

Analysis of Changes in Fashion Representation in the Perspective of Media Evolution

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Abstract: With the increasing prevalence of social media, fashion has changed with it. Social media has shifted the meaning of fashion from the mass media era to the social media era. In order to build customer loyalty through effective communication with consumers, luxury brands have turned to social media for promotional strategies. Luxury fashion brands have evaluated social media marketing techniques such as Twitter, Weibo and Instagram as an effective tool to take their business to the next level. However, the recent entry of many fashion brands into the luxury market and the ensuing fierce competition has brought unexpected changes to the market. We discuss how fashion performs differently in traditional media and social media, how the type of customer has changed, and how social media allows fashion brands to reach a wider audience.

Keywords: Fashion, social media, mass media

1. Introduction

As social media becomes increasingly prevalent, fashion changes with it. Social media has transformed the meaning of fashion from the mass media era to the era of social media. In the past, luxury fashion brands could rely on substantial brand equity to maintain a regular customer base. Nevertheless, the recent entry of many fashion brands into the luxury market and the ensuing fierce competition have brought about an unexpected change in the market [1]. In order to establish customer loyalty through effective communication with consumers, luxury brands have turned to social media for their promotional strategies. Luxury fashion brands have evaluated social media marketing techniques such as Twitter, Weibo, and Instagram as an effective tool for taking their businesses to the next level. Many luxury companies have created Instagram accounts to post their messages on Instagram. As communication between brands and customers is no longer restricted by time, place, or medium, the old-fashioned one-way communication has evolved into a two-way process.

It is expected that the style will move into the virtual world as the metaverse era emerges. As a medium for interpreting a particular culture, fashion reflects social and cultural changes. It is the most visible form of consumption and plays a vital role in constructing people's social identity [4].

Few studies have examined how fashion has been marketed and how fashion has changed in different media eras. As a result, researchers place fashion itself or the development of luxury brands in social media environments as the priority. Fashion's changing role in the era of mass media and social media remains unknown. Few current studies on fashion and media eras focus on

the relationship between social progress and media evolution. In order to address this gap, this study will use comparative contextual analysis as the primary method of analysis in order to examine what kind of representations fashion has in different media eras. A comparative analysis will be conducted based on the mass media era and the social media era.

As a result of this study, the public is likely to gain a better understanding of what fashion is and what it means to society. Additionally, it shifts away from the figurative concept of fashion and considers the changes in fashion in terms of their impact on the social environment. It is a more theoretical approach. This research may be a better way to communicate fashion with the public in the age of social media from a temporal perspective.

2. The Description of Fashion in Mass Media

In the era of mass media, fashion can be categorized into three main categories.

A description of the characteristics of the types of consumption in the era of mass media is presented in the first section. In a relatively open class society, fashion serves as a means of class distinction. The elites in such a society attempt to distinguish themselves through observable signs and insignia, such as distinctive clothing types. In spite of this, members of the class immediately below them adopt these symbols in order to identify themselves as superiors. Below them, members of the course imitate these symbols. As a result, the distinctive marks of the elite are passed down through the class pyramid. This process, however, results in the elite losing these marks of separate identity. Thus, new distinguishing signs must be devised that mimic those of the class below, thus repeating the process. Generally, fashion is characterized by styles that delineate elite groups. Those who wish to emulate the select group automatically become influenced by these styles and reproduce them, forcing the selected group to devise new distinctive signs for their superior status.

A second feature is the fashion merchandise. fashion was involved in a continuous and repetitive process of innovation and imitation. According to Georg Simmel, the mass media restricts the development of private labels, and most consumers perceive personal label goods as low-quality, low-priced products [10][11][14]. In order to ensure high-quality products, consumers prefer to shop at well-known brand flagship stores and choose products from large companies. The quality of private label products has recently improved to such an extent that the market structure has changed in some industries [13][14][18]. It is because the elite stamps their distinctive stamp on fashion that it becomes popular. According to Georg Simmel, this view completely misses the point of style, which is that the prestige of the elite does not determine that fashion. The suitability or potential fashion ability of designs confers elite distinction, and the authors of this paper fully agree with this view. There must be a correlation between the design that reflects the direction of the incipient taste of the fashion-consuming public and the prestige of the elite that influences but does not control the focus of this incipient taste. Rather than deriving its importance from the select group, the fashion mechanism transcends and embraces its importance [19].

According to Herbert Blumer's article [21], buyers' choices are similar; they seem to be surrounded by lively discussions regarding the development of women's fashion, with fashion publications closely following one another's product lines. Fashion is determined or terminated through an intense selection process. It is possible to present one or two hundred designs of women's evening wear to one or two hundred buyers. Approximately 30 designs can be selected from the entire collection by the fashion house staff, with a small number, usually, six to eight techniques, being selected by the buyers.

Fashion Marketing Tools are the third representation of fashion in the age of mass media. The primary themes of the early branding literature concerned the strategic objectives of management, focusing on creating differentiation, utilizing trademarks and logos to create value through the tangible features of the product brand, and valuing the brand from the company's perspective, by

determining the incremental cash flow associated with combining the brand with the product to determine brand equity [12] and promote the functional advantages of the brand. [5][17][21][22][30]. The popularity of a fashion can be attributed to the fact that it has been endorsed by the elite, which misses the essence of what style is all about, which is becoming fashionable. It is not the prestige of the elite that makes design fashionable; it is the suitability or potential fashion ability of design that attracts the elite. There must be an echo in the design of the fashion-consuming public's original taste. This incipient taste is strongly influenced by the elite, but it is not controlled by them. Rather than being derived from the prestige of a select group, the fashion mechanism transcends and embraces it.

3. Representation of Fashion in the Social Media Period

The term "social media" refers to online applications, platforms, and media designed to facilitate interaction, collaboration, and content sharing [24]. Social media can have a significant impact on a brand's reputation, according to Kim and Ko. Consumers in this era are different from those in the traditional media era. Brands must anticipate consumer reactions and avoid unexpected blunders to avoid a viral backlash from consumers. Marketers are responsible for building relationships with potential customers and retaining existing ones. In order to build relationships of trust and authority, companies use social media while keeping their brand visible to customers so that they understand what is being offered Noor Al-Deen, H., S., & Hendricks, J. A. [16] A primary reason why social media engagement is so appealing to consumers is the fact that it is personal. It is preferable for customers to communicate with others rather than with the company [20].

New brands can be promoted by social media in terms of marketing since companies large and small, with or without promotional funds, are able to easily create social media content, allowing anyone to produce such content and deliver it through social media. Furthermore, it allows anyone to produce such content and deliver it through interactive communication in the form of relationship-based marketing, which is considered to be the most powerful tool in business practice, so marketers are utilizing social media intensively to achieve their strategies at a lower cost [24].

E-commerce is the most effective method of expanding global business in the New Media Era. Especially for fashion companies that rely on creating an in-store environment to create consumer experiences and grow their brands, this is of critical importance. However, despite the importance of brick-and-mortar stores, we have experienced significant growth in e-commerce of fashion products over the past few years [27]. Social media (and the ability of individuals to become their own media) has changed the way fashion is presented, reported and consumed, as well as the way in which styles are designed [29]. Over the past twenty years, marketing has undergone a dramatic transformation as an academic and managerial activity. Many scholars and practitioners agree that some of the old marketing principles seem to have lost their foundation and that the popular mass marketing approaches of the 1960s and 1970s have become less effective [2][6][7][8][9][28]. Uhlirova discusses fashion blogs and fashion films as new ways to extend the fashion presented by traditional media [7-9]. As part of a general strategy of marketing research and model renewal, the study of new marketing strategies for fashion e-commerce is part of a larger study of marketing research and marketing model renewal, which addresses the growing role of new technologies in the marketing process as well as the interaction between business and consumers in contemporary society. Through the Internet, styles, places and people have become more visible, allowing users to experiment with different fashions and form communities.

As the Internet has created new regimes of visibility, it has also instituted new imaging rules relating to the ephemeral nature of digital images, which shorten our attention spans, as Elizabeth Wissinger explains in her article, "Fashion Modeling, Blink Technology, and New Imaging Regimes." Fashion designers have benefited from this unique marketing power by forming their

own private companies and operating small and medium-sized businesses [25]. Fashion bloggers have become increasingly influential as a result of the rise of social media; from Chiara Ferragni to Gary Pepper, national fashion bloggers are increasingly appearing on the runways of junior fashion weeks, and designer brands are increasingly collaborating with fashion bloggers throughout the year. Not only do they collaborate with them, but more and more brand designers and fashion brands are also using online platforms that offer consumers a different perspective on developing their brand strategy by tweeting updates on not just the clothes of the brands or collections that they belong to, but also on their personal lives. To promote communication with their customers, Alexander Wang and Dolce & Gabbana, for example, have their own Instagram accounts.

4. Comparison of Different Representations of Fashion by Mass Media and Social Media

As mentioned above, fashion is equally progressive for consumers in both mass media and new media. It is important to note that fashion today represents an attitude, the pursuit of perfection, and a love of life in a different media era. Fashion is a social phenomenon that integrates the areas of culture, art, psychology, and other disciplines and has a significant impact on the daily lives of many people. There will always be a need for fashion media as long as the fashion industry exists. The most important thing readers need, regardless of whether they use traditional paper media or digital new media, is to receive practical and high-quality content that meets their daily needs.

However, with the advent of new media, the fashion industry has undergone a significant shift, and it has had a significant impact on the industry as a whole. Fashion magazines have shifted from print to digital publishing, and brands have shifted from offline to online marketing as a result. According to the article, social media (and the ability of individuals to be their own media) have changed the way fashion is presented, reported, and consumed [30].

Traditionally, brands must spend a significant amount of time building relationships with their target consumers, they could build strong and tight connections with their customers through their sales teams and skillfully gather a wealth of information about them (such as daily habits, tastes, and family status). but social media allows companies to inject messages into the relationship chain at a specific point through the high level of trust that social relationships possess, facilitating rapid information delivery and accelerating the relationship between the brand and its target audience. But in the digital age, mass-consumer brands adept at capturing and leveraging big customer data for hyper-personalization (e.g., Nike) have caught up and surpassed luxury companies. Michael David, Chief Omnichannel Officer at LVMH, affirms this point, "Digital enables brands to collect implicit customer data, which used to be one of the competitive advantages of luxury brands". Since the advent of the new media era, fashion has become more "populist", turning ordinary people into the target customers for fashion brands. For example, the emergence of the Internet has impacted traditional reading habits, widened reading channels, made information more accessible, influenced standard paper magazines, and had a significant impact on fashion magazines. Despite this, the Internet has also brought a breakthrough to the fashion magazine industry, despite the fact that it has diverted some magazine readers. Fashion magazines are more adaptable to new media technologies than other magazines, as they are more aware of new media developments than other magazines. The new media provides fashion magazines with a unique platform that is fully interactive and able to reach a broad audience. It offers excellent marketing opportunities for fashion magazines and is gradually emerging as a powerful tool for building their brands, spreading their images, and cultivating relationships with their readers.

Furthermore, today's mainstream social platforms (such as Instagram and Facebook) severely limit creativity and how brands can reach and engage with their customers (formatted communications, use of influencers, etc.). As a result, both luxury and mass brands are at risk of

standardizing their content. This standardization will jeopardize the creative expression and uniqueness of luxury brands [7].

Several factors have contributed to this change, including the new media era and the mass media era. For instance, fashion magazines originated in Europe and the United States. Initially, fashion media primarily served the upper class. Before the digital era, fashion magazines were regarded as "unnecessary" because they advertised and promoted the fashion of the rich aristocracy, and the only consumers who could afford fashion magazines were the wealthy and leisure elite class, who formed the main target audience for fashion media. Thus, mainstream fashion publications in Europe and America had a clear bias against the elite class, resulting in luxury goods achieving brand premiums through the media's luxury visuals. Consumption of old fashion magazines is driven primarily by the desire to attain the ideal life described in magazines and to boast the uniqueness of their class.

According to an article by The Boston Consulting Group, the luxury industry's digital channel presence is poor. 64% of consumers believe that luxury brands tend to lag behind in the digital marketplace, and 67% believe that the digital experience does not meet the standards of the in-store experience. Overall, luxury companies are later to digitalize than mainstream brands, so they must catch up to achieve a seamless online/offline integration. In besides, luxury companies face two significant challenges in the digital era: how to stand out in the commoditized online world and how to escape the limitations of content creation by major content interaction platforms.

Finally, Web3, powered by blockchain, NFT, and the metaverse, has taken center stage in the past year. Bertrand Lévy, SVP of Global Partnerships at The Sandbox, says, "All luxury brands are interested in the online world, and 90% of the companies we meet just want to make a nice ad on Web3. But luxury brands are not going to stop there, and they are going to create new experiences" [30].

5. Conclusion

In this study, we discuss how fashion is represented differently in traditional and social media, how the type of customer has changed, and how social media has enabled fashion brands to reach a wider audience. Similarly, social media has given many small and medium-sized designer brands many opportunities, as the trust created by social media makes it easier for the public to become familiar with new brands. As a final note, fashion brands have changed their approach to mass media, and fashion magazines are now available electronically, making them more accessible to a broader audience. It will be interesting to see whether fashion will have more innovative and extensive marketing methods in the era of a metaverse.

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