming aware of the fact that disability is no longer a synonym for 'incapable' Looking at the fashion industry specifically, A rising global concern among the disabled community, is the lack of accessibility to physical stores, clothing and most importantly jobs. The difficulty of finding a job in the industry, and difficulty moving in and around stores due to the way the products are placed or how the store is designed, make it astronomically difficult for a physically or mentally disabled person to be comfortable or feel accepted [5]. The fashion industry is incurring another loss while negating the 'Purple Pound' which is Another major concern specific to the United Kingdom. The 'Purple Pound' or the financial resources of handicapped families. Companies are losing revenue from impaired clients owing to inadequate online and offline availability, as well as a lack of intelligence in their client relations strategy for the disabled population. This could be taking place perhaps due to the common misconception that it is an 'out of the ordinary' topic that no one wants to touch [6].

Authorities throughout the globe can continue to ignore the tens of thousands of individuals who are disabled who lack the benefits of wellness, recovery, assistance, education, job, and the opportunity to shine." "Globally there currently has been a growing emphasis on equality legislation in job settings and equality for disabled people". For generations, it was believed that if one possessed any kind of disability, they were a separate entity and had no independence, neither were any creative aspects of the person recognized, or considered, this concept has progressed, and has experienced marginal change in the way it is looked upon, however, still has a lot more to go before it is completely nullified. As time passed by there were various movements in the world regarding disabled people [7]. The shifts took place in most industries, becoming aware of the disabled. The world today is different compared to how it used to be, especially due to the new generation, or the generation of influencers, that has now come onto the scene.

Members of Gen Z who are people born from 1995 to 2010 'are true digital natives' because, from the youngest ages, they have been exposed to the internet, social networks, social media platforms, and mobile systems, and thus the internet making the impossible possible, makes the generation Z, ambitious thinkers. In general, it can be said that the youth want more honesty and transparency from fashion brands, or any industry for that matter [8]. Generation Z is looking for much more inclusivity, authenticity diversity, and singularity: Consumption is now an expression of individual identity and the nucleus of Gen Z is the "idea of creating an individual identity." Consumption therefore has become an advertisement of the self that is self-expression as opposed, to the earlier times when the youth would buy brands merely to fit in. So, to say the least, people are waking up towards social causes, and standing up for the rights of minor communities that were overlooked. Generation Z is far more 'woke' and is very well aware and sensitive towards social issues and the environment [9].

Our study is an exploration of disability and its viewpoints in the fashion industry. It speaks about the limitations, drawbacks, and governmental policies of India regarding special ability. It also speaks about anything that limits or aids diverse talent in a workplace. It points out how 'diverse talent is the new normal' and further explains how individuals who are especially abled feel towards employment in the fashion industry and how the world perceives individuals with special abilities. In the form of an ongoing report and a study. Our study highlights individuals with speech & hearing impairment which have been closely studied and how they can find it different to work in the fashion industry. Pointing out the limitations of the same through interviews with experts. This research follows the social model of disability which speaks of disability as 'normal' wherein society must perceive it as normal too, this thesis aims at normalizing disability and the research will also unfold the various ways the fashion industry can adapt, as well as people with hearing and speech impairment can adapt to the fashion industry

2. LITERATURE REVIEW

Mitchell *et al.* [10] research wants to see if women of color are shown enough in the top 3 fashion magazines and what happens if they are not shown enough in advertisements. The authors use diffusion theory and market trends to show where their research fits in and how it relates to the study findings. We looked at 481 people who were on the cover of Vogue, Cosmopolitan, and Vanity Fair from 2006 to 2018 to see what kinds of people are usually on these magazine covers. The findings show that WOC (women of color) are not as represented as they should be, even though there has been progress in including them in the marketplace during a time when people believe race is not as big of an issue. This is the breakdown for the different races: 412 people are white (86%), 41 are black (9%), 19 are Latina (3.9%), 7 are biracial (1.5%), 1 is Asian (0.2%), and 1 is Native American (0.2%) Latina models were not represented much. Native and Asian women were not allowed at all. When black and Latina models are in magazines, they are often wearing clothes that show more of their bodies than white models. This study gives four suggestions for how to make marketing more against racism: hire a more diverse staff and people who make marketing decisions; get advice from marketing companies that focus on different cultures; make a marketing program that is against racism; and make sure some diverse people can be hired in the future. This research is unique because it adds to the small amount of research on how people are portrayed in fashion marketing during a time when people say racism is over, and over a long period. It also offers ways to do better marketing to include more people of different races.

Up until 2020, the music scene in Victoria, Australia was flourishing, yet its success was largely due to chance and the support of the community. Some places that used to be secure were starting to struggle. This luck ended in a big way when the COVID-19 pandemic came. Strong and Cannizzo's [11] study explores the effects of the Victorian lockdown on music professionals during the COVID-19 pandemic. It includes information from surveys and interviews. Mark Banks talks about 'creative justice' to see how the unstable work of many musicians before COVID-19 made them very vulnerable to a crisis like this. The insecurity of their financial and social circumstances exacerbated the hardships they experienced. The industry had problems before the pandemic. Many individuals in the music industry experienced exacerbated issues as a result of the pandemic. The suggestions made by individuals in the music industry to aid in the recovery of the sector demonstrate their strong emphasis on fairness. It is important to consider fairness in our approach to rebuilding the music industry to prevent the loss of talented individuals and to preserve a diverse range of music genres.

Liu *et al.* [3] study looks at different virtual fashion idols and compares how they are made and how they work. Virtual idols look and act a lot like people. It means that virtual fashion idols are like real-life idols. Virtual fashion idols work with big companies to promote and advertise their products. The magazine can spread the word about their brand and reach more people while also saving money and making the fashion industry more diverse and inclusive. However, there are also problems like having trouble managing content and not having enough experienced people. So, it is important to improve our ability to come up with new ideas and improve technology through research and development. The authors state that it needs to make a communication system that uses all types of media and connects with popular trends to promote events. It's important to also focus on communicating social values.

Hughes *et al.* [12] emphasis on understanding and managing knowledge highlights the importance of gathering and analyzing relevant information about our company's strengths. Research shows that in certain industries, having valuable knowledge is more crucial than in others. Related intangible assets like big data or business intelligence can be useful in some situations, but not as much in others. This paper begins by discussing what we already understand about industries influenced by fashion, using measurements of knowledge. It examines a changed Tobin's q calculated for many listed companies. From this information, we can make conclusions about how companies in these industries compete. For example, we can learn about their strategies and tactics. "Making things work better, coming up with new ideas, and making things look good, also how they compare to other industries. " In this situation, fashion companies have a mix of creative talent and complicated ways of making and selling clothes. The things we know about are different and unique, which makes managing them interesting and challenging. This paper will then go into more detail about a specific company in these industries after making some general conclusions. By analyzing the company's financial reports, assessments from external sources regarding the brand's value, and insights from experts and media on knowledge management, we can gain a deeper understanding of how intangible assets contribute to the company's competitive advantage. Specifically, it can figure out where intangibles are important in the fashion industry and where they are not as important. The findings will help us understand how knowledge and other non-physical assets make businesses more competitive.

Digital technology has brought about a lot of transformation in the fashion industry. Now, digital fashion is a popular topic in today's society. Right now, researchers are studying how digital fashion can change the way companies sell their products and how technology can be used in the fashion industry. However, Zou *et al.* [13] study does not look at how people feel and think about digital fashion on social media. This study looked at 52,891 social media posts about digital fashion and virtual fashion. The researchers used different methods to analyze and understand the posts. The research looks at what people think and talk about digital fashion, and how the industry is growing and changing. The research showed that people have good and okay feelings about digital fashion. The talk covers many different topics. Advances in digital technology have changed the way fashion businesses hire people, advertise, make money, and innovate. Other scientists can use this study to learn how to do their research and find ideas for their studies. Industry practitioners will also get a case study and data information.

Y. Fang's [14] study looks at how to improve the way women's clothing design is taught in colleges and universities. China's culture and art industries are growing quickly. This means that ideas from art and culture are playing a bigger role in fashion design. Artists who can come up with new and interesting ideas are in high demand. Colleges and universities in our country are responsible for training new fashion designers. In the new plan for teaching clothes design, working with businesses and coming up with new ideas together is a big focus.

The presence of creative industries and talent is typically concentrated in major urban centers such as London and New York, but advancements in technology and shifts in work patterns are challenging this norm. The goal of this Brydges and Hracz [15] research is to determine if independent fashion designers in Canada need to be based in popular locations to achieve success, using data from 87 interviews and observations of individuals. It examines how entrepreneurs choose a location for their business and demonstrates their utilization of various forms of mobility such as temporary, mediated, and virtual to access opportunities and resources within the Canadian fashion industry.

C. Dennis [16] described that As artificial intelligence ("AI") is used more and more in different industries, people are studying the legal issues that come with AI-generated creations. AI has affected the fashion industry. AI tools and devices have found application in fashion for the development of fashion models, fabric designs, and clothing. Who will own the copyrights of the fashion designs that are made by an AI device? Who will hire the AI programmer for fashion design? Will it be the designer, the programmer, or the AI itself? Designers put a lot of effort and money into creating their clothing and accessories, but they may not be recognized as creators under current copyright rules. In the end, this Note suggests new rules for copyright laws in the United States. It recommends that designs made with AI should be protected by copyright and owned by the people who use the AI.

In the 1990s, China started letting other countries do business with them and became the main place for getting cheap workers, taking over from other East Asian countries. The occurrence altered the organization and revenue generation in Asia, particularly in Taiwan. Huang *et al.* [17] study looked at how the clothing and fabric industry in Taiwan changed over time. It focused on how traditional clothing and fabric-making improved in Taipei and Tainan. It also looked at how these changes were affected by the resources available and the policies of each city. The information from interviews with fashion industry professionals was looked at, along with other information from books and other sources. This study showed that the fashion industry could improve based on where people come from. Also, the current fashion industry in Taiwan is facing a big problem because there aren't enough talented people and there aren't many people buying clothes from Taiwanese brands. Advertising low-cost Taiwanese brands and selling their clothes online is the optimal approach for the fashion industry in Taiwan. This connection could make the Taiwanese fashion industry more important in the world.

Chen *et al.* [18] described that the Fashion design is now showing more of each country's cultural symbols instead of just copying styles from other countries. In China, fashion design is focusing more on its culture, inspired by the idea of "cultural confidence." However, a lot of Chinese designs are not original to the country. In contrast, Japan's fashion has changed from copying Western styles to making their own unique fashion culture. Tokyo used to be not very important in the fashion world, but now it is a leader in making new and creative things. The Meiji Restoration and World War II were important influences on Japanese fashion. Japanese fashion used American clothes to make their culture more influential. Japanese fashion combines traditional wabi-sabi with youth culture to create a unique "Japanese style." This change from basic work to advanced technology and culture can help China learn how to improve its fashion industry. China's fashion industry needs to bring together resources, encourage new and creative designs, and update its traditional culture to be able to compete with other countries around the world. The Japanese fashion industry's success is important for all of Asia and can help China's fashion industry grow. These platforms allow users to engage in discussions and share their expertise in the world of fashion. This helps the fashion industry quickly get and use this information. The role of social platforms is important in making an industry successful, but not many studies have looked at the strategy behind these platforms. Ko *et al.* [19] study has two main goals first, to understand fashion social media platforms by

talking to fashion companies, and second, to find out why consumers use different types of content on these platforms through a survey. In this research, we created five different kinds of content forums, lookbook, crowdsourcing, matching needs, and social sharing, and looked at why people take part in them for fun, to make money, to be social, and to seek information. Fashion social platforms can be used to understand how people act in the fashion industry and to help new talent make connections and talk to consumers.

3. METHODOLOGY

3.1 Study design:

This research looks at how the fashion industry can help people with different abilities become more independent. It was done from June 2020 to May 2021. The study starts by reading and looking at other research to build a base. Next, our study conducts interviews and surveys to get information and opinions directly from people in the fashion industry and those with unique talents. The hard work leads to a good understanding of how the fashion industry and special abilities are connected. The information is gathered, and then it is put together and shown as pictures and diagrams to show the most important conclusion of the research. This study looks at how including people with special abilities in the fashion industry can make it better for everyone.

3.2 Primary and secondary research:

The research on hearing and speech problems includes both firsthand and secondhand information. Secondary research means thoroughly studying already written work like books, articles, and online studies. Primary research means talking to experts on hearing and speech, talking to people who have trouble hearing or talking, and asking people questions in surveys. Talking to professionals in the industry can help us learn a lot. Our study talked to 50 Generation Z people in a survey for our research. This way of studying aims to fully understand the difficulties, improvements, and points of view about problems with hearing and speaking. The study wants to understand the subject by using information from books, talking to experts and people with impairments, and listening to young people.

3.3 Interview outline:

Persons working in the fashion sector were chosen for the interview at the time. During the research, three people were selected for interviews: Jese Samuel, Shameer Rishad, and Anshu. Interview with hearing and speech specialist: Jese Samuel who is also the principal of Sheila Kothavali Institute for the deaf, in Bangalore. Interview with Shameer Rishad founder of NGO Javed Abidi Foundation has been actively participating in creating change for the especially abled community in India. Anshu is an industry expert in fashion and has a label of her own, she has been working in the fashion industry for the last ten years after graduating from NIFT Delhi.

3.4 Art model:

This notion is based on the conviction in one's potential to learn, create, and draw inspiration from one's surroundings, inspiring bravery and excitement for taking on new tasks. The instructional method emphasizes fashion in a simple, easy-to-understand language with big, bold font for easy reading. To improve understanding, the text includes visually appealing step-by-step visuals. A primary story reveals the Kurta production process, delivering insightful insights. Interactive areas are intentionally designed to better engage learners, enabling hands-on sketching and personal expression. Through fashion, this creative teaching technique strives to enable students to envisage and construct their futures, making the learning experience both accessible and exciting.

3.4 Data analysis:

The obtained survey data was methodically recorded into an Excel spreadsheet for systematic analysis. Charts and curves were generated using data visualization methods to extract essential insights and patterns from the replies. This analytical method not only provides a thorough knowledge of the survey results but also allows for the discovery of patterns and connections in the data. The visual depiction of data in the form of charts and curves improves the clarity of the analysis, making it a helpful tool for drawing meaningful conclusions from survey findings.

4. RESULT AND DISCUSSION

An issue that relies on governing mental policies and changing the mindset of individuals around the world is not an easy task, and an issue like this must take place at a grassroots level where individuals are given the awareness to know and understand fashion in a different light, and to have the means and technology to improve their skills. Aside from this, for the environment to be able to adjust to special abilities will also take time. The environment at the workplace today, is mostly millennials and Generation Z also called the future generations, once these individuals are given awareness and sensitized towards the special ability and the possibilities associated with it, is when true change and movement can take place, and special ability can be normalized.

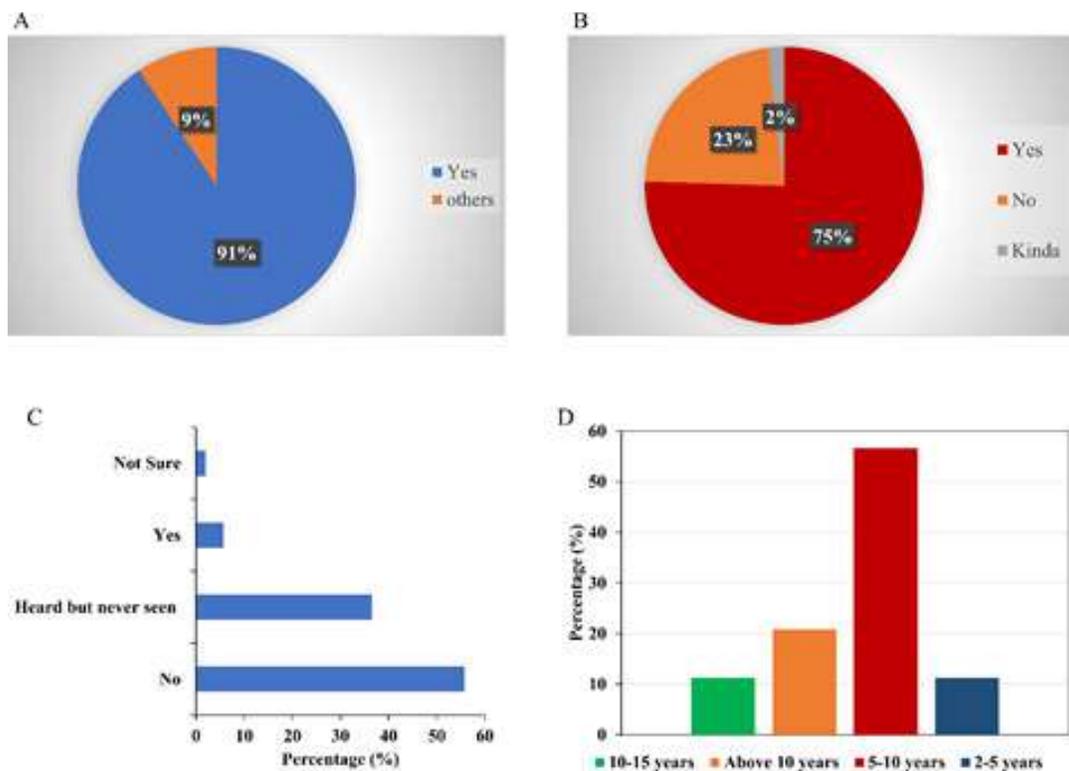


Figure 1: Representing the response of the individuals towards the survey question (A) Companies should hire a diverse set of people in a workplace. (B) Are you aware of models of special ability? (C) Have you ever seen an especially abled manager / CEO of a company? (D) How long will it take for complete diversity in a workplace?

4.1 Survey outcome:

In speaking to Generation Z most of them replied to the question Companies should hire a diverse set of people in a workplace Beliefs towards models of special ability response are

shown in Figure 1A. Figure 1B shows the response towards Awareness of models of special ability in the individuals. This gives us a clear understanding of the fact that people are aware, but the change will take place gradually. Surprised to see that most of the youth knew the different models of special ability, showing me a ray of hope. The area that was found to be at the grassroots to tackle this problem is awareness. Not only are the individuals unaware of their capabilities, but they are also unaware and hesitant to be a part of any industry, for fear of being dismissed without being considered. The fashion industry is a big word to them, with no meaning. Similarly, if the youth of today isn't educated and is unaware of the fact that issues such as a person not being given the means to work comfortably at a workplace, or something such as the 'Purple Pound' exists then there will be no change at all. Therefore, it has coined this cycle as 'the cycle of awareness' meaning that people are unaware and thus change has not taken place, and because change has not taken place people are still unaware. Encouraging different types of people to work together is supported by many people, as shown by the idea of hiring a diverse group of employees. People like the functional for special abilities more than the social model and charity model. Surprisingly, people haven't seen a manager/CEO with special abilities, but they have heard of cases like this shown in Figure 1C. Different people have different ideas about how long it will take to have a completely diverse workplace. Some people are hopeful and think it will happen in 2-5 years, while others are not so sure and think it will take more than 10 years shown in Figure 1D. The desire to buy from a clothing brand run by someone with a disability is split between two groups, Blue and Yellow. Different people have different opinions about which jobs are best for people with disabilities. Some people don't know (Green), while others think of them as main (Blue), second (Red), or third sectors (Yellow) shown in Figure 2. This survey shows that we still need to work hard to make people more aware, change their ideas about certain groups, and make sure everyone feels included at work. It also shows that it's really important to support people with disabilities so they can be leaders and be part of the market. This will help to break down barriers and reduce the unfair treatment they face.

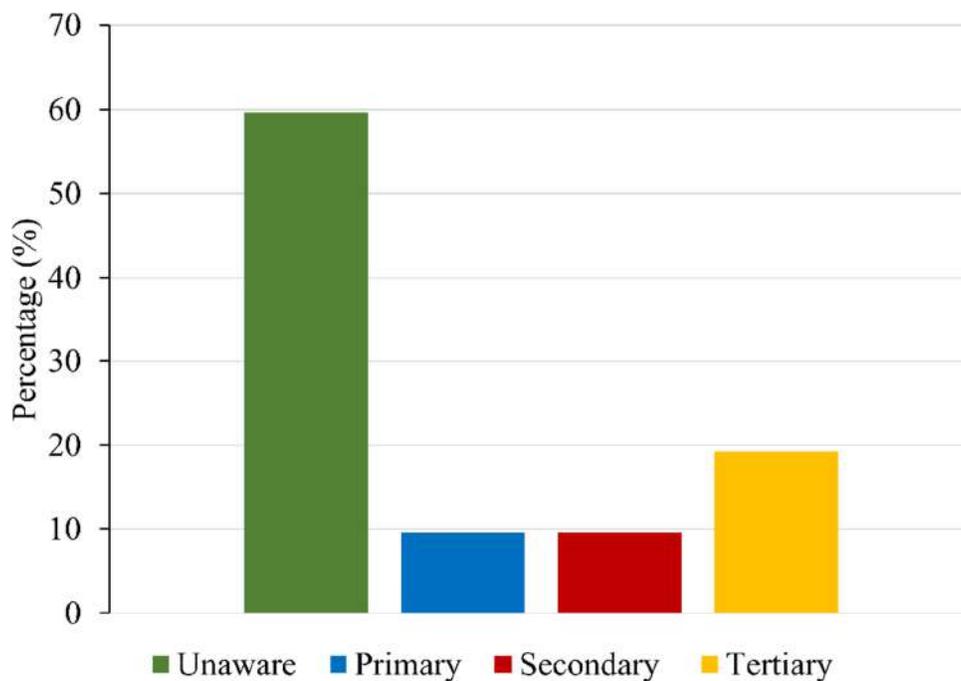


Figure 2: Representing the response about sectors that are specially-abled mostly employed in.

4.2 Interview outcomes:

Jese Samuel gave me insights into the abilities and talents of persons in this community. Jese Samuel also allowed us to connect and interact with the children studying at the school after which took notes while observing them in a classroom setting. Shameer is well aware and knowledgeable in this department and gave us insights on the governmental policies and acts concerning the specially-abled community. Anshu gave me insights based on how easy/difficult/ the scope is for persons with special abilities in the fashion industry if they were to land a job there.

4.2.1 Jese Samuel response:

People are already more empathetic and more aware, tapping into talent that hasn't yet been exposed can take a company to the next level and generate more prophets and have a whole new plethora of ideas to generate, as they are being exposed to a new world and a new perspective. People believe that there is a stigma around the topic, why do they feel this way? Is the media portraying the community in a poor light? People view the topic as a CSR because Communication barrier. They believe individuals are less efficient and more of a burden/shying away. No person with special ability has been given the right amount of importance to act as a role model and pave a path even with technology, growth, and changes in the economy, the topic is overlooked and sidelined. Poor infrastructure and use of tech. The families are of lower economic status, wage workers some are bus drivers some are mechanics some have shops, etc. many are illiterate. The children are very ambitious and want to excel some children have done very well for themselves and have good jobs Some of them join the parents and help out with the family shops etc/ some have jobs such as data entry banks retail managers and they usually get hired by 18 and get married in a few years Some ambitious students are sharp and know their way around how to achieve the jobs they have been exposed to various industries but not yet fashion, possibly because fashion doesn't seem to be a 'safe' career. Limitations include some students being slower than others, many students don't like to read and sometimes 8th grade will not know simple words such as 'bridge' they take it more literally. They are also automatically put into a different category; thus children feel hesitant when approaching any job opportunity. They can work as fashion designers because they are very practical thinkers, but they are not as imaginative as other children because when they can't read and write easily imagination is lacking.

4.2.2 Shameer response:

The limitations are not entirely with them; it is more the environment that doesn't allow them to fit in. The children are good with their hands, creating tangible objects, clothes materials, etc. They are exceptionally good at drawing and painting. Interactive practical learners but the idea is to elevate them from becoming factory workers The children, even in school, are attentive if they are told what to do and given practical work, if they are given guidelines on what to do and how to do it, then they will do it well. They have a very good memory and effort to learn matters to them. They are loyal and hardworking and the answer is Yes, they feel nervous because they are a little underconfident in understanding the communication of the person who is hiring them, many times those individuals don't know sign language. So they feel scared to disclose that they are impaired. Eager to learn, attentive, loyal, great with practical skills, suit the position of a fashion designer, only gap is communication, visually great, powerful memory.

4.2.3 Anshu response:

Anshu looked into hiring someone with this disability but there would be a communication barrier, if that was taken care of, then Anshu is sure it would be great. Anshu knows these

individuals have other heightened senses so Anshu opens to the idea. Anshu thinks the word “fashion industry” is something that evokes a negative competitive emotion, but there are other brands like mine that are off the mainstream path and are more niche, which could be a more open and careful environment to accept such persons. My brand is fairly niche and we do things differently than others it isn't a quintessential fashion brand it is a brand that has a different character and is unique in that sense Disability in India is an intersectional issue: You're not just deaf but you're deaf and poor, or blind and poor and poverty and gender, women might be sexually harassed and more unsafe for them. Depending on the cast they also might be discriminated against. Thus, in India people with disabilities buckle under pressure, and the disability identity needs to be strengthened. Thus, they become okay with doing a menial job instead of no job. Equal Opportunity Act RBWT act and Companies in India: governmental acts and policies: Each company in India needs to have an equal opportunity policy. A specific person from HR needs to be allocated to deal with any concerns of the person with a disability. Reasonable accommodation is a really big concept. Making changes to the work environment following the person with a disability. Section 89 says any order or law that is broken in this act will be 5000 to 10k rupees and if broken again will be up to 10L. There is a Deeksha app for the education of the deaf where they are actively engaging with e-content to learn.

4.3 Art therapy outcome:

This notion is based on the conviction in one's potential to learn, create, and draw inspiration from one's surroundings, inspiring bravery and excitement for taking on new tasks. The instructional method emphasizes fashion in a simple, easy-to-understand language with big, bold font for easy reading. To improve understanding, the text includes visually appealing step-by-step visuals. A primary story reveals the Kurta production process, delivering insightful insights. Interactive areas are intentionally designed to better engage learners, enabling hands-on sketching and personal expression. Through fashion, this creative teaching technique strives to enable students to envisage and construct their futures, making the learning experience both accessible and exciting.

On speaking with multiple industry experts to gain an insight into what a person with special hearing ability will face as a barrier as expected the answer was communication. Now it is not ingrained in the classic school/college syllabus to be able to gesture in sign language, but some experts have been qualified to do so and can help with the same problem. Now, to solve the problem through this lens means that it is an external method to tackle the problem. My solution was to create a video series or an application where an individual with hearing or speech impairment can, learn the few tasks that are required and continue with the job or assignment with the company because he/she is easily exposed to videos and other easy modes of learning a skill. The video series will slowly and efficiently teach the job at hand, making the person with hearing and speech impairment less dependent on others, and more dependent on him/herself. This solution can be highly effective taking into consideration the level of technology and advancement today.

4.4 Study limitation:

This study was started in June of 2020 and ended in May 2021. This was the year that the pandemic took place, barricading my reach towards experts and limiting my study to mere phone calls with specialists. Our study would have loved to be hands-on and allow me to be able to interact more with the children and persons of hearing and speech impairment, specialists, and industry experts as there was a large number of things yet to learn. However, our study managed to pull off this study to what it is today, making a journal-style, thought-provoking open-ended book for further interpretation and maybe/hopefully a precursor to someone else's in the future. There is a person with hearing and speech impairment with an

active job in the fashion industry and one that is not in the manufacturing sector. Our study finds it mind-boggling, and challenging. Our study also found it exciting to create a link between unfamiliar topics and design for change.

5. CONCLUSION

Hearing and speech areas of talent practical, reliable, hardworking, new perspective Persons with hearing and speech impairment are an asset to a company because they are reliable, hardworking, and have a very low attrition rate meaning that they are loyal and will stay with a company for long periods. Persons with hearing and speech impairment are particularly talented and gifted in the area of practical work and drawing, illustration, and art. Thus, suitable even to be a fashion designer or an employee of fashion companies. The overall learning from this study is that fashion is a broad term and the scope of fashion is vast. Outcome tackling at the grassroots level and creating an interactive storybook for children with hearing and speech impairment. To come to this conclusion, multiple research papers and articles that fallen in love with fashion even more than they already did. Fashion is a change model, a means of improvement, and a word that connects humanity, through culture, aesthetics, color, and much more.

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CHAPTER 9

ALTER-EGO MULTISENSORY EXPERIENCE IN FASHION: EXPLORING THE LUXURY INDUSTRY

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ABSTRACT:

As luxury creators in fashion constantly transcend the boundaries to build innovative spaces, they have managed to redefine the connotation of experiential fashion. As the target market in fashion shifts towards Gen Z, the luxury houses strive to invent newer ways to communicate with them, to not just sell a product but to sell the entire brand itself. But targeting this group of individuals is not that easy. Their demands and expectations from the brand extend beyond its efforts of creating unique spaces. They are inspired when they see a purpose instilled in that very fashion experience that they are interacting with. Bringing forth this sense of purpose and an indelible memory to cherish, the luxury industry in fashion is now turning towards the “era of immersion through sensorial spheres”.

KEYWORDS:

Cult Status, Fashion, Immersion, Interaction, Sensorial.

1. INTRODUCTION

Experiential design is an inseparable part of the world of fashion that measures the quality of experience delivery within a space. Experiences play a vital role in defining the kind of expectations we have from a brand. Experiential design is an inseparable part of the world of fashion that measures the quality of experience delivery within a space. It ensures that any experience given by a fashion brand is fully received and registered in the visitor’s minds for them to keep coming back, again and again [1]. The current experiential spaces in a fashion essentially behold this graph displayed here. The graph depicts that it is mainly the sight and smell aspect that is focused on most by the brands, followed by the sound which adds to the ambience and only supports this experience. Taste and touch are the last ones to be explored in this field. While the presence of all these senses is pretty much visible in the space, they aren’t utilized to their full potential. Each sense is placed only to tick the box, not tapped into properly to create something unique and an out-of-the-box experience for the visitor [2].

The gaps show that the current market offers experiential spaces with certain limitations that don’t target all the senses equally. Therefore, although these spaces claim to offer 360 experiences, they don’t completely indulge the visitor in the space as they lack targeting one or two senses every time. Tapping into all the senses of the consumers is vital as it elevates their experience altogether, offering an indelible memory for the visitors to take back. Since in today’s day and age, people are willing to pay more to experience better, these spaces are becoming more and more important day by day. Hence, justifying the multi-sensory approach is a must. Further, as technology continues to emerge and become a tool for betterment, it is vital to enforce it into these for creating more immersive spaces and at the same time, generate more sales for the brand in that very space [3].

Far, far away from reality, there exists a space that instills a new meaning of escapism through complete immersion. The path to this space is traced by what is known as “Experiential design” and the final destination can be termed a “Sensorial immersion”. And like all journeys, let’s understand the pathway first. Experiential design is a technique of the 90s that refers to creating an environment for people to indulge in a complete immersion through various mediums present in that space. It is a way of storytelling for the designer to express a complete rollercoaster of emotions through all the elements present in that space [4]. When this space is

finally brought to life, it is meant to delight all the five senses of the people present there. And, when this is achieved, it is a successful “Sensorial Immersion”. In fashion, sensorial experiences are meant to connect with the brand’s audience most uniquely and authentically. It is a constant process of evolving and innovating to master the art of creating experiential spaces. While this completes the wholesome tale of fashion experiences, today it has found a whole new meaning to justify its existence. Exploring the deep hidden treasures of this design process, this book delves into the underlying aspects of Multi-sensory experiences in Luxury Fashion. NFTs were a true rage. The new generation seemed to accept it through its whole and soul. They wanted to make more digital purchases as a cause of investment [5].

According to High Snobity, “Brands like Nike & Gucci were some of the leading brands to be minting money off these digital assets, making an immense profit, all at once”. However, while this was a great opportunity for people to explore and expand their buying options, for many it was a big hassle to learn a new cyber technique to get their work done. Therefore, a lot of other audiences refrained from undergoing the process and stuck to traditional buying methods. Eventually, this became a realization that dawned upon everyone in general. They preferred convenience over newness or trending products. Further, NFTs also pose multiple climate threats because of their usage of electricity and computer-driven energy for not only their creation but also for any other part of the selling process [6]. This enlightened the environmental activists to be more woke of the calamity that NFTs would bring if they were promoted any further. And lastly, a lot of people were dicey about investing in cryptocurrencies in general.

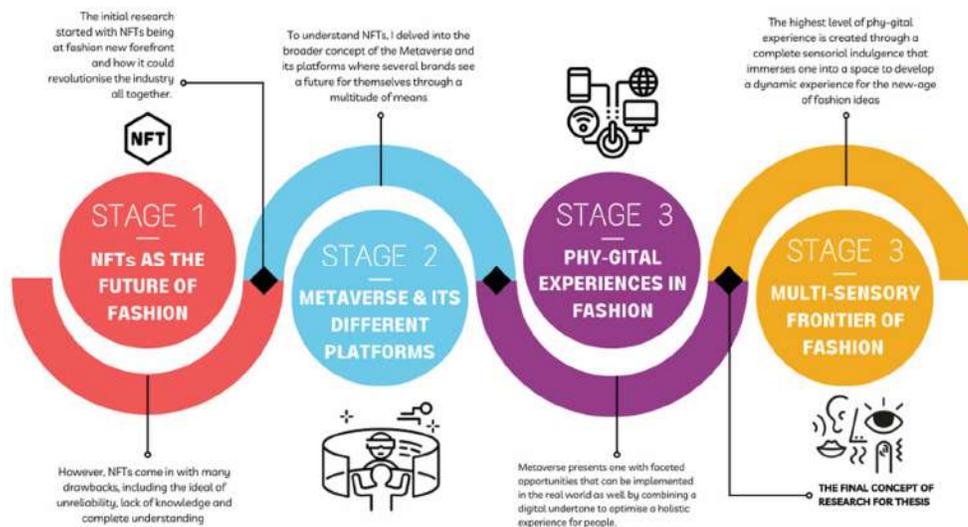


Figure 1: Representing the overview of the NFTs used in fashion technology.

Some found it unreliable and a waste of money altogether, while some considered it to be a lost source of trust. And there was no amount of convincing that brands could do to bring them on board with the idea of NFTs being a great investment shown in Figure 1. Therefore, as and when people started seeing the decline, they started to reverse this process and get away from NFTs as a whole, before it turned into a new scandal. The era of NFTs that we experienced in a pandemic-infused world, even though it was momentary, stimulated the birth of ‘phygital’ experiences which was the sole underpin for fashion during the time. It made fashion more accessible but still assisted fashion brands in showcasing themselves effortlessly. It goes without saying that while the expectations from the brands significantly escalated, people also started getting weary of the same patterns that every brand started following after a point [7]. Thereby, the need for innovating was at its peak. This need did come to an end after the

pandemic too. It made the audiences believe that the phy-gital media has opened new doors for the fashion fraternity to explore. Which is quite Marketing, true. Being surrounded by technology for more than two years, people started getting so used to it that they found solace in doing so. While many brands found a big opportunity in this, they started to find more ways to bring an upsurge in the interference of technology with fashion for the better. This gave birth to a new realm of fashion marketing, namely Experiential [8].

The word “Metaverse” became utterly popular during the pandemic, not just enabling people to spend their lockdown more playful way, but also opening up a new experience zone for fashion brands. The experience was not just for people to enter, enjoy, and exit; but to treat it as a marketplace along with a whole new touchpoint. The metaverse gained an unexpected emergence during the time, leaving all of us wanting. Exploring the spaces on these platforms was just the tip of the iceberg for fashion brands who wanted to build a Decentraland.” This means that when there was a shift in the way regular experiences were perceived and were then implemented into a completely virtual space with a similar effect, fashion brands were intrigued to participate in the growing rage [9]. “There, several brands also took the opportunity to sell NFT wearables for customers to dress their avatars in. Tommy Hilfiger, for instance, offered digital versions of its iconic designs, such as its logo hoodies and varsity jackets.” Therefore, this shift in the mindset encouraged brands to offer elevated experiences that eventually became the need of the hour for the brands. Today whole new dimension for sales. And, of course, some of the most renowned luxury names have experienced.

In the luxury fashion world, experiential design defines the marketing strategy as well. People connect with luxury brands because of the way these brands establish an indelible experience that makes them more admirable. And this becomes all the more important in a post-pandemic world. People’s expectations from these brands keep on increasing, now in the digital space too. A holistic collaboration of the digital and physical worlds is what makes a mark on the consumer and tempts them to come back to the brand and set the benchmark. A significant part of this experience arises from the part where the visitors “interact” with the space. The kind of interaction that they have and the way they behave justifies the impact that the experience has on them. The innovative use of digital technology and the evolution of garment creation form the pinnacle of experiential design in fashion.

2. LITERATURE REVIEW

S. Agarwal [10] describes that the way people are learning about fashion is changing because of the focus on sustainability. Schools are looking at how they teach fashion and making changes to be more sustainable. To teach the next generation of designers, it is very important to include sustainable practices in their education. Even though sustainability isn't a part of their curriculum, students in a fashion design program are incorporating zero-waste and up-cycling techniques into their projects. These projects aim to teach students about sustainability by allowing them to participate in practical activities. They focus on creativity, aesthetics, and functionality based on market trends and sustainability. People who were new to fashion design and those who were about to graduate took part in the study. The researchers incorporated input from teachers, student interviews, and assessment results to improve the way sustainable fashion design is taught to the next cohort of designers.

Stylish clothes can be affected by things like the time of year, what's popular in fashion, and other stuff. The decrease in the popularity of fashion clothing will make it less valuable, leading to fewer people wanting to buy it and resulting in a build-up of unsold clothing. In this situation, the clothing store decides to keep their clothes fashionable by offering special services or improving the design of their products. Xu *et al.* [11] focus on the relationship between experiential service and design efforts, questioning if they work in harmony or if one replaces

the other. The main goal is to find out how much to invest in customer service and what price to sell the product at to make the most profit. By using the Cobb-Douglas utility function, we can estimate the amount of a product that individuals are willing to purchase. It depends on the price and how popular or fashionable the product is. Four different ways of managing inventory are created to find the best prices and ways to order inventory. Next, a set of instructions is shown for finding the best answers to the suggested problem. The examples with numbers show that both the customer experiences and better fashion designs can help the clothing company sell more and make more money. When we use both strategies together, they will create either extra benefits or replace each other. The rate at which the fashion level of the clothing deteriorates will determine this. If things don't get much worse than a certain point, then providing better services and investing in design work well together.

Servais *et al.* [12] article looks at how stores are changing to provide a better shopping experience, especially in the fashion industry. It aims to help designers create better retail spaces. Our research approach allowed us to explore the meaning of an ERE, the initial stages of the in-store experience, and the integration of experiential aspects into retail design. Information was gathered by reading about it and talking to people who work in or care a lot about fashion store designs, like retailers, retail designers, and customers. The study gave important explanations. One is for people who work in retail, and the other is for the customers. Second, it demonstrated that the in-store experience is made up of two parts: the physical things in the store that give customers different feelings, and the overall idea of the experience. In short, people want more experience mixed into fashion stores, but right now there's no organized way to do this in the store design process. Usually, the retailer decides about the experience in the store after the store design is finished.

D. Prianka [13] describes that many new companies used Instagram to make their brand popular and get more people to know about them. The fashion industry uses Instagram a lot. A novel approach known as Three Levels of Experiential Marketing was created using the 5 Strategic Experiential Modules (SEMs) developed by Schmitt, such as Sense, Feel, Think, Act, and Relate, to simplify their application for businesses on Instagram. The modules were utilized by new fashion brands from the Faculty of Creative Industry to develop their fashion brand from scratch and ensure the success of the three levels of experiential marketing strategy. The Fashion and Lifestyle Product Design program at the University of Surabaya has 20 different classes for students to take. These people began promoting their clothing styles on Instagram and used a marketing strategy called Three Levels of Experiential Marketing for 1 month.

Huang *et al.* [14] describe that sustainable fashion requires creating items that customers will cherish for many years. Fashion design that can be digitally transformed offers people a new and thrilling way to engage with clothing. Literature suggests that versatile fashion and textiles, which possess an organic aesthetic and exude high quality, can foster long-term emotional attachment in individuals. However, most works focus on function and technology, ignoring the importance of fashion design as a creative and emotional role. One is a wearable device called Pneum-Muscle, and the other is an art installation called E-coral. To enhance our design and understand the user's emotional connection to the materials, the first-person soma design method. Technology is utilized to assist budding fashion designers in creating innovative designs. Our instruction focuses on creative fabric utilization and sewing techniques for clothing construction. The design guidelines created can help people use technology more creatively and design things that are linked to the body and emotions. The lavish and costly sector is seeing fast development. Some of the largest corporations in the world are luxury conglomerates. This shows that more and more people are studying luxury things. Most research on luxury goods only looks at what consumers think and doesn't consider the importance of relationships between businesses. Holmqvist *et al.* [15] talk about how important

it is for businesses to have strong relationships with each other. The central theme is the traceability of products within the luxury sector. The significance of being aware of the origins of items in luxury supply chains is growing. Furthermore, we clarify how this enhances the importance of B2B relationships. The authors found two reasons for traceability in luxury items: It shows customers that the products are made ethically, and it also points out where improvements can be made. The authors have seven suggestions for luxury companies to be more ethical and to better track their products through their business relationships. The authors combined existing research with insights from managers to show how important it is to consider managerial practices and B2B relationships when trying to understand and improve ethics in the luxury industry.

High-end businesses are very important today. There is a common belief that luxury companies face issues related to counterfeit products and unauthorized distribution channels. Wang *et al.* [16] conduct a thorough examination of the key research papers about counterfeit goods and the black market within the business operations realm. Authors look at studies that use real-life evidence and those that use logic and reasoning. Authors disclose the methodologies of previous studies, the sectors they examined, and their research objectives. The authors show the latest research in the field. Based on what we found in the review, and suggest ideas for future research and talk about what it means for fancy brands.

Ardelet *et al.* [17] described that it can't always predict what customers will like to buy in stores, especially when it comes to luxury items because those choices are based on personal feelings and what they represent. Authors found that stories people think of when they see a product in a store can help predict what they will like both in the store and after they have used it. A study about expensive perfumes shows that people who share personal stories when trying out perfumes in the store are more likely to like and buy the perfumes, both in the store and at home. Additionally, the present research indicates that this influence is stronger for perfume brands with a lengthy and established legacy. This research indicates the importance for marketers to listen to customer feedback during purchases to predict their future behavior with luxury items.

3. DISCUSSION

As luxury creators in fashion constantly transcend the boundaries to build innovative spaces, they have managed to redefine the connotation of experiential fashion. As the target market in fashion shifts towards Gen Z, luxury houses strive to invent newer ways to communicate with them, to not just sell a product but to sell the entire brand itself. Or rather, to create a cult status. But targeting this group of individuals is not that easy. Their demands and expectations from the brand extend beyond its efforts of creating unique spaces. They are inspired when they see a purpose instilled in that very fashion experience that they are interacting with. Bringing forth this sense of purpose and indelible memory to cherish, the luxury industry in fashion is now turning towards the “era of immersion through sensorial spheres”. The power of triggering the five senses in the experiential arena has led to it being labeled as the ‘safe space’ for fashion enthusiasts. Especially for ones who wish to connect with the brand, not only because there has been a transaction before but also because they can now perceive it through much more than that.

3.1 Definition by Gen Z:

Gen Z follows the principle through which they can learn, interact, and engage the most with the experiences that they are a part of. They wish to be the “first ones” to experience anything and therefore, they crave experiences where exclusivity is emphasized. As much as they love their phones and the “socials”, they are also completely spellbound by multi-sensory spaces

that compel them to keep these very phones down and convert them from being just a passerby to an active participant. They love stories. They are ready to invest all their time into listening to stories that justify the ownership of their products as being “one-of-a-kind”. It helps them feel unique & accomplished. This also supports the very nature of the multi-sensory approach to fashion. As the experience lingers from one sense to the other, they can understand the sensory experiences brand better one step at a time [18]. The power of triggering the five senses in the experiential arena has led to it being labeled as the ‘safe space’ for fashion enthusiasts. Especially for ones who wish to connect with the brand, not only because there has been a transaction before but also because they can now perceive it through much more than that.

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3.2 Into The Luxe-Verse:

For luxury brands, the story of the metaverse invites people into a different sphere. This story binds the real-life experiences that people expect from these brands. As the intention of these brands on these metaverse platforms started shifting from sheer gaming to a futuristic way of communicating with its target audience, these brands owned these spaces as if they had known them for ages. Showcasing an ideological clash of values, by rejecting the older methods of marketing, even if it was for short duration, brands started creating experiences that formed the future of all kinds of experiences for the future. It also became a bridge between the real and virtual worlds that the brands operated in. As for luxury brands, the metaverse proved to be a tricky situation after a point. People expect a certain level of intimacy and personalized access from these brands for the amounts they are willing to splurge. Due to this very reason, people started questioning the relevance of such metaverse collaborations by asking if they are truly paying for anything concrete or if is this just another faux pas. Either way, the luxury industry won. They took the right hands-on opportunity to offer a storytelling experience to the audience and foster loyal communities in these immersive spaces for good. Through a digital outlook, they were able to over geographical distances and come together to enhance consumer 37 engagement methods.

3.3 Ecoexperience of luxury fashion:

The way any store or experience is made to be sustainable crucially affects the mindset of the consumers walking into the stores and making purchases. For them, it influences their decisions to buy anything from the brand at that given point in time. Having minimal impact on the environment in which it is situated is necessary as it occupies a given amount of space and operates out of it. The placement of the structure defines whether the building is meant to be a

reflection of the environment, making sustainability one of the key factors in creating experiences in the luxury fashion space. Sustainability as an element is not required to be out there, but a subtle insert that makes maximum impact. Investing in sustainability also ensures the ultimate quality of things when it comes to delivering the optimum experiences for people. It creates a mindset that represents the nature of a brand being careful about the decisions made by it as an organization [19]. According to a report in 2022, 30% of consumers believe in a brand based on its sustainability landscape. This makes it an important factor for brands to collaborate with associations of other brands that hold sustainability close to their hearts as much as the main brand itself. This in turn also makes the experience very informative for the viewers, making it a truly successful strategy for brands to opt for in this constantly evolving world.

3.4 The Gap Identified:

While many fashion brands claim to be the ultimate experience givers, most of them miss out on one of the most vital aspects- the activation of a sensorial space. Our senses play the most important role whenever we interact with a space. The more the indulgence, the higher the chances of it striking a memorable chord. In most of the cases, only visuals are triggered. The eyes are considered to be the most necessary element in this interaction because of which a majority of the scope of the space is invested in the aesthetics of the environment. While the brands do this, they conveniently miss out to focus on a lot of essential elements out of which, the people with disabilities top the list. Brands need to be considerate of all kinds of audiences that may be looking up to their existence.

The celebration is incomplete without all the guests, isn't it? Finally, a monetary transaction is a must. What I identified through this research is the fact that most of the attention is given to the placement of objects and additional fancy elements. However, the most attractive part of this interaction should be the monetary transaction- making it an easier and more captivating version of what an individual would expect from any regular store. And while they are at it, personalized experiences that are tweaked, keeping in mind, each person's desires from the brand are a must. This makes the experience interesting and a must-visit. As the secondary research delved deeper into the brands' point of view of the experiential value in fashion, the primary research is particularly curated for understanding the people's views on what they expect from this ever-evolving term experiential design [20]. As people are used to seeing fashion brands as quintessential sellers of garments and accessories, around 80% of them are also aware of the shift that the luxury market has brought with it in a post-pandemic world. Now, it is not just about selling products any longer. It is also about crafting one-of-a-kind spaces that are thoughtfully wrapped around the story and personality of the brand. And most of the people have already experienced these spaces to be able to answer such questions.

These very people were my target audience for my research who had a very specific understanding of what it means to be a consumer of today's day and age with very niche expectations. The answers received through the primary research state how people are inclined to have a good experience when they visit any fashion space. This is true to the extent that they are willing to pay even higher amounts to make it happen. This shows that going forward, a lot of brands need to rethink their approach to cater to this segment of the public. Further, the importance of posting pictures of the location on social media is also quite high. The generation believes in showcasing their experiences online as well for others to see and appreciate them at some level. The quotient of visiting a place for just the brand name is not the case anymore. They value the level of experience offered by the brand to visit it again. In some instances, the brand name also matters as much as the experience itself. Lastly, out of the five senses, none of the survey-takers believe that their sense of taste or touch was triggered as much as sight.

Apart from these drawbacks, they also believe that the existence of personalized spaces is another aspect that adds value and should be given prominence [21]. Senses play a vital role in defining these experiences therefore, it is the need of the hour to inculcate ways to bring every sense to the forefront in any experience. The pattern followed through the research indicates that personalization has lost its importance over time but has heightened its presence through interaction.

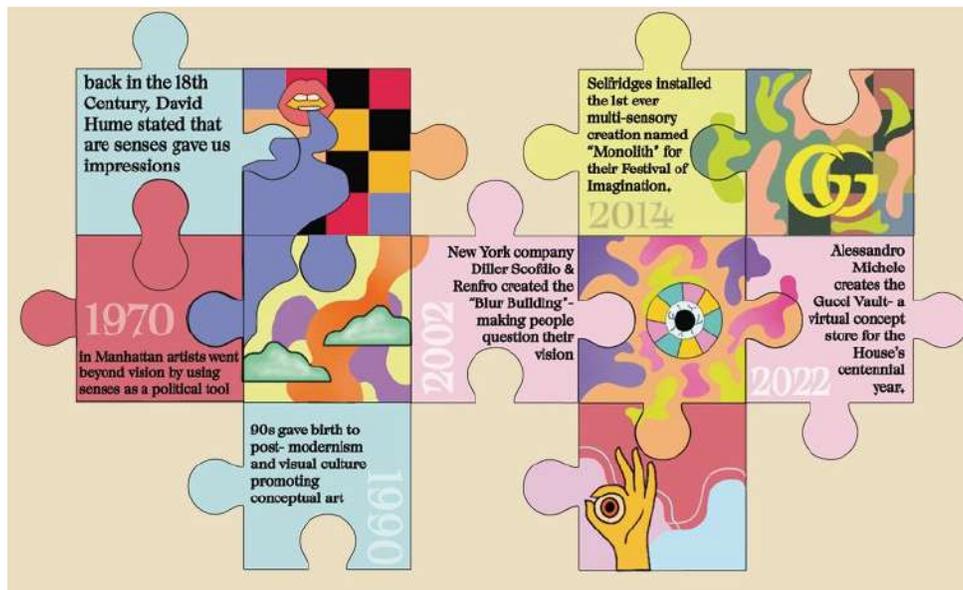


Figure 2: Representing the overview of the sensorial journey of Gen Z.

3.5 Sensorial Runway Experience:

Interaction is really important in any space as it makes sure that any space is truly “immersive” as it claims to be. As stated by Random Studio, an experience is successful if it “makes you wonder”. For this to work, brands need to innovate at every step to create installations and experiences that have never been explored before, making them one-of-a-kind. The point is, that, Multi-sensory experiences have driven fashion spaces into a new dimension in a world where it has become a must to make the online and offline ends meet. As rightly seen through the primary research, around 70% of the people who took the survey are willing to pay a large sum of amount to gain a good experience when they are interacting with any brand. This shows that investing in experiences is the way to go forward and create a future that is accessible, technologically forward, and something that keeps evolving with time.

Lastly, with Gen Z taking over, a lot of freedom in design can be explored through interactive installations that make people think beyond the boundaries of traditional experiences shown in Figure 2. Therefore, now is the right time for brands to experiment with aesthetics, spaces, and their identity to establish themselves in this ever-competitive market. Fashion shows have been the crux of revealing any fashion collection to the world. This idea explores a revamped runway experience that evokes all five senses equally. A personalized runway set that can be curated by the visitors themselves and they can view it through different glasses. The people would be served on the spot with cocktails specific to the individual’s birth month, served in personalized glasses with the individual’s name. The theme of the show would be inspired by “silent disco” the kind where the visitors would be provided with headsets and they would be able to channel to their favorite track that fits the runway the best. The runway set would be constantly changing. And every time the set shifts, it arrives with a specific fragrance, such as aquatic for the waters, woody for the forest, and so on.



Figure 3: Representing the contained involved in the business model.

A space through which one can experience the brand's outlet based in any part of the world by just being in one place. It gives an experience of not just the brand store but also the city, the vibe, and what a person can expect when they visit that store. All done through sensorial means. A special "members-only" club set for individuals who are members of the brand and wish to experience it through their whole and soul. The club is all about offering special access to individuals who wish to delve deeper into the brand through space, fashion, fragrance, and culinary revelations a trigger for all the five senses. The club would be given on a VIP-only basis with a complete sensorial indulgence for visitors developed using tech-based equipment and immersive installations. The insiders would get special access to all events of the brand including signature spaces where people can personalize their experiences following the brand. The club is specifically created for members who wish to experience the brand more holistically- beyond a traditional buying-selling experience.

The space is created with a multi-sensory approach towards an established fashion brand that carries its legacy with an innate strength of storytelling for the visitors to indulge in. The club offers a one-of-a-kind experience for its members that is extremely exclusive and interactive. Parts of the space also enable the members with options for personalization and an indelible immersive experience. Since it is a members-only club, individuals would be required to pay a certain amount to become a part of the club and then gain access to the various components that lie under it shown in Figure 3.

Why would a fashion brand want to become a gatekeeper of self-invented creative communities? "Creating experiences that surround a brand through the customer journey acts as an antidote to commoditization and declining loyalty," Caroline Bremner, head of travel at Euromonitor International. In today's day and age, acquiring consumers is one thing, and maintaining relationships with them, in the long run, is a separate thing. With advancing technology, multi-sensory experiences can always be worked on and enhanced to keep up with

the zeitgeist. Therefore, these clubs have a very long existence in the industry to foster communities for the brand. Also, it promotes the utilization of spaces to create an experience that not only combats the existing use of immersive experiences but also goes one step beyond tapping into other senses that one may not have imagined. Somewhere around the 1960s, if one opened their books to the story of Paris, they would see an increasing number of clubs that watered the growth of its nightlife and community building.

And guess who loved hanging out in these clubs? If your answer is Yves Saint Laurent, you're right. But do you know why? He loved spending time at clubs with his friends because he wanted that space where he could just sit and talk to them, explore food, and absorb the culture. This is probably the stepping stone to him becoming a pioneer of building community lifting spaces, not only through his revolutionary retail spaces but also the kind of designs he created that in one way or the other, were made for a good party. And no one can deny, that his designs exude.

Established in 2000, YSL Beauty, or as the French would say YSL Beauté, is a classic rendition of the brand that has only been innovating since its inception. Transforming the era and way beauty is seen, YSL Beauty has spoken actively about being involved in creating spaces that are technologically driven and made for the future.

Not to mention, it has always kept sustainability close to its heart with the kind of creation process it undergoes by adding bio-based ingredients and also, making it more and more inclusive by the day. Combining this with the brand's most cherished line of accessories, The Prive Club features a good mix of these products that the consumers can indulge in through exclusive access at the club and even permitting certain personalization opportunities. This would offer a high level of interaction in an entirely new manner that is immersive and Gen Z-forward.

3.6 Prive Club:

3.6.1 The Beauty Station: The YSL Beauty Station becomes the first attraction for any visitor of The Prive Club. Never letting your lip wardrobe go empty, the beauty station features a "refill station" that is inspired by the YSL Rouge Sur Mesure technique of placing the palette on top of the device by breaking the glass and getting the lipstick one already owns, refilled at a lesser cost. The test presents a unique way to decide the type of finish one would prefer when they get their lipstick refilled.

3.6.2 The Audio-Visual: Decode More than just black and red, the story of YSL is more colorful and rather, an indulgent story to hear. With a touchscreen interface, the visitors can swipe along the large range of products that the brand is known for and put on the immersive headphones to dive right into the story that goes behind each of those products like it's happening right in front of you. The space also includes a visual breakdown of the signature products that keep rotating throughout time.

3.6.3 La Ombre Lounge: The name "La Ombre" translates literally into "The Shadow" depicting a direct representation of YSL's love for parties and celebration. The lounge offers an exquisite bar setup that consists of a playful take on ordering cocktails. One can take a chance by spinning the slot machines on the right side of the space to create a unique combination of one alcohol + one mixer + one fruit combination which will be a new one for the visitors to explore. The left side beholds seamless shelves with the signature Black Opium Bottles with a twist. While one may presume these to be perfume bottles, they would have different types of beverages for people to purchase and drink, depicting an overhaul of two senses at once.



Figure 4: Representing the overview of the Prive Club and its organization.

3.6.4 Le Concierge: Le Concierge is a special desk to get one's annual pass uniquely secured with their fingerprint and redeem the points earned by them by indulging in the games offered by the club. It is the one-point contact for the members of the club to preserve their exclusivity.

3.6.5 The Olfactory Timepiece: Placed at the center of the club, the Olfactory clock is a new method to tell time. Featuring five signature fragrances of the brand, each fragrance is released at a specific hour, making the visitors familiar with the same scent, at the same hour every day. This will enable them to tell time after a point by just recognizing the scent that is embedded in their memory instead of having to even look at the clock.

3.6.6 The Personalised Room: As personalization takes on the core aspects of the brand, the Personalised Room offers the visitors the opportunity to not only embed their existing YSL products with a personalized touch but also encourage them to buy new limited edition launches that are specially launched just for the space. The personalization process takes place through touch screen tech equipment that people can use to add their element to the product. The shelves also consist of new taste-inspired packaging for the perfume- a contrast to the opium beverage bottles. This features an ice cream-shaped packaging with a melting YSL logo that showcases new fragrances of the brand.

3.6.7 The Beauté Bowling Arena: The bowling arena is a specially designed space for the members to spend some leisure time in the club by unwinding after a hectic week. The members who choose to invest in the redemption card can swipe the card on the bars of the bowling

rows, one where they decide to play. Upon ending, the score would be converted into digital cash and stored in the card for people to redeem when they wish to purchase the club or specific retail stores. However, the members can bowl whenever they wish to, but the card facility would be available only twice a week.

3.6.8 The Outer Design: The outer design at the entrance of The Privé Club is inspired by the iconic YSL Lipstick Packaging that has a central circle that surrounds the YSL logo. Here, the YSL logo is pushed back for the members to see it as the very first element upon entering, resembling the same structure.

The future of fashion extends itself to experiences that we have never seen before. As brands keep on innovating and finding new ways of engaging with people, the future of experiential design in fashion is a booming market. For people looking for collaborations and interactive spaces, these brands are offering more than just aspirational spaces, but a way to understand the story and history of the brand in a fun and discreet manner. Exclusivity stays on top of the charts for Generation Z who expect their experiences to be one-of-a-kind and made especially for them. With digital becoming more and more real and becoming a dream to experience, it has become a mandate for brands to innovate using techniques of artificial intelligence, augmented reality, and virtual reality. And in some cases, even more creative methods of indulgence. But while these elements are necessary, it is also important for brands to not forget the aspect of sustainability that beholds a very important part of the emerging luxury industries and spaces that are in some way leading a strong message out there for the audience. Therefore, an integration of all these elements will form the most holistic kind of experience for luxury brands going forward.

4. CONCLUSION

As we advance into the new dawn of technology taking over fashion experiences, there is no stopping. The world of fashion spaces is now sharing a complex loop of innovations that are only waiting to tap into the most immersive and interesting multi-sensory experiences. Having said that, as the expectations of people are rising by the day, the brands are also constantly innovating to create spaces that will have an everlasting memory on the viewer and also offer them an opportunity to add an undertone of functionality through transactions within the space. By widening their audiences, such spaces will cater to all kinds of people and disabilities to approach every segment of their target audience by utilizing all the resources available to them. Tapping into the senses will be the most prominent part to be addressed as that will help the brands focus on getting away from monotonous experiences into a rather new dimension.

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CHAPTER 10

THE POWER OF ENERGY: TRANSFORMING THE CREATIVE VISION OF FASHION INTO REALITY

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ABSTRACT:

Fashion and psychological wellness are inextricably intertwined. During World Mental Health Day, companies develop online marketing and use buzzwords. These initiatives, nevertheless, are often ephemeral. So, what can companies do to raise awareness about psychological concerns during the year? Because emotional disorders take many shapes, it is difficult for marketers to find a one-size-fits-all solution. Anxiety, sadness, and committing suicide are all on the increase between Generation Z and Millennials. Fashion firms must broaden their inclusion of mental wellness care above a few weeks per annum; for others, it may be less. Brands must reach out to a generation that is particularly concerned about mental health and convey an emotion of solidarity. People prioritize how we are seen as a society, and many mental diseases stem from that battle. As a result, fashion firms have a responsibility regarding their clients' mental health.

KEYWORDS:

Brands, Fashion, Health Issues, Mental Health.

1. INTRODUCTION

Throughout World Day of Mental Health, companies develop web-based campaigns and use hashtags. Such initiatives, nevertheless, are often temporary. Accepted, it looks to be an annual educational drive, and perhaps certain t-shirts are distributed, but there seems to be a gap between the yearly presentation and the other events of the year. Because mental health disorders take many shapes, it is difficult for marketers to identify an answer that fits all [1]. Anxiety, depressive disorders, and committing suicide are all on the increase among Generation Z and Millennials. In addition to long-term viability discussions about psychological wellness are arguably among the most significant cultural shifts that occurred in 2020; one can find it anywhere from online communities to magazines to discussions on panels on television series. The visual appeal of a piece of clothing or the facial features and physique of a model has long been associated with the fashion sector. Now, businesses are attempting to remove these associations and connect with modern culture by designing clothes as well as events for their customers that promote mental health awareness. Anxiety, despair, and suicide are all on the increase among Generation Z and Millennials [2].

When it comes to discussing mental disorders, fashion may be more inclusive. When it involves sponsoring firms that have a beneficial influence on society, younger people are placing their financial resources when their words are." Following WGSN's 2019 research on Gen Z buying patterns, "Gen Z values companies that offer periods of relaxed, sensory situations, and goods that promote their bodily, psychological, and social happiness." Before the global epidemic, global warming, the well-being of their relatives, financial security, medical services, career advancement organizing, poor balance between work and life, and being unable to be their real selves were listed as major worries[3]. And, in the aftermath of the epidemic, psychological wellness has grown increasingly critical. Burned out by their frantic existence, Millennials and Generation Z are always looking for a way and seek individuals, places, and things that may give one. Because Gen-Z and Millennials make up the majority of the workforce worldwide, their psychological well-being is important [4]. To attract Generation Z clients, fashion firms must understand the distinction between this era and the preceding one. Faced with record anxiety levels and a projected forty percent increase in fatality over Gen Xers at the identical

age, young consumers place a premium on psychological health and want companies to interact with their psychological requirements. Depressive disorders, self-harming behaviors, and mortality are all on the increase among Generation Z [5]. The American Mental Affiliation notes that news of mass shootings, climate alter, and extraditions are exceedingly activating and contributing to a sense of collective uneasiness that penetrates Gen Z, whereas social media has advanced a culture of cyberbullying. The move in generational consideration to mental well-being presents an opportunity for brands, which are at an advantage when they're able to reply to client values. By situating itself as a partner by collaborating with organizations and charities that talk to this client group's interface, brands can maintain relevance through cooperation, instead of basically impact [6].

The Vogue Business study evaluates businesses' attempts to integrate themselves within a cultural and generation transformation that necessitates sensitivity. As Generation Z's purchasing power grows, the following generation of buyers is making selections that reflect their beliefs and has more than enough alternatives for investing their money with businesses that support cyberbullying. Boohoo, a Gen Z-focused online retailer, collaborated with bullying prevention charity Ditch the Label to create "That Insta-Lie," a cause-centric video that reveals how erroneous opinions regarding "our ideal life" on social networks minimize individual self-worth and improves via the internet addictions [7]. Cyberbullying is observed as a big worry among Generation Z and is a key contributor to anxiety and sadness. Sports behemoths that are normally focused on marketing aimed at ideal fitness levels are also going inwardly.

Adidas released "Infinite Silence," a short video directed by Max Luz that portrays British rapper and artist Kojey Radical on sadness, suicide, and the value of human connection, in 2018. Kojey Radical and Adidas Collaborate on a Creative Short Film 'Infinite Silence' is an abstract visual poetry hosted by SSENSE. Gucci faced outrage in September 2019 after sending models down the Spring/Summer 2020 catwalk in straight jackets. A single stylist allegedly declined to participate in the show, while Ayesha Tan Jones appeared with the words "psychological illness is not style" inscribed on her exposed hands. This popular athletic company advocates for mental and physical wellness in both its consumers and its employees. Sweaty Betty understands the significance of maintaining a balance between work and life and reducing workplace stress by giving psychological well-being a little attention and the brain a noon rest [8].

Sweaty Betty's employees have the possibility of attending a lunchtime yoga session offered by The Power Yoga Company to "a gap behind our desks and realign with our creative minds" once a week. There is also a running group that meets on Mondays to begin. Our main emphasis is, of course, on how living a healthy life can help with mental health, therefore we provide fitness sessions at the workplace and in-store for our staff. This is in addition to the Commerce Trust's Worker Assistance Program, which provides workers with no-cost advice and support, as well as awareness on other topics like financial well-being, which may generate stress." How could clothing be a lifesaver in helping individuals mainstream discussing their mental wellness? To discover why there is so much anxiety and satisfaction among Gen Z and Millennials, read on. What does my intended audience do when they encounter worry, tension, or fear? What do they usually do to get away from their everyday lives? To find out whether fashion may help patients overcome anxiety, despair, and stress.

2. LITERATURE REVIEW

C. Rathnayake's [9] research aims to investigate the level of interest in fashion among the youth in the Southern Province of Sri Lanka, as well as the impact of gender and education on their fashion preferences. The researchers used a survey to collect information and chose 215 people under 25 to participate in the study. A list of questions was used to study how much people

care about fashion. Using exploratory factor analysis, three components of fashion awareness were discovered. These aspects were then studied further using confirmatory factor analysis. The research examined three theories to determine the degree to which individuals value fashion and the influence of gender and education on this. According to the survey, individuals' interest in fashion is affected by their gender and educational background. It was pointed out that what people think is fashionable depends on where they are and the fashion sense of young people in Sri Lanka is mostly influenced by Western styles. The research shows that a person's thoughts and feelings about fashion are connected to their social and cultural environment, especially in a world that has been influenced by colonialism.

S. Sulthana [10] described that the process of weaving fibers together forms clothing, and the term originates from a Latin word meaning weaving. Different types of fabrics, such as cotton, satin, crepe, georgette, silk, brocade, and velvet, can make you feel different emotions and reflect your personality when you wear them. Clothes are important and show a lot about us. They represent what we care about and influence what people think of us when they first meet us. Clothes make people feel good and help them fit in with others. They also give people confidence in themselves. Kings and queens wore fancy clothes made of special materials that made them look important and dignified, which made them feel mentally healthy. Traditional clothes show where you come from, while nice and everyday clothes, and things like work uniforms and accessories show that you respect yourself and others. Different colors affect how we feel, and the clothes we wear show what is popular and important in our society at a certain time. Fashion has always been attractive, from ancient body paintings to modern styles. It affects how we act, how we look, and how we feel, giving each piece of clothing its unique characteristics.

Schroder *et al.* [11] described that the Belief that you can change your personality and intelligence is called mindset. It helps people to be strong when facing difficulties in school. New research shows that how you think about anxiety can affect how well you can cope with mental health challenges. The author looked at whether being anxious about things could change the way stressful things from the past affect how you feel and deal with things. As expected, there was a weaker connection between the number of stressful events in life and symptoms of posttraumatic stress, depression, substance use, and reasons for self-harm in people with a growth mindset compared to those with a fixed mindset. These first results show that having a positive attitude towards anxiety can help with mental health, just like having a positive attitude towards intelligence can help with academic success.

Fashion is how we show ourselves to others and it's also a very big industry. Fashion, which is mostly seen, has become an important topic for researchers who study how computers see things. With the fast growth in fashion technology, this article reviews over 200 important fashion-related works. Cheng *et al.* [12] cover four main areas that help make fashion smarter: Detecting fashion, like finding landmarks, analyzing fashion, and finding items; Analyzing fashion, like recognizing attributes, learning styles, and predicting what's popular; Making fashion, like changing styles, transforming poses, and simulating clothes; and Recommending fashion, like suggesting what goes well together, matching outfits, and recommending hairstyles. For every job, the standard datasets and testing methods are explained. In addition, we point out good areas for future research.

M. Gamble [13] described that There is a lot of contention and disagreement surrounding these questions in the context of cultural appropriation. There are always new arguments about this. The article "Cultural Borrowing in Fashion and Entertainment" discusses the use of various cultural elements in clothing, accessories, hairstyles, and the entertainment industry. It also looks at how this affects race, ethnicity, class, sexuality, and religion. Examples include K-pop,

Bhangra, and hip-hop. Kawamura and de Jong show different views from around the world on how people use and change cultural things. They want to talk about this in a detailed way and make people more aware of different cultures in the creative industry. They don't just want to criticize designers and creators. Liu *et al.* [14] described that the fashion industry can make a lot of money, and people are working on smart ways to analyze clothes and makeovers using technology. This is getting a lot of attention in books and articles about multimedia and computer vision. This article looks at the latest techniques for analyzing clothes, like modeling, recognizing, and understanding them. These techniques can be used in real-life situations, such as finding and suggesting clothes. The writers then talk about different research areas related to changing your appearance, like guessing how attractive someone's face is, creating new makeup looks, and dividing up someone's hair. Finally, they talk about exciting ideas for studying clothes and makeovers in the future.

Gupta *et al.* [15] described that the clothes and fabric industry are some of the largest sources of waste that harm the environment. This industry is the third worst for polluting the world, after oil and agriculture. Many reasons for this could be too many people wanting and buying cheap clothes, which creates a lot of waste. Customers don't know what they are buying. People should first know that fashion is what we need and feel every day. It includes creativity, how we feel, tradition, and how we live. Today, the fashion industry makes a big contribution to global business. Despite being well-liked, this business also has some negative aspects. It is pressured to cut costs and use fast fashion, harmful chemicals and dyes, and exploit labor. This leads to a lot of textile waste and uses too much energy. This study explores ways to reduce textile waste, water, and energy consumption by utilizing the Dry-Dye technique with recycled polyester derived from PET bottles. The research is focused on understanding the needs of Modest Fashion customers and how the new materials created can benefit them, while also being good for the environment.

Khan *et al.* [16] As the world becomes more connected, people's way of life and the way they decorate their homes are changing because of technology. This has caused a lot of problems for the interior decorating business and made things difficult for local artists. Pakistan is famed for its traditional handcrafted items, but due to the rise in imported machine-made goods, the country's handicraft industry is facing difficulties. This study looked at what factors are important for decorating homes and whether these factors help the handicraft industry or not. People use different handcrafted decorations to design their homes. A study asked Pakistani people about what they focus on when decorating their homes and found some important factors. At present, traditional crafts are struggling as they are deemed old-fashioned and lacking innovation in comparison to modern goods. Decorating the inside of homes is very important in Pakistan and is a big part of their culture. It has special cultural traits. Based on new ideas, interior design starts as an idea and is then made real by careful planning. It is meant to make people feel a certain way by using color, space, and style on purpose. In Pakistan, the things people put in their homes are mostly affected by what's trendy. This can change because of how people buy things, the styles of designers and decorators, and how the economy is doing. The traditional handicraft industry has a hard time keeping up with the new trends. Many crafters have a hard time selling their products and making money because they are not connected to the people who want to buy them.

A significant number of individuals felt overwhelming sadness, worry, and a lack of motivation during the Covid-19 lockdown. So, people had to find ways to feel better both in their bodies and in their minds. People acquired fresh knowledge, contemplated their existence, or simply relaxed. Khair and Malhas's [17] study used a qualitative method to gather stories from 16 people who agreed to share their experiences on social media. The research shows how thinking about the past can make people want to buy fashion items and how COVID-19 has some

unexpected good points. It also looks at how people change over time and how nostalgia helps people deal with their feelings. It also examines why people like to buy fashion items. People got to remember the past with their loved ones and decided to wear certain clothes from that time to feel like they were back in the past. So, fashion brands are being told to use digital channels to attract, inspire, and communicate with their customers. Additionally, companies should concentrate on sharing content that helps people feel better to connect with how they are feeling right now. Also, in the current situation, fashion brands might find chances to appeal to people who prioritize social connections and have embraced a personal sense of style during a pandemic.

Doss and Hatch [18] The reasons it's hard to get help for relationship problems in person, like not having enough money or not being able to go somewhere, get even harder when we have to stay away from other people. Digital couple interventions help to work with troubled couples from a distance and at different times. Numerous studies have demonstrated the positive impact of the Our Relationship program on relationships, mental health, health behaviors, co-parenting, and child adjustment. The program works better when there is a coach and a romantic partner involved. This shows how important it is to have social support even if treatments cannot be done in person.

3. DISCUSSION

Clothing is frequently viewed as an aspect of expressing yourself, yet its significance extends beyond fashion. Many psychology specialists have demonstrated that the clothing we wear has an impact on our moods and feelings. According to other studies, clothes may even influence behavioral and mental processes. People have a particular connection with their clothes, and it is important to acknowledge the impact that clothing may have on our emotional state. Color psychology is an intriguing topic since various hues may elicit different emotions. Purchasing a white garment, for example, may make us seem pure and innocent, but darker apparel may provoke sentiments of confidence or strength. There is a lot of study on the psychology of colors that shows the real-world influence that color may have on one's mood.

It is crucial to remember, nevertheless, that color tastes vary greatly from individual to person. Using particular colors may enhance or degrade the way you feel, depending on your unique aesthetic and color preferences. Some people may benefit from wearing a bright gown all day, while others may benefit from wearing a completely black suit. Utilizing fashion trends for psychological equilibrium and validation might hurt our sense of self as well as style fulfillment. Fashion developments are generally innocuous, but compulsively following them may show that you depend on outside approval. This may lead to a circle of emotional misery that is founded in deeper problems such as low self-worth, anxiety about rejection, or social pressure to comply. Finding affirmation via fashion can frequently be a detrimental buffering method for deeper concerns, which may lead to the formation of a poor perception of oneself and an absence of satisfaction.

There is nothing fundamentally wrong with sometimes getting on the train and appreciating a fashion trend. However, if you constantly follow the one in charge, it is an excellent decision to take a look back and evaluate your dress selections critically. A messy closet will serve as expected and it may lead to mental turmoil and disarray in life. In the manner of Marie Kondo, set enough time to go through your clothes and ask yourself, "Does this spark joy?" Do I like wearing this outfit? Is it in keeping with my style?" Getting rid of clutter additionally frees up interior space, but it also allows for mental relaxation, helping one to get rid of any unpleasant connotations associated with those possessions. During organizing, we propose organizing the wardrobe in a manner that corresponds to the way you live and your aesthetic. For example, to build the basis of your wardrobe, you may arrange your wardrobe by first classifying timeless

basic pieces by color or by sets. It will give you a sense of control over yourself and your life. People are regrettably prone to getting worried about the sizes of clothing and developing undesirable internal views of their physical image. This fixation may be harmful to one's psychological well-being. Continually worrying regarding size concerns may lead to harmful comparison of oneself to other people, which can lead to self-perception problems, emotions of unworthiness, low self-worth, and various other psychological difficulties.

The causes of this sort of obsession vary, but they often come from societal norms and artificial beauty standards propagated by fashion designers. Many individuals absorb the notion that their value is determined by their apparel size or physical appearance, resulting in an endless search for the "ideal" physique. To reduce the negative effect and encourage dignity above quantitative indications, adopt positive body images and concentrate on overall health rather than exterior looks. Probably aren't going to be able to establish a good body image overnight; it's usually a longer-term psychological condition that will take a few weeks, months, or years to resolve. Adults in this situation may benefit immensely from talking therapy, as well as other types of treatment. With sufficient time and good work, you'll begin to improve your mental processes and appreciate your own individuality and intrinsic value.

Good mental health is important for overall well-being. The WHO says that being healthy isn't just about not being sick. It also means feeling good physically, mentally, and socially. This shows that mental health is important and not just about not having mental problems. Feeling good and being able to do things, handle stress, work well, and help others in your community. Being mentally well is important for both individuals and society. It helps us to think, feel, connect with others, work, and enjoy life [19]. Based on this, it's very important for people, communities, and society to take care of their mental health. Stress happens when we feel a lot of pressure or when we are in a scary situation. Anxiety is a type of stress response. Unexplained anxiety tends to last longer and is more difficult to treat. Stress affects many people and can affect your health. Sometimes the best way to control stress is to change your circumstances. Other times, the best strategy is to change the way you react to the situation. Stress isn't always easy to spot, but there are ways to spot the signs that you're feeling too stressed [20].

Usually, stress comes from an apparent origin, however, even little everyday worries from job, family, college, and colleagues may hurt both your mental and physical health. Stress is the human body's normal reaction to stressful situations. It is uneasiness or dread about the things to come. Many people are afraid and apprehensive on their first day in school, attending an employment interview, or making an address. It's natural to be nervous about relocating, beginning a new career, or taking an exam. Although this worry is unfavorable it may inspire us to strive hard and accomplish a better job [21]. Regular anxiousness is a passing mood that does not interfere with one's daily life. In the event of an anxious condition, people may experience terror at every moment. It is powerful and, occasionally, incapacitating. This form of worry may force you to abandon activities that you like. It may prohibit you from taking the stairs, walking the road, or possibly exiting the home in severe circumstances. If the stress is not handled, it will worsen. Depression and anxiety are the most frequent kinds of emotional problems, affecting people of all ages [21].

Based on a Deloitte poll performed in September of this year, the sources of anxiety amongst these younger people are many. "It's are numerous difficulties confronting communities across the globe; whichever of them are most personally worried about?" was asked of all the initial survey respondents. Over sixty percent of millennials chose all 20 possible worries to be their worries. Whenever asked to choose downward the greatest three worries from the same list, no issue bothered millennials and Gen Zs more than global change/environmental protection [22].

concerns. Companies must have a larger aim to mainstream mental wellness talks, that will assist them in developing a passionate following of Gen-Z buyers. Companies that provide periods of tranquility, sensory enjoyment, and goods that assist their emotional, mental, and physical health are valued by Generation Z. Brands have to accomplish more than just sell products, and with a customer base that is more cognizant of what it buys than ever before, Gen Z have no filter for what their problems are. They can provide a more uncensored perspective, and as a result, are now a new audience that businesses are trying to reach. Everyone knows that adolescents serve as bellwethers, in contrast to companies aiming to appeal to their demography or target market. Millennial appeal rises, but it does not necessarily fall. Style Marketers should provide customers with sensory experiences that meet their physiological, interpersonal, and mental demands. Collaboration with other groups may assist businesses in maintaining relevance via engagement instead of control. Introducing the internet and making good use of it.

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CHAPTER 11

CONTENT REFRESHERS: A NEW ORDER FOR THE DIGITAL NATIVES

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ABSTRACT:

The Indian Fashion Media has a depleting audience which resulted in speculations that this thesis aimed to prove. The numbers proved that circulation was down but digital ad space revenue was skyrocketing. This only further proves the fact that the gap between magazines and digital is what needs to be bridged. A survey proved that the youth doesn't find the content relevant and is not willing to engage with magazines beyond social media. The resolution is very clear. It has to be relevant to the youth and on top of being digital first, it has to be social media-centric. The resolution to this thesis is an InstaZine. A digital fashion and lifestyle magazine that creates content relevant to the youth, that solely exists on Instagram. SPOILT is a Gen Z-centric InstaZine that promotes conscious indulgence and inclusive culture.

KEYWORDS:

Content, Digital, Fashion, Social Media.

1. INTRODUCTION

Gen Z is on the brink of taking over the workforce. This means that soon enough, Gen Z will be the major purchase makers and market determiners. They will dictate trend waves and should be made a major part of a brand's targeted demographic. In 2020, the pressure of being digital-first is real. With the Pandemic confining us to the four walls of our homes and forcing us to practice social distancing, digital consumption has become the main source of entertainment for urban India. Especially with about 563 million digital consumers, no niche for any new platform is too small. Easy access and cheap internet connections are increasing connectivity and widening the reach of content. Brands are recalibrating their marketing budgets to prioritize digital over offline [1]. Circulation numbers are sliding and a new generation of Insta-reporters and boxers are climbing up the vine to replace the fashion editor. This situation that has popped up within the fashion media industry is heavily hinting towards a communication gap. One that simply cannot be ignored anymore and needs to be bridged ASAP [2].

Being fashionably early to the party, the global fashion industry was one of the first to get soaked by the wave of stagnance that COVID-19 brought with it. Every stage of the value chain came to an indefinite pause. Copping Balenciaga's latest drop is slightly lower than hoarding toilet paper on people's quarantine priority list. But fashion's descent down the rabbit hole had begun even before someone allegedly consumed bat soup in Wuhan. The McKinsey Global Fashion Index (MGFI) forecasted that in 2020 the global fashion industry's growth will slow further down to 3 to 4 percent slightly below predicted growth for 2019. This was before the pandemic shut down the world. Which only drops a not-so-subtle hint a volatile industry is the future and the lockdown is merely an accelerator [3]. Brands need to prepare themselves for absolute resilience Key players are all recognizing the massive potential that the youth in India, Africa, and Southeast Asia have to offer in terms of bringing about a socio-political change.

Futureproofing is a practice that all business models will need to adopt and the only way to do this is to understand the hyper-fragmented psychographics behind a purchase. Priorities of the masses are shifting continually and it's a shift that's about to transform 'the path to purchase into the path to people. What the global pandemic did to the environment was a feat we were

in dire need of. What a post-pandemic world holds for us, and when will that era begin, are some facts that are beyond our possibilities to know at this point. But what is certain is some serious change. What we can do is have permeable boundaries and accept a new order for the way we have been doing things [4]. Owing to a multitude of factors, India's problems lie in the deep trenches of accessibility and an advertising overload that may just be sabotaging engagement numbers. ads, however, remain a major source of revenue for digital and print media players and cannot be eliminated. but a more unconventional, and casual approach may just take some of the load off and help convert engagement to purchase. Global lockdowns made digital consumption a major feat of everyone's daily [5]. Laptops and phones became extensions of people's minds and bodies.

People were creating, consuming, and engaging digitally before the pandemic too, but a lack of fresh air has subjected us to starring in our versions of an episode of Black Mirror. Brands, even ones that were just barely there on social media to maintain appearances, are all now realizing the power of digital media's connectivity. An uncomplicated UX is going to prove to be a critical investment towards bettering search optimization. A 'third space' may be innovated into combinations of existing mediums too. To change the face of engagement within the younger generation, the line between physical and virtual needs to be made as permeable as possible. While the future of the pandemic remains uncertain, what can be expected from the rehab process is reorientation [6]. A gradual process is what the world will need to adjust to offline engagement and sales, but certain businesses may never be able to return from the digital flytrap. It's going to be a new normal, one that might just tip the scales of leveraging sales towards engagement. Up until the beginning of social distancing, mainstream magazines boasted international icons in beautiful clothes at exotic locations on their covers. But the beginning of the lockdown marked the beginning of an existential crisis that all magazines are going to have to go through at some point of return to normalcy if that's even possible. Pre-pandemic, fashion magazines were already struggling to swim upstream [7].

Legacy magazines were losing readers in print but gaining social media followers every day. Their circulation numbers were dropping but digital ad revenues were skyrocketing. Especially in India, it's an industry as traditional as our Big Fat Weddings. Industry gatekeepers are making continuous strides to keep print circulations from sliding but their hyperfragmented demographics are always a step ahead of them. With 563 million current users and a projected billion by 2030, India's connectivity is only set to increase and improve the way users consume digital media. Especially with B2B2C segments employing direct engagement with their consumers through digital mediums, online content consumption is on the brink of explosion. As mentioned before, the number of internet users will only double by 2030. This is an indicator of the fact that when a brand or media company chooses its niche, the clientele for it will be exponentially more, no matter how specific the niche is. Easy access and cheap internet connections are increasing connectivity and widening the reach of content. As digital consumption gains momentum, a shift of focus is speculated Pre-Pandemic, fashion magazines were seemingly necessary to generate revenue from content.

2. LITERATURE REVIEW

Jacobson and Harrison [8] described that As social media continues to gain traction, the role of social media influencers in marketing has become increasingly important. Advertisers want to use influencers' big group of followers who trust what the influencers suggest. This trust believes that using influencer marketing is a strong tool for advertisers. More people are interested in sustainable fashion, so the industry is getting bigger. Social media influencers are helping change how people think about and buy sustainable clothes. This study uses interviews to look at how sustainable fashion influencers use social media to make money and promote

products. Sustainable fashion social media influencers are individuals who discuss sustainable fashion on social platforms and significantly influence others. The research shows that social media influencers adjust their content to reflect their values and to make money. The study indicates that advertisers and influencers will struggle to integrate sustainability into influencer marketing as a business strategy in the future. S. Skjulstad [9] talks about how Vetements, a fashion collective, is connected to how people use the internet and social media. Vetements has used important parts of today's Internet culture as a big part of their fashion designs and smartly used them. They use Internet meme logic a lot in their design and communication, which encourages people to join in and stay connected. It connects with and shows what's happening in the world of art and follows along with it instead of going against it. To understand how this design group is involved in the changing style of fashion, we need to look at their activities and how they use the internet, especially when it comes to memes. Vetements' use of appropriation and ready-made items in the digital world is studied through the idea of fashion memes.

E. Castaldo Lunden [10] proposes a fresh perspective on the history of fashion media by integrating various academic disciplines and examining the intricacies of both fashion and media. It explores the relationship between fashion and communication and the academic research on fashion journalism. It argues that the study of fashion has mostly focused on Western history, but this should be discussed and questioned. New writers are encouraged to seek out fashion media that offers new perspectives on fashion and includes a variety of voices and styles that are often overlooked.

Diachi *et al.* [11] study looked at how people's friends and the things they share about themselves online can keep people interested in fashion brand communities on social media. The goal was to add to what we already know about this topic. The study looked at 365 people who use social media in Nigeria and used SmartPLS v3.29 to analyze the data. The study found that when people talk to each other and share about themselves, it helps to keep people interested in fashion brands on social media. Also, the results indicate that sharing personal information with others helped to strengthen the connection between peer pressure and keeping people interested in a product or service. Lastly, when consumers are engaged, they become more loyal to social media brand communities.

Due to shifts in media representation, there is a changing mindset towards gender and fashion among many individuals today. L. Dai [12] discusses the unfairness of fashion media towards individuals due to their gender. It looks at how things have been changing. This study compares the portrayal of sexism in traditional fashion magazines and modern social media, concluding that the latter is less influenced by sexist tendencies. Gender inequality is getting better and more people are accepting of different gender identities. This indicates a shift towards greater inclusivity and representation in the fashion industry.

Na *et al.* [13] discuss that with different types of media coming together on the internet, Korean fashion and beauty are becoming more and more popular in today's culture. The research investigates how Korean fashion and beauty influencers engage with their followers and produce content that keeps their audience engaged. It also explores how these creators interact with their fans and how effective their social media presence is in reaching international consumers. 614 people from other countries who bought Korean fashion products, watched Korean fashion videos, and talked about Korean fashion were picked to be in the study. We used SPSS and AMOS to study how often something happens, how trustworthy and accurate the results are, and how different factors are related to each other. The findings revealed that having unique content had a big impact on how similar things were perceived to be. But having continuous content didn't seem to have the same impact. Also, the originality of the content and how it flows had a big impact on how people felt. Next, the size of the community and

how well the community sticks together both had a big impact on how much people think they are alike, and the size of the community and how well the community sticks together had a big impact on emotional expectations. Third, people feeling like they are similar to a character on TV influenced how much they thought about their emotions and how attached they felt to the character. Also, how much they thought about their emotions influenced how attached they felt to the character. M. Tilton's [14] article looks at how fashion bloggers use certain methods and plans to create a personal identity that fits in with existing fashion stories and is based on their self and how they show themselves to others. Fashion bloggers produce fashion-related content that reflects their unique style, as well as their understanding of fashion and pop culture. Fashion blogs make us think about how the clothes we choose for ourselves fit in with what everyone else is wearing. This helps us understand how fashion media can affect the way we see ourselves. This article talks about a concept called "fashionable persona" that bloggers create for their blogs. The character they portray is a representation of their own identity and cultural tales. Qualitative research methods led to the creation of the concept. The text talks about three aspects of creating and being a "fashionable person": how they talk about themselves, how they act physically, and how they make money as fashion bloggers. The New York World's Fair received significant coverage in the February 1939 issue of Vogue magazine in the United States. It was the first time the magazine talked a lot about industrial design. The fair was going to open in April 1939. L. Armstrong's [15] main fashion article in the magazine is about futuristic clothing. The challenge was to create futuristic attire for the "woman of tomorrow" and nine industrial designers were given the task." The article was a way to promote the World's Fair and the designers who helped create it. The author examines the interrelationship between industrial design, fashion, consumption, and gender at the beginning of design professionalization in the United States at the onset of World War II. It says that fashion media helped make industrial designers more respected. The passage indicates the importance of examining the intersection of fashion and industrial design in the history of design.

3. DISCUSSION

In 2020, an entire generation of legacy media players are finding it difficult to keep up with the crisis and keep their circulation numbers up. They are now resorting to 11 new, technologically advanced ways to sustain themselves as every link of their value chain is currently at an indefinite standstill. Innovators are taking a step beyond just publishing digital versions of the magazine's latest issue. In India, Cosmopolitan and Harper's Bazaar are the two frontrunners who have released Social Distancing verticals as their latest issues on social media owing to the temporary closure of all production services. Cosmopolitan's 'Work From Home' Issue and Harper's Bazaar's 'Two for Joy' issue have tried to explore the opportunities of virtual collaboration, which may just be the new norm. The young people of a particular era have always acted as ambassadors of hope to spearhead the world to a better future. They have been known to be the thinkers and innovators [16]. The young people, currently, are Gen Z. The members of Gen Z are people who were born between 1995 to 2010 shown in Figure 1. They are the people who have been through the dot com bubble burst, the inception of social media, and hashtag radicalism. This generation has been through every major digital revolution all while they were still in school. They have been exposed to the best of tech their entire lives and hence, they are known as digital natives. Gen Z makes up about 20% of a multi-generational workforce and that number will only increase as they continue to replace older generations in the future. In a survey organized by Dell Technologies, about 80% of Gen Z responders said that they "aspired to work cutting edge technology and that tech and automation will create a more equitable work environment." Especially in a post-pandemic world, the power of being digital-first may not even be an option [17].

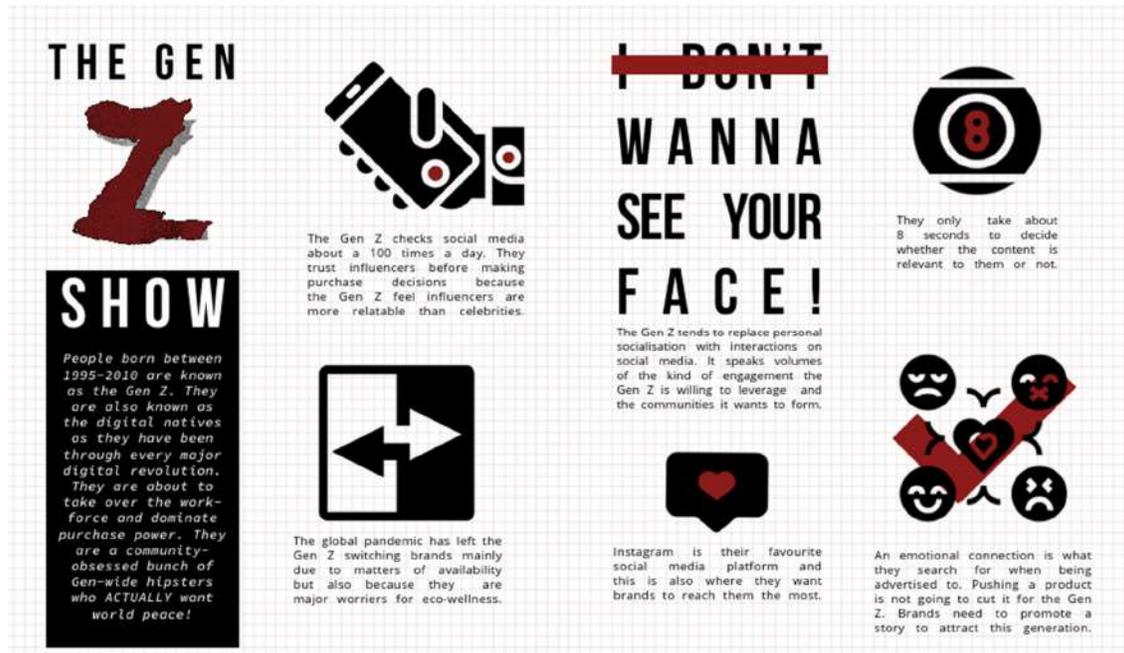


Figure 1: Representing the overview of the Gen Z show.

According to Tracy Francis and Fernanda Hoefel's analysis of the Gen Z, four core Gen Z behaviors, are all anchored in one element: this generation's search for truth. Gen Zers value individual expression and avoid labels. They understand the hyperfragments of individuality and try to stay away from stereotypes. They don't believe in placing themselves in a mold and sticking to one set of traits to be categorized. They believe in experimenting with different traits, seeing what fits, and reorienting according to the changing times. This helps form a consumer base that will significantly increase and overlap niches that brands choose to work with. Every niche, no matter how specific, will have a large consumer base [18]. Gen Z's need to innovate new ways to ensure sustainability in every aspect is now going to force brands to think of alternative markets and third-party space environments to convince these Gen Zers to form their loyalties. Online shopping has never been easier. Social channels have now made online purchases as effortless as one simple see and click, as opposed to the average, tedious 12 searches. This has paved the way for an impressive growth in mini-businesses, one that has never been seen before [19].

The pressure to be digital-first has increased overnight owing to the pandemic. An upsurge in social commerce is inevitable. It is closely linked to the massive amounts of time spent by Gen Z on social channels and marks that this could potentially be the largest consumer generation. Especially with Gen Z's favorite social media platform, Instagram, brands need to introduce social commerce as a much-needed third space refresh. Instagram throughout the years has changed its value proposition by introducing numerous tools to make scrolling through your feeds an experience that brands can generate revenue from (Figure 2). An influx of massive changes could potentially break off linkages with existing customers. This may be a potential threat for establishing commerce on new platforms, but for Gen Z who seems to be constantly glued to social media, it is just the most obvious way to attract customers. India has the largest youth population in the world.

So large that they have the power to overthrow ancient laws and landmark judgments. With average readership at an all-time low, attention spans decreasing, and the rise of Whatsapp reporters and Insta-paparazzi, there is a gap within the industry waiting to be addressed. This

survey was created to ease the speculation and put a name to the cause. In this age of 10 seconds to fame and most people having the attention span of a hummingbird, it was surprising to see that 78% of Gen Z responders still want to read IFM. On an unsurprising note, about 86% of Gen Z responders preferred to be digital-first over print editions. This number can be attributed to the mostly free and easy access that digital provides. The frequency with which a digital-first responder reads IFM says a lot about the degree of relevance at which he/she holds the content. About 68% of Gen Z responders said they read IFM less often than weekly.

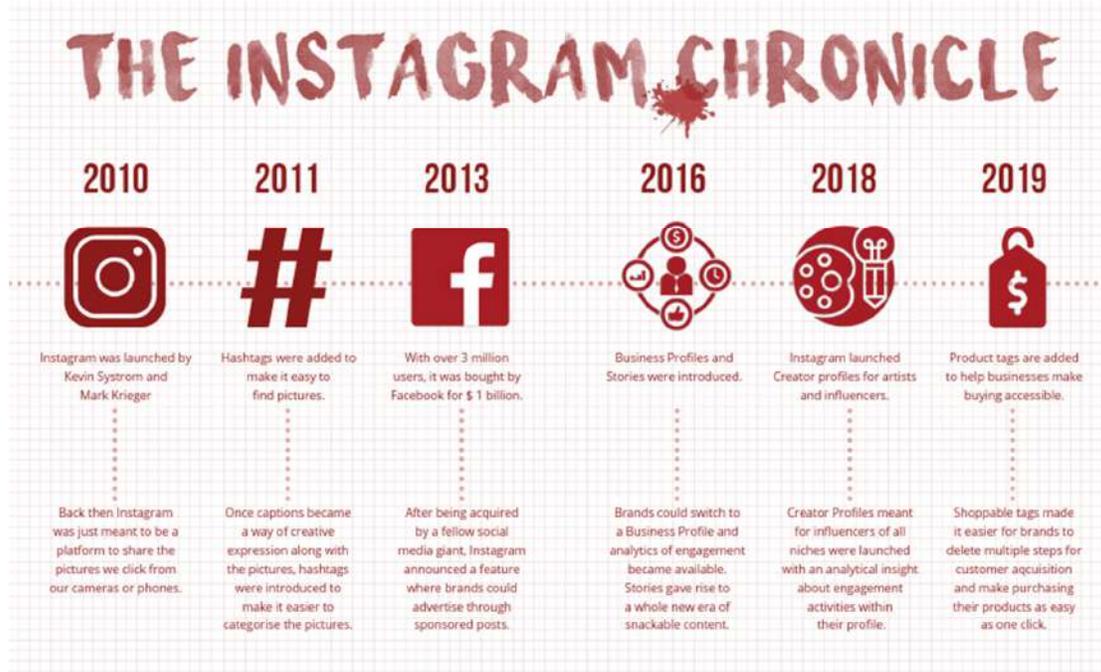


Figure 2: Representing the overview of Instagram, a social media platform.

The relevance of the content that the Gen Z responders consume justifies the numbers of the previous question. About 84% of them answered in negation when asked if they found the content and ads of IFM relevant to them. About 76% of Gen Z responders answered in negation when asked if they would continue reading IFM after 5 years. Gen Z has very permeable brand loyalties and hence will not think twice before switching to a different platform if they don't feel that the content is relevant to them. 74% of the Gen Z responders said that they follow IFM on Social media. While Gen Z's engagement with the actual magazine might be less often than weekly, their engagement with the IFM on Social media is a daily affair. About 75% of Gen Z responders said that they are unlikely to transition from Social Media to a magazine to check out a story. This is enough proof for IFM to question the medium they want their readers to engage with entirely. After assessing the insights of this survey, it can safely be said that there lies a problem in the content that magazines publish.

The problem seems to be a two-parter the first one being the fact that Gen Z doesn't find the content relevant. With Average Readership at an all-time low, attention spans decreasing, the rise of Whatsapp Reporters and Insta-Paparazzi, there is a gap within the core industry waiting to be addressed. To them and the second one is the accessibility of the mediums the magazines choose to publish on. S cycle of 'spot and trash' visual culture, healee Vasudev is the Editor of The Voice of Fashion, a digital fashion vertical that reports 'high-quality journalism on your mobile devices'. She is also the author of Powder Room. An industry gatekeeper, Shefalee is known for her investigative and involved perspective and her precise critiquing through her

articles. She was a women and children's rights reporter and also the Editor of Marie Claire India, earlier in her extensive career. The global pandemic forced everyone into their homes and brought a jolting halt to our day-to-day functions. With a temporary lock on the doors of offices and printing presses, the editors of Indian fashion magazines got creative.

The Indian editions of Cosmopolitan and Harper's Bazaar released their April 2020 issues on Instagram as a free-access peace offering to the world to keep them entertained under these difficult times. Five Gen Z readers were asked to record their experience while engaging with the content that both magazines posted on their respective Instagram handles. They were asked to engage with the posts for at least five minutes and screen-record their journey of engaging with the content. These five Gen Z testers belonged to different ages between 18 to 24 which also means that they were at different stages of their career from education to the early stages of employment [20]. When the experiment started, an initial hesitance was very evident with all five users. They found it confusing to navigate for a couple of posts. But once they got the hang of it, they enjoyed the easy access that the Instagram posts brought around. They shared relatable posts with their friends, which they felt was not easily possible in print on digital versions but is now just a couple of clicks away.

This seemed to create a conversation around the posts that led to word-of-mouth engagement. users said they weren't very interested in fashion, they 2/5 however enjoyed reading the features and lifestyle content. users took the time to read all the textual 3/5 content of a post while also observing the images. The other 2 skimmed through it. 4/5 users said this issue of the magazine entertained them while they were stuck at home and would be following through with the entire issue as it gets posted each day. Spoilt is a fashion and lifestyle Instazine that is culturally and believes in creating content for the hyper-fragmented Digital Natives Gen Z. This generation that was born in the crux of the digital revolution has always been exposed to a plethora of products that are accessible to them owing to online Ads. This Instazine wants to help them navigate through the fashion drop maze and make the right choices. It is a brand of fashion media that aims to bring about a new order of content consumption that is free, easily accessible, and relevant to the youth of today. Relevance to Gen Z and Millenials is what can be expected out of the content that Spoilt will create. Spoilt's revenue model will be the same as that of an influencer on Instagram [21]. While Instagram's infrastructure does not support banner ads, this only further proves Spoilt's authenticity as native ads remain our primary source of income.

It's been a few weeks since we've been pretending to hate not being able to do cartwheels on the streets but secretly loving being asked to stay in our rooms and not come out. We were feeling a little too nostalgic about the time our parents would ground us and the universe manifested to give us a global grounding. We've all been putting up stories about how we miss our friends and family but now that we've known what it's like to tolerate them through video calls only, we have our hesitations about seeing some of them out of a screen [22]. Now, as we've distanced ourselves physically, but gotten closer psychically, we've lost the concept of time and blurred our days into time-lapses of Zoom calls, heaps of streaming, turning into pseudo-Michelin Star Chefs creating 17-step beauty routines and 9 pm applauses for 9 minutes, we finally realize just how much did we undermine our downtime pre pandemic. This week's issue of SPOILT has a theme that we brainstormed but concluded that it was omnipresent and was yearning to be addressed. While we're all made to stay inside, there's also an inarguable sense of belonging to the world in the beats and trials of our daily existence. The Pandemic 2020 has turned us into no-escape, high-functioning Zoom junkies.

With no excuse to skip productivity, we at Spoilt wanna give create. you a reason to click on that 'Join With Video' button. While the proportions of your laptop camera and the bed that

you work from don't exactly provide much inspiration, here are some Indian designers who understand print and make clothes so comfortable, #WorkFromHome will never give you #FOMO from the office. Let Spoilt be the intervention you didn't know you needed. We're sure with the pressure of productivity being higher All Eyewear is available for purchase on Lenskart.com. than normal times, your screen time is up by significant numbers. We also know that the strain on your eyes has increased quite a bit. So to make your life just a little bit easier under these trying times, we've come up with a list of some frames from lenskartindia that will keep you from going blind and make you look cool and chic on those video meetings.

In this slapstick comedy of absolute terrors, good-ol' Jo Stalin bites the dust after a quick illness and has his entire cabinet flurrying around to arrange a funeral and choose his predecessor. Jo had ruled the Soviet Union for decades and wreaked havoc on Russia. The count of victims of his crimes against humanity had touched somewhere in the millions and let's just say that most of Russia was not a fan. His death was an event The Death of Stalin In this slapstick comedy of absolute terrors, good' Jo Stalin bites the dust after a quick illness and has his entire cabinet flurrying around to arrange a funeral and choose his predecessor. Jo had ruled the Soviet Union for decades and wreaked that collectively made the entire country optimistic about their future. The Kremlin too was grappling at every opportunity to undo the crimes that Stalin committed and find a new head of State that was moderately barbaric but civilized too, if that's even physically possible. Multiple ulterior motives for a singular vision make this movie a spoof of absolute chaos and innocent crime.

The lockdown has been a hectic blur of multiple Zoom calls and projects that require a laptop and a lot of sitting down in front of it, with bouts of streaming filling the gaps in between. We are literally, and figuratively, up to 4. Movie Reviews of Design and Architecture aims to unleash the soft power of everyday objects. Available on Radiotopia our eyeballs in consuming digital visuals. Spoilt would like to ask you to let your corneas put their feet up for once and sip on a glass of Cabernet while your auditory senses take one for the team. Podcasts are here to make tackling the dishes in the sink easier. Just plug one of the following ones in and get scrubbing: 1. 99% Invisible Hosted and created by Roman Mars, this podcast is inspired by a Buckminster Fuller quote: "Ninety-nine percent of who you are is invisible and untouchable". The Big Story is a podcast hosted by industry experts that analyze and give their two bits on 'headline-making news'.

Cyrus Says Cyrus Broacha is a household name in satire and comedy and his podcast is focused on the same in tandem with current affairs. Available on IVM Podcasts. Movie buffs and film connoisseurs alike, this is the podcast for you to get updates on how good the latest releases are- from Bollywood and Hollywood. Available on Audible Suno. It's all about deep conversations with passionate people. It is a series that wants you to hear from passionate people who listen to their hearts. A compiled list of things that we miss right now is longer than the queue outside the nearest Nature's Basket. But what we seem to be missing the most is waking up every day with a sense of purpose. A sense of cohesiveness, where everything that we do leads up to something larger. We are constantly fulfilling a larger motive. Because if we didn't, we wouldn't have a reason to get out of bed every day. We may have got the hang of a poker face, but pre-pandemic, our clothes were always a dead giveaway. Our outfits have always been an exact summary of what we feel, want to do, and what we want to feel while doing it.

We leverage our clothes for way more than what we paid for them. We attach memories to them and more often than not, wear them to feel a certain way again. A crisp shirt for a job interview, a cute dress for a date, a rainbow cape for a pride parade. Even when we don't want to stick to stereotypes, the way we dress is what we express ourselves through first. While

work-from-home and digital classrooms have already become the new norm, what's making us lose a sense of purpose is the newly formed redundancy of our habits. The habits we had painstakingly cultivated led up to actually sitting down to work or study. As we settle into a lull of various combos of sweat-everything, the monotony laces our Zoom-riddled lives. Dressing up without the intent of stepping out of the house and letting other people see you feels like cosplay. Cosplaying yourself, but an alien experience, nonetheless. It breaks the monotony to keep us creatively occupied. Dressing up is first in the chronology of things we do every day; it might just help in recovering some sense of purpose. It may seem frivolous to think about fashion when the entire world is under threat. It's not an industry cut out to save the world from a pandemic.

But for those of us whose best possible contribution to this situation can be socially distancing ourselves from our loved ones, fashion can be quite a solace. Fashion, right now, is escapism at its best. Because while the world is healing, dolphins are returning, the air is pure again, and getting Vitamin D doesn't come with a side of Melanoma, we need to feel like ourselves too. We had asked our readers to upload pictures of what they've been wearing while working from home and tag us, earlier this week. We picked up some of the comfiest-looking, not night clothes, outfits to feature in our editorial for this week's issue. Even pre-pandemic, fashion was a 'survival of the fittest' sorta industry. A shutdown in every link of the value chain has been a sign of a battle that fashion has been trying to pitch since the beginning of its modern times-fast fashion v/s slow fashion. While under lockdown, we have been living between permutation combinations of the same shorts, sweat pants, t-shirt, and socks cohort; we can only imagine what being able to wear clothes would feel like. If we would even like to wear them again. In a classic battle the past v/s the future, nowness v/s newness v/s thenness, we would like you to bear witness to the Battle within Sweat-Everything. Conscious and Messy athleisure brands sweat it out in this battle for the new norm.

Fast consumption and slow consumption are value propositions that should also apply to content. With digital consumption at its peak and an absolute shutdown of printing and publishing services, the primary medium "When a means of communication has outlived its relevance, it becomes a work of art." David Byrne for *The End of Print* by David Carson, the medium of communication for the media is shifting towards screens from paper. Content creation for digital mediums increases the speed of circulation significantly. This at-your-fingertips access also gives way to the creation and consumption of more snackable content. If that is the new relevance, it makes previous consumption habits redundant. While delving into the significance of print media in the fashion industry, it's a concept that experiences more emotional than logistical relevance, especially in current times. Most mainstream print magazines are heritage institutions that are looked up to as industry gatekeepers. Their circulation numbers may be sliding, but their credibility remains intact, even under lockdown. But once normal operations are restored, the engagement that they received digitally while under lockdown, may compel them to rethink the massive cost of production that they bear for print.

At a time like this, it may be brutal to simply kill print media completely. But what can be done is to upgrade the value proposition of tangible magazines and make them out to be 'Culture Capsules'. A premium version of fashion magazines that only publishes 'slow' content at less frequent intervals. Content that is worthy of consumption for culture connoisseurs and fashion aficionados alike. A Culture Capsule will be a collectible item that is a chronicle of the zeitgeist of a period. The stories it will publish will be produced with monumental effort and great attention to detail. Iconic imagery will be a reigning factor within the content that it publishes. This will be an item that is published in smaller numbers and will be priced higher to maintain its exclusivity. Through all the test runs, there was an initial hesitance among users as to the approach they would be making towards their journey of experiencing the zine. They got the

hang of it soon, but this is evident in there being an initial shortage of engagement as the readers get used to it. Under lockdown, brands had to make some serious budget cuts to cope with a complete shutdown in operations. Marketing budgets were the first to take a hit and this may be a serious threat to the fashion media industry in general. Especially the instance, that heavily relies on digital advertising to cover its production cost.

4. CONCLUSION

What we need to realize is that change is inevitable. It's very cliché to say this but one can either flow with it or be pushed by the currents. What we need to realize is that change is inevitable. It's very cliché to say this but one can either flow with it or be pushed by the currents. The world as we knew it may not be the same world we know in the future. But this is a period of incubation that is given to us to pause, reflect, and transform. The world as we knew it may not be the same world we know in the future. But this Instazine may or may not seem like the best lifeboat to rescue Indian Fashion Media in these times. But what it aims at achieving is a landmark that will make the world turn around and cater to the new culture co-creators. It will also make waves with the way we access content. It aims at being the beginning of an era that supports the independence of creativity.

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CHAPTER 12

COOK, CREATE AND CONNECT: SPECULATIVE DESIGN FOR KITCHEN MODERNIZATION

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ABSTRACT:

The study examines the kitchen experiences of working women in tier-II cities and aims to identify the challenges faced by them. Working women, maids, and family members provided information for the study through qualitative research techniques such as in-depth interviews, ethnography, group discussions, and more. It is truly challenging for the target audience to manage their culinary duties, handling work and family obligations that can vary based on cultural and societal norms; they often include taking on the primary responsibility for household chores such as cooking and childcare. The study gives important insights that have been converted into potential design solutions to solve the issues encountered by the target group. From a speculative lens, a range of concepts have been proposed that include an addition to the school curriculum and services for better kitchen design and house help management, as well as technology-based appliances that will save time and promote independent cooking. Various industries have been offered strategies that they can use over the coming years to bring about the necessary change to transform society for betterment. The concepts and strategies can lighten the burden on working women and boost their output, which would lead to better health, increased family involvement, improved professional progress, a pleasant kitchen experience, and overall greater quality of life. The report suggests numerous potentials for expanding the scope of research to address these problems. Future opportunities to be investigated include diversified working systems, space and layout design, exploring other socio-economic income levels, and more. The concepts have the potential for further development and commercial introduction as products and services that could potentially revolutionize kitchen experiences. The study highlights the challenges faced by working women in their kitchen experiences with valuable insights transitioned into concepts and strategies. By addressing these challenges and opportunities, we can create a more gender-equitable society where women can have an improved overall well-being.

KEYWORDS:

Cooking, Design, Family, Kitchen, Working Women.

1. INTRODUCTION

The kitchen is the heart of every home, thus, it is crucial to study the experiences the woman of the house undergoes to understand the challenges they face. Kitchen experiences are an essential aspect of the everyday lives of working women in tier-II cities. With the increase in urbanization and modernization, more women are joining the workforce in Tier-II cities in India; but working up to their potential remains a major challenge. These cities are home to a growing population of working women who carry out their professional responsibilities along with complete management of the kitchen [1]. The study will focus on Tier-II cities as they represent a unique context where cultural traditions and modernization intersect, creating a complex environment for working women.

Kitchen responsibilities can often stand as a significant obstacle for women to do great in their professional and personal lives. As one gets burdened from the kitchen chores, in addition to their work and family responsibilities, it leads to them sacrificing their professional capabilities and opportunities. In many cultures, women are expected to bear the primary responsibility for cooking and managing household chores, which can be incredibly time-consuming and physically demanding [2], [3]. This can leave women with less time and energy to focus on their careers or personal goals, they even end up sacrificing quality time with their husbands and children. Women may face judgment and criticism if they prioritize their careers over their domestic duties or vice versa. Women who are constantly struggling with work and family responsibilities are at risk of experiencing burnout, stress, and other mental health issues. The

kitchen becomes a space where they negotiate between traditional gender roles and modern demands [4]. Kitchen responsibilities can be a significant obstacle for women to succeed in both their professional and personal lives. It is essential to recognize and address the gendered nature of domestic labour and work towards creating more equitable and supportive environments for women in both the workplace and the home. The aim is to provide them with a better-designed environment for working in and running their kitchens. The kitchen has traditionally been seen as a woman's domain in India, and the responsibility for cooking meals and managing the household has often fallen on women's shoulders. Despite this, the experiences of women in the kitchen have been overlooked in academic research [5]. The kitchen experiences of working women in Tier-II cities are shaped by various factors, including time constraints, available resources, cultural and technological influences, and societal expectations. The study further aims to test the hypothesis that women often face challenges in fulfilling their personal and professional goals due to the challenges faced in the kitchen, to recognize and fill gaps within the kitchen experiences of working women in Tier-II cities [6]. The study aims to fill the gap through a mixed procedure of Design Thinking and Speculative Design. Against this backdrop, this study seeks to address the following research question: What are the kitchen experiences of working women in Tier-II cities in India, how do they navigate the challenges they face today and how will they in the future?

The purpose of the study is to identify the fundamental needs and difficulties associated with managing the kitchen in the context of the daily obligations to the jobs and families of working women in tier-II cities, both physically and psychologically to further conceptualize an ideal kitchen experience for them and identify market opportunities across a variety of industries to make it possible in the future. The same is to be done by speculative design which will assist in the transformation of the entire kitchen experience shortly. The study was done over 13 weeks, from February 2023 to April 2023. The initial six weeks were aimed at empathizing with the target group. For the same, two weeks of the study were devoted to extensive secondary research through research papers, journals, case studies, and more. The goal was to complete primary research, from planning to implementation, in the next three weeks. It took an additional week to document and determine whether more interviews were necessary. The decision was made to further Define the problems by synthesis and analysis of the data gathered and then generating insights, which were gathered over two weeks. To conceptualize the ultimate solutions, Ideation via a speculative design process was implemented over the following two weeks. To Deliver the outcome, a compilation of the full journey was done which took two weeks to complete after a week was devoted to strategies and refining the solutions. This study's importance can be found in the often ignored kitchen experiences of working women in Tier-II Indian cities. This study adds stoa better understanding of the difficulties and coping mechanisms faced by women in tackling domestic responsibilities while pursuing professional careers by examining the kitchen experiences of working women. The study's results will help businesses, stakeholders, and households in cities build more welcoming environments for women.

Additionally, the traditional gender roles and norms that have restricted women to kitchen work are being challenged by this thesis. By highlighting the experiences of working women in the kitchen, this research can contribute to changing societal attitudes towards women's role in the household and promote a more gender-neutral, as well as family-neutral distribution of household duties, form better kitchen experiences for the women for a better-flourishing life.

2. LITERATURE REVIEW

The literature review was conducted using a systematic search strategy. The following databases were used to search for relevant articles: Pub Med, Google Scholar, and Science

Direct. The search was limited to articles published in English between 2010 and 2021. The search terms used were "working women," "Indian kitchens," "cooking," "food," and "challenges". The kitchen is often considered the heart of the home, a place where food is prepared, meals are shared, and family members gather. However, the kitchen has also been a site of a gendered division of duties, where women have been traditionally responsible for cooking, cleaning, and caregiving. This literature review aims to examine the kitchen experiences of working women in Tier-II cities in India, both in the past and present.

Dunne and Raby [7] describe that Nowadays, designers frequently strive to create technology that is user-friendly, aesthetically pleasing, and readily available for purchase. In their book "Speculative Everything," Anthony Dunne and Fiona Raby suggest a type of design that can be used to make both physical objects and concepts. Design is utilized to imagine and envision future possibilities. They like to imagine what could happen. Guessing the future or predicting trends in this manner is not the typical approach. These predictions have been wrong many times. Instead of making statements, Dunne and Raby use "what if" inquiries to spark dialogue about the potential futures people envision. "Speculative Everything" explores new ideas and approaches in design. Dunne and Raby provide illustrations from their projects and those of others in fields such as art, design, architecture, film, and photography to bolster their arguments. Additionally, they incorporate concepts of the future, government, advancements in technology, and narratives into their creations. They give us ideas like a restaurant that runs on solar power, a clock that catches flies, a machine that simulates menstruation, a truck that creates clouds, a device that records phantom limb sensations, and tools for finding food made with synthetic biology. Dunne and Raby argue that by reconsidering our approach to things, the potential to transform the world. Exploring new ideas through speculative design makes it more likely to have better outcomes in the future.

Bhatia and Singla's [8] study of ergonomics involves creating a work environment that is conducive to comfort. Creating an ergonomic kitchen is essential as it can help prevent exhaustion, cut down on unnecessary movements, and save time and energy for workers. A badly planned kitchen makes it harder to work efficiently, so you have to put in more effort and spend more time using the counters. Kitchens vary depending on the location, and some may not be designed with ease of use in mind. Some women can feel pain or get hurt when they work in the kitchen. A regular kitchen design was used as a model to figure out the best sizes for the different parts of the kitchen. To start, we surveyed to find out what issues women face while working in the kitchen. Measurements were taken from 30 people who live in different cities. The kitchen and its countertops were specifically designed to accommodate the measurements of those who use it. Pictures were taken of the women volunteers working in the kitchen to show different poses. After looking at everything, it was found that the people were working more than what was safe. Once again, the people were told to work in the kitchen made to fit their body measurements. The procedure was identical for regular kitchens and ergonomically designed kitchens and subsequently examined the findings.

Alonso and Neill [9] describe that the appearance of a restaurant, including the kitchen, can create a comfortable atmosphere and enhance the dining experience for customers. One way to feel better is to watch the kitchen staff at work, allowing you to witness the preparation of food and verify its cleanliness. Watching chefs show off their cooking skills can make dining at a restaurant more fun. Although numerous studies acknowledge the significance of kitchen design, there is a lack of research conducted from the perspective of restaurant proprietors or patrons. This study looked at what people think about restaurants with open kitchens. Surveys were given out in a college town in the South to collect 277 responses. The research shows that people believe that in open kitchens, the staff will look tidier, the food will be made with more care, and the kitchen will be cleaner. On the other hand, people didn't feel very safe with food

cooked in an open kitchen and didn't think the entertainment at restaurants with an open kitchen was very important. Overall, most people had similar opinions about open and closed kitchens, but men and women had different opinions about them when it comes to dining. There were also differences in opinions among people of different ages. In general, the results could help restaurants better understand how people act and find out which groups of people like open restaurant kitchens.

Septiani and Siscawati [10] described that girls are expected to learn how to cook when they are young. Women are typically responsible for cooking in a conventional household kitchen, and preparing meals for their families, husbands, children, and other household members. It is seen as a duty and a way for women to take care of their loved ones. Cooking at home can be a complicated responsibility. When these activities move to a place where the public can come, it becomes a job. There is a special place to work, and the people who do the work are called professional chefs. Surprisingly, even though many think that women should be able to run a professional kitchen easily, it is controlled and dominated by men. This research looks at the challenges female chefs face in kitchens and how it affects their careers, which is why there are not many of them. This research looks at the experiences of female chefs in professional kitchens from a feminist point of view. The data was studied using Aruna Rao's theory of gender at work. Our study found that women who work as chefs have a hard time in professional kitchens because they experience different kinds of discrimination and they have to make tough choices between their job and their family. This research found that women chefs often encounter problems based on their gender, such as not having enough skills, help, and resources, following social rules and expectations, and dealing with unfair policies.

D. Garazi's [11] article talks about how cooking, public spaces, and gender are connected. The study focuses on the tasks performed in hotel kitchens in Mar del Plata, Argentina, in the 1900s. Simplicity: In Argentina, people usually study and talk about the history of home kitchens and the people who worked there, like housewives and servants. The focus of this article is on the tasks carried out in hotel kitchens, regardless of their type. Our goal is to illustrate the obstacles that arise when an activity typically conducted in a personal kitchen is undertaken in a public setting. In this way, it helps us understand how people were ranked in this activity based on their gender, and how cooking knowledge was divided between fancy cooking and everyday cooking. This reflects the traditional roles of women in the home and men as the breadwinners, which is typical of modern society. In the past, women could cook in public spaces if they were doing the same kind of cooking as at home. But if they were cooking a lot of food, only men were allowed to do it. Women cooked as a task, while men cooked as a career.

In Peru and Bolivia, community kitchens can be both empowering and controlling for women. Based on 15 years of hands-on experience, K. Schroeder's [12] article delves into the relationship between gender and development in the Andes. It includes information from watching and talking with development workers. It means that the neo-liberal plan likes community kitchens because it lets the government avoid helping the poor.

The phrase "labor geography" was created by Andrew Herod in 1997. Its goal was to shift the attention of economic geography away from capital and towards labor. According to feminist experts, it is important to consider how personal relationships and experiences impact workplace dynamics, not just focus on pay or job title. Labor geographers are having trouble separating big questions about existence from the everyday struggles of work. M. Dutta [13] discusses the significance of the everyday thoughts and ideas of working-class women in India as they navigate various social, economic, and cultural environments while working and organizing. The author talks about work spaces that are connected across different countries. These spaces create and influence stories and plans about worker struggles around the world.

How working-class women's knowledge is shaped by their work and struggles in their daily lives. Why it's important to listen to the political ideas and actions of working-class women, as it could lead to new alliances and support for each other. These points are shown using three examples: women farmers at a protest near Delhi, women singing ovi in rural Maharashtra, and women factory workers making radio shows in Tamil Nadu.

3. METHODOLOGY

3.1 Study Design:

This study has employed a qualitative research design, using in-depth interviews with working women in tier-II cities. The data collected was further analyzed and synthesized to assist further in Speculative Design. This approach has provided a more comprehensive understanding of the kitchen experiences of working women in Tier-II cities. The study involves both primary and secondary data collection.

3.2 Secondary data collection:

The collection for this study will involve reviewing existing literature, research articles, speculations, innovations, and reports related to the topic of discussion. The secondary data was collected from online databases such as Research Gate, Google Scholar, and other relevant sources. To build a clearer understanding of the subject matter a Stakeholder Map and Trends Matrix were constructed.

3.3 Primary data collection:

The primary data collection for this study involved conducting interviews with working women in Tier-II cities. Random Convenience and Snowball Sampling technique was used to select the participants.

The selection criteria included the women who are currently working and are responsible for cooking meals in their households. The sample size of 14 was determined based on the saturation point, where no new information is being obtained from the interviews. Discussions with secondary stakeholders like the children-2- 2 and the house-help- 2 were also conducted to gain a broader perspective on the challenges faced by working women in managing their kitchens.

3.3.1 Interviews:

Structured interviews were conducted with primary interviewees to gain a deeper understanding of their kitchen experiences with tools like card sorting and the ethnography approach. The interviews were conducted through online platforms such as Zoom, Google Meet, or WhatsApp as these are the most convenient and effective tools for conducting distance research. The researcher was based in Mumbai, India and the target geographical location was tier-II cities. The platforms were used as per the choice of the interviewee. The interview was conducted using the following methods to accomplish the intended objectives:

1. To determine the essential requirements and challenges involved in doing culinary tasks daily, both physically and psychologically, and how they have tackled them over the years.
2. To determine the essential requirements and challenges involved in doing culinary tasks daily, both physically and psychologically, and how they have tackled them over the years.
3. To identify market opportunities in diversified sectors to expand the scope of businesses.

3.4 Ethnography:

The approach was used to collect data through observatory interviews, which were then used to conclude the challenges faced while utilizing kitchen appliances. Primary interviewees participated in the ethnographic method for research. The interviews were conducted where the participants continued with their regular operations in the kitchen with appliances while the researcher observed their actions, movements, and behavior while handling the appliances.

3.5 Speculative Design:

Speculative design is a forward-looking approach that uses design as a tool to provoke thought and discussion about possible future scenarios. It explores the potential impact of new technologies, social changes, and cultural trends in our lives and the world around us. A speculative approach has been followed in the solution phase of the project. Waterfall Diagram, Horizons Model + How Wow Now Matrix tools have been employed in this stage. Additionally, Scenario Building was used at the end after constructing strategies for a variety of industries to create a futuristic kitchen experience for the user. For ideation, the following tools were used:

3.5.1 Brainstorming:

The tool was used to instantly come up with a lot of ideas. This was put into action by sitting and quickly posting ideas off the top of my head without considering the feasibility at that moment from the How Might We statements.

3.5.2 Group discussion:

The tool was used with 2 primary interviewees. Their viewpoints were gained as well as fresh ideas on how they would like to manage their kitchens from the How Might We statements.

3.5.3: Analogy Thinking:

The tool was used to take inspiration from contrasting companies that seemed unrelated to the project in the first place. Then the inspiration was applied to the concepts as per the requirement of the target audience.

3.6 Content analysis:

The tool was implemented by showing pictures of 3 future appliance concepts that were found during secondary research the 3D Food Printer, Interactive Cooking Surfaces, and TEKA's Ecosystem. Data on what people want and don't want in their kitchen technology and why, was gathered from the tool. A total of 12 primary interviewees took part in the analysis.

3.7 Data analysis:

The data collected from the interviews and surveys have been analyzed using thematic clustering, further, generating insights. Themes were identified based on patterns, similarities, and differences in the responses like personal sacrifices, problems faced with house-help, groceries management, and more.

3.8 Ethical Considerations:

This study has adhered to ethical considerations, including informed consent, confidentiality, and anonymity of the participants if asked for. The participants have been informed about the purpose of the study. All the interviews were recorded with the consent of the participants. The data collected has been stored securely.

4. RESULT AND DISCUSSION

The information gathered from the literature review helped to create a strong foundation for understanding how the key players and components of the kitchen experience have changed over time. Additional secondary research has helped to organize the current and anticipated changes that focused on the future of the experience.

4.1 Rise of Working Women:

A million women were working in India's metropolitan areas including Tier II cities, on an approximate according to the most recent statistics from the Periodic Labour Force Survey (PLFS) carried out by the National Statistical Office (NSO) in 2018–19. It is significant to point out that only working and actively looking for job women are included in this statistic. Women who are not looking for work, who have left the workforce, or who work in the unorganized sector are not included. As a result, based on the data at hand, it is not possible to estimate the number of working women in Tier II cities. However, given that Tier II cities in India are home to a sizable and expanding urban population, it is likely that a sizable portion of the 27.6 million working women in urban areas are employed in these cities.

Women have created pathways to financial independence and self-sufficiency for themselves by embracing possibilities and selecting occupations that, until recently, were dominated by their male counterparts. In 2022, women from Tier I, Tier II, and beyond cities engaged in more than 3.1 crore professional talks on the jobs and professional networking app "Apna52", which saw a 36% increase in female users year over year. Female participants from tier 2 cities have been eager to join the workforce. With a 71% and a 55% Year-over-Year rise in the number of employment applications received from women in tier-II cities, respectively, Chandigarh and Lucknow topped the list in 2022. On the platform in 2022, women from tier-II and higher cities had about one crore professional conversations.

4.2 Stakeholders Map:

The stakeholder map for the project involved identifying and classifying stakeholders based on their influence and level of interest. The primary stakeholder identified was the working woman of the house, as she is the one most affected by and actively involved in kitchen operations.

Her role in the kitchen, as a decision-maker and operator, makes her a key stakeholder with high influence and interest in the project. In addition to the working woman, other essential stakeholders identified were family members and household staff [14]. Family members, who may use the kitchen for their daily activities, and household staff, who may be responsible for managing and maintaining the kitchen, also have an impact on the kitchen's working environment and daily operations.

Secondary stakeholders include a wide range of service, product, and platform suppliers who indirectly contribute to the functioning of culinary activities. For example, suppliers of kitchen appliances, utensils, and ingredients, as well as platforms providing recipe ideas. These stakeholders may not have direct involvement in the day-to-day operations of the kitchen, but their periodic impact on the running of the kitchen cannot be ignored.

Tertiary stakeholders, such as plumbers, food delivery services, and others, may periodically have an impact on the running of kitchens, for example, plumbers who may be involved in installing or repairing kitchen equipment, or food delivery services that may deliver groceries or food supplies to the kitchen [15]. Their level of influence and interest may be indirect, but they can still affect the kitchen's operations and therefore have been considered in the stakeholder analysis.

4.3 Common kitchen obstacles:

Working mothers face various challenges that can affect their health and well-being. These challenges include physical health issues, mental health concerns, work-life struggles, societal expectations, and lack of support 80% of women wished. In recent years, technological development in the kitchen equipment sector has advanced quickly. Physical health problems are common among working mothers, as they may face issues such as fatigue, sleep disturbances, back pain, and hormonal imbalances. These health concerns can impact their ability to effectively manage their personal and professional responsibilities. They also experience physical and mental health issues in addition to emotional difficulties. They may suffer from burnout and other health issues as a result of stress, lack of sleep, and bodily exhaustion. Mental health is also a significant concern for working mothers, as they may experience stress, anxiety, and depression due to the pressure of managing multiple roles [16]. The societal expectation of being a perfect mother, wife, and professional can be overwhelming, leading to mental health challenges.

Sacrificing work life due to house obligations is another issue faced by working mothers, as they strive to manage their professional commitments along with their responsibilities at home. Juggling between work and family can lead to stress and burnout. Societal expectations also pose challenges for working mothers, as there may be cultural or societal norms that dictate their roles and responsibilities. These expectations may add additional pressure and stress to working mothers, making it challenging to balance their personal and professional lives. Lack of support systems, such as reliable childcare options, can also impact the well-being of working mothers. Managing household chores, childcare responsibilities, and work can become overwhelming without adequate support. Working women frequently struggle with guilt over not spending enough time with their kids, a lack of support from their husbands and families, and the high cost of childcare.

4.4 Primary research:

The tool was utilized in the interviews to pinpoint the most typical discomforts related to everyday kitchen duties. The task cards were created for daily activities that the target group must complete and that were found through secondary research. The cards were made utilizing icons and text. The participants liked the interactive cards since they sparked their mental processes. The participants then arranged the cards on the grid following how they felt about the tasks while completing them, including whether they found them to be enjoyable or boring and easy or challenging. Additionally, blank cards were given to them so they could add to them if they remembered any additional tasks not already mentioned.

The preparation that must be done before cooking and managing the housekeeper is the most challenging. Meal preparation among other tasks, also tested poorly for being monotonous and a little challenging. The approach was implemented when the participants were utilizing appliances in the kitchen. The interviewer went on observing the movements, expressions, reactions, etc. of the participants while they were using the appliances. One participant was cooking with her daughter, teaching her how to use the oven and cook the dish; making the kitchen a space for family interaction as well. During the observations, the participants were asked a few questions as well on what they were doing and how did they feel about the specific activity. The proper mix of various appliances and utensils to use, as well as their nutritional worth after use, was observed to be significant areas of confusion. Photos and videos of the 3D food printer, interactive cooking surfaces, and TEKA's ecosystem were shown to the participants. They were initially a little perplexed as to how all three worked and were intended to be used. A 3D food printer would have been practical, but it would steal away the authenticity and originality that one brings to the kitchen and their family. The elements of

Interactive Cooking Surface were well received by the participants, but they were worried about the high-tech they would have to explain to secondary users like elderly family members and the house help. The participants found TEKA's Ecosystem to be fascinating, although they had some maintenance, quality, and quantity concerns.

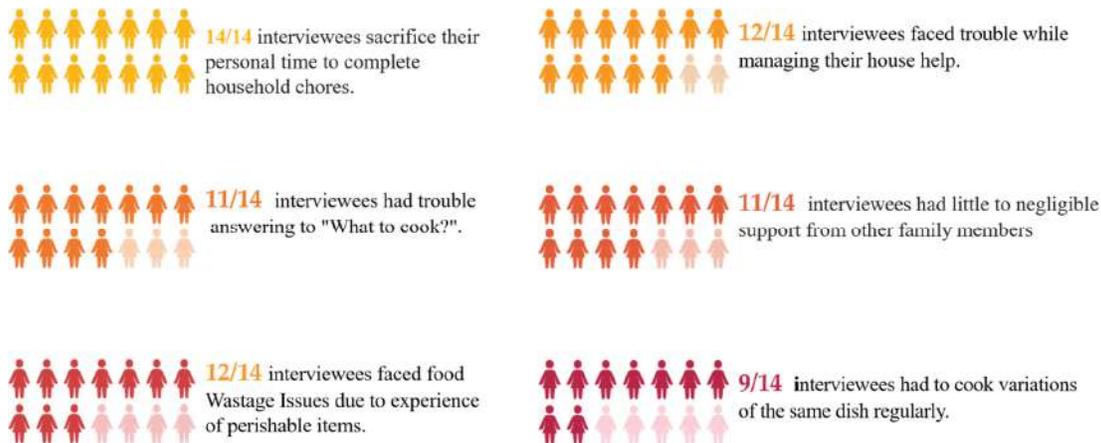


Figure 1: Representing the result of the interview about the house duties in the kitchen.

The maids often fail to stand up to the bare minimum sanitation and working standards asked for by the women. The women experience a helpless state while dealing with maids as they do not work with responsibility and empathy while operating appliances, handling groceries, and other tasks shown in Figure 1. To balance house chores and work, it is essential to prepare for the following day or week in advance according to the anticipated personal schedule. From buying groceries to cooking to giving away the remaining food to the maids- smart & precise planning is needed for economical and smooth management. To balance house chores and work, it is essential to prepare for the following day or week in advance according to the anticipated personal schedule. From buying groceries to cooking to giving away the remaining food to the maids- smart & precise planning is needed for economical and smooth management. Another primary dilemma that lies is "What to cook?" in the presence of guests or due to work pressure or time limitations. The primary audience goes through a taxing experience as they must prepare a range of dishes to appease all family members' palates. Pre-cooking preparation is the most taxing, time, and boring task that one has to perform. There is a lack of mutual understanding and empathy amongst the family members regarding the work burden and sacrifices the woman makes.

The generation gap with the mother-in-law frequently leads to varying working and management styles, which hinders their abilities to move forward with their desires. The kitchen should be a space for the entire family, not just the women. Appliances in the market should be user-friendly for elders and house-help as well. An obstruction stands in the way of using the tech-heavy appliances about their tool combinations and affects the nutritional value of the dish [17]. The women want their experience to be streamlined and made far less burdensome, but they also want to preserve the fun of cooking and experimenting in the kitchen. A housekeeper management company that assures both the employer and the employee with transparent employment contracts between them, outlining the dos and don'ts and providing round-the-clock support is shown in Figure 2. The service will organize the now scattered industry of housekeeping. Additionally, it will strengthen the identity and position of a "housekeeper," which will result in organized work schedules with defined timings, breaks, and responsibilities.

appliance usage. Plan2Plate's features offer effective and efficient kitchen management and assistance. It also offers records on savings-ecologically and economically. The fridge can be linked to other smart devices like the Gate Opener, Sous Chef Master (potential product), Taste Tailor (potential product), etc. and the same can be handled via the AI Avatar as per orders. The product will serve as an assistant on consumer demand, allowing other family members and house assistants to perform kitchen activities independently without the need for constant guidance from the woman of the house [19].

It will also help with the optimal utilization of groceries and track and An intelligent kitchen gadget that can make personalized seasoning blends based on distinct taste preferences, enabling every family member to season their dish to their tastes shown in Figure 3. Seasonings can be made in less than a minute by adjusting the amounts of heat, sweetness, spice, and other flavors to suit personal preferences; which prevents cooking variations of the same dish. The appliance includes compartments for the necessary sauces and spices to make the seasonings. Additionally, it provides a variety of customizable options that may be saved for later use [20]. The product will save time by eliminating the need to make numerous variations of the same dish, which will also change how other family members participate in independent experimentation in the kitchen and increase kitchen engagement.

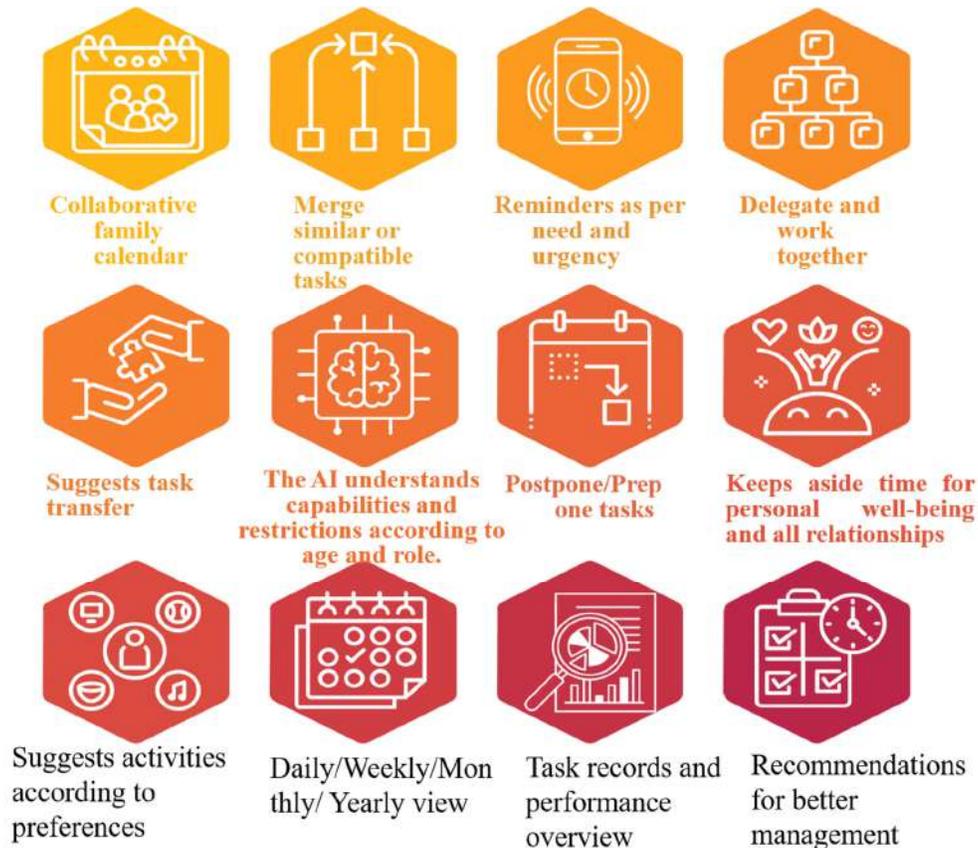


Figure 4: Representing the overview of the concept of the task together.

The application is a smart digital planner that integrates with the user's calendar and helps them efficiently plan their week. The user-friendly interface allows the user to input their work schedule, household chores, kitchen responsibilities, and tasks related to other family members. It can also take into account the user's personal preferences and hobbies, and suggest activities or events that the user may enjoy. It uses machine learning algorithms to analyze the user's

schedule and provide personalized suggestions for better time management by batching similar tasks together or delegating tasks to family members shown in Figure 4. The application allows the user to prioritize their tasks based on urgency or importance. It provides notifications and reminders to help the user stay on track and complete their tasks on time. Additionally, it can track the user's completion rate of tasks, provide insights into their most time-consuming activities, and suggest ways to improve their efficiency. The software will relieve the strain from the shoulders of the homemaker by assigning responsibilities and household tasks fairly and responsibly [21]. This will produce committed, involved, and responsible family members. It will promote a healthier well-being and strengthen connections.

Classes, which impart principles like accountability, independence, and empathy. These concepts are put into practice by having rotational duties for the students serving in the canteen, cleaning their desks and lockers every month, and other such tasks. There will be yearly fixed hours as well that a student will have to devote to school assistance as per need to pass the year. This will enable the kids to develop self-reliance, and empathy, and become more helpful at home. The curriculum will develop dependable generations of people who will handle household duties without regard to gender. It will also provide kids early independence so they can pitch in around the house.

The same can be applied to storage. The pots and pans also allow for simple size adjustments, which may be made by one person in only 10 seconds, as per their requirement. The kitchen kit will save money by preventing the need for numerous utensil purchases because it is compatible with all appliances. It will also clear up any doubts. An autonomous robotic device that assists with all pre-cooking preparation activities, such as chopping, slicing, soaking, boiling, and mixing. The ingredients should be put into the pot or plate, and the device will quickly complete the task.

The appliance will help users carry out routine preparation duties, which, according to primary research, are among the most monotonous things to do in the kitchen [22]. Additionally, the woman will save an enormous amount of time, which she may invest in her people about the compatibility of certain utensils and kitchen appliances.

A division of an interior design and architecture firm. The branch's expertise is in providing specialized kitchen solutions in terms of functionality, materials, layouts, and more to create kitchens that are compatible with multiple users. To create a kitchen that meets the needs of the clients, it seeks to close the gap between traditional and modern working styles by integrating the best of both. They provide tips and techniques for handling generational differences in cooking styles, culinary traditions, and management styles, helping all users to understand and appreciate each other's perspectives. The kitchen can be tailored to the specific needs and preferences of the mother-in-law and daughter-in-law duo, providing them with practical tools, resources, and techniques for managing kitchen-related conflicts and building a harmonious kitchen environment.

The consultancy not only assists in building a kitchen but also works as a negotiator between different users to make an informed decision rather than in haste. They even conduct Intergenerational Mentoring Workshops where the participants mentor each other in the areas of their expertise, for example- the mother-in-law could mentor on cooking traditional and sweet dishes, while the daughter-in-law could mentor on technology and social media. By choosing the greatest features of both traditional and modern kitchens, the service will eliminate generational gaps among kitchen users and create spaces that can accommodate a variety of users. This will make the kitchen even more of a tranquil gathering place for the entire family.

4.5 Strategies:

To stand out from the competition, generalism should be adopted in terms of the offerings rather than just the company's specialties. Competition has risen, the world continues to evolve and consumers now have advanced expectations as they are more aware than ever that businesses must be able to meet. Strategies for various industries to walk on a path towards advancement to transform kitchen experiences for working women are listed below:

4.5.1 Home Appliances and Home Security:

The companies should work together on interlinked devices. This would entail selecting the devices to be interlinked and determining how they can be integrated. This would include devices like security cameras, door locks, motion sensors, smoke detectors, thermostats, smart lighting, and other home appliances. The device should work hand-in-hand to provide the user with a seamless experience while performing actions like opening the gate from the room or turning on the air conditioning before going to bed.

4.5.2 Kitchen Appliances' Brands:

They can develop AI-powered e-commerce platforms that offer personalized recommendations for smart kitchen appliances, meal-planning tools, and other kitchen management products using data analytics and machine learning algorithms. Brands can also integrate in-store technologies that provide personalized recommendations based on customers' purchase history, browsing behavior, and other relevant data to help them find the right products.

4.5.3 Ready to Eat:

The companies should diversify their product catalog by introducing more product segments for kids, diet-conscious eaters, and vegan people. Other fresh food companies should also divulge into Ready To Eat products to promote independent cooking.

4.5.4 Architecture and Interior Design:

The companies should design residential spaces that are ergonomically optimized with proper lighting, ventilation, storage solutions, and easy-to-clean surfaces as well as suitably built for smart appliances.

4.5.5 Information Technology:

The companies should start targeting secondary users as well by developing applications that are user-friendly to older generations as well as the unprivileged sector as this will save time to guide them during usage. They may improvise their product by refining voice recognition, face recognition, and improved comprehension of inputs for better AI performance.

4.5.6 MSME (Ministry of Micro, Small and Medium Enterprises):

The industry should collaborate with technology partners to develop affordable and user-friendly smart kitchen appliances that are user-friendly to promote the usage of tech-savvy devices amongst all income levels.

4.5.7 Government:

Additional policies should be formulated around protecting the rights of the working class to promote fair compensation and treatment towards house help. The policies can be built around the salary range, minimum mandatory leaves, work chores ethics, and more. Additionally, they should also lay out policies for appropriate behavior, and minimum work requirements and set sanitization standards for the welfare of the employer as well. They should arrange for intergenerational workshops where different generations learn the expertise of each other to reduce the generational gaps to promote healthier relations.

4.5.8 All businesses and services:

To encourage a healthy work atmosphere, should offer wellness perks in addition to monthly recognitions. Also possible are quarterly wellness getaways or mandatory self-care training courses. Instead of long, inefficient, and stressful workdays, quality task-based delivery could be encouraged.

4.6 Research Limitation:

- i. It is critical to be aware of and take into account these limitations when analyzing the results of the study on the kitchen experiences of working women in tier-II cities. These restrictions could potentially be addressed in future studies to offer a more complete grasp of this crucial subject.
- ii. The research has been conducted with 14 women from the target group which were chosen via the Random Convenience and Snowball Sampling technique which may represent a portion of the diverse experiences of working women in different professional roles or cultural contexts.
- iii. As the target location for the study was tier-II cities, tier-I and tier-III cities can be further explored to get a better comprehension of the subject from a wider lens.
- iv. The study has been conducted over 13 weeks. Time constraints may impact the variety of participants and findings which can be explored further.
- v. The study may not have accounted for contextual factors that could impact kitchen experiences for working women such as workplace policies, or kitchen layout and set-up. These factors may play a significant role in shaping the experiences of working women in the kitchen but were not the focus areas of the study.

5. CONCLUSION

In conclusion, the study has explored the kitchen experiences of working women in tier-II cities, aiming to understand the challenges they face and identify potential design solutions from a speculative lens to improve their daily kitchen experiences in the next few years. It was found that the kitchen experiences of the target group are frequently hampered by poor work quality and unprofessional behavior by maids. Women frequently deal with an abundance of obligations in addition to family members, who in return are not very contributive in house chores.

Another major challenge is choosing what to cook as it needs to satisfy the tastes of everyone in the family, for which they often tend to cook variations of the same dish as well for which preparing the meals in advance takes time.

When it comes to blending housework with job duties, careful planning for efficient operation is required. Women want their experience to be simplified, but they also want to retain the joy of experimenting in the kitchen and cooking.

Through the research, a range of design solutions have been put forth designed to improve working women's kitchen experiences in Tier 2 cities. These solutions include services for better house help management and kitchen design, and the addition of a new set of values to the school curriculum for improved family contribution. The implementation of technology-based kitchen appliance solutions to reduce the amount of time spent cooking and encourage independent cooking will contribute as well. In addition to the concepts, strategies have been proposed for diverse industries that can be put to use in the next few years to bring about the change required to strengthen the entire kitchen experience.

The solutions and strategies have the potential to minimize the load on working women and increase their productivity, which would result in better health, greater family engagement, improved career growth, pleasant kitchen experience, and overall, improved quality of life.

Overall, the study contributes to the understanding of the challenges faced by working women in tier-II cities concerning their kitchen experiences and provides valuable insights turned into potential design solutions to address the challenges faced.

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CHAPTER 13

EXPLORING SEX EDUCATION AND FASHION DYNAMICS

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ABSTRACT:

Sex Education is an important aspect of overall personal and societal health and well-being. It provides individuals with accurate and comprehensive information about sexuality, relationships, and reproductive health, which can empower them to make informed decisions and maintain good physical and mental health. In India, however, sex education is often not provided in schools, and what is provided is often inadequate and based on stigma and misinformation. This has led to widespread ignorance about sexual health and reproductive rights, which can have serious consequences, including the spread of sexually transmitted infections, unintended pregnancies, and poor sexual health. This paper combines secondary research, such as a literature review and statistical analysis, with primary research, such as interviews and surveys, to learn about the current state of sex education in Indian schools. The study's findings highlight the lack of accurate and relevant information about sexual and reproductive health, as well as the negative health outcomes that result, such as sexually transmitted infections, unintended pregnancies, and gender-based violence. Based on the research, this paper proposes a comprehensive and inclusive curriculum for sex education in Indian schools. The curriculum aims to provide students with accurate and reliable information about sexual and reproductive health, as well as practical skills for healthy decision-making and communication about sexuality and relationships.

KEYWORDS:

Health, Parents, Sex Education, Student, Sexual.

1. INTRODUCTION

India is a country with a wide range of cultures, languages, and religions. Nonetheless, despite India's cultural diversity, sex education remains a contentious issue. In India, sex education is woefully inadequate, with many schools failing to provide comprehensive information about sexual and reproductive health. Only 22.3% of adolescent girls and 34.2% of adolescent boys aged 15-19 have any knowledge of reproductive and sexual health, according to the National Family Health Survey (NFHS). Unintended pregnancies, sexually transmitted infections (STIs), and gender-based violence can all result from a lack of education. As a result, it is critical to investigate the current state of sex education in India and devise strategies for developing a curriculum [1]. Sex education is an important component of education because it enables young people to make informed choices about their sexual and reproductive health. Sex education is defined as "a process of acquiring information and forming attitudes and beliefs about sex, sexual identity, relationships, and intimacy" [2].

Comprehensive sex education includes reproductive anatomy and physiology, contraception, STIs, sexual consent, and gender and sexuality. Young people can learn how to protect themselves from negative health outcomes and live healthy and fulfilling lives if comprehensive sex education is provided in schools. Despite its importance, sex education remains a contentious issue in India. Many parents and educators are concerned that discussing sex education in schools will encourage promiscuity and undermine traditional values. As a result, many Indian schools avoid discussing sex education or provide insufficient and inaccurate information. Unintended pregnancies, STIs, and gender-based violence can all result from a lack of education [3].

Shhhout is a youth organization that arose in response to India's lack of comprehensive sex education. The organization, which was founded in November 2020, aims to provide sex education to everyone, with a particular emphasis on teenagers. Shhhout aims to normalize conversations about sex and break the taboo surrounding the subject in India. To accomplish

this goal, the organization employs simple, relatable, and quirky methods of communicating important sexual and reproductive health concepts. These methods ensure that the information is not only easily understood but also retained [4]. One of Shhhout's primary goals is to create a safe space where people can freely discuss sexual health without fear of judgment or discrimination. Shhhout hopes to reduce sex stigma by providing a platform for people to ask questions and share their experiences, as well as empower young people to make informed decisions about their sexual and reproductive health. Currently, Shhhout is primarily active on Instagram, where it shares educational content, including infographics, memes, and videos, on various topics related to sexual health. The organization's Instagram page has grown in popularity among teenagers looking for information about sex and sexual health. Shhhout is making education more accessible and engaging for teenagers in India through its innovative approach to sex education [5].

During my tenure as Chief Strategist of Shhhout, valuable insights regarding the use of Instagram as a platform for sex education were discovered. These findings became a crucial factor in the pursuit of developing a comprehensive sex education curriculum for the Indian population. One of the major challenges that Shhhout faced on Instagram was the inability to control the age of viewers. There was no effective way to prevent younger audiences from accessing the content, despite the platform's minimum age requirement of 13. This raised concerns about the suitability of Shhhout's information, particularly for younger people who may not have had the necessary maturity to comprehend or handle such content. Shhhout, for example, had posted about sexual positions that could be considered inappropriate for younger audiences [6]. However, because Instagram lacks targeted audience controls, there was no guarantee that the content would reach its intended audience exclusively. Furthermore, by restricting the content to specific age groups, Shhhout risked alienating a sizable portion of the audience who could have benefited greatly from the shared information. This presented a conundrum for Shhhout, as the organization aimed to ensure universal access to sex education while also considering the appropriateness of the content for different age groups [7].

Sex education is an important component of comprehensive health education that promotes health and prevents STIs and unintended pregnancies. Many schools in India do not teach sex education and those that do only teach basic biological information. Relationships, consent, and gender equality have gotten little attention. Furthermore, cultural beliefs and societal taboos about sex make implementing sex education in schools difficult. In recent years, Non-Governmental Organisations (NGOs) have played an important role in providing sex education to school-aged children in India.

They work with schools to supplement existing curricula and provide additional resources, such as books and videos, to help students learn about sexual and reproductive health [8]. However, because of the previously mentioned cultural taboos and beliefs, NGOs frequently face difficulties obtaining permission from schools and parents. The paper sought to address the shortcomings of India's current sex education system through the development of a comprehensive curriculum that raised awareness and broke down taboos [9].

The goal was to create a curriculum that went beyond basic biological knowledge and gave students the knowledge and skills they needed to make informed sexual health decisions. The curriculum also included lessons on relationships, consent, and gender equality. A mixed-methods approach was used to accomplish this, which included both qualitative and quantitative research methods. Interviews were conducted with school administrators, teachers, students, and parents to learn about their attitudes toward sex education and their willingness to accept a new curriculum. In addition, data on the current state of sex education in schools and the effectiveness of current NGO interventions were gathered. The paper aimed to create

and propose a comprehensive and culturally sensitive sex education curriculum for India that would raise awareness, break taboos, and address the current gaps and challenges in the sex education system. The paper project's goal of improving sex education in India can be accomplished by:

1. Conduct research on India's history, current frameworks, and cultural attitudes towards sex education. Identify gaps and areas for improvement in India's sex education, and develop a service to address these gaps. Determine the obstacles and challenges that are impeding its effectiveness.
2. Conduct primary and secondary research to identify areas for improvement, and brainstorm and evaluate gaps in sex education in India. Create a project-specific design brief, as well as the project scope and deliverables.
3. Identify gaps and areas for improvement in India's sex education, and develop a service to address these gaps. Determine the obstacles and challenges that are impeding its effectiveness.
4. Create a comprehensive sex education curriculum, and a marketing strategy, validate the curriculum, and identify opportunities for improvement

2. LITERATURE REVIEW

Sex education at school is really important for the health and happiness of young people. Goldfarb and Lieberman [10] looked at lots of research about sex education in schools over the past 30 years to see if it works well. Scientists looked in ERIC, PsycINFO, and MEDLINE for information. The research team found papers that met the requirements for a systematic literature review. Out of 8058 articles, only 218 fit the review criteria. More than 80% only focused on preventing pregnancy and disease and were not included, so only 39 were left. In the next step, scientists included studies from other countries. To find proof in all different topic areas. The final review had eighty articles. Results: What happened is that people understand and accept different types of sexuality, learn how to prevent violence in dating and relationships, form healthy relationships, prevent child sexual abuse, improve how they understand and handle their emotions, and learn more about media. There is a lot of evidence that shows it's important to start learning about sex in elementary school. This should be done over a longer period and should include information about LGBTQ people. It's also important to have a fair and equal approach to teaching about healthy relationships and sexuality. After looking at research from the last 30 years, it is clear that thoroughly teaching about sex at different ages is very important. The results show that methods that focus on all aspects of sexual health and have a positive and inclusive approach to human sexuality are effective. The results support the idea that we should use the National Sex Education Standards everywhere.

Teaching about sex is still a difficult subject in Malaysia. In Malaysia, individuals with intellectual disabilities are not provided with comprehensive sex education as it is believed that they do not possess the necessary maturity and understanding. For this reason, parents need to teach their kids at home to make up for what they're missing in school. Kamaludin *et al.* [11] study wanted to understand how mothers feel about teaching their children with intellectual disabilities about sex. Authors used a certain way of thinking and a theory about how people learn from others to better understand the situation Authors did this by talking to people in detail. Twenty moms with kids between the ages of 10 and 19 who were diagnosed with mild to moderate intellectual or other thinking problems were part of the study. Most mothers agree that culture and religion affect how people view sexuality and practice sexual education. They noticed that their kids were starting to show signs of being interested in sex as they got older. However, they each handled talking about sex and sex education with their vulnerable children in their way. Three main ideas came up Mothers see sexuality as an important part of life and think it's important to talk about it with their children, Mothers have different ideas about when

their children are ready to learn about sex, and Mothers are careful about how they talk to their children about sex, either focusing on the physical aspects or the cultural aspects. Our research shows that parents need to learn more about sex education and how to talk to their kids about it. To make sure it works, everyone involved should help out.

Lindberg and Kantor [12] looked at information from the 2011-2015 and 2015-2019 National Survey of Family Growth to see if there were any changes in how many boys and girls were getting sex education in school. The authors used a statistical method called logistic regression to help us analyze the data. From 2011 to 2015 and 2015 to 2019, not much changed in the sex education that teenagers got. During this time, fewer people were taught to wait until they were married to have sex. For women, it went down from 73% to 67%, and for men, it went down from 70% to 58%. In both times, about half of the teenagers got sex education that met the minimum requirements set by the country. Between 2015 and 2019, there were big differences between boys and girls when it came to being told to wait until marriage to have sex and knowing how to use condoms. Black and Hispanic boys were less likely than white boys to learn about STDs, HIV, birth control, or where to get birth control before having sex for the first time. Most young people said they learned from religious places that it's best to wait until marriage to have sex. Boys and girls from different backgrounds and locations don't all get the same sex education, which means some teenagers may not have all the important information they need. The lack of meeting goals shows that more sex education is needed.

In the United States, more teenage girls become mothers compared to other rich countries. Many teens have babies without planning for it, which makes people argue about whether teaching them more about sex and birth control could reduce the number of teen pregnancies. Mark and Wu [13] add to this discussion by giving proof of the cause and effect at the level of a whole group of people. Authors used different timing and amounts of money from the government in different countries for better sex education. Additionally, we examined the number of teenage pregnancies in each county by analyzing birth certificate information from across the United States. According to our research, allocating additional federal funds to comprehensive sex education programs has resulted in a reduction of over 3% in teen birth rates at the county level. Our research adds to the conflicting evidence from experiments on teen pregnancies and births by showing that government funding for better sex education helped reduce teen births in the whole population.

So far, most research on the effects of sex education in schools has looked at small, local programs or the overall experiences of the whole country. Paton *et al.* [14] look at how laws about sex education in different countries affect how many teenagers get pregnant. Authors found that schools with sex education laws have more teen pregnancies. Laws that let parents choose may help make sex education easier for younger teens. The expected outcomes of making sex education mandatory are strong in some cases, but not all of our methods to figure out the cause. When authors look at the laws about sexual health in different countries, they can't find a clear reason for why there are fewer teenage pregnancies. This is happening in a lot of rich countries.

Learning about sex is important because it helps people stay safe and make their own choices. In the UK, it can be hard for people with autism to get sex education. This can mean they don't know how to behave properly when it comes to sex. Bloor *et al.* [15] study looks at the difficulties of teaching sex education to people with autism. The authors talked to thirteen teachers who have taught sex education to people with autism, and they shared their experiences with us. The authors used a method called reflexive thematic analysis to understand the data. The authors found two main themes limitations in teaching methods and sexual feelings. The results showed that teaching sex education to autistic students is hard

because of classroom rules and the students' sexual feelings. This new information is a good start in learning how to change sex education classes to be easier for people with autism to understand and be a part of. This research helps us understand how to help people with autism. It shows that the sex education curriculum needs to include more for autistic people. It also helps people around autistic people support them with body changes.

3. METHODOLOGY

3.1 Study design:

The research was conducted during the Discover phase of the Double Diamond Process Framework for sex education in India to understand the history as well as the current state of sex education and prevalent attitudes towards it. This included investigating the evolution of the current sex education policies, identifying system and delivery gaps, and understanding the challenges and barriers that prevent effective sex education from reaching all students. Furthermore, research on international policies and schemes was looked at for inspiration. In addition, primary research was conducted to gather information on people's attitudes toward sex education and their perceptions of the current system.

3.2 Information Collection:

The collected information from the Discover phase was synpaper and analyzed in the Define phase to identify key issues and challenges related to sex education in the country. This entailed reviewing the previous stage's data and identifying patterns or themes to create a problem statement or set of research questions that would guide the next phase of the process. Potential solutions developed in the Ideation stage were evaluated and refined in the development stage. To gather feedback and ensure that the solution was relevant and feasible in the Indian context, co-creation with stakeholders such as teachers, students, and parents was used. The concept notes and deliverables were refined, and the mission and vision of the solution were established. The development phase's goal was to ensure that the defined solution was comprehensive and effective in addressing the challenges identified in the previous stage, as well as long-term implementation in the Indian education system.

3.3 Deliver stage of the Double Diamond process:

The solutions developed in the Develop stage were implemented and tested in the Deliver stage. This phase began with the design of the systems and processes that would be used to deliver the sex education solution to the intended audience. The solution was prototyped and tested after the systems and processes were designed. This included creating supporting strategies as well as identifying any limitations or gaps that needed to be filled. Close collaboration with stakeholders such as teachers, students, and parents was critical in piloting the new curriculum materials or strategies in selected schools or regions.

This phase included gathering feedback from stakeholders, which allowed the solutions to be refined and improved. This entailed assessing the impact of new solutions on students' knowledge, attitudes, and behaviors regarding sex education in India. Based on the feedback, the solutions were modified and refined further. Overall, the delivery stage of the Double Diamond process was critical for ensuring that the earlier stages' solutions were effective and could be successfully implemented. Issues or challenges were identified and addressed, and final solutions were made feasible and long-term by piloting and testing.

3.4 Research tools:

Secondary research was used extensively in the study to gain a thorough understanding of the evolution of the current state of sex education in India. Various reports, academic journals, policy documents of other countries, and other relevant sources were reviewed to identify gaps

in the current system and develop research questions for primary research. This method laid the groundwork for primary research and ensured that the research questions were well-informed and pertinent

3.4.1 Stakeholder mapping and survey:

Stakeholder mapping was used to identify key stakeholders in the field of sex education in India. This method assisted in understanding their roles and perspectives in the sex education system, as well as identifying potential collaborators and supporters for the proposed sex education curriculum. Surveys were used to collect quantitative data from a sample size of 132 participants. The survey questions were created to gather data on participants' knowledge, attitudes, and perceptions of sex education in India. Statistical software was used to analyze the survey data, generating charts, graphs, and tables. This provided a measurable perspective on the issue of sex education in India and aided in the identification of trends and patterns.

3.4.2 Interviews:

Key stakeholders, including parents, educators, and students, were interviewed in-depth. The semi-structured interviews sought detailed information about the current state of sex education in India, the challenges educators and students face, and potential solutions to improve sex education in the country. This method provided a more in-depth understanding of the issues surrounding sex education in India and aided in the identification of potential solutions.

3.4.3 Competitive Testing and Focused Groups:

Competitive testing was used to compare the existing sex education curriculums and programs in India to the proposed curriculum. This method assisted in identifying the existing programs' strengths and weaknesses, as well as determining how the proposed curriculum could be more effective and relevant. A small sample size of participants, including parents, educators, and students, was used in focus groups to collect qualitative data. The groups sought to elicit their perspectives and experiences on sex education in India, to provide a more nuanced understanding of the issues and identify potential solutions. For the final solution, curriculum topics were proposed. The discussion clarified general perceptions of certain topics that must be addressed in the proposed curriculum.

3.5 Synpaper Tools:

The data collected through interviews, surveys, and focus groups was synpaper using affinity clusters. This approach aided in identifying key issues and challenges related to sex education in India, laying the groundwork for the proposed curriculum. The information gathered from various sources was used to draw conclusions and forecast the current state of sex education in India. In developing a comprehensive sex education curriculum, making inferences was a useful tool. It enabled informed decisions about the curriculum's content and activities. This ensured that the curriculum was current, effective, and catered to the needs of the intended audience. Data collected from various sources revealed patterns and relationships. Developing a comprehensive sex education curriculum required the generation of insights. It enabled the identification of innovative and engaging learning activities that addressed the data gaps and challenges. This ensured that the curriculum was relevant, effective, and met the needs of the target audience.

3.6 Wow How method:

The proposed sex education curriculum was created using the Now Wow How method. Defining the goals and objectives, identifying innovative and engaging learning activities, and

developing a comprehensive implementation plan, helped to create a detailed and actionable plan for the proposed curriculum. The Four Categories Method was used to put the proposed sex education curriculum to the test. This aided in prioritizing the curriculum's content and activities based on their importance and relevance, identifying any gaps or areas that required further development, and ensuring that the curriculum met the needs of the target audience.

3.7 Ideation and validation:

To generate ideas for the proposed sex education curriculum, educators, parents, and students participated in brainstorming sessions. The generated ideas were analyzed and used to improve the proposed curriculum. Due to time constraints and the ease of conducting in-person interviews in schools and NGOs, one of the limitations of the paper project on sex education in India was that it was limited to metropolitan cities like Delhi and Mumbai. Therefore, the project's scope was limited to the urban population, which was more open to sex education. Currently, the curriculum's applicability may be limited to urban areas and may not be representative of the entire country. It's important to remember that rural and other regions may have different cultural and societal attitudes towards sex education, which may not have been fully reflected in the project's findings.

4. RESULTS AND DISCUSSION

Students are the primary stakeholders in the sex education curriculum because they will be receiving the information and knowledge. Sex education can provide them with the information they need to make educated choices about their sexual health and well-being. By educating students about sexuality and reproductive health, we can help them develop healthy relationships, make responsible decisions, and protect themselves from STIs and unintended pregnancies. Teachers are critical stakeholders in the sex education curriculum because they are responsible for delivering the curriculum to students. To effectively deliver sex education in the classroom, teachers must receive adequate training and support. They must be able to provide a safe and nonjudgmental learning environment while also responding to student questions and concerns. Teachers must also collaborate with parents and carers to ensure that students receive consistent and accurate sex and reproductive health information.

Parents and caregivers play an important role in the sex education curriculum because they are the primary educators of their children. They play an important role in reinforcing the knowledge and values taught in sex education classes. To ensure that the curriculum aligns with their values and cultural norms, parents and caregivers should be involved in its development and delivery. Secondary stakeholders in India's sex education curriculum include Non-governmental organizations (NGOs) play an important role in advocating for and implementing sex education programs in schools and communities. They can provide teachers and students with resources, training, and support to improve the quality and effectiveness of sex education. Non-governmental organizations (NGOs) also play an important role in raising awareness about sexual and reproductive health issues and advocating for policies that promote sex education.

Healthcare providers are important stakeholders in sex education curricula because they are the primary source of sexual and reproductive health information and services. They can provide students with accurate and dependable information about contraception, STIs, and other related issues. Healthcare providers can also collaborate with schools and teachers to provide students with comprehensive sexual health services. The government plays an important role in promoting sex education in schools and communities. The government can fund and support sex education programs, develop policies that promote sex education, and create a legal framework that protects young people's sexual rights. The government can also collaborate

with non-governmental organizations (NGOs), schools, and healthcare providers to ensure that sex education is delivered effectively and reaches all students. In India, the tertiary stakeholders for sex education curriculum.

Religious institutions can help with sex education by promoting healthy sexuality and relationship values and behaviors. They can also offer moral support and guidance to young people. Some religious institutions, however, may be opposed to sex education programs that contradict their beliefs and values. By raising awareness about sexual and reproductive health issues, the media can play an important role in promoting sex education. They can also serve as positive role models and depictions of healthy relationships and sexual behavior. The media, on the other hand, can perpetuate harmful stereotypes and contribute to the stigma associated with sex and sexuality.

Employers can help with sex education by providing employees with sexual and reproductive health information and resources. This can include access to healthcare services, contraception information, and help with work-life balance. Employers can also foster a healthy and supportive work environment that values their employees' sexual health and well-being. Primary research was conducted to gain insight into the attitudes of students, parents, and teachers in India's major cities towards sex education. A survey was conducted among 132 citizens to learn about their perceptions of sex education, whether they have ever received it, and what prevents them from receiving it shown in Table 1. The survey results revealed that, while there is a need for sex education in communities, there is currently no organized way to provide it. Along with basic facts, the survey also provided qualitative data, which aided in a more comprehensive understanding of the survey data, leading to the development of potential solutions.

Table 1: Representing the data about the individual's role and their age groups.

Sample Size 132	
Role	
The respondents are students from school/college	67.4%
The respondents are parents	10.6%
The respondents are neither students nor parents	16.7 %
The respondents are teachers in schools/ college	5.3 %
Age	
The respondents are above the age of 21 years	55%
The respondents are between the age of 18-21 years	39.6%
The respondents are between the age of 15-18 years	5.4 %

According to the results of the Google form survey, the majority of high school and college students, 38.7%, have not received sex education outside of what is taught in science classes. On the other hand, approximately 28.8% of students said they had received sex education in school. A significant proportion of students, approximately 32.4%, claimed to have received

only basic or minimal sex education shown in Figure 1. These findings suggest that there is a need to expand sex education beyond the science curriculum in schools to ensure that students have a thorough understanding of this critical topic. According to the survey results, the Internet is the most popular primary source of sex education among students. Almost half of the respondents (47.7%) said they learned about sex education from the Internet, while only a small percentage (3.6%) said they learned about it from organizations and workshops.

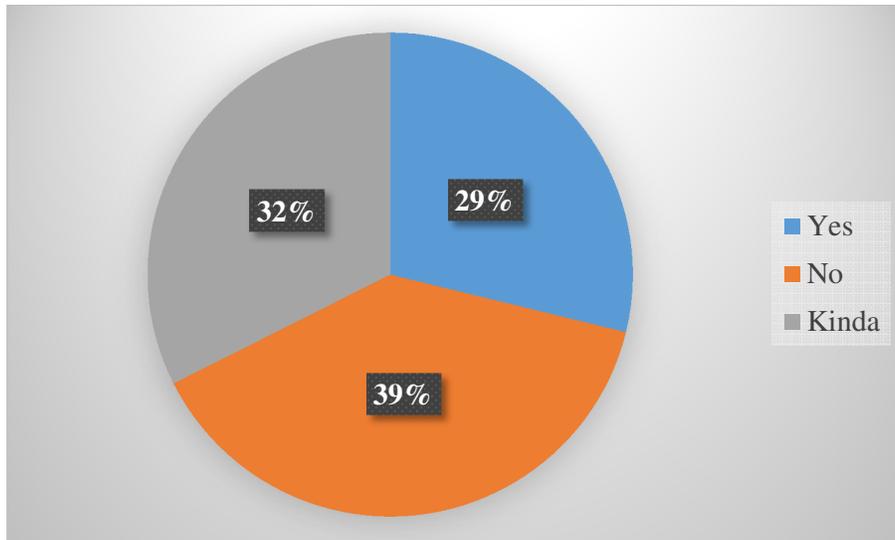


Figure 1: Representing the responses of the individuals about whether they received sex education.

A similar proportion (9.9%) learned from their teachers and counselors, while 9% of respondents cited social media as a source of sex education. A sizable proportion of respondents (16.2%) said they learned about sex education from their friends, while only a few (7.2%) said their parents were their primary source of sex education. Finally, a small percentage of respondents (6.3%) stated that films and TV shows were their primary source of sex education shown in Figure 2. These findings imply that sex education in schools should be more comprehensive and proactive to provide students with accurate and reliable information. Furthermore, parents, teachers, and counselors must take a more active role in educating young people about sex education so that they do not rely solely on the internet for this information.

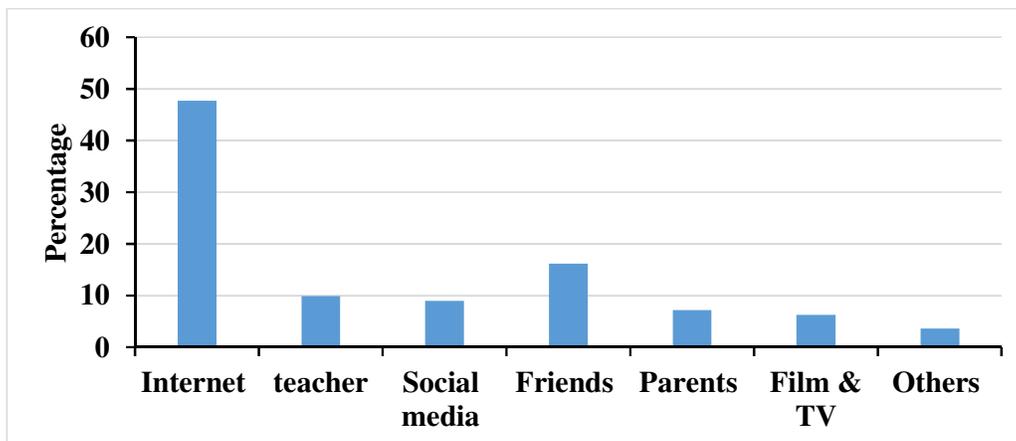


Figure 2: Representing the analysis of the sex education source for the students.

According to the survey, while some topics were covered in sex education, others were not. The majority of students, 70.3%, said their sex education included information about the human body and development. Furthermore, 74.8% of students said their sex education covered sexual and reproductive health. However, only 36% of students said relationships were covered, and 50.5% said sexuality and sexual behavior were addressed. Furthermore, only 34.2% of students reported discussing values, rights, culture, and sexuality, while 33.3% reported discussing gender understanding. On the plus side, 67.6% of students said they were taught about good and bad touch and how to stay safe, and 61.3% said they were taught about contraception and safe sex. Some students, however, reported receiving no sex education at all or receiving only limited information, such as being told to read the reproduction chapter on their own. Some students also reported that their sex education was solely focused on abstinence and that the discussion of gender was limited to males and females.

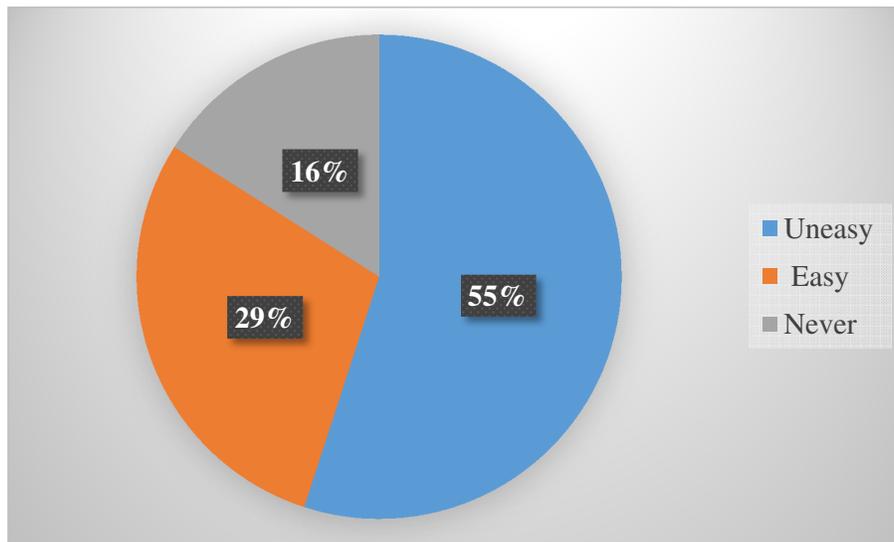


Figure 3: Representing the response of the student about ton talk about the sex education with their parents.

This survey emphasizes the importance of providing students with the knowledge and skills they need to make informed decisions about their sexual health and well-being through comprehensive and inclusive sex education that covers a wide range of topics. Only 37% of them are at ease talking about sex, relationships, and body changes with their parents. The majority of students, 55%, are uneasy about the subject, while 16% are unsure shown in Figure 3. When asked about their reasoning, many said it was too personal or awkward to discuss with their parents. Some cited a generational gap or their family's conservative values as reasons for their inability to have open discussions about these topics. Others expressed concern about how their parents would react if they brought up the subject. Furthermore, some respondents stated that their parents never initiated a conversation about sex education, which contributed to their apprehension when discussing it with them. Overall, the findings indicate that many students lack a safe and open environment in which to discuss sex and relationships with their parents, emphasizing the importance of comprehensive sex education in schools and other supportive environments.

According to the survey results, only one-quarter of teachers and parents received comprehensive sex education while in school. On the other hand, one-third of respondents reported receiving some form of sex education, but it was insufficient. 40% of the participants stated that they received no sex education at all. The survey sought data on the ages at which parents and teachers received sex education. According to the findings, the majority of

respondents received sex education before the age of 18, with 23.1% receiving it before the age of 11 and the same percentage receiving it between the ages of 15 and 18 shown in Figure 4. However, a significant proportion of respondents 15.4% received sex education when they were 21 or older. These findings indicate that individuals are being educated about sex at a variety of ages, highlighting the need for a more consistent and accessible approach to sex education. The results of a survey conducted among parents and teachers educated in the 1970s and 1990s reveal some interesting insights about the primary sources of sex education during that time.

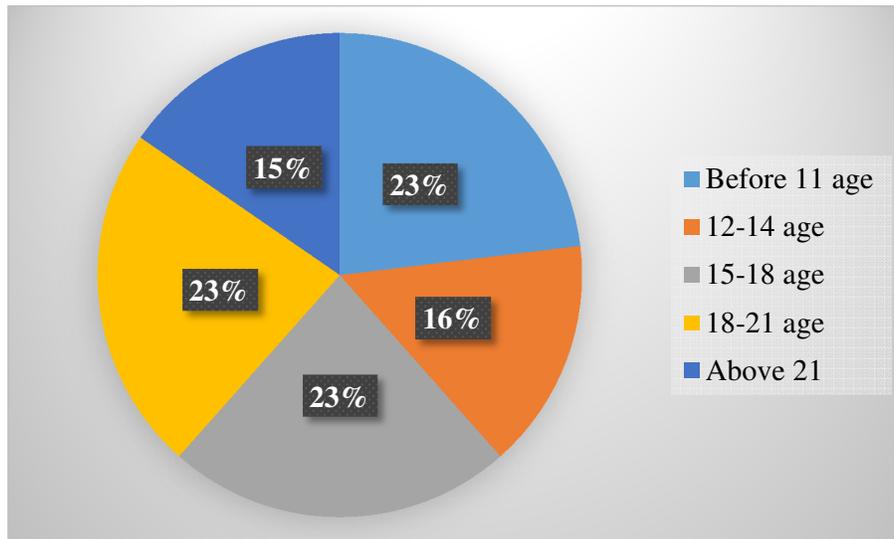


Figure 4: Representing the survey data on the ages at which parents and teachers received sex education.

According to the survey results, 26.7% of respondents got their sex education from friends, while 20% got their sex education from teachers and counselors. Only 6.7% of those polled said their parents were their primary source of sexual education. Surprisingly, the survey also discovered that 13.3% of respondents learned about sex from films and TV shows, while 13.3% sought information on the Internet. Only a small percentage of respondents (6.7%) got their sex education from books, magazines, and newspapers, while the rest were self-taught. In suitable age range to discuss sex education and reproductive health with young people in school was investigated.

According to the findings, 28.6% of respondents thought it was appropriate to begin discussing these issues before the age of 11. The majority of respondents, 47.6%, believed that discussing sexual and reproductive health with young people in school is appropriate between the ages of 12 and 14. 14.3% of respondents preferred to discuss these issues with young people aged 15 to 18, while only 9.5% thought such discussions should take place with people aged 18 and up. According to the findings, there is a wide range of opinions on when it is appropriate to begin discussing sexual and reproductive health with young people, with the majority of respondents believing that it should begin in early adolescence. According to the findings of the survey conducted with current parents and teachers, they believe sexual and reproductive health education should cover a wide range of topics. The majority of respondents (90.5%) agreed that sexual and reproductive health, as well as good/bad touch and how to stay safe, should be covered.

Human body and development (85.7%), as well as contraception and safe sex (85.7%), were deemed important topics. Other important topics included relationships (81%), sexuality and

sexual behavior (81%), values, rights, culture, and sexuality (76.2%), health and well-being skills (71.4%), and gender understanding (61.9%). These findings indicate that parents and teachers in India prioritize a comprehensive approach to sexual and reproductive health education, covering a wide range of topics beyond just the biological aspects of reproduction. The majority of students, 38.7%, did not receive sex education outside of what was taught in science classes, indicating the need for sex education to be expanded beyond the science curriculum in schools. With 47.7% of respondents citing it as their primary source, the internet was the most popular primary source of sex education among students. This highlighted the significance of comprehensive and proactive sex education in schools and other supportive settings

Some subjects were covered in sex education, while others were not. Students reported that there was little discussion about relationships, sexuality, and sexual behavior, as well as interest in sex was 14, and the mode age was 13. A sizable proportion of students, approximately 32.4%, claimed to have only received basic or minimal sex education. Many students lacked a safe and open environment in which to talk about sex and relationships with their parents, emphasizing the importance of comprehensive sex education in schools and other supportive settings [16]. The survey findings emphasized the importance of providing students with the knowledge and skills they needed to make values, rights, culture, and sexuality. Only 37% of students felt comfortable discussing sex, relationships, and body changes with their parents, highlighting the importance of comprehensive sex education in schools and other supportive environments.

Interviews with a diverse group of students from various age groups, genders, and socioeconomic backgrounds were planned. This would aid in understanding the students' knowledge gaps, misconceptions, and concerns about sex education. Interviews with teachers were conducted to learn about their training needs, challenges, and sex education beliefs. They also examined their classroom practices and solicited feedback from students and parents to identify areas for improvement. Conducting interviews with parents was critical in understanding their attitudes, beliefs, and concerns about sex education. This would aid in the development of a curriculum that addresses their concerns while also promoting the health and well-being of their children. Interviews were conducted to learn about non-governmental organizations (NGOs), healthcare professionals, and policymakers' perspectives on sex education, their priorities, and their expectations and anticipated challenges from the curriculum to empathize with them. This would aid in the development of a curriculum that is in line with their goals and addresses their concerns.

Some students have not received comprehensive sex education and must rely on the internet and their peers for sex and sexuality information. This information gap can lead to misunderstandings and misinformation about topics like consent, safe sex practices, and sexual health. Many students have watched porn at least once, usually due to peer pressure or curiosity. They may, however, lack the knowledge and understanding to evaluate what they see and how it differs from real-life sexual experiences. As a result, unrealistic expectations and potentially harmful beliefs about sex and relationships can develop. Students are frequently curious about their bodies and the physical changes that occur during puberty. They may, however, lack accurate information about these changes and may be embarrassed or ashamed to ask questions about them [17]. This can lead to issues with body image and negative self-talk. Beyond cisgender and heterosexual, students are unaware of the diversity of gender identities and sexual orientations.

This results in the use of terms like "gay" and "chakka" without understanding how harmful the language and attitude is towards LGBTQ+ people, as well as exclusion and discrimination.

Many students are heavily influenced by their peers and social media, particularly when it comes to beauty standards and what is considered attractive or desirable. This can result in pressure to conform to narrow beauty standards and issues with negative body image. Girls, in particular, experience peer pressure to conform to beauty standards and to compare themselves to models and influencers. This can result in negative self-talk, issues with body image, and potentially harmful behaviors such as disordered eating. Students may develop crushes and face rejection, which can be an upsetting and perplexing experience [18]. They may lack the skills and knowledge to navigate these experiences healthily and safely if they do not receive comprehensive sex education and guidance from trusted adults.

Most students in this age group learned about sex from the internet, porn websites, and their friend's experiences rather than from their parents or school. This lack of formal sex education can result in sex misconceptions and misinformation, as well as the possibility of unsafe sexual practices. By the age of 17-18, many students in this age group have had their first sexual experience. They may feel insecure about their bodies during this time and engage in sexual activity to please their partner. This pressure can lead to a breakdown in communication about boundaries and consent, which can lead to unhealthy sexual encounters. Some students in this age group have stopped using condoms and instead rely on emergency contraception pills such as I-pills. This can create a false sense of security, increasing the risk of unintended pregnancy and STI transmission. Students in this age group are still aware of their bodies, they have begun to accept and embrace them. They have become more body-positive and accepting of various body types and genders.

Some students in this age group have expressed concerns about their sexuality, but they may be unaware of the terms asexual and demi-sexual. This highlights the importance of increasing education and awareness about various sexual orientations and identities. Many students have disagreements with their parents between the ages of 16 and 19. This can make it difficult for them to have open and honest conversations with their parents about their relationships and sex lives. As a result, many students choose to conceal their romantic and sexual relationships from their parents for fear of being judged or chastised. This can result in a lack of support and direction when it comes to navigating healthy relationships and sexual experiences.

These parents value open and honest communication with their children and provide a safe environment for them to express their concerns. They believe that if their children fear them or feel judged by them, they will be unable to seek their assistance when it is required. According to these parents, maintaining a loving and caring home environment is critical for their children's healthy development. They believe it sets a precedent for their children's future family expectations. When these parents began discussing relationships, boyfriends, and girlfriends with their children, they noticed a significant improvement in communication. They believe that creating a safe and open environment for these discussions has helped to strengthen their bond with their children. Some parents reported that when their children left for college, they began to communicate better and form stronger bonds [19]. They believe this is due to their children's increased independence, which allowed them to explore their identities and values without feeling judged or scrutinized. These parents are aware of their children's romantic partners and are concerned about how their relationships are progressing. They may not directly discuss their children's virginity or sexual experiences, but they do encourage open and honest communication about all aspects of relationships and sexuality.

Teachers with sex education workshop experience believe that children must learn about sex education in a safe and controlled environment. They believe that children should learn about these topics in school rather than from untrustworthy sources such as the internet or peers. Some teachers believe that sex education workshops are the responsibility of parents and

should not be taught in schools. They believe the subject is sensitive and may cause discomfort for some students and parents. Teachers who have taught sex education workshops have encountered parental reservations about the subject. Some parents are concerned about their children learning about these subjects in school and express their concerns to teachers. Teachers find it difficult to plan and execute these workshops as a result of this. Teachers who are approachable and sensitive to their students' needs are better able to recognize when a child is struggling with sex education-related mental health issues. These teachers offer their students appropriate guidance and support. Some teachers may be ignorant and insensitive to a child's sex education-related mental health needs because they believe it is the parent's responsibility to handle these issues. This can make students feel unsupported and can hurt their mental health.

Teachers agree that sex education should cover topics such as relationships, consent, and respect in addition to biological and anatomical aspects. Teachers believe that a comprehensive sex education curriculum can assist children in developing healthy relationships and making informed sexual health decisions. It may also aid in the reduction of sexual violence and harassment. Some teachers believe that sex education should begin at a young age because children begin to form attitudes towards sex and relationships at a young age. Teachers believe that parents play an important role in supporting sex education in schools. They should be involved in the process and be willing to have open and honest conversations about sex education with their children [20]. This can help to alleviate the discomfort associated with the subject while also ensuring that children receive consistent information and support from both school and home. Teachers believe that sex education is an important part of education that should not be ignored or marginalized due to parental reservations or societal taboos. A well-rounded and inclusive sex education curriculum can assist children in developing a healthy and positive attitude toward sex and relationships.

The proposed solution aims to provide students, parents, and teachers in India with a comprehensive sex education curriculum. The lack of sexual health awareness and knowledge among young people has been a pressing issue, and this curriculum aims to bridge that gap. Students will have access to information and resources that can help them make informed decisions about their sexual health if this curriculum is integrated into the existing educational system. Due to cultural and societal stigmas, parents are often hesitant to discuss sex education with their children. The curriculum, on the other hand, is intended to gradually gain parents' trust and confidence in the importance of sex education for their children [21]. Parents can be confident that their children are receiving reliable information that will guide them in making healthy choices if they provide scientifically accurate and age-appropriate information. Furthermore, this curriculum aims to de-stigmatize the taboos associated with sex education. Students, parents, and teachers can break down the barriers that prevent them from discussing this important topic by having open and honest discussions. Finally, this solution aims to promote a healthy and safe environment for young people to explore and understand their sexuality, while also providing them with the knowledge and skills they need to make informed decisions.

The persona is looking for detailed information about sexual health and relationships. They want to learn about their own and their partner's bodies, understand the value of consent and healthy communication, and explore their sexuality safely and responsibly. Their goal is to help people develop a positive and healthy attitude towards sex and relationships, so they can make informed decisions about their sexual health. Because the persona may be hesitant or uncomfortable discussing sex and sexuality with their peers or adults, they may suffer in silence [22]. They may struggle to find trustworthy information and may be overwhelmed or perplexed by conflicting messages about sex in the media and popular culture. Furthermore, they may

face stigma or discrimination because of their sexual orientation or gender identity, making it difficult for them to access resources and support. The parent wishes to provide their child with accurate information about sexual health and relationships, as well as to encourage them to have a healthy and responsible attitude towards sex. They want to create an open, supportive environment in which their child can ask questions and seek guidance. The ultimate goal is to assist their child in making informed sexual health decisions. The parent may be uncomfortable discussing sex and sexuality with their child, or they may be unsure where to begin. They might be unsure of how much information to share or how to respond to their child's inquiries. Conversations about sex education may be hampered by cultural or religious beliefs. Furthermore, they may face stigma or judgment from others as a result of openly discussing sex education with their child. The teacher wishes to provide students with accurate, comprehensive, and culturally relevant information about sexual health and relationships. They hope to create a safe and supportive learning environment in which students can ask questions and explore their sex attitudes and beliefs. The teacher's goal is to help students gain the knowledge and skills they need to make informed sexual health decisions. The teacher may face opposition from parents or school administrators who are uncomfortable with the subject or hold opposing views on sex education. They may struggle to find inclusive and relevant teaching materials for their students' backgrounds. Furthermore, the teacher may feel overwhelmed by their student's emotional and psychological needs, especially if they have experienced trauma or are struggling with issues related to sexuality or gender identity.

Create a comprehensive sex education curriculum for schools, covering topics such as anatomy, consent, healthy relationships, and safe sex practices. Create online resources such as e-books, webinars, and guides to help parents understand how to talk to their children about sex. Create teacher education programs that equip teachers with the knowledge and skills they need to effectively teach sex education. Collaborate with non-governmental organizations (NGOs), government agencies, and other organizations to develop a comprehensive and standardized sex education curriculum for all students. Implement peer-led sex education programs in which older students teach sex education to younger students. Collaborate with social media influencers to create engaging content for young people about sex education. Create a network of sex education teachers who can assist one another in overcoming obstacles and sharing best practices. Create a mentorship program in which new sex education teachers are paired with experienced sex education teachers for advice and support.

Create a peer-to-peer support network where parents can connect with other parents who have successfully discussed sex education with their children. Advocate for sex education in schools and collaborate with parents and school administrators to address concerns and misconceptions about sex education. Form alliances with healthcare providers to provide confidential and affordable sexual health services to students. Create a national helpline or chatbot service to provide accurate sexual health and relationship information and support to students. Provide a helpline or chatbot service where parents can get advice and support on how to have sex education conversations with their children. Create a public awareness campaign emphasizing the importance of sex education and encouraging parents to discuss it with their children. Allow schools and community centers to hire trained sex education educators capable of providing comprehensive sex education. Create an online platform where students, parents, and teachers can get accurate and dependable information about sex education.

5. CONCLUSION

Finally, the study journey was a valuable and illuminating experience in understanding the history, impact, and scope of sex education in India. The journey began with a look at the history of sex education in India, and how traditional values and societal norms have shaped

how people perceive sex education over time. The challenges that sex education has faced, as well as the evolution of sex education as a concept in India, were discussed. The research revealed that the impact of sex education in India is extensive and complex. While it has the potential to positively influence young minds and promote a healthier understanding of sex and relationships, it is not without challenges, such as cultural and societal stigmas and insufficient sex education programs. It was also discovered that, given the rise in adolescent pregnancies, sexually transmitted diseases, and sexual violence, the need for comprehensive sex education is more pressing than ever. Exploring the scope of sex education in India revealed the need for a more holistic approach that includes not only the physical aspects of sex but also emotional, social, and psychological factors. It is critical to address the sex education gap that exists between schools and homes, as well as to promote greater awareness and openness about sex and relationships in Indian society. This includes not only educating children, but also parents, educators, and policymakers. Overall, our study contributed to a better understanding of the complexities and significance of sex education in India. It is hoped that by establishing a more inclusive and comprehensive sex education system, healthy attitudes towards sex and relationships will be promoted, adolescent pregnancies and STDs will be reduced, and a society more accepting and tolerant of diverse sexual orientations and gender identities will be fostered

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