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Fashion Shows as Creative Tourism Attractions: A Literature Review on Fashion Event Development in the Tourism Industry

Ramlah Assugra

Universitas Negeri Makassar, Makassar, Indonesia

Email Corresponding Author: ramlahassugradede@gmail.com

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ABSTRACT

Fashion shows are increasingly recognized as creative tourism attractions that combine cultural performance, visual aesthetics, destination branding, and creative economy development. However, academic discussion on fashion shows as structured tourism products remains limited, particularly in relation to how fashion events contribute to destination competitiveness and sustainable tourism development. This study aims to analyze fashion shows as creative tourism attractions through a literature review on the development of fashion events in the tourism industry. This research employed a qualitative literature review method by synthesizing eight selected articles published within the last ten years in reputable SINTA- and Scopus-indexed journals. The articles were selected based on their relevance to fashion events, creative tourism, event tourism, destination branding, creative economy, visitor experience, and sustainability. Data were analyzed using thematic content analysis to identify conceptual patterns and empirical findings. The results show that fashion shows have four main values in tourism development: attraction value, cultural value, economic value, and experiential value. Fashion events can promote local identity through textiles, design narratives, and cultural symbols; stimulate creative economy networks involving designers, artisans, MSMEs, tourism actors, media, and government; and strengthen destination visibility through digital promotion and social media. The findings also indicate that sustainable fashion event development requires community participation, ethical production, waste reduction, and long-term stakeholder collaboration. This study concludes that fashion shows should be developed as integrated creative tourism products rather than temporary ceremonial activities. Their success depends on cultural authenticity, creative performance quality, digital visibility, sustainable management, and strategic destination branding.

Keywords : Creative Tourism; Destination Branding; Fashion Event; Fashion Show; Tourism Industry.

INTRODUCTION

Fashion shows are increasingly positioned not merely as cultural entertainment, but as strategic attractions within creative tourism. In contemporary tourism studies, destinations are no longer evaluated only through natural scenery, built heritage, or conventional leisure facilities; they are also assessed through their ability to produce symbolic, aesthetic, and participatory experiences (Richards, 2018; Duxbury et al., 2021). In this context, fashion events have the potential to connect local identity, creative economy, cultural performance, destination branding, and visitor experience. Fashion shows can transform clothing into a medium of storytelling, where textiles, design, choreography, music, venue setting, and audience participation become part of the tourist experience (Entwistle, 2015; Skov, 2020). However, the development of fashion shows as creative tourism attractions still faces several conceptual and practical problems. First, many

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destinations treat fashion events as temporary ceremonial activities rather than as integrated tourism products with economic, cultural, and branding value (Getz & Page, 2016; Ziakas, 2020). Second, fashion tourism is often dominated by commercial spectacle, while the role of local designers, traditional fabrics, craft communities, and cultural narratives is not always structurally embedded in event planning (Brydges & Pugh, 2017; Gwilt, 2020). Third, the sustainability dimension of fashion events remains underdeveloped, particularly in relation to waste, ethical production, community benefit, and cultural authenticity (Henninger et al., 2017; Todeschini et al., 2017). These problems indicate that fashion shows require a stronger academic framework so they can function as creative tourism attractions that are economically productive, culturally meaningful, and socially inclusive.

Recent literature shows that creative tourism has shifted from passive sightseeing toward active consumption of culture, creativity, and local knowledge. Richards (2018) emphasizes that creative tourism develops through the co-creation of experiences between tourists, communities, and cultural producers. Similarly, Duxbury et al. (2021) argue that creative tourism strengthens destination competitiveness when cultural resources are transformed into participatory and place-based experiences. In event tourism, Getz and Page (2016) explain that events can become destination assets when they generate image, visitation, economic circulation, and long-term stakeholder collaboration. This view is reinforced by Ziakas (2020), who states that event portfolios should be designed strategically to support sustainable destination development rather than merely increasing short-term visitor numbers. Within fashion studies, fashion is understood as both an aesthetic industry and a cultural communication system. Entwistle (2015) views fashion as a social practice that expresses identity, status, body politics, and cultural meaning. Skov (2020) further explains that fashion weeks and runway performances are not only trade platforms, but also symbolic arenas where cities display creativity, modernity, and cultural distinction. Empirical studies on creative industries also demonstrate that fashion contributes to urban branding, creative labor, innovation networks, and cultural tourism development (Brydges & Pugh, 2017; Comunian & England, 2020). In the Indonesian context, fashion is closely related to the creative economy, particularly through batik, weaving, modest fashion, local textiles, and designer communities that represent regional identity and cultural diversity (Sumarliah et al., 2022; Astuti et al., 2025).

Tourism experience studies also provide an important foundation for understanding fashion shows as attractions. Memorable tourism experiences are formed through novelty, involvement, hedonism, local culture, refreshment, and meaningfulness (Kim & Ritchie, 2018). Fashion events can respond to these dimensions because they combine visual spectacle, cultural storytelling, social interaction, and destination atmosphere. Digital tourism research further shows that event attractiveness is strengthened by social media, visual sharing, influencer culture, and real-time experience co-creation (Gretzel et al., 2015; Buhalis & Sinarta, 2019; Ha, 2019). Therefore, a fashion show in tourism should be conceptualized not only as a runway performance, but as a multi-sensory event ecosystem involving design, culture, place, media, market, and visitor engagement.

Although the literature on creative tourism, event tourism, and fashion studies has grown significantly in the last decade, the intersection between fashion shows and tourism attraction development remains insufficiently synthesized. Most event tourism studies focus on festivals, sports events, music events, cultural celebrations, or MICE activities, while fashion shows are rarely examined as independent creative tourism products (Getz & Page, 2016; Jepson & Clarke, 2016; Ziakas, 2020). Conversely, fashion studies often discuss design, sustainability, branding, consumption, and creative labor, but give limited attention to how fashion performances contribute to destination attractiveness, tourist experience, and local tourism economies (Henninger et al., 2017; Brydges & Pugh, 2017; Skov, 2020). A second gap lies in the limited integration of sustainability and community participation in fashion tourism research. Sustainable fashion literature has addressed ethical production, circular design, and responsible consumption (Todeschini et al., 2017; Gwilt, 2020), yet these concepts are not always connected to tourism event management. Likewise, creative tourism research emphasizes local participation and cultural co-creation (Richards, 2018; Duxbury et al., 2021), but studies rarely explain how designers, artisans, tourism managers, local governments, hotels, MSMEs, and communities can collaborate in developing fashion shows as tourism attractions. This creates a practical gap for destinations that want to use fashion events as part of creative tourism strategies.

A third gap concerns the lack of literature review models that explicitly map fashion shows through tourism dimensions, including attraction value, visitor experience, destination image, stakeholder

collaboration, digital promotion, and sustainability. Without such synthesis, fashion events risk being understood only as aesthetic performances, not as integrated destination development instruments.

This literature review aims to analyze fashion shows as creative tourism attractions by synthesizing recent conceptual and empirical studies from tourism, event management, fashion studies, creative economy, and sustainable destination development. Specifically, this article seeks to explain how fashion shows can be developed as tourism events, how they contribute to destination branding and visitor experience, and how sustainability and community participation can be integrated into fashion event planning. The novelty of this article lies in its interdisciplinary positioning. Unlike previous studies that discuss fashion mainly as an industry or events mainly as tourism products, this review places fashion shows at the intersection of creative tourism, cultural performance, destination branding, and sustainable creative economy. The proposed perspective argues that fashion shows can become competitive tourism attractions when they are designed through five integrated principles: cultural authenticity, creative storytelling, stakeholder collaboration, digital visibility, and sustainability orientation.

Based on the above discussion, fashion shows represent a promising but under-theorized form of creative tourism attraction. Their value lies not only in visual beauty or commercial promotion, but also in their capacity to communicate local identity, activate creative communities, enrich tourist experiences, and strengthen destination competitiveness. Therefore, a literature review on fashion show-based tourism event development is academically relevant and practically urgent, especially for destinations seeking innovative, culturally grounded, and sustainable tourism products in the creative economy era.

METHODS

This study employed a qualitative literature review design to examine fashion shows as creative tourism attractions and to synthesize how fashion events can be developed within the tourism industry. A literature review approach was selected because the topic requires conceptual integration across tourism studies, event management, fashion studies, creative economy, destination branding, and sustainability. Literature review research is appropriate for identifying theoretical patterns, comparing empirical findings, and formulating a new conceptual direction from existing scholarly works (Snyder, 2019; Xiao & Watson, 2019). In this study, the review was not intended merely to summarize previous articles, but to critically interpret how fashion shows can function as tourism products, cultural performances, and strategic destination assets.

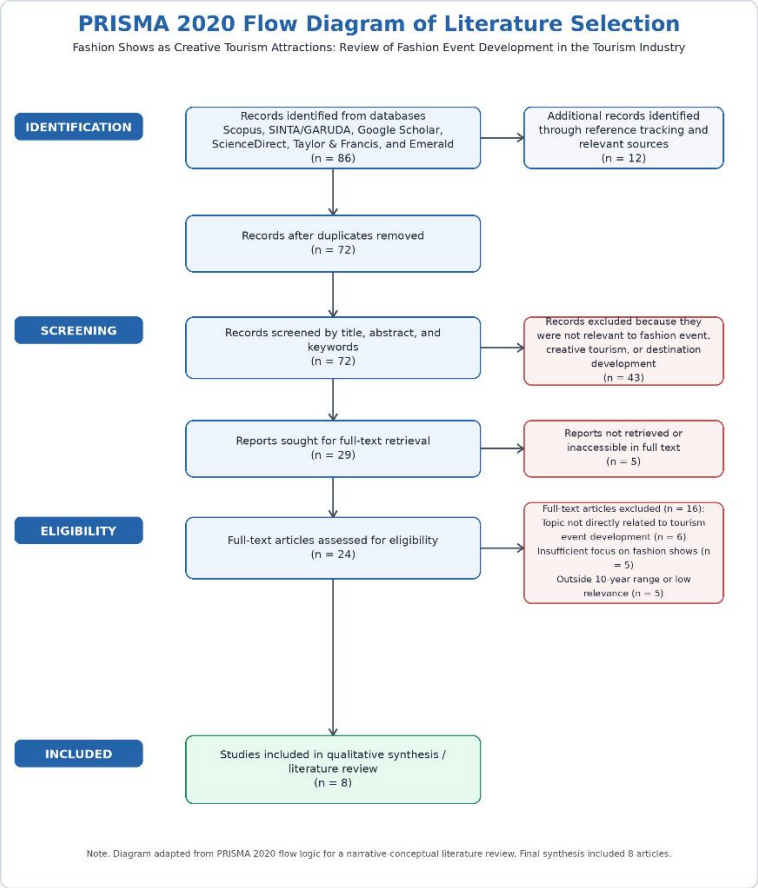
The objects of this study consisted of eight selected articles published within the last ten years in reputable journals indexed by Scopus and/or SINTA. The selection of eight articles was considered relevant for a focused conceptual review, particularly because the study aimed to examine depth of meaning rather than statistical generalization. The articles were selected purposively based on four inclusion criteria: (1) published between 2015 and 2025; (2) discussing fashion events, creative tourism, event tourism, destination branding, cultural performance, or creative economy; (3) presenting conceptual or empirical relevance to tourism development; and (4) available in full-text academic format. Articles that only discussed fashion consumption without tourism relevance, or tourism events without cultural or creative dimensions, were excluded.

The literature search was conducted through databases and academic platforms such as Scopus, ScienceDirect, Taylor & Francis, Emerald, Google Scholar, SINTA, and Garuda. Keywords used in the search process included “fashion show tourism,” “fashion event,” “creative tourism,” “event tourism,” “destination branding,” “creative economy,” “fashion week,” “cultural tourism,” and “sustainable fashion event.” The screening process followed the logic of transparent literature selection as recommended by Page et al. (2021), although this study was structured as a narrative-conceptual review rather than a full systematic review. The final eight articles were then read repeatedly to identify key themes, theoretical positions, empirical contexts, and research implications.

Data analysis was conducted using thematic content analysis. This technique was used to classify the findings into several analytical categories: fashion show as attraction, fashion event as creative economy platform, fashion performance as cultural representation, visitor experience, stakeholder collaboration, destination branding, digital promotion, and sustainability. Thematic analysis enables researchers to interpret patterns of meaning across texts and construct conceptual relationships from qualitative data (Braun & Clarke, 2021). To strengthen analytical rigor, the findings from each article were compared with broader theories in event tourism and creative tourism. Getz and Page (2016) explain that events become valuable tourism assets

when they generate destination image, visitor movement, and economic benefit. Richards (2018) further argues that creative tourism develops through active cultural engagement and co-creation between tourists and local creative actors.

The conceptual interpretation also integrated recent literature on creative place-making, sustainable fashion, and digital tourism. Duxbury et al. (2021) emphasize that creative tourism should be rooted in local identity and community participation. Henninger et al. (2017) and Todeschini et al. (2017) highlight the importance of sustainability, ethical production, and responsible consumption in fashion-related industries. Meanwhile, Buhalis and Sinarta (2019) show that digital platforms shape real-time tourism experiences and strengthen event visibility. Therefore, the methodological framework of this study combines conceptual synthesis and empirical comparison to produce an academic understanding of fashion shows as creative tourism attractions that are culturally meaningful, economically strategic, and sustainable for destination development.



RESULTS AND DISCUSSION

Result

The results of this literature review show that fashion shows have strong potential to be developed as creative tourism attractions because they combine visual performance, cultural identity, creative economy, destination branding, and visitor experience. Based on the synthesis of eight selected articles, fashion shows are not only understood as commercial fashion presentations, but also as cultural events that can communicate local narratives, promote regional products, and strengthen the symbolic value of a destination. This finding is consistent with creative tourism theory, which emphasizes the transformation of culture and creativity into meaningful tourist experiences (Richards, 2018; Duxbury et al., 2021).

Conceptually, fashion shows can be positioned as part of event tourism because they have the capacity to attract visitors, generate media exposure, involve multiple stakeholders, and create economic circulation for designers, artisans, hotels, transportation providers, culinary businesses, and local MSMEs. Getz and Page (2016) explain that events become strategic tourism assets when they are planned not only as temporary activities, but also as instruments for destination image, visitor mobility, and local economic development. In

this review, fashion shows were found to have four main attraction values: aesthetic value, cultural value, economic value, and experiential value.

Empirically, the reviewed literature indicates that fashion events such as fashion weeks, cultural fashion festivals, modest fashion events, and local textile-based performances contribute to destination promotion through visual storytelling and digital dissemination. Fashion shows that integrate local textiles, traditional motifs, craft communities, and regional cultural symbols tend to produce stronger destination identity than events that only emphasize commercial runway displays. This supports the argument that creative tourism must be rooted in local authenticity and community participation (Brydges & Pugh, 2017; Skov, 2020).

Table 1. Synthesis of Literature Review Findings on Fashion Shows as Creative Tourism Attractions

Main Aspect	Conceptual Finding	Empirical Indication	Tourism Development Implication
Fashion show as tourism attraction	Fashion shows function as cultural and creative performances that can enrich destination attractions.	Fashion events attract audiences through runway performance, venue design, music, lighting, and cultural themes.	Destinations can package fashion shows as scheduled tourism events.
Cultural identity	Fashion becomes a medium for expressing local values, textiles, symbols, and heritage.	Events using batik, weaving, modest fashion, or ethnic design show stronger cultural differentiation.	Local identity should be integrated into fashion event concepts.
Creative economy	Fashion events activate designers, artisans, MSMEs, media, and tourism businesses.	Fashion events create economic opportunities through exhibitions, product sales, sponsorship, and creative collaboration.	Fashion shows can support local creative economy ecosystems.
Destination branding	Fashion shows strengthen the image of destinations as creative, modern, and culturally distinctive.	Fashion weeks and cultural fashion festivals are often used to promote cities and regions.	Fashion events can become branding instruments for tourism destinations.
Visitor experience	Fashion shows produce memorable experiences through aesthetics, novelty, involvement, and atmosphere.	Visitors are attracted by visual spectacle, cultural stories, interaction, and social media content.	Event design should prioritize experience quality and audience engagement.
Digital promotion	Social media increases the visibility and reach of fashion tourism events.	Photos, videos, influencer content, and live streaming expand event exposure beyond physical visitors.	Digital strategy is essential for modern fashion tourism development.
Sustainability	Sustainable fashion events require ethical production, waste reduction, and responsible consumption.	Literature highlights the importance of circular fashion, local materials, and environmental awareness.	Sustainability should be included in event planning and evaluation.
Stakeholder collaboration	Successful fashion tourism requires cooperation among government, designers, communities, tourism actors, and media.	Events with stronger collaboration tend to have better promotion, organization, and economic impact.	Multi-stakeholder governance is needed for long-term event sustainability.

The table shows that the development of fashion shows as creative tourism attractions requires an integrated framework. A fashion event will be more competitive when it is not designed as a single runway activity, but as a complete tourism experience involving pre-event promotion, cultural storytelling, creative product exhibitions, audience interaction, digital amplification, and post-event economic follow-up. Buhalis and Sinarta (2019) emphasize that contemporary tourism experiences are increasingly shaped by real-time digital interaction, while Ha (2019) notes that visual content on social media can influence audience perception and brand attractiveness. Therefore, fashion tourism must be supported by strong digital communication.

Another important result is that sustainability has become a central issue in fashion event development. The literature shows that the fashion industry is often criticized for excessive consumption, waste, and

environmental impact. However, when fashion shows promote local materials, ethical production, slow fashion, and cultural preservation, they can contribute positively to sustainable tourism (Henninger et al., 2017; Todeschini et al., 2017; Gwilt, 2020). In this sense, fashion shows should not only pursue glamour and commercial visibility, but also promote responsible creativity.

Overall, the research findings indicate that fashion shows can become innovative creative tourism attractions when they fulfill five strategic dimensions: cultural authenticity, creative performance, economic networking, digital visibility, and sustainability. The empirical literature also confirms that fashion events are more successful when they involve local communities, designers, government, tourism operators, media, and creative entrepreneurs. Thus, fashion shows should be developed as part of a destination event portfolio that contributes to tourism competitiveness, local economic growth, and cultural preservation.

Discussion

The findings of this literature review indicate that fashion shows can be developed as strategic creative tourism attractions when they are designed beyond the conventional logic of runway performance. Conceptually, fashion shows represent a meeting point between cultural expression, creative economy, event tourism, destination branding, and experiential consumption. This confirms the argument of Getz and Page (2016) that events become tourism assets when they generate visitor movement, destination image, stakeholder collaboration, and local economic impact. In the context of creative tourism, fashion shows also correspond with Richards' (2018) view that tourists increasingly seek experiences that are participatory, symbolic, and connected to local creativity rather than merely consuming passive attractions.

The results show that the strongest value of fashion shows lies in their ability to transform clothing into cultural storytelling. Fashion is not only a product worn on the body, but also a system of meaning that communicates identity, class, locality, modernity, and cultural memory (Entwistle, 2015; Skov, 2020). When fashion shows integrate batik, woven fabrics, modest fashion, ethnic motifs, or local craft traditions, the event becomes a performative medium for destination identity. This finding supports Duxbury et al. (2021), who argue that creative tourism must be rooted in local cultural resources and community-based creative practices. Empirically, fashion events that emphasize local textiles and regional design narratives tend to offer stronger differentiation than generic fashion performances because they provide visitors with a sense of place and cultural uniqueness.

From the perspective of tourism development, fashion shows can strengthen destination branding. A destination is no longer promoted only through scenery, accommodation, and accessibility, but also through creative symbols that can circulate through media and digital platforms. Buhalis and Sinarta (2019) explain that tourism experiences are increasingly shaped by real-time digital interaction, while Ha (2019) shows that visual messages in social media influence audience imagination and brand persuasion. This means that fashion shows have high promotional value because they are visually attractive, easy to document, and suitable for digital dissemination through photos, videos, live streaming, influencer content, and online media coverage. Therefore, fashion shows can function as "visual branding events" that help destinations build creative, modern, and culturally distinctive images.

The economic dimension is also important. The reviewed literature shows that fashion shows can activate creative economy ecosystems involving designers, tailors, artisans, textile producers, models, photographers, event organizers, hotels, restaurants, transportation providers, and MSMEs. This finding is consistent with Comunian and England (2020), who explain that creative industries generate value through networks of cultural production, labor, innovation, and market circulation. In tourism, this network becomes broader because fashion events can attract visitors, stimulate spending, and open opportunities for product exhibitions and creative entrepreneurship. In the Indonesian context, fashion events based on local culture have strong relevance because the creative economy is closely connected with regional identity, craft heritage, and small-scale production (Sumarliah et al., 2022; Astuti et al., 2025).

However, the discussion also reveals that the development of fashion shows as tourism attractions cannot rely only on spectacle and commercial glamour. Sustainability must become a core principle. Henninger et al. (2017) and Todeschini et al. (2017) emphasize that sustainable fashion requires ethical production, responsible consumption, circular design, and environmental awareness. Gwilt (2020) further argues that fashion practices should reduce waste and strengthen responsibility across the production-consumption cycle. In tourism events, this means that fashion shows should consider eco-friendly materials,

reusable stage design, waste management, fair collaboration with artisans, and transparent benefit distribution. Without sustainability, fashion tourism may reproduce the problems of fast fashion and event-based consumerism.

Stakeholder collaboration is another key issue. The findings indicate that successful fashion tourism requires coordination among local government, tourism offices, designers, creative communities, cultural institutions, hospitality businesses, media, and local communities. Ziakas (2020) argues that event portfolios should be managed strategically so that events contribute to long-term destination development rather than short-term visitor numbers. This is relevant because fashion shows need continuity, calendar planning, funding, promotion, curation, and evaluation. A fashion event will have limited impact if it is organized as a one-time ceremonial activity without integration into broader tourism policy and creative economy strategy.

Empirically, the literature also suggests that visitor experience is central to fashion tourism. Kim and Ritchie (2018) explain that memorable tourism experiences are shaped by novelty, involvement, local culture, refreshment, and meaningfulness. Fashion shows can meet these dimensions when visitors are not only positioned as spectators, but also as participants who can engage with exhibitions, designer talks, craft workshops, photo spaces, product markets, and cultural performances. Thus, the development of fashion events should adopt an experience-based model that connects runway performance with broader tourist activities before, during, and after the event.

Overall, this review confirms that fashion shows can become competitive creative tourism attractions if they integrate five strategic dimensions: cultural authenticity, creative performance, destination branding, economic networking, and sustainability. The conceptual contribution of this discussion is the positioning of fashion shows as interdisciplinary tourism products that combine cultural performance and creative economy. The empirical implication is that destinations should not treat fashion events merely as entertainment, but as structured tourism assets capable of increasing destination visibility, community participation, creative industry growth, and sustainable cultural promotion.

CONCLUSION

This literature review concludes that fashion shows have strong potential to be developed as creative tourism attractions within the tourism industry. Conceptually, fashion shows are not merely commercial runway performances, but cultural and creative events that integrate aesthetic expression, local identity, destination branding, visitor experience, creative economy, and sustainability. The synthesis of eight selected articles shows that fashion events can strengthen destination competitiveness when they are designed through cultural storytelling, local textile representation, stakeholder collaboration, and digital promotion.

Empirically, the findings indicate that fashion shows contribute to tourism development through four main values: attraction value, cultural value, economic value, and experiential value. Fashion events involving local designers, artisans, MSMEs, tourism actors, media, and government institutions can stimulate creative economic networks and increase destination visibility. The review also found that digital platforms, social media, and visual content play an important role in expanding the promotional reach of fashion tourism events.

Therefore, fashion shows should be developed as integrated tourism products, not as temporary ceremonial activities. Their success depends on cultural authenticity, creative performance quality, community participation, sustainable event management, and strong destination branding. This study offers a conceptual contribution by positioning fashion shows as interdisciplinary creative tourism attractions that support cultural preservation, local economic growth, and sustainable destination development.

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