

Research Article

Fashion education as a form of Socio-Cultural Capital to developing economies*Karan Khurana¹, Nikolay Ryabchykov²*¹EiTEX, Bahir Dar University, Ethiopia² Ukrainian engineering and pedagogical academy, Ukraine.

ABSTRACT: This article is contributing to form a link between the fashion and textile industries, educational institutions and the society. Through this article we throw light on how problems of developing nations could be solved by institutions offering fashion education by bringing them close to the concept of social and cultural capital. More than economic benefits this knowledge is also a vast exploration of social and cultural aspects which is quite a requirement for an individual.

The purpose of study is theoretical foundation, development goals, content, and methods of preparation of the fashion designers in the emerging economies to address the socio-cultural problems. Its significance is to establish a global humanitarian and socio-cultural influence of fashion education in the processes taking place in emerging economies. Potential Impact of conducting this research is to implement a model of fashion education in existing educational systems to serve the respective societies better.

The basic problems of training designers with economies in transition in terms of their impact on the socio-cultural processes in these countries are solved in this paper. The relationship of the processes taking place in the fashion industry and education is considered. This paper investigates and clarifies the nature and features of socio-cultural issues in fashion education on the basis of psycho-pedagogical, historical, methodological literature and vocational training practices in emerging economies. The model of training future designers is developed and theoretically grounded to solve socio cultural issues in professional activity and it links targeted semantic, procedural and efficient analytical components.

Key Words: Fashion education, socio-cultural capital, teaching and learning methodology, developing economies.

1. The study of the state of the question. Identification of contradictions and statement of the problem.

A modern social and educational condition in the emerging economies reflects a request to design specialists who have a system of knowledge, skills and attributes for effective action in this area. Priority directions of development of design in general, and fashion design, in particular in those countries should improve the quality of vocational training in the industry. Socio - cultural orientation of the profession determines the need for the formation of the respective competencies. These competencies, in turn, make it possible to provide on the one hand the high professional mobility of professionals, on the other hand - the development of culture and the economy of its activities.

The problem of training of fashion designers was showed in the writings of many experts. In, particular it deals with the problems of training fashion designers in the best design schools in the world. Unfortunately, it is considered to common achievements of designers training, without binding them to the solution of socio cultural problems. (Hyun, Hahn & Leslie, 2016)

The training program for contemporary fashion designers can be seen in *Occupational Outlook Handbook, 2010-11*. As we understand, they also do not take into account the social and cultural challenges facing education.

A number of studies examine the impact of the educational, industrial, and other factors in the social and cultural life in the different regions. Some works have a historical component and a geographical feature covers the other (Kim & Ha-

Brookshire, 2016) (Glazer S., Beehr T. A., 2002). A separate group consists of works, considering the influence of the religious component of the industry, especially the fashion industry in the socio-cultural attitudes of society (Albrecht et al., 2015) (Balasescu, 2003) (Martinez & Haritatos, 2005). In particular, the sample could be divided into two groups: those who follow less modest and those who follow more modest dress practices. An independent test was calculated to determine if there was a significant difference between the important values and predominant identity of the less modest and more modest groups (Albrecht et al., 2015).

We also consider some of the issues of mutual influence of cultures in the process of designing clothes (Ferguson, 2002) (Markus & Kitayama, 1991) (Rovine, 2009). Attention is drawn to the positive trends under the mutual influence of the fashion industries in developed and developing countries. Attention is drawn to the positive general cultural and general social trends in teaching students and their follow-up activities in the field of fashion design in different countries (Kaiser, 1997) (Woo & Jin, 2016) as well as in related industries in low social groups (Fashion Education in Prisons, 2007). The study of the state of matter has allowed formulating a number of problems and contradictions in this area.

The study of the formation of the socio cultural competences in the preparation of the designers of fashion in countries with developing economies is caused to contradictions between the growing market for the fashion industry and inadequate educational provision it in countries with developing economies, the lack of socio cultural security of life and

unparalleled opportunities for fashion education in overcoming them, the need to develop didactic tools of the new generation and the lack of willingness of teachers in countries with developing economies for their creation, design oriented approaches to the design, the use of which is caused to the requirements of aesthetics, composition laws, intuition and feelings and characteristics of the traditional national dress design techniques.

The purpose of this study-theoretical foundation, development goals, content, methods of preparation of the fashion designers in the emerging economies to address the socio-cultural problems.

Specific objective of research is the process of solving the socio-cultural problems in the preparation of fashion designers.

The tasks of this study are:

1. To consider the relationship of the processes taking place in the fashion industry and education.
2. To clarify the nature and the features of the solution of socio-cultural issues in the preparation of the fashion designer on the basis of psycho-pedagogical, historical, methodological literature and vocational training practices in emerging economies.
3. To define the structure and specify criteria and indicators of readiness level experts in the field of fashion design to address the socio-cultural problems.
4. To simulate the system for training future fashion designers to address socio cultural problems.

2. The nature and features of the solution of socio-cultural issues in the preparation of the fashion designer.

2.1 The Sociological Theory

There has been discussion of fashion as sociological change in the past as well. From the time Veblen (1889-1953) and Simmel (1904-71) onwards sociologists have explored the way in which clothing operates as part of class identity, with fashions diffusing down the social hierarchy as they are successively adopted and abandoned by elites, and as lower groups take up the style. Competitive class emulation is thus the engine of fashion. Georg Simmel (1997), writing in a famous essay published over a century ago, pointed out that fashion was not just about clothing styles, but was in fact a basic process that propelled modern life, and in turn its structuring of the psycho-social development of the modern person. Simmel situates fashion away from any one realm of social life and argues that fashion refers to a general phenomenon of all modern societies. In essence, fashion is a type of social horizon point where individual interests come up against the collective, and where the stability and conservatism of social customs are challenged by new and innovative aesthetic and behavioral forms. Bourdieu (1984) refined the account with analysis of the role of clothing as a marker of class distinction in which dress is an aspect of

cultural capital, part of how elites establish, maintain and reproduce positions of power, reinforcing relation of dominance and subordination. For establishing an eligible relation between fashion education and society it's essential to analyze the work of sociologists. Hence, moving ahead in analysing the sources, the works of some sociologists who have contributed to the view of education are summarized here.

For Bourdieu, social capital refers to the resources of an individual or a network of individuals, and not of a community. Bourdieu points out not only the number or range of social contacts enabling access to other resources but also the "quality" of the people with whom we interact (their cultural and economic capital)(Mikiewicz et al.,2011). Bourdieu is one of the most prominent sociologists in the field of education who has corresponding theories in media and culture. Bourdieu's most significant work on cultural production is available in English in two books: *The Field of Cultural Production* (1993), which is a collection of translations of various essays originally published between 1968 and 1983; and *The Rules of Art* (1996, published in France as *Les Règles de l'art*, 1992)(Bourdieu,1993) (Bourdieu,1996).

It is perhaps worth clarifying from the outset that by 'cultural production' Bourdieu intends a very broad understanding of culture, in line with the tradition of classical sociology, including science (which in turn includes social science), law and religion, as well as expressive-aesthetic activities such as art, literature and music (Hesmondhalgh, 2006) by identifying key fields within a particular social space. The major fields Bourdieu tends to write about are the economic and political fields, and a composite of the two, which he calls 'the field of power'; the educational field; the intellectual field; and various cultural fields, including the literary field, the artistic field, the scientific field and the religious field. Depending on the field in which it functions, and at the cost of the more or less expensive transformations which are the precondition for its efficacy in the field in question, capital can present itself in three fundamental guises: as *economic capital*, which is immediately and directly convertible into money and may be institutionalized in the forms of property rights; as *cultural capital*, which is convertible, on certain conditions, into economic capital and may be institutionalized in the forms of educational qualifications; and as *social capital*, made up of social obligations. In the last analysis, the choice between Putnam and Bourdieu depends; first, on what problems we are interested in and, second, on our position concerning the dispute between the sociology of integration and the sociology of conflict. Bourdieu's sociological focus is on conflictual fields, including the inside working of voluntary associations, and on the structures of power and violence that are produced and reproduced/destroyed by agents who have an interest in the game that is played in the field in question(Siisiäinen ,2000).

Putnam's concept of social capital has three components: Moral obligations and norms, social values especially trust and

social networks especially voluntary associations (Siisiäinen, 2000). Putnam's central thesis is that if a region has a well-functioning economic system and a high level of political integration, these are the result of the region's successful accumulation of social capital (Putnam, 1993). Adopting the concept developed by Robert Putnam one may attempt to look for reasons of inequalities in access to education from various backgrounds by analyzing the degree of social capital in individual types of communities or in specific population groups. Social capital in this case means the degree of social engagement of residents. The above seems to be the most popular way to study social capital and it involves the application of quantitative measurements of membership in associations, of knowledge about the local government or amount of time devoted to social life. (Mikiewicz et al., 2011).

In the above process of realization of the two important sociological theories the conclusion which would be most suitable would be the theory of Bourdieu; hence in the light of the social theory of Bourdieu I shall explain Fashion education to be a very crucial in development of a nation.

2.2 Fashion Education as a Stimulus

Social Capital

As Mark Twain once wrote, "Clothes make the man. Naked people have little or no influence on society." According to Maclver (1882) social change takes place as a response to many types of changes that take place in the social and nonsocial environment. Education can initiate social changes by bringing about a change in outlook and attitude of man. Social change is influenced by so many factors such as historical, cultural, geographical, biological, demographical, political, economical and ideological factor. Education is also an important tool for social change (Biersteadt, 1957).

Social growth could be practically divided into four main divisions: wages, labor standards, gender equality and poverty reduction strategy. About 60 million to 75 million people are employed in the textile, clothing and footwear sector worldwide in 2014 (Global Fashion Industry Statistics, 2015) (Textiles, clothing, leather and footwear sector- International Labor Organization, 2015). To compare: in 2000 only 20 million people were employed in the industry. Moreover, about three quarters of garment workers worldwide are female (Mather, 2015).

Economic Capital

Fashion is elemental to our economies because it plays a significant part in energizing innovations, mobilizing design and aesthetic industries, and providing an ongoing impetus for creative economic production.

They key findings of the report "Scotland's Creative Economy: the Role of Universities" (Scotland's Creative Economy: The Role of Universities, 2011) were:-

- *Universities are the primary source of talent for the creative economy;*

- *Employability and entrepreneurship are growing areas of focus for higher education; and*

- *Universities can be an important provider of continuing professional development for the creative industries.*

Good fashion and textile schools are involved in immense technology transfer to the industry. Education would be considered as a direct source of transfer of economic growth of nations. If we fragment fashion education we find a whole industry supporting economic growth of a developing nation. Economic empowerment is directly proportional to provide jobs to literate labor and thus a prosperous society. Here it's very crucial to understand that fashion industry is a mix of all types of skilled labor. In producing a good quality product we need high skilled professional so that the product is recognized world-wide.

One of the recent examples of this development would be Hong Kong. According to the latest statistics, Hong Kong has around 37,000 cultural and creative industry-related establishments, with more than 200,000 practitioners engaged. The cultural and creative industries create an added value to Hong Kong's gross domestic product (GDP) of nearly \$98 billion annually, representing around 4.9% of the GDP. (Create Hong Kong, 2014)

Cultural Capital

Human life depends upon language, art and all the complications of culture as much as on food-it would ultimately collapse without them (Young, 1987). Creativity has been described as 'a state of mind in which all our intelligences are working together' (Lucas, 2001) and as 'the ability to solve problems and fashion products and to raise new questions' (Gardner, 1993).

We could probably consider that design on the whole is a derivative of culture and history. The culture umbrella endorses dance, drama, art, cinema, history, music and food to begin with, while teaching design philosophy in a classroom one of the professors pointed out that design innovation was a result of cultural demands. For example, Halloween costumes are a quick insight to how culture has an impact on a particular form of dressing for an event. Moreover the evolution of design took place from the ancient cultures. A good instance here would be the roman era and the famous gladiator shoes in the recent past for both men and women.

Fashion design subjects have quite a significant impact on connecting the student's mind to the design and bring it in very immediate correlation with many other factors of that era such as lifestyles, government's, economic conditions as clothing forms a very significant entity of any era since human civilization came into existence. Moreover, fashion defined many aspects of human life such as birth, death, celebration, festivals and largely reasons to as why human dressed in a particular manner to be parts of various events of life. Creative practical engagement provides opportunities to share different cultural influences, challenge received thinking, and develop

means for expression, critical thought and problem-solving skills.

Many design schools are working to save the indigenous handicraft of India in all areas of design which again strengthens the concept of fashion education being a very crucial element in cultural stimuli. Lastly, while educating students on fashion what finally came as a summary is that fashion is a global phenomenon; it cannot be limited to a country or even a continent so in totality a student learns about a lot of culture through fashion design which might not be possible in case of law or medicine.

Hence, it's clear that fashion education forms a backbone for forms of capital as described by Bourdieu in nations worldwide and would certainly form an important element for the youth in coming future.

3. Fashion Education: Examples from the west and room for change.

In the United States, more than 200 postsecondary schools across the country offer fashion-related programs and prepare students for jobs in the fashion industry. These programs build skills that are marketable not only in fashion, but across industries. For instance, more than 5 percent of fashion designers worked in the motion picture and video industries in 2014. This tells us that the west is engaged into promoting fashion education so as to develop a strong basis for their industry.

Fashion is often dismissed as trivial by those who see clothes as adornment, rather than an external display of internal thinking. At *London College of Fashion*, they encourage students to think the unthinkable as they search for tomorrow's ideas; they do not want them to inhabit ivory towers, cut off from the rest of society. That is why they first set up the *Centre for Sustainable Fashion*, so that they can tackle the environmental problems posed by mass consumption, and that is why we run a number of outreach projects (Fashion Education in Prisons, 2007). Central Saint Martin, London (UAL) also did a workshop in Bangladesh in association with Bangladesh Institute of Fashion technology (BIFT) for sustainable development in garment and fashion industry sector. Paris Union College of Fashion has established the teaching philosophy and practice mode of fashion design aiming at the cultivation of skills and it mainly teaches courses including design, free draping, patternmaking, DIY class, formative art, fabric design, etc. The whole teaching process featuring innovative design and practical operation encourages the cooperation with fashion brand and the close association of theoretical teaching and marketing in practice, helping improve students' teamwork and enthusiasm for learning, especially, greatly stimulate students' interest in the professional learning when they tailor and sew the clothes designed by themselves.

Local educational institutions may develop specialized curricula and partner with area businesses to prepare students to enter jobs in the industry. Knowledge sharing across

businesses can foster innovation and enhance productivity, helping to boost wages for workers in the industry cluster. (Delgado et al., 2012).

4. Structure and specify criteria and indicators of readiness level experts in the field of fashion design.

4.1. Theoretical Framework

In a general understanding I employ structural-functional theory but to go in depth realization the framework shall be based on the theory of Bourdieu's concepts and the implementation of new theories and practices in teaching and learning shall be based on Socratic Learning Method. This method shall adapt the best practices from the western education system and put into the current curriculums. By integrating Pierre Bourdieu's notions of habitus, field analysis and symbolic violence, we can draw out a much more critical perspective of social relations and domination. Briefly, symbolic violence is exerted whenever any power imposes meanings and imposes them as legitimate by concealing the power relations which are the basis of its ability to impose those meanings. This concept is applicable to any social formation understood as a system of power, which is the precondition for the establishment of pedagogic communications or the imposition and inculcation of a cultural arbitrary by an arbitrary means (education)(Mander,1987). The summary of values of Bourdieu is included in the methodology of critical learning where a student shall ask and analyze education on critical learning.

4.2 The Socratic learning Method (SLM) and its implication to fashion education system in developing economies.

In the examples above we see how the western education system has brought itself closer to the society to be established as an influential part. In order to revise teaching and learning methods for developing economies we need to organize the education directives through a learning method. Through searches of online academic articles and journals on the internet we chose **The Socratic learning Method (SLM)** which is one of the proven successful methods in education in general (Overholser, 1993) (Overholser, 1996) (Michael, 2009) (Lam, 2011) (Yang et al., 2005) (Knezic et al., 2010) (Birnbacher & Krohn, 2004).

The Socratic learning Method (SLM), below is a summary of The Stanford University Center for Teaching and Learning (CTL), 2003.

The Socratic Method uses questions to examine the values, principles, and beliefs of students.

- i. The Socratic Method focuses on moral education, on how one ought to live.
- ii. The Socratic Method demands a classroom environment characterized by "productive discomfort."

- iii. The Socratic Method is better used to demonstrate complexity, difficulty, and uncertainty than at eliciting facts about the world.

The true goal of the Socratic Learning Method is to help students examine their own beliefs and new information they encounter. Due to the need for examining preconceptions and integrating new information in learning, the Socratic Learning Method is particularly useful in situations where one is confronted by a proposition contrary to one's preconceptions, or when one needs to generate a hypothesis given new information (Lam,2011).As extrapolated from the format of Platonic dialogues, the Socratic Learning Method can be broken down into four main steps: *elicit, clarify, test, and decide*.

In frequently exercising the students should become independent learners with curiosity and sensitivity toward new information, and gradually develop a mental habit of active inquiry and vigorous thinking, cultivating higher order thinking skill and transforming the mental and learning habits of students are two major goals of the Socratic Learning Method. Lastly, the Method can be cultivated within the students as a vigorous intellectual habit that they will constantly apply throughout their lives.

Lastly to extrapolate from the above discussion and putting together experiences of teaching in developing economies through the theory of Donald Schon reflective practice I shall suggest the following changes to the fashion education system.

The process of revising and improving the fashion education in developing economies can be divided into the following three broad areas:-

i. The teaching & learning curriculum

One of the positive aspects I learnt while gaining education in the west was that each curriculum what they designed in a three way relationship between the teacher, student and the final beneficiaries. As an example in my master's course for fashion marketing we had a course on professional figures to keep the students informed about the probable professions and what exactly the fashion trade had demanded in those years. Likewise today we have burning issues such as sustainability which needs to be a part of the curriculum so that students make an effort in their projects to help companies through academia in association with the universities. Such courses should be a part of the electives section of the curriculum where the student should have done at least a few projects during the period of bachelors / masters which brings the realization to the student that he has used education in bringing good to the society and not just is a job winner which is still the case prevalent in developing economies. We would mark here that the Bahir Dar University, Ethiopia has made a lot of effort in the last decade in community service and technology transfer projects where the government has special funds and plans of development in this area.

The use of fashion education in real time shall provide a lot of depth to the curriculum. Such developments help students feel

a responsibility to their society and provide many answers to their gained education which they often ask organizations. As the education system evolved in the past fifty years we could say the participation of the student also increased in shaping the curriculum in a hidden manner. There is no doubt that each school system decides their own regulations about the curriculum they teach but certain standardization could be a very beneficial idea for developing economies. Pearson education has developed standard curriculums for different subject areas in design education which is very effective in transforming the meaning of learning and involving the student, teacher and the beneficiaries in a three-way relationship.

ii. The definition of creativity

According to education expert Sir Ken Robinson (2014), the creative process involves being imaginative, creative and innovative - three distinct but related concepts.

- See - Imagination, Seeing something in the mind's eye
- Think - Creativity, Using imagination to solve problems
- Produce - Innovation, Applying creative ideas and implementing solutions

Fashion Design is a very creative field in its existence. However, at this junction we need creativity to be part of the whole teaching and learning process. Creativity in education system starts from the environment in a class room; the motivation to study a subject should be clear and subsequently results shall follow. The faculty needs to keep the final objective of the course which is our society. It might be possible that all subjects might not be very socially validated but most design subjects have a lot to shape our society and we have seen a lot of creativity in formation of various businesses. One of the theories I recently learnt through an online course on social entrepreneurship from Copenhagen Business school was that design is a very important to serve the society in many ways and has played a very important role in the past in the west in shaping business in a social manner.

iii. The direct/indirect relationship with the governmental cultural policies & the industry forces.

As discussed in part (i) an education needs to satisfy its stakeholders in their objectives. Fashion education should take lead in satisfying commerce and governmental cultural policies. In order to support this strategy we need to develop a teaching philosophy which not only supports fashion products but shall bring an all over development to different products of the economy. A teaching philosophy is a self-reflective statement of your beliefs about teaching and learning. Each teacher should have an individual teaching philosophy for ones subject matter and should be able to justify the course starting from course content to delivery to the importance of the course. This could be explained through the suggestions of (Goodyear& Allchin, 1998) for structuring the statement of teaching philosophy.

- **Integration of responsibilities.** Teaching, research, and public service are the main missions of university faculty.
- **Expertise.** It is important for faculty to link their special knowledge or expertise in the field to ways of helping their students learn that knowledge and communicate with students effectively during this teaching-learning process.
- **Relationships.** A healthy relationship between the teacher and students is “essential to successful teaching.” Ways in which a teacher establishes such a relationship, such as getting to know students, specific ways of building rapport with students, and special teaching techniques used, should be explicitly described in his or her statement of teaching philosophy.
- **Learning environment.** In conjunction with the previous issue, the authors suggest that teachers can illustrate what they have done to create a supportive learning environment in their classes socially, psychologically, and physically to help students learn.
- **Methods, strategies, and innovation.** Faculty should use teaching philosophy statements to reflect on their teaching practice, both past and present, as well as to illustrate how special teaching techniques they use are in compliance with their teaching philosophy.
- **Outcomes.** Teachers can demonstrate in their statements of teaching philosophy how the previous efforts have produced anticipated outcomes. For example, students have learned the subject matter and they are able to use the knowledge learned in class to solve real-world problems.

4.3. Competence approach to fashion education

In order to achieve the mobility of students and staff from different countries the European Commission proposed an educational project (Van der Meer & Benitone, 2008) in which learning outcomes are considered from the perspective of general and specialist professional skills. Objects to study fashion designers are the principles, methods and tools for the development, implementation and support of the process of creation, management of pedagogical and design systems and processes using fundamental knowledge of pedagogical and design science.

The goals of the study are the formation and development of general and professional competences in the field of vocational education and fashion design corresponding to modern level of science and practice.

The theoretical content of the subject area includes basic concepts, concepts, principles of design and educational science and using them to explain the facts and forecasting results. Competitor of higher education in the field of fashion design has to master the application in practice of psycho-pedagogical and sectorial approaches, methods and technologies, as well as graphics, composition, linguistic and other means in their subject area.

The integrated competence of specialist may be described as the ability to solve complex problems and specialized practical

problems in fashion design that provides for the use of certain theories and methods of design and pedagogy and is characterized by complexity and uncertainty of conditions.

During training specialist should acquire general competencies, such as respect for national and cross-cultural values, the ability to form their own ideological position, the ability to analyze social and political relations and formation of adequate models of social behavior, capacity for storage, dissemination and enrichment of cultural potential, the ability to receive, process and reproduce the information, the ability to self in the different conditions of general and vocational activities and others.

The professional competences of the specialist may include: the ability to system analysis of design and educational systems, processes and environments, learning best practices, implementation of science and technology, the ability to solve typical specialized tasks related to the choice of materials, execution of necessary calculations about designing of fashion objects, the ability to use modern methods of automation of the design, manufacturing and engineering, the ability to implement educational projects using appropriate verbal and non-verbal communication, control cognitive activity of design and educational processes, ability to solve typical tasks specific to the design, the ability to generate original, creative ideas to address the situation in education and design and others.

The introduction of competence approach will solve a variety of particular socio cultural problems in the preparation of fashion designer in terms of mobility.

5. System for training future fashion designers to address socio cultural problems

From the standpoint of the technological method of teaching analysis training of fashion designer is considered as an innovative educational activity, which is a design study technology that is implemented in the educational process through the development and use of its components, as the methods, forms and principles (scientific content of higher education, interdisciplinary ties, professional orientation training). Methodological basis for interdisciplinary connections is the integration and differentiation of common art and professional knowledge in training of future designers, displayed in the system of knowledge and skills.

Justification of activity approach to solving the problem made it possible to determine the basis of information technology of the designer as a model that can be presented in the form of training programs. The theory of stage formation of mental actions must be considered during creating projects with didactic themes and sections aimed at the choice of rational methods of forming future action of designers.

Within our research we have developed training model of designer (Fig. 1). The main components of the model of training of future designers to solve socio cultural issues in professional activity are: purpose, components (target, contents, procedure, efficiently and diagnostic),

methodological approaches, didactic principles; content of training; structural components of readiness; pedagogical conditions; educational technology; methods and means of training, organizational forms of work; criteria and indicators of readiness of the future designer of solving socio cultural problems in professional activities.

The model of training of future designers to solve socio cultural problems in professional activities that reflect educational technology inherently provides targeted, semantic,

procedural and efficient analytical components.

Motivational installation, target orientation, process mastery features of fashion design determines the target position of training of future designers. Target component of system is developed on the base of analysis of the main components of the investigated models, their relationships and prospects for improvement of training of designers in terms of solving socio-cultural problems.

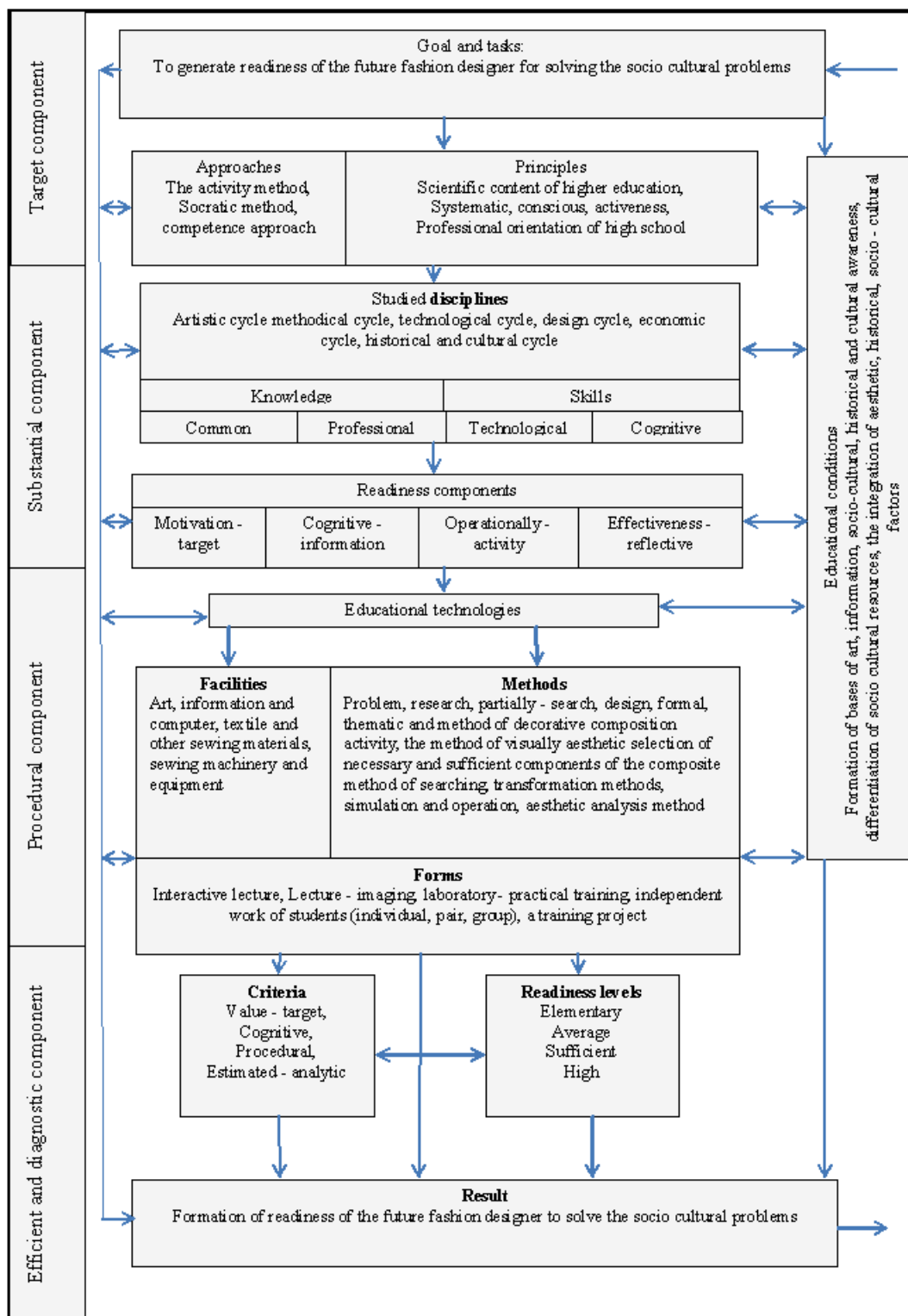


Fig.1 - Training model of designer Source: Authors

An important component of training of future designers is its goal. This article looks in formation of readiness to solve socio-cultural problems in professional activities. This goal is realized through complex tasks: learning system of theoretical knowledge; mastering the ways and means of design planning; forming important art and design of professional and personal qualities; subjectivity formation of future specialist based on the formation of value attitude to art-project activities.

Another system factor of developed model is educational technologies singled out as procedural and semantic components. Simulated educational system has a certain level of integrity, which is a sign that through of interaction integral component it gets results - the willingness of future designers to solve socio cultural problems in professional activities.

On the base on the methods of functional and structural interpretation and analytical analysis of the structure of future designers to solve socio cultural problems in professional activity four components were singled out: motivational-targeted, informative and informational, operational-activity-reflective and effective.

Motivational target component determines the formation of the students' cognitive and motivating motivation and awareness goals of art-project activities; cognitive-information component allows you to diagnose the level of theoretical training of future specialists, the level of formation of art and design, technical and graphic expertise; operational-activity component helps determine the level of formation of technical and cognitive skills; effectively-reflective component sets matching process of solving professional tasks best art-project designs self-examination and the results of their own activities.

6. Conclusions and further scope of research.

This article is contributing to form a link between the industries, education and finally serving the society. Through this article we throw light on how problems within the education system in institutions across developing nations could be solved bringing them close to the concept of social and cultural capital. This study also proves why fashion education is important to for the progress of a developing nation. More than economic benefits this knowledge also a vast exploration on social and cultural aspects which is quite a requirement for an individual. Lastly, Bourdieu has reflected his work in media and journalism but has no reflection on design education; through this we shall have a study in this direction as well.

The Socratic learning Method is proposed to fashion education system in developing economies. Competence based approach is used to provide mobility of fashion designers in developing economies.

The model of training future designers to solve socio cultural issues in professional activity, which linked targeted, semantic, procedural and efficient analytical components is

developed and theoretically grounded. The interaction of objects and systems that form the basis of procedural component occurs at a number of educational conditions: formation of bases of art, information, socio-cultural, historical and cultural awareness, differentiation of socio cultural resources and the integration of aesthetic, historical, socio - cultural factors. In the developed system of training of future designers to solve socio cultural problems in professional activities traditional (lectures, laboratory and practical classes, independent work) and innovative forms, methods and means of work (project work, modern interactive methods) are rationally combines.

Limitations of the Study- The authors have used their experiences from their respective organisations which are in India, Ethiopia and Ukraine. But such as study could have different implications in many other developing economies which is still a limitation.

Implementation of such a model in different pedagogic systems in developing countries might be a challenge also as each organisation has its own parameters of delivery. Hence, collaborating with more educational organisations to solve socio-cultural issues through fashion would be helpful to strengthen this concept.

Conflict of Interest

The author(s) declare(s) that there is no conflict of interest regarding the publication of this paper.

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