Fashion Design Process for Small and Medium Enterprises

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ABSTRACT:

Since the fashion market is dynamically changing, young fashion designers must be provided by a fashion design process to equip them with the necessary qualifications to play different roles in the fashion design business through small and medium enterprises (SME). Hence, this study aims to equip young fashion designers with necessary qualifications to build a fashion brand through SME considering the Egyptian tendency to support the economy. In addition, the study examines the efficiency of the suggested fashion design process for SME in casual and evening designs considering the concept of national identity to create contemporary fashion designs that suits the consumer demands. The impact of the study lies in the future of both fashion design industry and fashion design education as the suggested fashion design process helps the designers to think beyond the creation of their fashion designs to meet the demands of the target market through SME. Statistical analyses were conducted using the SPSS-PC statistical program package, for final questionnaires to investigate the efficiency of the fashion design process for SME. According to the statical results, the mean of sum specialist's questionnaire is 68.4857 for evening designs and 67.976 for casual designs, while the mean of sum consumers questionnaire is 59.55 for evening designs and 60.04 for casual designs. The outcomes of the fashion design process for SME were presented in two exhibitions held at the exhibition hall in the faculty of Applied Arts- Helwan University, Cairo, Egypt on the 22nd of February and 20th of July 2022.

1.Introduction

The creative SME are becoming pillars to develop the Egyptian national economy as it develops the competitiveness of human resources. In the last decade, Egypt has experienced developing the culture and protect the national identity through different cross-cultural channels such as Egypt and UNESCO Projects "Strengthening Regional Cooperation to Activate the Convention on Cultural Heritage from the Arab Region" and "Cultural Diversity and Creative Industries" (https://rb.gy/7sgghq), in addition, the presidential initiative "Egyptian Industrial" (https://rb.gy/aiksqb), and the annual exhibition of "Diyarna Handicrafts" (https://rb.gy/uwevxu).

"The Education for Sustainable Development Conference in Support of Cultural and Biological Diversity" in Oman, and "The UNESCO World Conference on Education for Sustainable Development" in Okayama recommended to encourage research that support cross-cultural dialogues and cultural diversity especially for higher education, to ensure suitable opportunities for young graduates to be effective members in the societies. (https://rb.gy/fqnut1), (https://rb.gy/3aonyb), (Ragab, R.M., 2019) As the university has an active role to build the undergraduates' future, (Buckler, C. and Creech, H., 2014) it directly affects the economic development against the changeable market demands. (Ragab, R.M., 2019)

Fashion design industry is facing a rapidly competitive challenges through the changeable demands of consumers, the challenging market as well as the increasing number of fashion design schools with different visions. Therefore, the study aims to equip young fashion designers with the necessary qualifications to play different roles as young professionals and build a fashion brand through SME considering the Egyptian tendency to support the future economy. In addition, the study examines the efficiency of the suggested fashion design process for SME for both casual and evening fashion designs.

2. Literature Review

2.1. Culture of clothing styles

Culture is the society's identity, represented in lifestyles, traditional clothes, learning processes and human evolution. (De Andrade Rodrigues, D.C., 2020) Cultures of traditional clothing styles are assigned to specific features that are transformed from such an image to a reference index for certain cultural identity. (El Shaikh, K.M., et al., 2021) Despite the impression that traditional clothing styles in Arab countries are similar, in fact there are major differences in terms of length, motifs, colors, fitting, layers, fabrics, and accessories to express national identity for each country. (Al Said Hafiz, A., 2005) Therefore, the experience of recognizing and analyzing the features of cultural traditional clothes styles to inspire contemporary creative fashion designs is considered a very rich opportunity for young fashion designers as it links cultural preservation and fashion design industry that express national identity. (Soultan, N.A.R.M. ٢٠١٩)

2.2. National identity

National identity can be defined as complex concepts, and perceptions related to specific attitudes within a group. (De Andrade Rodrigues, D.C., 2020) The link between individuals and a national identity helps to predict consumers' preferences. Therefore, research on national identity is very important in a globalized world with a changeable market. (Windari, T., 2021) On the other hand, culture can promote the development of the national identity through cultural traditional clothing. Based on this phenomenon, modernizing cultural traditional clothing styles to create contemporary fashion designs prevents the traditional clothing styles and make it acceptable in the society as a national identity. (Rahmi, R., et al., 2021)

2.3. Fashion design

Fashion is shaped by cultures, and it can even develop new cultural meanings in different societies. (De Andrade Rodrigues, D.C., 2020) Therefore, fashion design can be defined as a cultural behavioral phenomenon of consumers to express human's identity that is culturally accepted in a social context. (Kusá, A. and Urmínová, M., 2020) Fashion design must combine aesthetics, practical, and business aspects that are accepted in the societies (Faerm, S., 2012) to achieve a maximum benefit for both society and fashion industry which directly supports countries' future economy. Therefore, fashion designers must be equipped with the aesthetics sense in addition to the applied, and marketing skills to play different roles in the professional fashion system. (Lam, M.M.-L. et al., 2020)

2.4. Fashion design in scope of market demands for SME

In the last decade, fashion industry has been undergoing rapid changes concerning the consumer demands. Researchers believe that consumers are placing great demands on fashion products that have aesthetic cultural values. (Faerm, S., 2012) Therefore, young fashion designers are expected to produce desirable designs for a changeable market in an affordable price, aesthetically appealing, express national identity values yet keep up with the latest fashion trends through SME.

Based on market expectations, fashion design education must provide a fashion design process at the highest level of performance, to build qualified fashion designers who are creative, productive, and businesspeople. To achieve this goal, fashion design institutions must fulfill the following:

1. Activating competitive fashion design climate. (Ahmed, S.M., 2019)
2. Arguing fashion designers to use thinking and analysis methods.
3. Encouraging fashion designers to enrich their skills using different technologies.
4. Preparing fashion designers to become producers of ideas.
5. Focusing on practical and experimental aspects in fashion design career (Ediny, A., 2019) to fulfill the social and market demands considering the fashion trends.

3.Methods and analysis

Fashion design industry is facing an unpredictable market future which is increasing the demands placed on young fashion designers. It is necessary for fashion designers to keep pace with the challenging fashion markets, consumer demands, and innovative technologies in related fields, to enrich their skills and create innovate competitive fashion designs. The standard for achieving suitable fashion design education has become through the ability to produce qualified fashion designers to increase their competitiveness in the fashion markets through SME. Therefore, fashion design institutions must provide a fashion design process considering the fashion design industry's changing future and the changing consumer demands, to prepare fashion graduates for their roles as young professionals in the fashion business through SME.

The capstone experience of the suggested fashion design process in the study, is to equip young fashion designers with necessary qualifications to build a fashion brand through SME and keep pace with the Egyptian tendency to support the economy. The fashion design process for SME has been applied within groups to provide a competitive climate. The competitive climate led to positive results concerning motivation, performance, achievement levels, reach the desire to surpass other groups and stand out. Throughout this study the researchers benefit from the concept of the national identity and traditional clothing styles in the Arab countries to create contemporary fashion designs that meet the changeable consumer demands through SME. Drawing upon the findings yielded in the study, the balance between creativity, technical, and marketing aspects is a suitable fashion design process for SME.

The participants were 39 fashion designers divided into five groups in their final grade in the academic year 2021-2022 at the Department of Apparel Design Management and Technology, Faculty of Applied Arts, Helwan University- Cairo, Egypt. The collaboration between the designers in each group created creative fashion designs, expand the variety in the designs, and enhance the quality of each design to be commercialize in the fashion market. A set of assignments were done after explaining each step to ensure a complete understanding for the fashion design process including brand building, design concept, in depth research, analysis, prototype, final production and marketing. Researchers considered a weekly open discussion with each group to provide the participants by self-confident and ensure the participants interaction among the group to prepare them to play different roles in the design, production, and marketing processes in the fashion SME.

To express the national identity, designers were free to choose an Arabic traditional clothing style as an inspiration source for their casual (mass production) and evening (haute couture) designs. The designers' chosen countries were Egypt, Tunisia, Morocco, Palestine, and Iraq. Using various technologies plays a very important role in providing easy, clear, exciting, and professional final look for fashion designs. Therefore, the researchers encouraged the designers to use different technologies which provided various tools to enrich the fashion

design process for SME in terms of online research in addition to illustration, presentation, photography, video making and marketing through social media platforms.

Final portfolios for each fashion designer contained a storyboard, a mood and color-board, 10 final casual designs, 10 final evening designs, artworks, technical drawings, specs sheets and pricing for the final outfits.

3.1. A Fashion Design Process for Small and Medium Enterprises

(Figure 1) Fashion Design Process to Equip Young Fashion Designers with Necessary Qualifications to Build SME

3.1.1. Brand building

To build a powerful fashion brand through SME, each group had to:
1. Determine target consumers and their demands.
2. Define the brand personality within each group.
3. Choose an effective logo that visually appeal the brand

4. Position the casual and evening fashion designs of the brand from the similar products in the local market. (Table 1)

(Table 1) The final five brands

"ELMAS" inspired by Iraq	"KAFTAN" inspired by Morocco	"KERDAN" inspired by Egypt	"TUNITE" inspired by Tunisia	"DEERATNA" inspired by Palestine
الماس	كفتان KAFTAN	KERDA S/S 2021 2022	TUNITE	Deeratna Fashion Brand

3.1.2. Research and analysis

In depth research about the cultural elements of the Arabic countries supported the concept of national identity in the final fashion designs, while the analysis of the elements of traditional clothing styles enriched the understanding of the value, the history and the meaning of all features and constructive elements characterized in the chosen clothing style. Students analyzed the traditional ornaments in the chosen clothing style concerning elements, colors, design principles, implementation techniques, and materials to develop the brands' modern motifs.

Market research was done to determine the consumer demands concerning casual and evening fashion designs, styles, cutlines, colors, decorations, fabrics, accessories for womenswear in addition to the marketing channels.

Research about the latest fashion trends for SS 2023 was done to ensure a contemporary trendy look for the final designs. Each group analyzed the fashion trends and chose the trend direction that suits the brand concept (Table 2).

(Table 2) Research and Analysis

Designers: Maryam Fawzy (Fawzy, M., et al.,2022), Mariam Abdulmaxod and Tasneem Tarek (Abdulmaxod, M., et al., 2022), Sondos Samir (Ahmed, H., et al., 2022), Roaa Hamdy (Fawzy, M., et al.,2022)

3.1.3. Story board, mood and color board and design brief

Each brand prepared a storyboard, a mood and color board, and a design brief related to the brand's

design concept and includes elements of chosen traditional clothing style, fashion trends for SS 2023 in addition to the suggested fabrics and implementation techniques (Table 3).

(Table 3) Story Board, Mood and Color Board and Design Brief

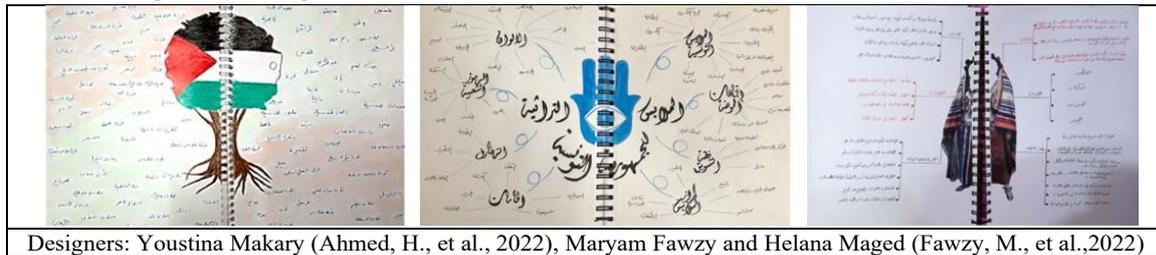Brand Elmas Designer's (Abdulmaxod, M., et al., 2022)

3.1.4. Sketchbook

Each designer prepared a sketchbook which contained brain storming, mind map and analysis (Table 4). Each designer created initial sketches for SS 2023 casual and evening fashion designs to explore the

aesthetic value of the chosen traditional clothing style in a contemporary look that meets the consumer's demands and the target market (Table 5). In addition, designers suggested color combination trials for their final designs (Table 6).

(Table 4) Brain Storming and Mind Map

Designers: Youstina Makary (Ahmed, H., et al., 2022), Maryam Fawzy and Helana Maged (Fawzy, M., et al.,2022)

(Table 5) Initial Sketches for SS 2023 Casual and Evening Fashion Designs

Designer: Nada Amr (Amr, N., et al.,2022)

Designers: Maryam Tarek, Mayar karam and Nada Amr (Amr, N., et al.,2022)

Designer: Nada Amr (Amr, N., et al.,2022)

(Table 6) Color Combination Trials

Designers: Nourhan Mohmed (Ahmed, H., et al., 2022), Maryam Fawzy (Fawzy, M., et al.,2022), Bassant Barakat (Ahmed, H., et al., 2022)
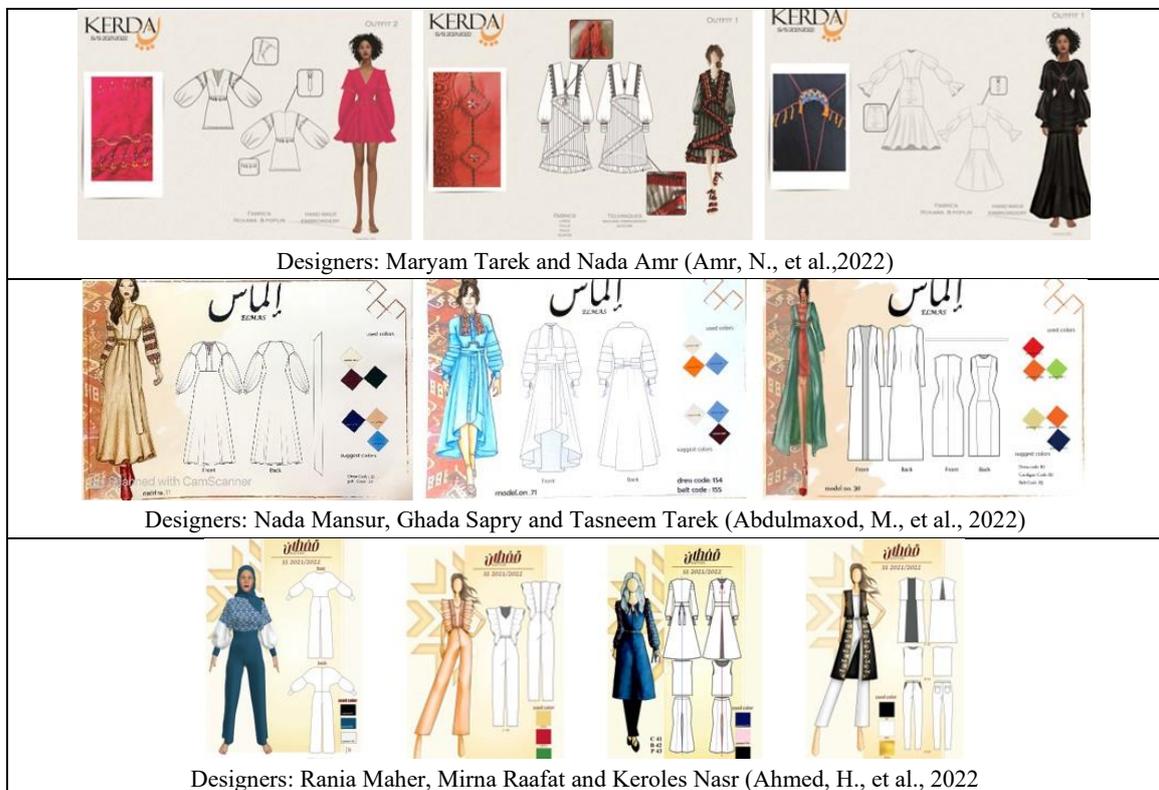
3.1.5. Design

The design silhouettes, cutlines, fabrics, and colors were mix between the latest fashion trends for SS 2023 with the style of the chosen traditional clothing style. The motifs, prints, and embroidery were inspired by constructive foundations and the decorative styles characterized in the value of the traditional clothing style in a modern look. Each designer in the brand created 10 final casual designs (Table 7) and 10 final evening designs (Table 8). Choosing the final casual and evening designs was done in a group discussion between the researchers and the brand members according to the brand concept, target market and consumer demands. The final chosen casual designs had clear mix between traditional look and latest fashion trends, while evening designs were more about fashion trends with traditional motifs in modern colors and implementing techniques.

(Table 7) Final Casual Designs

Designers: Maryam Tarek and Nada Amr (Amr, N., et al.,2022)

Designers: Nada Mansur, Ghada Sapry and Tasneem Tarek (Abdulmaxod, M., et al., 2022)

Designers: Rania Maher, Mirna Raafat and Keroles Nasr (Ahmed, H., et al., 2022

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(Table 8) Final Evening Designs

Designers: Maryam Tarek and Nada Amr (Amr, N., et al.,2022)

Designers: Mirna Raafat, Mona Arafa, Haidy Ahmed, Nourhan Mohmed (Ahmed, H., et al., 2022)

Designers: Hassnaa Ahmed, Aya Sayed (Ahmed, H., et al., 2022)

3.1.6. Prototyping

Flat pattern making and draping on dress stand were used to implement the suggested designs according to its suitability for the design (Table 9). Muslin fabrics in different weights were used to simulate the final fabrics and prepare prototypes for the suggested casual and evening fashion designs. Prototypes were adjusted to ensure the suitability for production in SME in the best fitting that represents the final look of the design.

(Table 9) Flat pattern making and draping on dress stand

Designers: Nourhan Mohmed (Ahmed, H., et al., 2022), Mayar karam, Nadeen Nour (Amr, N., et al.,2022)

3.1.7. Artwork

Based on the analysis, the motifs were designed in a traditional look, yet modern to meet the trend directions for SS 2023. For implementation, the designers translated the motifs into an exact size technical drawing and tried different techniques on their chosen fabrics to clarify the best implementing technique that represents the design concept and compatible with the consumer demands yet can be applied within the production possibilities of SME (Tables 10 and 11).

(Table 10) Motifs' Implementation Techniques for Casual Designs

Designers: Nour Othman (Abdulmaxod, M., et al., 2022), Roaa Hamdy (Fawzy, M., et al.,2022), Nourhan Mohmed (Ahmed, H., et al., 2022)

(Table 11) Motifs' Implementation Techniques for Evening Designs

Designers: Arwa Khaled (Ahmed, H., et al., 2022), Maryam Abdulmaxod (Abdulmaxod, M., et al., 2022), Nada Amr (Amr, N., et al.,2022)

3.1.8. Implementation

Each designer in the brand implemented two casual outfits (mass production) and one evening outfit (haute couture). Gabardine, linen, and woven cotton fabrics were used for casual designs, while satin, chiffon, crepe, silk, tulle, and organza were used for evening designs due to its suitability for SS 2023 womenswear and the inspiration source. In addition, fabrics were chosen according to its suitability for the design, durability, easy care, comfort, and softness, yet it has mildness price.

Embroidery thread for machine embroidery, inkjet and silk screen printing and laser cuts were used to implement casual designs' artworks while embroidery silk thread, feathers, embroidery stones, pearls and several beads' sizes and kinds were used to implement evening designs' artworks. Chosen artwork implementation techniques were the factors that made final designs look unique and special due to its suitability for the brand concept and chosen fabrics yet, empower the modern look of the traditional motifs that could be produced in SME (Tables 12-17).

(Table 12) Final Casual Outfits (Mass Production) For Brand "ELMAS"

Brand Elmas Designer's (Abdulmaxod, M., et al., 2022)

(Table 13) Final Casual Outfits (Mass Production) For Brand "KAFTAN"

Brand Kaftan Designer's (Ahmed, H., et al., 2022)

(Table 14) Final Casual Outfits (Mass Production) For Brand "KERDAN"

Brand Kerdan Designer's (Amr, N., et al.,2022)

(Table 15) Final Casual Outfits (Mass Production) For Brand "TUNITE"

Brand Tunite Designer's (Fawzy, M., et al.,2022)

(Table 16) Final Casual Outfits (Mass Production) For Brand "DERATNA"

Brand Deeratna Designer's (Ahmed, H., et al., 2022)

(Table 17) Final Evening Outfit (Haute Couture) for Brands "ELMAS", "KAFTAN", "TUNITE", "KERDAN" and "DERATNA"
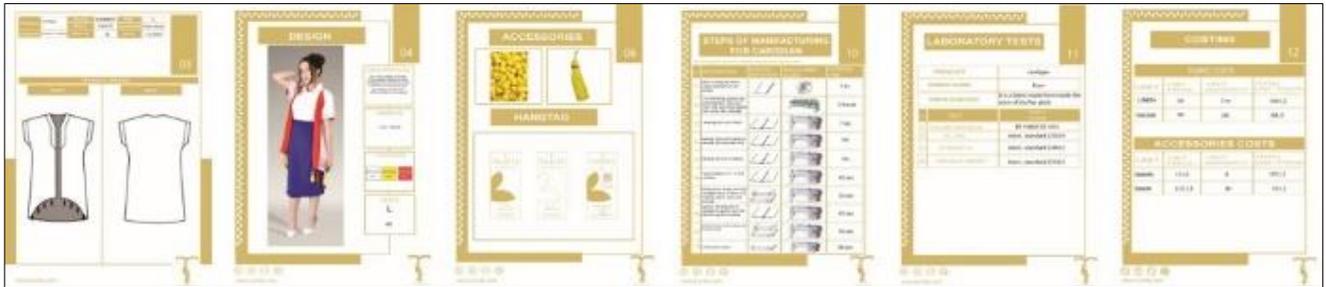

Brand Elmas Designer's (Abdulmaxod, M., et al., 2022)

Brand Kaftan Designer's (Ahmed, H., et al., 2022)

Brand Tunite Designer's (Fawzy, M., et al.,2022)

Brand Kerdan Designer's (Amr, N., et al.,2022)

Brand Deeratna Designer's (Ahmed, H., et al., 2022)

3.1.9. Pricing

Detailed specs sheets were prepared for each design in the brand to calculate all costs and expenses for the final products. Based on previous calculations, prices for each piece were suggested considering a suitable profit for the brand (Table 18).

(Table 18) Detailed Specs Sheets

Roaa Hamdy Designer (Fawzy, M., et al.,2022)

3.1.10. Marketing

3.1.10.1. Social media fashion opinion leaders

Each brand suggested a social media fashion opinion leader to present the brand's fashion design collection on different social media platforms (Table 19). (Madian, W.T. and Khalil, R., 2022)

(Table 19) Social Media Fashion Opinion Leader for Each Brand

Brand ELMAS	Brand KERDAN	Brand KAFTAN	Brand TUNITE	Brand DERATNA
Fashion Blogger	Fashion Icon	Fashion Icon	Fashion Icon	Fashion Icon
Areej Alrawi	Tara Emad	Rikia Magha	Dorra Zarrouk	Lana Albeik

3.1.10.2.Social media platforms

Three brands designed a page on social media platforms to present the brand's fashion design collection on social media platforms (Table 20).

(Table 20) Social Media pages for Brand "KERDAN", "KAFTAN" and "ELMAS"

https://instagram.com/k_aftan_?igshid=YmMyMTA2M2Y=

https://instagram.com/__elmas___?igshid=YmMyMTA2M2Y=

https://www.instagram.com/kerdan__/?utm_medium=copy_link

3.1.10.3. Photoshoot and promo video

Professional photoshoots were done for each casual and evening outfit (Table 21) and a promo video was done for each brand (Table 22). The photoshoots and the promo videos were done to visually translate the brand's design concept in rich visuals to present the contemporary fashion designs.

Location, model, accessories, hairstyle, and makeup were considered to support the brand's design concept. (El-Demedash, D., et al, 2017)

(Table 21) Professional Photoshoots for Casual and Evening Outfits

Nour Othman Designer (Abdulmaxod, M., et al., 2022)

Noura Mossad Designer (Ahmed, H., et al., 2022)

(Table 22) Promo Video for Brand "KAFTAN"

Brand Kaftan Designer's (Ahmed, H., et al., 2022)

3.1.10.4.Catalogue

Each brand prepared a fashion catalogue for the final casual and evening designs. The catalogues included design concept, brand vision, photoshoots, suggested available colors, fabrics, sizes in addition to contacts (Table 23). (El-Demedash, D., et al, 2017)

(Table 23) Fashion Catalogue for "ELMAS" and "KERDAN"

Brand Elmas Designer's (Abdulmaxod, M., et al., 2022)

Brand Kerdan Designer's (Amr, N., et al.,2022)

3.1.10.5. Exhibition

The final outcomes of the fashion design process for SME were presented in two exhibitions held at the exhibition hall in the faculty of Applied Arts- Helwan University, Cairo, Egypt on the 22nd of February and 20th of July 2022. Each brand designed a booth that represents the mood and design concept of the brand. The exhibits included a screen presenting a video for all the steps in the fashion design process for SME, a board for each brand that presents the brand concept, story board, mood and color board, boards for the fashion design illustrations and photoshoots for each design, catalogues, screens to present the promo videos, and the final outfits were presented on dress stands (Table 24). In addition, some groups offered souvenirs carrying brand's name to help consumers remember the brand (Table 25).

(Table 24) Exhibitions for The Final Outcomes of The Fashion Design Process for SME

An Exhibition on the 22nd of February 2022
An Exhibition on 20th of July 2022

(Table 25) Souvenirs Carrying Brand's Name

Brands' souvenirs - Brand Deeratna Designer's (Ahmed, H., et al., 2022), Brand Kaftan Designer's (Ahmed, H., et al., 2022), Brand Elmas Designer's (Abdulmaxod, M., et al., 2022)
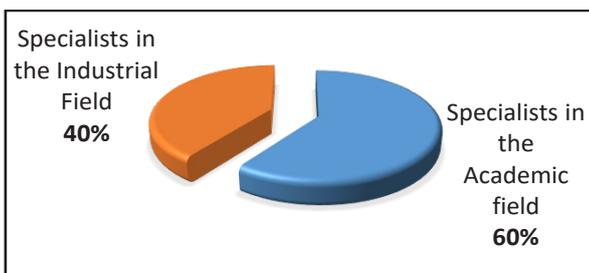
3.2. Study tools

The researchers designed online questionnaires created on google forms platform to conduct quantitative research and investigate the efficiency of "The Fashion Design Process for Small and Medium Enterprises".

3.2.1. Questionnaire participants

Fifty-two specialists from different specializations were involved in the study questionnaire (Table 26) and (Figure 2).

(Table 26) Specialists

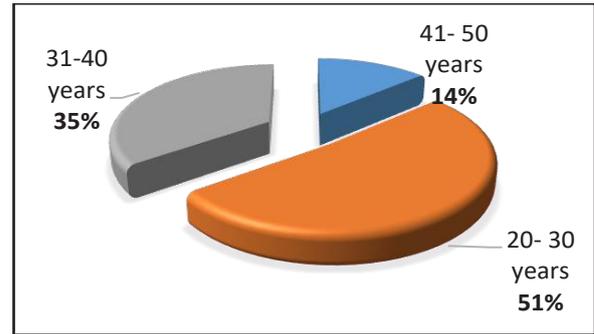| Specialists	Frequency	Percent
Specialists in the academic field	15	%60.0
Specialists in the industrial field	10	%40.0
Total	25	%100.0

(Figure 2) Specialists

Thirty-seven consumers from different age groups were involved in the study questionnaire (Table 27) and (Figure 3).

Table (27) Consumers

Age	Frequency	Percent
20-30 Years	19	%51.4
31-40 Years	13	%35.1
41-50 Years	5	%13.5
Total	37	%100.0

(Figure 3) Consumers

The respondents were asked to indicate, on a five-point Likert scale, the degree to which they agree or disagree with five statements describing their opinion.

5= Strongly Agree, 4= Agree, 3= Neutral, 2= Disagree, 1= Strongly disagree

3.2.2. Validity and reliability

The Cronbach's alpha coefficient was used to determine the reliability of the two questionnaires. To assess construct validity, Pearson's correlation was employed as it is commonly used to verify the intensity of the existing linear association between variables, and it measures the linear association between quantitative variables. If Sig. < 0.05 the question is valid – If Sig. > 0.05 the question is not valid.

The range of correlation coefficient starts from -1.00 to +1.00. The positive numbers are used to identify a positive relationship while negative numbers are used to identify a negative relationship.

4.Results

4.1. The correlation analysis

Correlation analyses between variables were conducted through Pearson correlations. A simple correlation is computed within each question and sum of all questions. The significance level for the correlation statistics for the study is set at p < .01.

The correlation analysis gives the results about the variables, the results of the present study can be shown in (Table 28) and (Table 29) where there is significant correlation (p<0.001) between each question and sum of all questions.

4.1.1. Specialist questionnaire

(Table 28) Pearson Correlation for Specialist Questionnaire

no	Statement	Correlation	Sig.
1	The competitive climate enhances the designer's ability to stand out	.707**	0.000
2	The traditional Arab clothing styles is a source of inspiration that enhances national identity	.720**	0.000
3	The designs reached the compatibility between design elements and foundations in an innovative way	.725**	0.000
4	There is harmony between the colors of the innovative designs	.785**	0.000
5	The chosen fabrics are suitable for designs implementation	.614**	0.000
6	The chosen techniques are suitable for artworks implementation	.746**	0.000
7	Training young fashion designers on a design process for SME goes in line with the Egyptian tendency to support the national economy	.499**	0.000
8	Photoshoots on a life models highlight the aesthetics of the designs	.511**	0.000
9	Social media fashion opinion leaders contribute to the marketing for SME products	.689**	0.000
10	The catalog contributes to the marketing for SME products	.762**	0.000
11	The promo video contributes to the marketing for SME products	.779**	0.000
12	Social media platforms contribute to the marketing for SME products	.792**	0.000
13	The design can be applied within the production possibilities of SME	.804**	0.000
14	Appropriateness of Arab traditional clothing styles as an inspiration source to achieve the aims of the study	.765**	0.000
15	The suggested fashion design process equips young fashion designers with necessary qualifications to build a brand through SME	0.040	0.660

The above table shows that correlation coefficients for all the 15 items are significant at the level of 0.001 for specialist questionnaire. Reliability was measured through the Cronbach's alpha coefficient of the total sample. The alpha coefficient for the 15 items is 0.915 is acceptable, suggesting that the items have relatively high internal consistency.

4.1.2. Consumer questionnaire

(Table 29) Pearson Correlation for Consumer Questionnaire

no	Statement	Correlation	Sig
1	The designs are suitable for the demands of the Arab society.	.759**	0.000
2	The designs keep pace with fashion trends	.824**	0.000
3	The designs enhance the sense of national identity as it is inspired by the Arabic traditional clothing styles	.682**	0.000
4	Traditional artworks in a modern look added an aesthetic value to the designs.	.648**	0.000
5	The designs are suitable for the demands of the Arab consumers.	.857**	0.000
6	The designs are appropriate for consumer of the age group (20-30 years).	.835**	0.000
7	The colors are appropriate for consumer of the age group (20-30 years).	.823**	0.000

no	Statement	Correlation	Sig
8	The fabrics are suitable to the implementation of designs.	.667**	0.000
9	The catalog contributes to the marketing of the designs	.699**	0.000
10	The promo video contributes to the marketing of the designs	.681**	0.000
11	Social media fashion opinion leaders contribute to the marketing of the designs	.804**	0.000
12	Social media platforms contribute to the marketing of the designs	.817**	0.000
13	Photoshoots on a life models highlight the aesthetics of the design	.722**	0.000

The above table shows that correlation coefficients for all the 13 items are significant at the level of 0.001 for consumer questionnaire.

Reliability was measured through the Cronbach's alpha coefficient of the total sample. The alpha coefficient for the 13 items is 0.938 is acceptable, suggesting that the items have relatively high internal consistency.

4.2.1. Arithmetic means
4.2.1.1. The Specialist Questionnaire

4.2. Research Questions and Related Items

The descriptive statistics were used to determine and report the item levels of agreement, such as frequencies, percentages, mean and the standard deviation to identify the degree of agreement regarding the various items of the tool and to answer the questions of the study.

4.2.1.1.1. The Specialist Questionnaire for Casual and Evening Designs

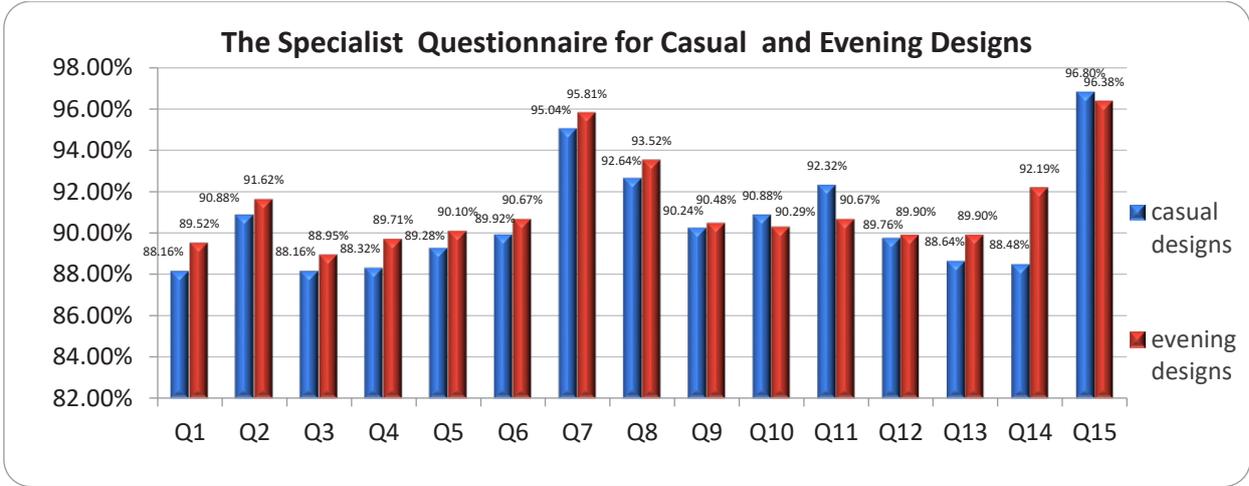(Table 30) The Specialist Questionnaire for Casual and Evening Designs

Q	casual designs			evening designs		
	Mean	Std. Deviation	%	Mean	Std. Deviation	%
Q1	4.408	0.661084	88.16%	4.48	0.556	89.52%
Q2	4.544	0.62867	90.88%	4.58	0.551	91.62%
Q3	4.408	0.623414	88.16%	4.45	0.519	88.95%
Q4	4.416	0.611503	88.32%	4.49	0.557	89.71%
Q5	4.464	0.641872	89.28%	4.50	0.637	90.10%
Q6	4.496	0.576754	89.92%	4.53	0.520	90.67%
Q7	4.752	0.451806	95.04%	4.79	0.409	95.81%
Q8	4.632	0.546779	92.64%	4.68	0.470	93.52%
Q9	4.512	0.590462	90.24%	4.52	0.502	90.48%
Q10	4.544	0.58893	90.88%	4.51	0.539	90.29%
Q11	4.616	0.50456	92.32%	4.53	0.520	90.67%
Q12	4.488	0.562483	89.76%	4.50	0.521	89.90%
Q13	4.432	0.572713	88.64%	4.50	0.521	89.90%
Q14	4.424	0.585634	88.48%	4.61	0.490	92.19%
Q15	4.84	0.368081	96.80%	4.8190	0.38683	96.38%

According to (Table 30) and (Chart 1) for the specialist questionnaire for casual designs, agreement on individual statements in this table had arithmetic means ranging between 4.40 and 4.84, which is equivalent to a range of 88.16% to 96.80%.

while the specialist questionnaire for evening designs, agreement on individual statements had arithmetic means ranging between 4.45 and 4.82, which is equivalent to a range of 88.95% to 96.38%.
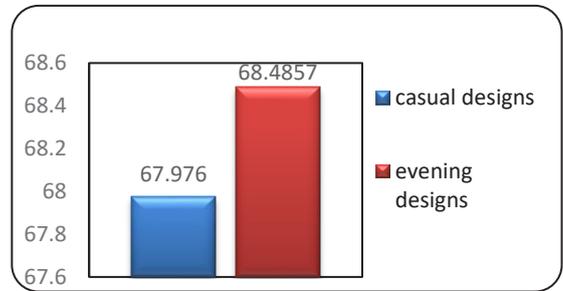
(Chart 1) The Specialist Questionnaire for Casual and Evening Designs

4.2.1.1.2. Mean and std. deviation of sum specialist questionnaire

The Sum of Specialist questionnaire was analyzed using a two-sample t-test between evening designs n= ٢١ and casual designs n= ٣١. The t-test is used to test the differences of the mean for sum of all questions between the two questionnaires with an alpha = 0.05, the results show that the study did not have a statistically significant change in confidence. (t test= 0.697, p=0.486) Table (31) and (Chart 2).

Table (31) Mean and Std. Deviation of Sum Specialist Questionnaire

Specialist Questionnaire	N	Mean	Std. Deviation	T-test	P
Evening Designs	21	68.485	5.172	0.697	0.486
Casual Designs	31	67.976	5.799		

(Chart 2) Specialist Questionnaire for Casual and Evening Designs

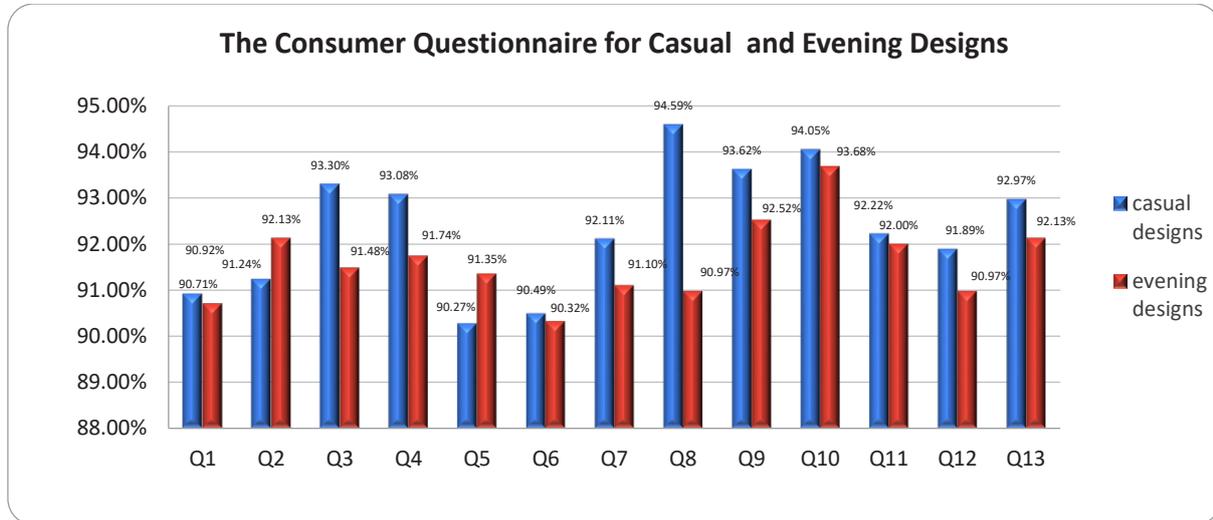### 4.2.1.2. The Consumer Questionnaire

4.2.1.2.1. The Consumer Questionnaire for Casual and Evening Designs

(Table 32) The Consumer Questionnaire for Casual and Evening Designs

Q	casual designs			evening designs		
	Mean	Std. Deviation	%	Mean	Std. Deviation	%
Q1	4.55	0.580	90.92%	4.54	0.606	90.71%
Q2	4.56	0.615	91.24%	4.61	0.575	92.13%
Q3	4.66	0.538	93.30%	4.57	0.602	91.48%
Q4	4.65	0.570	93.08%	4.59	0.579	91.74%
Q5	4.51	0.652	90.27%	4.57	0.603	91.35%
Q6	4.52	0.635	90.49%	4.52	0.638	90.32%
Q7	4.61	0.591	92.11%	4.55	0.594	91.10%
Q8	4.73	0.492	94.59%	4.55	0.583	90.97%
Q9	4.68	0.533	93.62%	4.63	0.594	92.52%
Q10	4.70	0.470	94.05%	4.68	0.532	93.68%
Q11	4.61	0.608	92.22%	4.60	0.599	92.00%
Q12	4.59	0.593	91.89%	4.55	0.636	90.97%
Q13	4.65	0.532	92.97%	4.61	0.575	92.13%

According to (Table 32) and (Chart 3) for the consumer questionnaire for casual designs, agreement on individual statements in this table had arithmetic means ranging between 4.51 and 4.73, which are equivalent to a range of 94.59% to 90.27%. while the consumer questionnaire for evening designs, agreement on individual statements had arithmetic means ranging between 4.52 and 4.68, which are equivalent to a range of 90.23% to 93.68%.
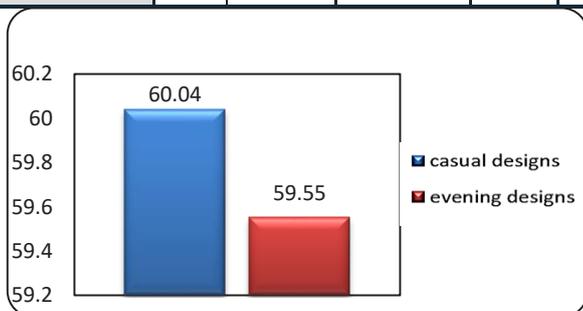

(Chart 3) The Consumer Questionnaire for Casual and Evening Designs

4.2.1.2.2. Mean and std. deviation of sum consumer questionnaire

The sum of consumer questionnaire was analyzed using a two-sample t-test between evening designs n= 31 and casual designs = 37. The t-test is used to test the differences of the mean for sum of all question between the two questionnaires with an alpha = 0.05, the results show the study did not have a statistically significant change in confidence. (t test= 0.739, p=0.460) Table (33) and (Chart 4).

Table (33) Mean and Std. Deviation of Sum Consumer Questionnaire

Consumer Questionnaire	N	Mean	Std. Deviation	T-test	P
evening designs	31	59.55	6.408	-0.739	0.460
casual designs	37	60.04	5.635		

(Chart 4) Consumer Questionnaire for Casual and Evening Designs

4.3. Experts' observation about the efficiency of the fashion design process for SME

Evaluating practical design process efficiency and creative products in the real-world via experts is a superior method because a creative design product is successful to the extent that experts' observers agree it is successful. (Kuan-Chen, T., 2018, p. 53-54) **By asking experts in the academic and the fashion industry fields: "To what extent do the aims and outcomes of the fashion design process, equip young fashion designers with necessary qualifications to play different roles as young professionals and build SME considering the Egyptian tendency to support the economy?" they declared that:**

4.3.1. Experts in the Academic Field

The aims of the study are excellent, distinctive, creative, and new from an applied point of view for the young fashion designers to train them on building a fashion brand for SME.

The outcomes of the study are not only presenting distinctive innovative designs that contain contemporary modernity, but also the designs vary in terms of silhouettes, cutlines, and motifs to express the national identity through the originality

in drawing inspiration from the Arab traditional cultures and clothing styles. In addition, the designs meet the requirements of the labor market considering the consumer demands for fashion products by various means. Encouraging young fashion designers to go through the stages of designing and implementing the fashion products and ending with marketing it to the consumer, equip young fashion designers with qualifications that makes it easy for them to rely on themselves in building their own brand through SME.

The results of the study are excellent and achieve the aims, as it qualifies the young fashion designers on the processes of design, production, and marketing through various channels. In addition, it also achieves an important aim, to keep pace with the national identity and achieve the link between latest fashion trends and the Arab traditional clothing styles for several countries by designing innovative modern fashion designs which can be a perfect design process for SME.

4.3.2. Experts in the Fashion Industry Field

The aims of the fashion design process for SME are very important for the recent era, as paying attention to market and consumer demands, innovative designs, suitable production, keeping pace with related technologies, marketing processes, and the countries tendency are essential because these are the factors that confront young fashion designers in the fashion industry. In addition, linking fashion trends to traditional clothes to create contemporary fashion designs with a traditional touch in different techniques is very suitable for SME.

Given that these fashion designs are attributed to young fashion designers who have not practiced their practical lives, the outcomes of the fashion design process for SME are not only positive but impressive, especially concerning equipping young fashion designers with qualifications to build their own brand as SME. Urging fashion designers to form a homogeneous assortment and build a brand starting by brand's logo going through all the steps for the SME is very suitable and equip the young fashion designers by the needed qualifications to build their

own brand. Through the fashion design process for SME a great effort was spent in the branding, designing, implementation, and marketing processes. Young fashion designers were exposed to the whole process of building a brand through SME. Designs were innovative and diverse concerning the renewal of traditional clothing styles in a contemporary look expressing the national identity. The products were produced in an outstanding implementation level with distinguished execution techniques that can be easily produced within SME. The final designs are suitable for sale and spread in the fashion markets as it suits almost all groups in the society. The visual content is very appropriate and help the designs to be well marketed on a large scale with different channels. In addition, young fashion designers went through marketing on various social media channels which has a very important role in the current era due to recent challenges.

5.Conclusion

Due to the rapid changes in the fashion market, the future role of the young fashion designers requires different qualification standard as fashion designers are expected to engage with related practices to create innovative fashion designs through SME. Paying attention to the importance of considering the consumer demands regarding the desire of fashion products that represents national identity yet fashionable and trendy. The study recommends a fashion design process for SME to equip young fashion designers with needed qualifications and provide greater opportunities for designers to build a fashion brand through SME. The study also examines the efficiency of the fashion design process for SME in casual and evening fashion designs.

6. Acknowledgement

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