

MARCO VALERI AND  
SHEKHAR ASTHANA

# FASHION INDUSTRY AND TOURISM STRATEGY

TRANSFORMING DESTINATIONS  
AND SHAPING EXPERIENCES



# **Fashion Industry and Tourism Strategy**

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# **Fashion Industry and Tourism Strategy: Transforming Destinations and Shaping Experiences**

EDITED BY

**MARCO VALERI**

*Niccolò Cusano University, Italy*

AND

**SHEKHAR ASTHANA**

*University of Delhi, India*



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## About the Editors

**Marco Valeri** is Associate Professor of Organisational Behaviour (Master degree and Doctoral course), Faculty of Economics, Niccolò Cusano University, Rome, Italy. He received PhD in Strategic Management and Organisational Behaviour from 'Tor Vergata' University, Italy. He was Senior Lecturer of Organisational Behaviour (Master degree and Doctoral course), Faculty of Economics, Niccolò Cusano University, Rome, Italy. He is Lecturer in Applied Organisational Behaviour, Xenophon College, London, United Kingdom. He is Visiting Professor at University of Information Science and Technology 'St. Paul The Apostle', Macedonia. He is Adjunct Professor at Faculty of Social Sciences and Leisure Management, School of Hospitality, Tourism and Events, Taylor's University, Subang Jaya 47500, Malaysia. He is Adjunct Professor at Faculty of Economics, Lovely Professional University, Phagwara, Punjab, India. He is Associate Researcher in Strategy, Magellan Research Center, School of Management, Iaelyon Business School, Jean Monet University, Lyon, France. He is Honorary Associate Professor, University of Pannonia, Hungary. He is ranked #7 worldwide as the most productive family economics scholar, according to the ranking published by Texas State University. His teaching and consultancy fields include strategic management, leadership development, cross-cultural management, and international hospitality management. His research areas include sustainability and green practices, strategy implementation, knowledge management, family business, crisis management, information technology, and network analysis. He is member of several editorial boards of international tourism journals and reviewer and editor of several handbooks on entrepreneurship, tourism, and hospitality management.

**Shekhar Asthana** is an Assistant Professor (Guest) in the Department of Commerce at Aryabhata College, University of Delhi, India. He is pursuing PhD in Strategic Management from the Faculty of Management Studies, University of Delhi, India. His teaching and research fields include strategic management, supply chain and value chain management, knowledge management, tourism planning and policy-making, rural development, and family business management. He is a member of a review board of international journals and a reviewer and guest editor of handbooks on tourism and hospitality management and sustainable development goals.

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# About the Contributors

**Constantin Alexander** has studied Political Science and Sustainability Management in Germany and France, with excursions to China, Turkey, Iceland, and Spain. In his dissertation, 'Obsolescence, Persistence, Resilience: Creativity and Sustainability as Tools for Mitigating Urban Crises', he analysed the connection between cities in crises and their respective creative stakeholders and organisations. He works as a researcher and sustainability consultant for companies and organisations.

**Ayan Banik** is a dedicated professional currently serving as a Junior Operations Officer at a leading online travel agency. He holds a Bachelor of Business Administration degree in Tourism and Hospitality Management from Gopalganj Science and Technology University, Gopalganj, Bangladesh. Alongside his professional responsibilities, he is actively involved in academic research as a research assistant, contributing to various journals and book chapters. His areas of expertise encompass business statistics, travel and tourism, and hospitality.

**Omkar Bapat** is working as an Assistant Professor in Sri Balaji University, Pune, in the field of Human Resources and is assisting the university in developing the next-generation of Human Resources Professionals in India. With more than seven years' experience in the domain of higher education, he is playing a role in assisting the university in making its name as one of the foremost management education institutions in the country today.

**Mohamed Boukherouk** is an Associate Professor at the Faculty of Letters and Human Sciences at Cadi Ayyad University in Marrakech, Morocco. He is specialised in geography, tourism, innovation, and territorial development. He holds a PhD in Geography from the University of Auvergne (Clermont-Ferrand), a Master's degree in Tourism and Spatial Development from the same university, and a Bachelor in Tourism and Hospitality Management from the International Higher Institute of Tourism of Tangier in Morocco. His research focusses on different aspects of tourism both in organisations and in territories: innovation, development, actor systems, resilience, and management.

**Nishita Chatradhi** is a dedicated researcher with experience spanning academia, government, and the non-profit sector. Currently serving as a Policy Advisor at the Government of Alberta, Canada, she has co-authored research papers and

government-funded projects. Her expertise lies in livelihood development, social entrepreneurship, and sustainability. She is committed to producing impactful research and driving positive social change through her work. She holds a Postgraduate Diploma from the University of Waikato, New Zealand, and has a strong background in academic writing, with a thematic focus on promoting inclusive development and community empowerment. Her work reflects a commitment to driving positive social change.

**Camille Cherkaoui** is an Assistant Professor in Management Sciences. Her research focusses primarily on well-being and ill-being at work, work-related distress and burnout, luxury marketing, and digital transformation. She earned her Doctorate from Université Grenoble Alpes, where she explored the dynamics of well-being and ill-being at work. Her work has been published in academic journals. She has also been a Research Associate at the Chair of Management and Workplace Health and served as a Project Manager for the Discovery of Entrepreneurial France Programme at ESCP Business School.

**Sanda Čorak** is a Scientific Advisor and has been the Managing Director of the Institute since 2001. She obtained her Master's and PhD degrees in Economics (Marketing) at the University of Zagreb, Faculty of Economics and Business. She has more than 20 years of experience in tourism market research and segmentation of tourism demand, and, in the recent years, her topics of interest include destination marketing, tourism governance, and sport tourism. Within the Institute for Tourism, she deals with the methodological issues of longitudinal national visitor survey. She is the Editor-in-Chief of the scientific international interdisciplinary journal *Tourism*, and she has also established the scientific edition of the Institute. During her long career at the Institute for Tourism, she was a Project Leader of scientific and many consultant projects for tourism destinations in Croatia and neighbouring countries. She is author and co-author of many academic papers published in international tourism journals.

**Daouda Coulibaly** is a lecturer-researcher with over 17 years of experience in business schools and universities. He currently holds the position of Associate Professor at EDC Paris Business School where he is also the Head of the Project Management Specialisation. His courses, work, and publications mainly focus on luxury, digital, and sports.

**Maria Nascimento Cunha** has a Postdoctorate in Online Consumer Behaviour, a PhD in Business Sciences – Marketing, a Master's degree in Communication Sciences, and a degree in Advertising Engineering from the Fernando Pessoa University. She is Professor at the Instituto Superior de Miguel Tora, Coimbra, Portugal. She has managed international brands such as NIKE and ESCADA. She has published several books and scientific articles. She is a reviewer for several international SCOPUS scientific journals.

**J. Dai** holds a PhD from South Korea and has worked in various cultural settings, such as China, Hong Kong SAR, the United Kingdom, South Korea, and the United Arab Emirates. She is an Associate Professor at the Office of Domestic and Foreign Affairs, Ningxia University, China. Currently, she works as the Chinese Director at the Confucius Institute at the University of Dubai, United Arab Emirates.

**Dr. Komal Desai** is the Faculty of Management with expertise in Marketing Management and Marketing Research. Currently associated with the Indira School of Business Studies, Indira University, Pune, she has an extensive experience in teaching MBA students, with a focus on Business Research Methods through interactive learning. Her research focusses on consumer behavior, sustainable consumption, and market analytics. Proficient in Smart PLS, AMOS, R, SPSS, and NIVIVO, she applies advanced statistical techniques to business research.

**B. Duan** received his higher education in the United Kingdom. He acquired his PhD from Griffith University in Australia and has since worked in the United Kingdom, Australia, and China. He is intrigued by the complicated interaction between social phenomena and tourism activity. This encompasses social psychology motivations and experiences during wine and other tourism activities. He also aspired to promote research on social justice and human rights in the hospitality industry.

**Svetoslav Kaleychiev** has been working as a Researcher at the Department 'Economics of Tourism' at the University of National and World Economy since 2016. Has extensive experience and expertise in the following areas: tourism branding, luxury tourism, tourism marketing, tourism innovations, and space tourism. He is author of 46 publications of which 3 books. He has experience in hotel management, having managed various four- and five-star hotels for the last 15 years.

**Jasenka Kranjčević** is a Scientific Advisor at the Institute for Tourism, Zagreb, Croatia. She is also an Associate Professor at the Faculty of Civil Engineering and Architecture, University of J. J. Strossmayer in Osijek. She was a collaborator on several scientific projects. She is the leader of an internal scientific project financed by the European Union Next-generation Programme 2024–2027. Activating cultural heritage in Croatian tourism. Her research interests include tourism history and architectural touristic heritage. She is the author of the exhibition 'Women in the Promotion of Croatian Tourism', which was presented in more than 15 cities in Croatia. She is an author or co-author of several books about architectural heritage and has published over 160 research papers.

**Oleksandr P. Krupskiy** is an Assistant Professor of Marketing and International Management, Oles Honchar Dnipro National University and a candidate of Psychological Sciences.

**Janitha Kularajasingam** is a Senior Lecturer in Taylor's University under the School of Management and Marketing. As a passionate lecturer with 11 years of teaching experience, she thrives on both teaching and research. Recognised as a Microsoft Innovative Educator Expert (2021–2024), she leverages her expertise in education technology to create engaging learning experiences. She is a Reviewer in the *Journal of Applied Research in Higher Education* (Web of Science) (ESCI). She has published articles in the *Journal of Education for Business* in Scopus and other high-indexed journals. She has regularly presented several papers at national conferences.

**Jeetesh Kumar** serves as the Head of Research in the Faculty of Social Sciences and Leisure Management, Senior Lecturer at the School of Hospitality, Tourism and Events, Associate Director for Information Management and Documentation at the Centre for Research and Innovation in Tourism, and Hub Leader for the 'Responsible Tourism for Inclusive Economic Growth' Sustainable Tourism Impact Lab at Taylor's University, Malaysia. His expertise spans economic impacts, sustainable tourism development, SMART tourism, and pro-environmental behaviour studies. He has contributed extensively through national and international consultancies and research initiatives, published over 100 works with indexed articles and book chapters. With a successful track record of supervising 12 postgraduate students to completion (Masters' and PhDs), he currently mentors seven PhD scholars. Active in global and national associations, conferences, and academic journals, he holds associate editorship with the *Asia-Pacific Journal of Innovation in Hospitality and Tourism* and serves as Regional Editor for Asia in the *Event Management Journal*. He has co-edited six books with CAB International, IGI, and Emerald and is now working on five additional volumes with Emerald, IGI, and Springer. Institutions in the Philippines, India, Japan, Indonesia, China, Australia, Uzbekistan, Maldives and Pakistan have sought his insights as a speaker.

**Poonam Kumari** completed her PhD from Department of Commerce, Central University of Rajasthan. She completed her Bachelor's and Master's degrees from the University of Delhi. Her research interest lies in environmental accounting. She is working as an Executive Member of Indian Accounting Association to explore her academic endeavour. She has also received the best paper award in a National Conference sponsored by ICSSR and organised by the University of Delhi. She develops the hobby to work on innovative research topics on burning issues in the field of commerce and published papers in reputed journals. Her recent publications include 'Measurement and reporting of carbon footprints: a step towards sustainability' (*World Review of Entrepreneurship, Management and Sustainable Development*) and 'Modelling the asymmetric nexus between carbon emissions and COVID-19: Indian evidence employing NARDL model' (*Interdisciplinary Environmental Review*).

**Bapon Chandra Kuri** is working as an Assistant Professor in the Tourism and Hospitality Management Department of Gopalganj Science and Technology University, Bangladesh. He received BBA and MBA degrees from the Department

of Tourism and Hospitality Management, University of Dhaka. He has a good number of articles and book chapters in international journals/books. His areas of research interest are circular economy in tourism, green supply chain management, tourism diplomacy, and smart tourism.

**Anna Kyriakaki** is an Assistant Professor at the Department of Tourism Economics and Management, University of the Aegean, in Locality and Social Sustainability in Tourism. She has taught at the Postgraduate Programme in ‘Strategic Management of Tourism Destinations and Hospitality Enterprises’ since 2009. She is also a Tutor at the Postgraduate Programme in ‘Management of Tourism Enterprises’ and Undergraduate Programme ‘Tourism Management’ at the Hellenic Open University, and she was for eight years Adjunct Academic Staff at the Postgraduate Programme in ‘Innovation and Entrepreneurship in Tourism’ at the University of West Attica. She holds a PhD in Sustainable Tourism Development, a MSc in Tourism, Planning, Management, and Policy, and a BSc in Business Administration from the University of the Aegean, Greece. Her major research interests include sustainable tourism development, tourism and locality, and special and alternative forms of tourism.

**E. Ma** is a Professor at the School of Hospitality and Tourism Management, at the University of Surrey, United Kingdom. Her research area includes organisational behaviour, customer experience management, and women in leadership. Her most recent research looks at how robots can be applied in hospitality and tourism contexts to enhance employee well-being and customer experience. She received her education and practised teaching and research in four continents, including Asia, North America, Australia/Oceania, and Europe.

**Nitish Kumar Minz** is a multidisciplinary researcher and academic editor currently pursuing his MBA at Vellore Institute of Technology, Vellore (AACSB & NAAC A++ accredited). He holds a background in commerce and has authored several research papers and book chapters published in Scopus and Web of Science-indexed journals. His areas of expertise include human resource management, artificial intelligence, sustainability, gender equity, digital transformation, and cybersecurity. His current research focuses on AI-driven inclusive hiring, digitalization in higher education HRM, and entrepreneurship for women’s economic resilience in the Global South. Nitish serves as the Managing Editor of the International Journal of Convergent Research (IJCR), overseeing editorial operations and indexing initiatives. Nitish’s scholarly contributions have earned him accolades such as the Chancellor’s Excellence Award and Best Paper Presenter recognition at multiple conferences. Deeply committed to bridging research, policy, and practice, he strives to contribute meaningful insights to academia and society through innovation-driven, inclusive, and sustainability-focused scholarship.

**Nora Mustać** holds a Master’s degree in Economics from the Faculty of Economics in Zagreb (2014) and a Master’s degree in History from the Faculty of Humanities and Social Sciences in Zagreb (2019), specialising in Modern and

Contemporary History. In 2020, she earned a PhD in Economics from the Faculty of Economics in Zagreb. She served as a Research and Teaching Assistant at the Faculty of Economics and Business Zagreb (2016–2020) and as a Postdoctoral Fellow at the Institute of Public Finance in Zagreb (2021–2023). In 2023, she was appointed as a Research Associate at the Institute of Tourism. Her research interests include the history of tourism, macroeconomic aspects of tourism, and behavioural economics within the tourism sector. With a strong academic background in both economics and history, she contributes to advancing research that explores the dynamics of the tourism industry from both historical and economic perspectives.

**Bình Nghiệm-Phú** is an Associate Professor at the School of Economics and Management and Graduate School of Social Sciences, University of Hyōgo, Japan. Most of their research aims to understand consumers' perceptions and evaluations of the characteristics and images of products, services, organisations, and places. They adopt applied psychology theories' approaches to implementing marketing, logistics, management, and education activities.

**Manisha Paliwal**, PhD, MPhil, MIB, DIPL, BSc with top honours and a gold medal, is an accomplished academic and researcher with more than two decades of experience. She is currently serving as a Professor and Head of Entrepreneurship Centre and Deputy Head of the Research and Development Cell at Sri Balaji University, Pune. She has a strong track record of leading national-level research projects and training programmes in collaboration with various Ministries in Government of India. As an accomplished researcher and an author, she has written several books on a variety of subjects such as – International Business, Strategic Management, International Marketing and Business Ethics. She has published several research papers in reputed journals indexed in SCOPUS and ABDC research databases. She is a Ph.D. Guide and a reviewer of many international research journals. Her work is characterized by a commitment to ethical values and a dedication for contributing to the bodies of knowledge in the areas of strategy, marketing entrepreneurship, ethics, and governance.

**Maria Salamoura** is an Assistant Professor of Marketing Management at the Department of Business Administration of the University of the Aegean. She teaches marketing at the Department of Business Administration, the Postgraduate Programme in Business Administration (MBA), the Executive MBA Programme (eMBA) and the Interdepartmental Programme of Postgraduate Studies in 'Strategic Management of Tourism Destinations and Hospitality Enterprises'. She is also a Tutor at the Hellenic Open University, for the Undergraduate Programme 'Tourism Management' (DIT) of the School of Social Sciences. She holds a first degree in Business Administration from the University of the Aegean and a PhD in Marketing from the same university. She is also a member of the Laboratory of Innovative Tourism Entrepreneurship and Human Resources Development 'iTED Lab' of the Department of Tourism Economics and Management. Her research interests include consumer behaviour, customer

satisfaction and service quality, tourism product development, and destination image management.

**Mariya Stankova** is Professor with PhD in the area of social studies with special focus on economics and tourism. She is Lecturer at South-West University ‘Neofit Rilski’ – Blagoevgrad in Tourism Management, Sustainable Development and Competitiveness with over 20 years of experience. She teaches both full-time and part-time students, supervises Bachelor’s and Master’s students and their thesis, as well as mentors PhD candidates. Recognisable researcher, author, and reviewer of books, articles, and reports in the field of sustainable management, she has participated in numerous research projects related to social and environmental sustainability and education content development. Currently, she is organisational representative for SWUNR in Aurora University Alliance, being actively involved in the network organisational activities. She has extensive experience and expertise in the following areas: sustainable development, competitiveness analysis and assessment, crisis management, and higher education quality evaluation and management.

**Christina Stergiou** holds an MSc in Strategic Management of Tourist Destinations and Hospitality Enterprises from the University of the Aegean, Greece; a BSc in International, European Economic and Political Science from the University of the Macedonia, Greece; and a BSc in Creative Design and Clothing from International Hellenic University, Greece. She is an economist with 20+ years of experience in the area of practice in finance and business administration in the public and private sectors.

**Pooja Tanwar** holds a PhD in the subject of Agribusiness Management from the Chaudhary Charan Singh Haryana Agricultural University, in Hisar. Currently employed in Sri Balaji University, Pune, as a Research Associate, she is contributing her knowledge of research, assisting the university in achieving various new endeavours and goals. Her expertise spans across various domains ranging from research and teaching to institutional development and is playing a role in helping Sri Balaji University, Pune, to make its place as one of the foremost research and educational institutions in India, today.

**Y. Zhang** is a PhD candidate at Macau University of Science and Technology. His research interests are artificial intelligence, robotics, and automation in services; technology innovation in organisations; and technology for behaviour change in service marketing. He is the ad hoc reviewer of several refereed journals such as *IJHM* and *JHTM*. He is the author of several academic Scopus publications and book chapters in Cambridge, Springer. He participated in numerous international conferences in China, Macau, Hong Kong, Korea, and the United Kingdom. He is also active in the hospitality industry; he is the founder of Young Elites Alliance in Hospitality, Director of Future Asia Education Co., Ltd., and Co-founder of Comchill Hotel Group.

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# Introduction

*Marco Valeri<sup>a</sup> and Shekhar Asthana<sup>b</sup>*

<sup>a</sup>*Niccolò Cusano University, Italy*

<sup>b</sup>*University of Delhi, India*

Fashion events have been organized for a long time and have been a prominent source of tourist inflow. Although started as a source of showcasing the clothing to the public, it has evolved to become one of the prominent luxury tourism segments. Fashion tourism has immense potential to make a socio-economic contribution to the destination. Statistics suggest that as the fashion industry is huge and constantly expanding, the role of fashion events and exhibitions has also witnessed significant expansion in developed and developing economies. The increased interest of people in developing economies to adopt luxury lifestyles has increased their interest in visiting such shopping destinations. There has been significant growth in the number of travelers to fashion destinations such as Paris, Milan, and New York. Research too has focused on the economic contribution made by fashion tourism destinations. However, as these events are growing globally, there is a need to test whether their contribution is global or limited to well-established destinations. Global luxury brands have collaborated with foreign fashion designers to appeal to customers in different cultures.

However, the potential of fashion tourism as a medium of cultural exchange is not adequately addressed in the research. It is also to be tested in research whether these events and fashion tourism help tourist bond with the destinations or whether their experience is more focused on shopping as an event without establishing a connection to a destination. Furthermore, there is a need to elaborate on the socio-environmental impact of fashion tourism on destinations. Fashion events and tourist behavior may influence their decision to remain authentic or deviate from heritage to focus more on commercialization. Furthermore, its benefits for emerging nations' tourism economy, as a diversification for the industry, need to be addressed in the research.

Another research gap in fashion tourism research lies in its impact on destination image building. It could serve as a major attractiveness and a strong competitive advantage. However, its promotion has been limited to retain its exclusivity. At present, fashion tourism has been studied from a limited lens of

luxury lifestyle. More research is needed to understand the marketing aspects of fashion tourism if conducted for medium-income customers that focus on fast-fashion and streetwear styles. Limited attention has been paid to research on the promotion of unsustainable and luxury consumption patterns and their impact on sustainability and sustainable development goals (SDGs) at a destination.

A strong argument against these fashion events and fashion tourism is about promoting consumerism, over-consumption, and excessive resource exploitation. Furthermore, social exploitation in the fast-fashion industry is often at the core of criticism of fashion tourism. However, another side is that fashion tourism may be a potential candidate to attract tourists to a destination where infrastructure does not allow for other typologies to develop. Similarly, it can be seen as a strategy to smoothen the demand during the off-season to protect the economic interests of stakeholders. Research connecting sustainability concerns and the impact of fashion tourism on SDGs needs more attention from academia.

*Fashion Industry and Tourism Strategy: Transforming Destinations and Shaping Experiences* aims to analyze the impact of fashion tourism on well-known destinations. This book contributes to the literature on fashion tourism and its impact on destinations by uncovering multidisciplinary aspects such as organizational behavior, finance, psychology, social development, sustainability, and operations.

## Structure of The Book

This book is the result of reflections involving research studies of different nationalities. This book contains 14 chapters written by 34 authors located in 16 different countries and affiliated with 26 different universities. This book is structured in two parts. The first part focuses on *fashion tourism research and destination image building*. This part collects chapters that identify the factors and actions required for a destination to be fashionable. Particularly the authors explore if fashion was relevant to tourism, and if so, the conditions they believed made a destination fashionable. The second part focuses on *virtual fashion experiences in virtual reality (VR) fashion*. This part collects chapters on how human perception and experience of the fashion industry can be affected by the relevant VR technology.

Chapter 1 titled “Impact of Fashion Tourism on Destinations: Uncovering Multidisciplinary Aspects for Sustainable Development” is written by Bapon Chandra Kuri, Ayan Banik, and Marco Valeri. This chapter explores the impact of fashion tourism on destination image building, endorsing a more inclusive marketing approach catering to medium-income customers interested in fast-fashion and streetwear styles. Navigating sustainability concerns with balance, this book discusses both potential drawbacks and the positive role of fashion tourism in attracting visitors to destinations lacking infrastructure. Moreover, this chapter unearths how fashion tourism can dwindle the cultural barriers at the national and international levels by fostering sustainable development and peace. In a constructive conclusion, planning, and operationalizing of fashion tourism, considering their impact on urbanization and commoditization, infrastructure development, supply chain optimization, and the constructive role of fashion

tourism in destination redevelopment. This study adopts a qualitative method, including interviews to capture diverse perspectives. Stakeholder engagement ensures holistic insights, and findings are aligned with SDGs, and more authentic information has been gathered from secondary sources. The study's outcomes encompass economic impacts, technological innovation, environmental sustainability, and insights into cultural exchanges. SDGs offer a constructive framework on tourist behavior, fashion tourism life cycle, and community engagement within the realm of fashion tourism. Moreover, two specific case studies have been analyzed to explore every minute details of fashion tourism.

Chapter 2 titled "Paris Fashion Weeks Through the Experience Economy Model: What Do Tourists Seek?" is written by B. Duan, J. Dai, Y. Zhang, and E. Ma. This chapter aims to comprehend the fashion tourism experience during Paris Fashion Week, specifically investigating the role of the experience economy model in this setting. Using an ethnographic methodology, the findings indicate that fashion tourism is underpinned by heritage, culture, art, and other fashion resources at the destination, which comprise shopping facilities or fashion events solely, offering a minimal experience and having a limited attraction for tourists. Destination authenticity and tourist-destination identification are proposed to be integrated into the 4Es for a partially sustainable tourism development.

Chapter 3 titled "Fashion Weeks as an Effective Branding Tool for Tourist Destinations: The Case of Bulgarian Fashion" is written by Mariya Stankova and Svetoslav Kaleychev. This chapter presents information on the contemporary aspects of the fashion weeks organized in Sofia, as well as regarding the unique fashion events organized in cultural and historical landmarks such as the Tsarevets fortress, the Old Town of Nessebar, and the Old Town of Plovdiv. These cultural and historical sites are protected by UNESCO and contribute to the creation of unique associations in the minds of tourists, connecting fashion, tourism, and Bulgaria as a unifying destination. Empirically, using a qualitative methodology, the study presents a case study that connects fashion events in the country and their role as a tool for effective tourism branding in terms of the overall vision of the destination Bulgaria. However, the emphasis is placed on the most significant event of this kind for the country, namely, Sofia Fashion Week. The results, obtained after an interview with a total of 10 professionals, give reason to conclude that the fashion industry, fashion weeks, and fashion events organized in the country add value to the image of Bulgaria as a tourist destination, contributing to sustainable economic and socio-cultural development, and turning it into a recognizable tourist brand. To an additional extent, through content analysis, the key aspects after the obtained results are highlighted, as well as their relation to the investigated social objects and phenomena related to fashion and tourism in Bulgaria and Sofia Fashion Week, in particular.

Chapter 4 titled "Impact of Fashion Tourism Visual Communication on Iconic Destinations Consumers" is written by Maria Nascimento Cunha and Oleksandr P. Krupskyi. This chapter explores the transformative role of visual communication in fashion tourism and its compelling influence on consumer behavior at iconic destinations. As the global tourism landscape undergoes rapid evolution, the luxury travel segment increasingly leverages sophisticated visual

marketing strategies to enchant and sway potential tourists. This research scrutinizes the impact of imagery, digital content, and strategic branding on consumer perceptions and decision-making processes regarding iconic tourist destinations. Employing a robust sample of 2,048 individuals who frequently travel to iconic destinations motivated by luxury fashion, the study provides valuable insights into the effectiveness of various visual strategies in shaping consumer preferences and amplifying the allure of these destinations. The findings reveal that high-quality visual content is instrumental in boosting consumer engagement, driving tourism interest, and fostering a deeper emotional connection with destinations. By integrating advanced visual communication techniques into marketing strategies, this study underscores their indispensable role in sustaining the charm and competitiveness of iconic destinations within the global tourism market.

Chapter 5 titled “Tourism Branding of Croatia as a Fashion Tourism Destination Through the Affirmation of Traditional Motifs” is written by Jasenka Kranjčević, Nora Mustać, and Sanda Čorak. The use of fashion items and fashion accessories as souvenirs is an underused potential for branding of destination and tourism development in Croatia. Wearable souvenirs such as clothes decorated with heritage motifs of a tourist destination have a great potential for promotion and tourism branding. Therefore, it is necessary to recognize, evaluate, and raise awareness of the potential of clothes decorated with traditional motifs. Historically, today’s territory of Croatia consisted of different state arrangements during the past. Hence, history left a mark on the cultural heritage, especially in clothing – ornaments, motifs, colors, and signs. Dalmatia, Istria, Slavonia, Zagorje, Moslavina, and other parts of Croatia throughout history were not part of the same state or social structure which means that they were exposed to different cultural influences and economic development paths. The consequence is nowadays Croatia has a rich cultural heritage. However, heritage in the domain of fashion tourism is insufficiently recognized and used. Therefore, cultural heritage is a great potential for future tourism development and fashion tourism branding. Also, some motifs such as Cravat, Pag and Lepoglava lace, Konavle earrings, Morčić (Mori) from the Rijeka region, or Slavonian traditional costume are already used in tourist branding. In addition, there are numerous archival records and sources – books, travel guides, newspaper articles, postcards, and brochures, which mention traditional clothing of Croatia as well as fashion events connected with it. This chapter presents a historiographic overview of the use of national heritage in tourism branding in Croatia, as well as examples of traditional motifs that are already used in tourism branding and potential for further development.

Chapter 6 titled “From Port to Porter: Antwerp’s Fashion Sector as a Place-making Factor, Mitigating Urban Crisis Through Creativity and Persistence” is written by Constantin Alexander. The work highlights the importance of persisting resonance factors of fashion tourism destinations such as heritage, traditions, stakeholder engagement, and a relevant narrative as a place for couture and Prêt-à-porter but also the role of an ecosystem consisting of creative agents and institutions. Antwerp has become an internationally acclaimed fashion center not only because of these aspects but in part also because of the space of opportunities, which opened through structural and narrative obsolescence, induced by the

crises of its port. In recent years, the Flemish Antwerp with its more than 1,000 fashion companies has become a stable fashion tourism destination. Tourists not only long for the unique atmosphere and clothes, partly influenced by the Antwerp Six, but also to find idiosyncratic alternatives to the Haute Couture of Paris, the Cool Chic of London, or the sophistication of Milano. Antwerp's evolution toward an international fashion hub is not only remarkable in an aesthetic or socio-economic sense, but it's also a benchmark for sustainable transformation: While its fashion sector rose to fame in the 1980s, the city itself was challenged by an economic crisis. As the economy in Western Europe faced a recession, Antwerp's port suffered from a huge decline in tonnage: from more than 27 million tons in 1977 to circa 14 million in 1984. How did this dichotomy of a declining industry and a rising vital fashion sector culminate into Antwerp becoming this creative power center it is today? What part had the designers, creative agents, and connected entities in mitigating the crises and in the resurrection of Antwerp? How important was the persistence of the regional textile heritage such as Flanders lace? And how resilient is the current community? Antwerp is an ideal case to study the connection between urban development, socio-economic history, placemaking, and the creative arts. The scientific approach is multi-methodical: Connecting critical reflections of historical accounts with econometric and sociological analysis and qualitative interviews concerning the role, resonance, and agency of the fashion sector and its stakeholders and organizations. On the other side, the urbanist perspective is included through mappings and field research.

Chapter 7 titled "Fashion Tourism as a Catalyst for Socio-economic Change in Rajasthan" is written by Manisha Paliwal, Komal Desai, Pooja Tanwar, and Omkar Bapat. The aim of this chapter is to understand how a group of fashion entrepreneurs in Rajasthan is weaving the way forward, for the development of sustainable, mindful fashion in the state of Rajasthan in a way that not only creates a new approach toward the development of sustainable fashion but also is enabling the fashion entrepreneurs to take their art to the global stage. This chapter was the result of an analysis of a bunch of case studies and in-depth interviews, featuring the artisans and fashion entrepreneurs in the area of Jaipur in Rajasthan, wherein the data were gathered by the researchers to understand how through the aegis of sustainable fashion, the artisans and fashion entrepreneurs are taking their respective domains of fashion into the next level to understand the socio-economic impact of their efforts into the current generation. Samples between the age groups of 30 and 50 were interviewed by the researchers for the acquisition of data for this chapter. The results of the study can lead to the re-imagination of the handicraft fashion industry of Rajasthan, as a medium, wherein tourists, citizens, fashionistas, etc. can take the craft forward as a medium of sustainable, eco-friendly fashion in an ecologically conscious way, which can no doubt lead to the improvement in the socio-economic condition of the fashion entrepreneurs and artisans in Rajasthan, enabling them to sustain their creative motivation along with innovating new and unique patterns and designs in the course of their work in fashion.

Chapter 8 titled "Fashion Tourism and Sustainable Development Goals: A Literature Review" is written by Nitish Kumar Minz and Poonam Kumari.

This chapter synthesizes existing research on the interplay between fashion tourism and SDGs. A comprehensive search was conducted on Google Scholar using key terms such as “fashion tourism,” “SDGs,” and related concepts. The selected papers, sourced through keywords on Google Scholar, form the basis for investigating the dynamic relationship between these two domains. The retrieved papers were meticulously reviewed, and those directly contributing to the understanding of the symbiotic association between fashion tourism and SDGs were included. The review outlines its economic, social, and environmental impacts. Subsequently, it delves into the SDGs framework, providing a comprehensive overview of the global objectives and their relevance to the fashion tourism sector. The crux of the literature review lies in revealing the symbiotic relationship between fashion tourism and SDGs. Drawing insights from case studies, best practices, and emerging trends, this chapter elucidates how the fashion tourism industry can contribute substantially to the achievement of SDGs.

Chapter 9 titled “Virtual Reality (VR) and the Role of Technology in Fashion Tourism” is written by Jeetesh Kumar, Janitha Kularajasingam, and Marco Valeri. The aim of this chapter is to explore and analyze the intersection of VR and technology in fashion tourism. By researching the immersive experiences offered by VR, this chapter aims to elucidate how technology transforms the landscape of fashion tourism, providing readers with insights into virtual fashion shows, virtual boutique tours, and the global accessibility facilitated by these advancements. Additionally, this chapter will investigate the role of augmented reality (AR) in reshaping the interactive aspects of fashion tourism, such as virtual try-ons and personalized shopping experiences. Secondary data and an extensive literature review will be explored to achieve the purpose of the study. This research’s evident findings will also further understand the role of VR and technology in fashion tourism. The objective is to offer a nuanced understanding of the symbiotic relationship between VR, technology, and fashion tourism, shedding light on its impact on consumer engagement, industry dynamics, and the future trajectory of fashion experiences. This study will contribute to the body of knowledge regarding VR and the role of technology in fashion tourism by providing in-depth information that will benefit scholars, tourism planners, and policymakers.

Chapter 10 titled “In Search of Multisensorial Airport Experiences: The Case of Luxury Travel Shopping” is written by Daouda Coulibaly and Camille Cherkaoui. The distribution of luxury products has become increasingly omnichannel and phygital, and airports are now considered full-fledged distribution channels for the luxury industry. Hence, this study focuses on airports as strategic and commercial deployment locations for major luxury brands. Qualitative methodology involving practical cases, highly informative case interviews, and narratives from mystery shoppers is employed. The results show a true deployment toward the airport market within groups, multisensory pathways, and processes to enhance and intensify customer experiences and targeted commercial and marketing policies for traveling customers.

Chapter 11 titled “Fashion Shows in Cultural Venues and Sites and Tourism Destination Attractiveness: An Empirical Investigation” is written by Anna

Kyriakaki, Christina Stergiou, and Maria Salamoura. This chapter delves into the symbiotic relationship between the fashion industry and tourism, with a specific focus on hosting fashion events at cultural monuments/venues and sites. The fusion of these two elements creates a unique experience that not only highlights the creativity of the designers but also promotes the appreciation and attractiveness of cultural resources and increases tourist visitation. Fashion events at cultural monuments/venues or sites often draw attention to lesser-known or underappreciated destinations, leading to increased visitor numbers and economic growth. The methodology followed includes (a) secondary research with a literature review of successful examples around the world and (b) primary research including quantitative and qualitative research. The quantitative research was carried out using structured questionnaires to the general population, while the qualitative one was carried out by conducting seven face-to-face interviews with professionals working in the fashion, tourism, and culture sectors in Greece. Most of the survey sample (in the quantitative survey) believes that the use of monuments, cultural venues, or sites for alternative activities, such as fashion shows, can contribute both to the promotion of these sites or places and the destination's attractiveness. The prevailing perception is therefore positive toward the use of cultural sites or venues for the organization of fashion events and foresees benefits from cooperation between the fashion industry and cultural operators. Responses also showed positive attitudes toward participants' intention to visit a cultural site or location available for alternative events, such as fashion shows, and expressed positive attitudes toward the use of cultural sites as tourist attractions through the fashion industry but made a distinction between archaeological sites of great historical importance and other cultural sites. Most of the interviewees also foresee benefits not only for the venue of an event but also for the image of the destination, while interesting views were recorded on the difficulties that fashion events face in historic archaeological sites (e.g., bureaucracy).

Chapter 12 titled "Traditional Costume Experience Is an Integration of Many Core and Peripheral Activities: Implications for the Experience Logistics" is written by Bình Nghiễm-Phú. The aim of this chapter is to examine the roles of customers' internal (cultural appreciation and cultural norms conformation) and external (trying peripheral activities and preserving core activities) motivations or expectations regarding their intentions to wear traditional costumes in Japan. By analyzing the answers of 237 foreign residents and visitors, this study found that external motivations could significantly strengthen these individuals' intentions toward Japanese traditional costumes. In other words, the core experiences involving the costumes could be supported by other peripheral experiences concerning the traditional food, drinks, and souvenirs to make them more attractive and successful. These observations were discussed for developing experience logistics. An integrated logistics approach and logistics information system were advocated.

Chapter 13 titled "Digital Fashion Tourism: Bridging the Gap Between Virtual Engagement and Physical Travel" is written by Nishita Chatradhi. The study investigates whether digital fashion tourism influences actual fashion tourism, where individuals travel to participate in fashion events and activities.

By examining the relationship between digital engagement and subsequent travel behavior, the research aims to understand if digital experiences can drive physical visits to fashion destinations. A structured questionnaire was used to collect data from 275 participants who had engaged with digital fashion tourism. The questionnaire was circulated via google forms on social media channels like Facebook and Instagram. Data analysis was conducted using structural equation modeling (SEM). Preliminary findings reveal a significant relationship between digital fashion tourism and increased travel to fashion destinations. Specifically, participants who reported higher engagement with digital fashion activities were more likely to have traveled to fashion destinations. The study's pioneering nature in defining and exploring digital fashion tourism sets the stage for further research in this evolving field, offering a foundational understanding for future studies and initiatives in the intersection of fashion, digital technology, and travel.

Chapter 14 titled "Counterfeit Fashion Tourism, Analysis of Fashion Tourism Black Market and Its Impact on Tourism in Marrakech" is written by Mohamed Boukherouk. This study explores the fashion black market and the issues and challenges of fashion counterfeiting and its impacts on tourism in Marrakech through a deductive and qualitative analysis using a questionnaire on a sample of tourists in Marrakech. Tourism and fashion have quite deep and significant reciprocal links. The reputation of certain products (Caftan, slippers, Argan, leather jackets, etc.) immortalized by the hands of certain creators like YSL constitutes a tourist attraction. However, the development of counterfeiting seriously harms fashion and tourism. It's growing to the point of being reminiscent of a counterfeit fashion black market. The mass of counterfeit products sold in the medina, souks, and boutiques scares national and international brands and fashion designers and harms the image of Marrakech as an international destination.