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Article

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The Importance of the Fashion Industry in the South African Tourism Context

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Abstract: The nexus of fashion and tourism is analyzed in this investigation. This study unpacks the creative event industry in the South African context, making a case for it as an emerging, and potentially powerful contributor for tourism development. Using semi-structured surveys conducted with key role players (models, agents and other related professionals) across fashion events in South Africa, the research uncovers the importance that the fashion industry has on South Africa's tourism economy. Findings show that the creative fashion industry attracts both domestic and international crew participants, who have a high earning power and spend money on shopping and visiting local attractions. Additionally, they tend to stay longer than the traditional tourists, and visit other local destinations after the event. The study concludes that the fashion industry represents a hidden aspect of the South African event industry that must be taken seriously by destination managers in the planning and development of tourism as it has significant implications for marketing, strategy and policy.

Keywords: MICE; domestic tourism; business tourism; economic impact; fashion industry

JEL Classification: Z32

1. Introduction

Globally, the meetings, incentives, conventions and exhibitions (MICE) industry has proven to be very lucrative to many economies, which is why many countries have targeted this industry for the purposes of growth and development. The industry attracts high paying travellers compared to leisure tourists on average per day, they are less seasonal than leisure tourists, and can be a strong pull factor in building a destinations brand image. (Jones & Li, 2015) The Allied Market Research (2018) report indicates that the global MICE industry was valued at US$752 billion in 2016 and is expected to reach US$1 245 billion by 2023. Its income earning potential and brand positioning power is therefore undeniable. This is no exception for South Africa, where a dedicated National Conventions Bureau recognises that the impact of meetings in South Africa alone is estimated at R3.1 billion and expected to grow into 2020. (Smith, 2018) With tourism in South Africa contributing 9.3% to the gross domestic product (GDP) in 2016 (WTTC, 2017), growth in any of its sub-sectors, including events of every nature and size, is a major boost to the economy.

As part of this mega industry, small-scale events can be a very powerful tool for local destinations hoping to foster a wider market share and benefit from the growing influence that such events can have on the destination's image, particularly in the realm of sports events. (Koo et al., 2014;

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Kaplanidou & Gibson, 2010; Jago et al., 2003) Fashion shows are such small scale events that can leverage and contribute to a destination's image. The fashion industry on its own is estimated to be worth US$2.4 trillion, being ranked as the world's 7th largest economy when compared to individual country economies. (McKingsey & Company, 2016) Thus, it is a powerful force that can attract significant investment and pull to a destination. Whilst most literature on events is geared towards larger events, their economic impacts and understanding the impact and experiences of their patrons, the significance of hosting small-scale events must not be overlooked. It is on this premise that this study seeks to unpack the value that fashion events have in the South African tourism context.

Review of the Literature

Increasingly, extant literature has acknowledged that the MICE industry has grown to be considered a global sector in the world economy. (Pearlman, 2016; Rogerson, 2015a; Fenich, et al., 2012) Hence the industry is considered to be a significant tool for economic, social and cultural development within a nation, so much so that countries worldwide, both in the developed and developing context, are gearing to grow this industry in order to leverage the developmental opportunities it presents, which are often felt at a local and national level. (Smagina, 2017; Quinn, 2009; Jones & Li, 2015) Although being previously dominated in the global north, mostly in North America and Europe, governments in the global south have realized the urban and national developmental impact of the MICE industry. In particular, several African countries are recognizing the significance of the sector. (Rogerson, 2015a; Smagina, 2017) Further, comparing the global north and south, researchers have noted the disparities in the availability of academic literature on business tourism and the MICE activities and impacts whereby the majority of the literature lies within the global north as compared to its counterpart. (Jones & Li, 2015; Quinn, 2009; Li & Vogelsong, 2006) Globalisation has been frequently discussed in the MICE literature, mostly concerning the integration of business operations to the global economy and the partnerships and knowledge sharing of various stakeholders in an industry that occurs during a conference, or other MICE related events. (Bellini & Pasquinelli, 2017) When analyzing the MICE industry in a tourism development context, a significant portion of the literature focuses on the industry's economic impact and urban development aspects. (Allied Market Research, 2018; Smagina, 2017; Jones & Li, 2015, Lee, et al., 2015; Rogerson, 2015a; Quinn, 2009)

Certain studies indicate that the MICE industry draws attention upon its contribution to urban regeneration and image enhancement. (Rogerson, 2005) The MICE industry, more especially in the developing context, is said to be concentrated in urban spaces, that is, in cities, due to the availability of relevant facilities for the event, business services, variety of accommodation choices, and communication infrastructure. (Rogerson, 2015a) Hence, MICE literature often focuses on urban regeneration that occurs, sparked by the MICE industry accompanied by tourist arrivals and positive localized impacts. (Jones & Li, 2015) Further, cities and Destination Management Organisations (DMOs) often invest in tourism infrastructure, such as convention and exhibition facilities, and entertainment areas in order to enhance their competitiveness. (Rogerson, 2015a) Smagina (2017) points to the growth of international business hotel chains in response to the growing business tourism segment. Additionally, Rogerson (2005) highlights the potential of MICE activities to attracting investment into the city, for infrastructural improvements and reimaging cities. This said, some authors raise the question of investing in the MICE industry and related infrastructure being an opportunity cost for the city, particularly in developing countries (see Pike, 2005; Jones & Li, 2015). In addition to the investment in infrastructural developments, MICE activities are targeted owing to the tourists within this particular industry who make a greater economic impact on the local economy as compared to leisure tourists. Indeed, MICE tourists are claimed to spend more money in the locality during their stay. (Jones & Li, 2015) Additionally, these tourists are specifically targeted owing to their ability to extend their stay, revisit the destination and recommend the destination to others, being their friends and family. (Rogerson, 2015a) Moreover, Rogerson (2005) goes further to explain that the growth of the MICE industry causally increases the use of leisure tourism facilities and activities. Consequently, it rationalizes the leveraging of the MICE industry, by both governments and DMOs to enhance the tourism industry of a destination. (Quinn, 2009) Further, this goes hand-in-hand with enhancing the tourism image, or destination image, as part of urban regeneration, as it may change the perception people have on destinations. As such, this is one of the strongest reasons DMOs and governments have towards using events as means for urban regeneration and tourism promotion. (Giampiccoli, et al., 2015; Demirovic & Pivac, 2013; Branchini, 2015; Rogerson, 2006) In South Africa, several studies note the importance placed upon the MICE industry for urban tourism. (Rogerson, 2013; Rogerson & Rogerson, 2014; 2017) In Asia Smagina (2017) states the MICE industry is viewed as a channel to engage in the global economy and bring about innovative changes to economies. In addition to enhancing innovation by MICE activities, the industry is also important for destinations in that it creates employment, promotes international collaboration leading to increased trade and extending business networks as well as spreading knowledge. (Smagina, 2017; Quinn, 2009; Jones & Li, 2015) Moreover, the MICE industry offers opportunities for countries to invite various types of tourism, with trade shows and exhibitions such as Fashion Week being key to many different cities as positioning themselves as fashion capitals. (Gordin & Matetskaya, 2012)

Fashion tourism in context

Fashion forms a significant portion of the creative industries, the value of which to urban development and promotion has been increasingly recognized. (Gordin & Matetskaya, 2012; Gregory & Rogerson, 2018) Although lacking sufficient research, fashion tourism is becoming seen as a potential focus for urban economic development owing to the sector's economic and image value. (Sen, 2008; Demirovic & Pivoc, 2013) Fashion tourism is being utilized by developing countries as part of place marketing, with Johannesburg and Lagos receiving some academic attention in the African context, indicating that the destination branding technique is no longer limited to developed nations and their cities. (Bada, 2013; Gatawa, 2006) The industry has since grown to include Africa and Asia, regions which were traditionally on the periphery of the fashion industry but has since been gaining importance to the global fashion industry. (Bada, 2013) Countries such as South Africa, Nigeria and Serbia have long moved past being subject to the fashion trends of the Western world and have begun moving to aiming to become leaders in the global fashion industry. (Rogerson, 2006) Bada (2013) defines fashion tourism simply as the travel to consume fashion, with the British Fashion Council (2010) and Demirovic and Pivoc (2013) listing examples such as shopping tourism, attending fashion related events, taking on fashion tours and visiting fashion attractions and museums.

Although shopping tourism was previously considered as an incidental activity occurring during travelling, Calederon-Garcia, et al. (2016) note that the shopping tourism has begun moving to being the main purpose of travel with the British Fashion Council (2010) reporting that that a significant portion of their inbound tourists are visiting the country for shopping purposes. With the realization of the growth of fashion tourism, specifically shopping tourism, cities began hosting shopping festivals which provide the opportunity for various industry players, including tourists. In this respect, as cited in Bada (2013), such events come with opportunities for two or more different fashion cultures to meet, such as in the case of the Hong Kong shopping festival as the place where Western fashion meets Eastern fashion. Moreover, there is a causal relationship between the retail and fashion tourism sector, whereby the growth of one of the sectors results in the growth of the other. (Bellini &

Pasquinelli, 2017) Beyond fashion events, fashion tourism in itself is noted to foster the appreciation and learning of various fashion designs, paving the way for countries in the African, Asian and Latin American continent to showcase their styles and communicate their culture as opposed to fashion, as it was previously, being largely of western construct and influence. (Bada, 2013)

Fashion tourism has formed a significant part of place marketing in numerous cities globally (Bada, 2013) as well as shaping the identity of cities. (Capone & Lazzertti, 2016) Accordingly, it has gained interest amongst city planners based on the industry's contribution to urban development. (Demirovic & Pivoc, 2013; Bellini & Pasquinelli, 2017) Some studies point out that local industries shape the brand or image of a city. For example, Capone and Lazzertti (2016) emphasize the important role played by dominant fashion sectors, whereby cities would use their various fashion segments, be it manufacturing or production, to promote themselves as fashion cities. Bellini and Pasquinelli (2017) attest that the development of fashion cities in last decades has not solely been dependent of local industries but instead on the importance of branding that prioritized creative industries as well as fashion events that provide distinctive experiences to tourists. They suggest the concept of two types of fashion cities, namely the manufacturing fashion city and the symbolic fashion city. In addition, cities in developing countries are similarly using fashion tourism as part of their urban tourism strategy. (Bellini & Pasquinelli, 2017; Bada, 2013; Rogerson, 2006; Demirovic & Pivoc, 2013) Bellini and Pasquinelli (2017) attribute globalization and the increasingly interconnected world to the emergence of these second-tier fashion capitals. Further, part of achieving the use of events for improving or enhancing the urban image of the cities, increasingly cities are hosting fashion events. (Demirovic & Pivoc, 2013; Capone & Lazzeretti, 2016; Branchini, 2015; Bada, 2013; Rogerson, 2006; Calderon-Garcia et al., 2016; Cudny & Rouba, 2012)

Considered by some researchers as an exhibition and trade show, fashion week is an event that brings various industry players, from buyers to tourists to media houses in the fashion industry and allows for the display of the latest fashion trends and designs by the well-known fashion designers, brands and fashion students. (Cudny & Rouba, 2012; Demirovic & Pivoc, 2013; British Fashion Council, 2010) Fashion week attracts significant media attention and allows for the opportunity for the various industry players to engage while simultaneously attracting increased tourist arrivals to the event. (Bellini & Pasquinelli, 2017) Despite the fact that the most prominent fashion week events occur in Milan, Paris, London and New York, (cities labelled as the four fashion capitals of the world), various cities are attracting fashion tourists by means of fashion events, such as fashion week and shopping festivals, to enhance their city brand image. Such examples are presented in the study by Bada (2013) on the use of fashion to further the urban development of Lagos in Nigeria and the concerted efforts to building a fashion brand for the city, whereby Lagos already has the Fashion Week and Design event showcasing local fashion designers and fashion students, already capturing international media attention. Similarly, the study by Capone and Lazzertti (2016) revealed the use of fashion, and the importance of the sector and its events, to promote the city as an attractive fashion capital.

Demirovic and Pivac (2013) in their study on Belgrade Fashion Week revealed the importance of the event towards the industry, as seen through the participation of domestic design companies, student designers and overseas brand names, as well as the promotion of the city as a fashion destination. In another related study, Cudny and Rouba (2012) cited the manner in which Lodz, in Poland, incorporated fashion tourism, more especially their Fashion Week, to be part of their development strategy to represent the city. Bellini and Pasquinelli (2017, p. 209) state that in responding to the competitive pressure, prominent fashion capital cities have increased efforts to enable local manufactures to continuously adapt to the changing global industry by developing critical fashion related institutions and joining their manufacturing bases with industrial structures. The authors exemplify with the use of New York which hosts Fashion Week, developed prestigious fashion design schools, being apparel institutions, and has raised the quality and importance of their fashion magazines. (Bellini & Pasquinelli, 2017)

Fashion tourism impacts

Fashion tourism has been heavily discussed in relation to city image and branding throughout literature. (Demitovic & Pivac, 2013; Rogerson, 2006) Destination development, consisting of image and branding of the city, which encompasses the perceptions and experiences that tourists attach to the tourism product of a particular destination. (Pike, 2005; Li & Vogelsong, 2006) Increasingly, cities have made use of place marketing to remain distinctive and competitive in the global tourism economy. (De Carlo et al., 2009; Pike, 2005) The authors continued to observe the increased competition between cities in providing memorable, rewarding and distinctive experiences to tourists in order to stand out from other destinations, particularly in an era where tourists are spoilt for choice with destinations around the world. (Pike, 2005; De Carlo et al., 2009) Fashion tourism is said to be a phenomenon influencing economic, cultural and political change, with Rogerson (2006) providing the example of New Zealand which used the fashion industry, and subsequent fashion tourism, to not only further economic development but supporting and growing the creative and cultural industries. For Johannesburg, fashion tourism is being utilized by the local municipality to reverse the adverse economic impacts from the apartheid era and restore the city to its previous economic status, whereby the city planners enlist the support and cooperation of designers and artists to market and position the city. (Rogerson, 2006) In pursuit of this, the city had further planned for and improved upon the cities physical infrastructure. (Rogerson, 2006)

Based on the argument presented by Jones and Li (2015), fashion events, often related to business events such as fashion week and shopping festivals, attract business travellers whom, as previously noted, spend more money in the city and are additionally able to provide a surplus capacity in the accommodation sector and extend the tourists seasonality patterns within the destination. Cities such as Johannesburg have used the fashion industry and fashion tourism as a means of urban regeneration by improving on the inner city districts as well as supporting fashion enterprises in order to stimulate economic development. (Rogerson, 2004; 2006) Bada (2013) points out the important role of fashion tourism for economic and tourism development within a city, as well as at an international context. Tourists drawn to fashion destinations contribute to the local economy of that destination through their purchasing of local goods and service throughout their trips, with examples being accommodation, entertainment and transport expenses. (British Fashion Council, 2010; Gordin & Matetskaya, 2012) Capone and Lazzeretti (2016) revealed the use of the city image as a fashion destination by local suppliers in promoting their products and services which would improve the competitiveness of local brands. Calderon-Garcia et al. (2016) similarly note the leveraging of fashion tourism, through the use of the city’s image to attract inbound tourists, to diversify the tourism sector through the creation of opportunities to enhance their cultural development. Often fashion capital cities are noted to comprise of positive economic factors, cultural images and manufacturing systems, forming their symbolic image as fashion capitals. (Bellini & Pasquinelli, 2017) The improvements in those areas may generate employment opportunities in response of the growth of urban tourism. (Rogerson, 2006; Branchini, 2015)

The fashion industry offers employment opportunities to numerous skill sets across the world, not only employing designers but those in marketing, research and development, and manufacturing.

(Sen, 2008; Maloney, 2015) The fashion industry has various segments, fibre and yarn production, fabric production, apparel manufacturing and retail, which are able to employ a significant amount of people. (Sen, 2008) Maloney (2015) observes the industry's propensity to offer high wage employment, particularly in cities that promote themselves as fashion capitals by concentrating on high value sectors in the industry, such as in the manufacturing and apparel global supply chain. For some developed countries, various segments in the fashion industry are outsourced from developing countries as observed by Sen (2008). Bellini and Pasquinelli (2017) point out that less importance often is attached to producing fashion but rather focusing on the symbolic value, and subsequently replying on imports, in the promotion of the destination as a fashion city. The authors additionally affirm the role of developing cities in similarly pursing this route. (Bellini & Pasquinelli, 2017)

With regards to fashion tourism, research has shown fashion and shopping as main reasons for traveling, which may result in the increased tourism arrivals in cities and correspondingly to increased employment opportunities to accommodate the tourists. (Jones & Li, 2015; Bellini & Pasquinelli, 2017) Similarly, in cities that host their own fashion weeks, beyond the four fashion capitals, it increases the value in the MICE industry and the employment opportunities presented by the industry. (Gordin & Matetskaya, 2012; Maloney, 2015) Certain authors have criticized the globalized nature of fashion tourism in that it may hamper the integration of local designers in the fashion economy within a city. (Rogerson, 2006; Demirovic & Pivac, 2013) It is observed local designers and artists often do not receive support from the domestic market and policy makers. (Rogerson, 2006; Demirovic & Pivac, 2013) Overall, Demirovic and Pivac (2013) recommend a holist approach to urban planning for fashion tourism in that it should strive to benefit the local industry and culture.

2. Methodology

The research was undertaken in South Africa's two leading creative cities, namely Johannesburg and Cape Town.[1] This exploratory study involved the use of questionnaire surveys that were carried out at multiple fashion week events held in Cape Town and Johannesburg in 2017. A preliminary version of the survey was pilot tested at the South African fashion week platform with the view to validate the survey instrument. The pilot led to the identification of minor weaknesses which were addressed prior to the main fieldwork. The survey was administered in person by the researchers and targeted at fashion crew members (models, makeup artists, hairstylists, photographers and agents). As the creative fashion industry in South Africa is heavily based in Cape Town, Durban and Johannesburg (see SA Fashion Week Annual Report, 2017), the Mercedes Benz fashion week in Cape Town and Johannesburg was purposively selected as appropriate to conduct the fieldwork. The questionnaire was developed cognisant of extant literature (Bada, 2013; Calderon-Garcia et al., 2016; Capone & Lazzeretti, 2016; Cudny & Rouba, 2012) and the study objective. The main variables that were considered involved the socio-demographic profile of the respondents including their nationality, sex, age and income. The survey also investigated their travel behaviour and spending patterns. One hundred and one valid responses were received at the end of the fieldwork exercise. The Statistical Package for Social Sciences (SPSS) version 25 software was used to analyse the data, which allowed for the generation of tables, graphic presentations and inferential tests.

[1] See (Gregory & Rogerson, 2018).

3. Results and Discussion

In terms of the results, the data showed that that 75% participants were South Africans citizens, compared to non-South African citizens (25%). The respondents therefore are reflective of what would be considered domestic tourists within South Africa, and particularly domestic business tourists that are travelling for the purpose of work. The average age of the respondents was 25.62 years with the youngest respondent being 18 years old and the oldest being 41 years of age. The gender distribution of the respondents was 61.8% female and 32.8% male. The young average age is symbolic of the sample, with the majority being young models, where age is an important factor in them obtaining employment, in that being under the age of 25 years is favoured within their profession.[1]

The respondents were asked to state the profession within the fashion industry. The results reflected in Table 1 showed that models (61.9%) dominated the sample. Some of the respondents were makeup artists (16.7%), hairstylists (11.9%), photographers (2.4%), model agents (2.4%) and general crew (4.8%). Furthermore, the table also reveals that most of the respondents have been in the industry for between 1 and 7 years. The findings in this regard are consistent with those of Wissinger, (2007) and Neff et al. (2005) who observe that photographers, agents, makeup artists and hairstylists tend to have a longer career span in the industry compared to the models.

Table 1. Respondent Profession and Years Active in Profession

Profession	Percentage		Years active in the industry	Percentage
Model	61.9		Less than a year	5.6
Makeup artist	16.7		1-2 years	33.3
Hairstylist	11.9		3-4 years	22.2
Photographer	2.4		5-6 years	16.7
Agent	2.4		7-10 years	11.1
Other	4.8		10-15 years	5.6
			15-20 years	2.8
			More than 20 years	2.8

With regards to whether respondents travelled internationally as a result of their profession (see Table 2), the results reveal an almost split response, with just over half of the respondents (52.8%) having travelled, compared to those who had not (47.2%). A Mann-Whitney U test revealed a significant difference in age count levels of international travellers (Md = 28.5 years, n = 12) and non-international travellers (Md = 22 years, n = 17), U = 33.5, z = -3.068, p = 0.002. The international travellers are on average older in age. This could be because of the more mature stage of their career, given their age, and opportunity to travel internationally given their experience and acquired expertise.

Table 2. Respondent International Travel and Extension of Stay

Have you travelled internationally as a result of your profession?	Percentage		When travelling for work, do you extend your stay for your own personal reasons?	Percentage
Yes	47.2		Yes	61.1
No	52.8		No	38.9

[1] See (Mears & Finlay, 2005).

In terms of length of stay during their travels for work purposes (see Table 3), the findings indicate that 57.1% typically stay for one week or less, 25.7% stay for between 1-4 weeks and 17.1% stay for between 1- 6 months. The respondents also commented on the typical length of their extended trips (see Table 4) and the results show that 50% extended by less than a week, 10% by 1 week, 20% by 1 to 2 weeks, 5% by 2 to 3 weeks and 15% by 1 to 2 months. In comparison to the average domestic and international tourist in South Africa, with the average domestic holiday tourist length of stay being 3.6 nights, 3.2 nights for domestic business tourists, and 12.2 nights for international tourists in 2017 (SA Tourism, 2018), the respondents indicate that they tend to stay longer than the average domestic holiday maker and local business tourist, with some demonstrating similar behaviour to international tourist arrivals to the country. Coupled with the length of stay on extended trips, these respondents highlight the existence of an important market, particularly in the context of domestic tourism, and especially domestic business tourism. This finding this has managerial implications in terms of marketing, strategy, and policy. The current Domestic Tourism Growth Strategy (2012-2020) notes that domestic tourism numbers are not at the desired level, with many South Africans not having had the opportunity or propensity to travel, largely due to affordability, time constraints, lack of income, and a general lack of travel culture, particularly amongst previously disadvantaged communities. (NDT, 2012) However, the target market segments (NDT, 2012) identified in the same strategy are heavily focused on domestic holiday makers, overlooking for the most part, business travellers such as those working at fashion shows. Despite this, models for example, fall under the youth tourist category which is indeed a focus of the strategy, which places an emphasis on black youth as a key target market. With South Africa's fashion industry becoming more representative of Africa and emerging young black designers (Rogerson, 2006), the attraction of black youth to such events could be key to unlocking potential in the context of domestic youth and business tourism.

Table 3. Respondent Source of Travel Funding and Length of Stay for an Event

Who is the main entity responsible for the financial?	Percentage		Average length of your typical stay? (For event/shoot)	Percentage
Myself	45.71		One week or less	57.1
Second party	37.14		1-4 weeks	25.7
Combination	17.14		1-6 months	17.1

Table 4. Respondent Length of Stay on Extended Trip

Average length of your typical stay?	Percentage
Less than 1 week	50.0
1 week	10.0
1-2 weeks	20.0
2-3 weeks	5.0
1-2 months	15.0

The main source of funding (see Table 3) for the respondents' travelling was investigated and the results showed that 45.71% were self-funded, 37.14% received funding from a second party and 17.14% had a combination of self-funding and second party funding. The Fischer's Exact test indicated no significant association between the source of travelling funds and international travel with $p = 0.738$. The proportion of respondents who self-fund their trips and travel internationally is not significantly different from those who receive funding from a second party to fund their trips and travel internationally. The sample also investigated if the respondents extended their work trips for personal reasons and the results show that 61.1% of the respondents extend their stay and 38.9% of the respondents do not extend their stay. A Mann-Whitney U test revealed no significant difference in the age of trip extenders (Md = 25.5 years, n = 16) and non-trip extenders (Md = 22 years, n = 13), U

= 81.5, z = -0.998, p = 0.318. Age does not influence whether a respondent extends their stay or not. The Fischer's Exact test indicated no significant association between the source of travelling funds and extension of trips with p = 1.00. The proportion of respondents who self-fund their trips and extend their trips is not significantly different from those who receive funding from a second party to fund their trips and extend their trips. Nonetheless, Davidson (2003, p. 33) identifies whether attendees to a convention are self-funded or sponsored one of several key characteristics leading to a decision to possibly extend a trip. He further asserts that if part of the trip (for the actual event in this case) is paid for then it is "reasonable to fund a tourism extension out of their own pockets". (Davidson, 2003, p. 32) However, in the case of this sample, being partly-funded is not a major influencer in the decision to extend their trip(s). Thus, a further investigation into their motivation is needed.

The motivation for extending their trips was investigated (see Table 5) from the respondents who extended their trips. The results are as follows: 33.3% extended when they have the opportunity, 28.6% extended when it's destination they have never been before, 23.8% extended if they have friends/family in the destination, 23.8% extended if they have funds available, 9.5% extended if they have the time and 4.8% extended every trip. With VFR (Visiting Friends and Relatives) a significant driver for both domestic and international tourism in South Africa (Rogerson, 2017), it is not surprising that it would come out as an important motivator for trip extension. Arguably, VFR travellers are not only attracted by the hosts but also by the destination. (Rogerson, 2015b) Hence, with Cape Town and Johannesburg being key tourism destinations in South Africa and possible novelty for those who have not been before, they become even more significant in the context of VFR travel and the MICE industry in terms of the motivation to extend trips.

Table 5. Respondent Motivation for Extension of Trips

Motivation for extending of trips.	Percentage
When I have the opportunity	33.3
When I haven't been to the destination before	28.6
If I have friends/family at the destination	23.8
If I have funds available	23.8
If I have the time available	9.5
I extend every trip	4.8

Respondents were also asked if they travelled alone during extended travels. The results indicate that 76.2% travelled alone and 23.8% did not travel alone. Considering that the majority of the respondents were female, this could suggest of a very specific market with specific needs and desires (McNamara & Prideaux, 2010) With wide literature on the solo female traveller. (McNamara & Prideaux, 2010; Wilson et al., 2009; Wilson & Little, 2008; Wilson & Little, 2005), understanding this market within the context of the MICE industry would be necessary to further explore its potential, and it would be imprudent to ignore it.

The uneven spatial distribution of tourism and tourism activities has historically been problematic for South Africa. (Rogerson, 2015c) According to Rogerson (2015c) domestic tourism is more evenly spread than international tourism, which tends to be concentrated geographically in tourist 'hotspots' such as Cape Town and Johannesburg. Both cities feature on the international fashion capital radar and are also gateways into the country. The sample collected shows that the most visited provinces by the respondents (Figure 1) are Gauteng with 85.5%, Western Cape with 64.7% and KwaZulu Natal with 29.4%. When compared to the share of international arrivals per province, the results mirror the general trends of international visitors to the country. Johannesburg sits in the Gauteng province where 32.3% of all international arrivals were received in 2017 (SA Tourism, 2018). Although the Western Cape actually received the third most international arrivals at 13.8% (behind Limpopo at 15%) in 2017, the city of Cape Town is a significant draw card for the respondents given that it is host to many fashion events throughout the year and a particularly favourable destination for visitors from Europe and the Americas to the country. Both the Eastern Cape and the Northern Cape receive the least amount of international tourist arrivals generally (SA Tourism, 2018), again reflecting the national trends with the least visited provinces by respondents being the Northern Cape and Eastern Cape with 8.8% and 11.8% respectively.

Environmental Sustainability

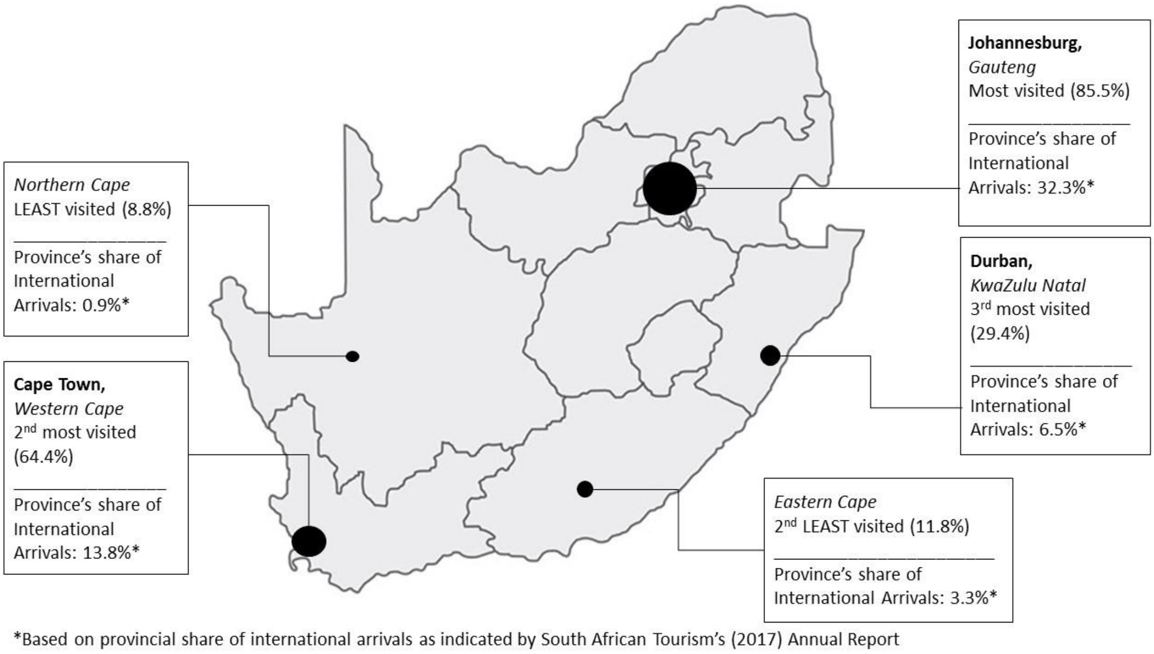

Figure 1. Respondent provinces visited

In terms of the respondents' spending per trip (see Table 6), the results indicate that 9.1% spent less than R1000, 9.1% spent between R1000-R2000, 9.1% spent between R2000-R3000, 22.7% spent between R4000-R5000, 22.7% spent between R5000-R10000, 18.2% spent between R10000-R20000 and 9.1% spent more than R40000. In comparison, the spending by international and domestic tourists on average in South Africa in 2017 was R8400 and R1280 respectively (SA Tourism, 2018). Therefore, the respondents seem to demonstrate characteristics of a high spending market, effectively a domestic market spending similar to international tourists. Spending was also ranked across each of the items in Table 7, whereby 42.1% spent the most on accommodation, 26.3% on shopping, 20% on entertainment, 15.8% on transportation and 5% on visiting attractions. Interestingly, international tourists in South Africa spent the most on shopping, totalling R22.3 billion, almost double that of money spent on accommodation of R11.8 billion (SA Tourism, 2018). Although shopping did not feature high on the list, this may be due to the possibility of the respondents being return visitors to the cities where they extend their trips in, which could be similar to the results found in a study by Lee et al. (2015, p. 183) on the expenditure patterns of attendees to recurring annual events.

Table 6. Respondent Spending

Average spending per trip	Percentage
< R1 000	9.1
R1 000-R2 000	9.1
R2 000-R3 000	9.1
R4 000-R5 000	22.7
R5 000-R10 000	22.7
R10 000-R20 000	18.2
More than R40 000	9.1

Table 7. Respondent Spending Categories

	MOST money spent	2	3	4	LEAST money spent
Accommodation	42,1%	5,3%	21,1%	21,1%	10,5%
Transportation	15,8%	15,8%	15,8%	26,3%	26,3%
Entertainment (Including Food & Beverages)	20,0%	25,0%	35,0%	10,0%	10,0%
Visiting Attractions/other activities	5,0%	35,0%	20,0%	25,0%	15,0%
Shopping (including souvenirs)	26,3%	21,1%	15,8%	5,3%	31,6%

4. Conclusions and Recommendations

The global MICE industry has gained significant recognition for its economic potential, destination branding power, and additional related benefits. The South African tourism economy includes the business and events industry as a strategic thrust in reaching its tourism growth goals. Although literature on the MICE industry has largely been focused on major events (particularly sports related events) it is argued that the potential significance of small-scale events should not be overlooked. The research on the fashion industry contributes to the growing scholarship around the nexus of creative industries and tourism. (Gregory & Rogerson, 2018) The study discloses the characteristics of a sample of participants at fashion events in South Africa. With respondents having displayed significant spending and length of stay characteristics, the results of the study revealed an important high value domestic business tourist market, which effectively demonstrates international tourist qualities, whilst being for the most part domestic in nature. In addition, a key youth market was also identified amongst the models and designers involved in such events. The interesting characteristics of an unexplored market, which the study uncovered draws attention to key future marketing, strategic, and policy implications. Overall, there is a need to understand the impacts that the fashion events industry has on South Africa’s tourism economy and to explore in greater detail a largely overlooked market. It is recommended that future research explores the value and impact that fashion events can have in the context of the tourism industry and particularly to analyse the characteristics and travel behaviour of event staff.

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