

https://dspace.org/

The emerging role of the fashion industry in Johannesburg's tourism development strategy

Gatawa, Nyasha Grace

2008-03-18T10:32:34Z
http://hdl.handle.net/10539/4680

Downloaded from a DSpace repository. https://dspace.org/

.....CHAPTER ONE

INTRODUCTION



Design by Rubicon from the 2005 SA Fashion Week collection
Source: www.rage.co.za

1.1 Background of Study

Johannesburg, South Africa's most economically vibrant city has identified tourism as a strategic sector for future economic growth. In 2001 Johannesburg released its first-ever tourism development strategy ascribing a key role for tourism in the city's economic development strategy. Tourism can make a number of positive economic contributions to development which include "the provision of hard currency to alleviate a foreign exchange gap and to finance imports of capital goods; increases in the number of full-time and part-time jobs, in gross national product and personal incomes and the provision of tax revenues for the government (Sinclair, 1998: 2)." Tourism, according to Ashley, Boyd and Goodwin (2000:2), also offers several unique advantages for development. Firstly, the consumer comes to the destination providing opportunities for selling additional goods and services. Secondly, tourism also offers the opportunity to diversify local economies and offers more labour-intensive and small-scale opportunities compared to other non-agricultural activities. The ability of the tourism industry to contribute to growth and generate demand in other sectors of the economy was also identified in the White Paper. It is stated:

> The tourism industry provides enormous potential to create linkages and to dynamise other sectors of the economy - agriculture, manufacturing and services. South Africa, more than any other country in the rest of Africa or in the developing world, has the potential to supply almost every need of the tourism industry – from meat and poultry, beverages and wines, to vehicles, furniture, cut flowers, jewelry, diamonds and more. Tourism will generate demand and production in other sectors of the economy (Tourism White Paper, 1996:19).

In this regard tourism has increasingly been linked to the cultural industries and cultural industry initiatives are being harnessed for tourism development in many global cities. This is in line with worldwide trends to use culture as a means of urban attraction and the global shift from manufacturing to more knowledge-based and service industries. As suggested by Zukin (1995:2), cities "increasingly compete for tourist dollars and financial

investments by bolstering up the city's image as a center of cultural innovation." In Chennai , the capital city of the Indian state of Tamil Nadu city officials have supported the crafts museum of Dakshinachitra located just outside Chennai (UN Habitat 2004:10). The cultural complex is used for education and is also a tourist attraction. It showcases the local architectural styles, demonstrates traditional crafts and shows videos showing the region's rural past (UN Habitat 2004:10).

The global trend of using the cultural industries in urban development strategies is also increasingly apparent in the city of Johannesburg. The development of Constitution Hill and the delineation of Newtown as the arts and culture precinct of Johannesburg are examples of the increased use of culture in the city's urban development strategy. Similarly, the local fashion industry has also grown in prominence in Johannesburg, and in South Africa as a whole. Exciting developments have taken place in the sector in recent years, particularly in the post apartheid era. In recognition of South Africa's fashion prowess the US magazine *Newsweek* recently singled out South Africa's fashion expertise (Penderis 2005:1). The emergence of a new genre of design houses such as Stoned Cherrie, Sun Goddess, Loxion Kulca and Black Coffee combining traditional designs with contemporary styles has completely changed the landscape of South African fashion. As Penderis (2005: 1) observes,

> …the fitted bodices and A-Line skirts made famous by the Stoned Cherrie label and other distinctively African designs have become a common sight on local streets: a far cry from the situation a decade ago when the fashions on display in South Africa were often indistinguishable from those in Europe.

The designers do not only draw on traditional African designs for inspiration but as highlighted by Levin (2005) there is now wider reference to the diverse South African heritage and a more varied global aesthetic. Lucilla Booyzen, the organizer and founder of SA Fashion Week when responding to a question on the South African Fashion identity, stated "SA's celebration and expression of diversity is what will put this country on the global fashion map" (*Glamour Magazine*, July 2005: page 45). The developments

in the local fashion industry go beyond the emergence of unique designs to include the recent re-birth of the Johannesburg Fashion District and the rise of SA Fashion Week as an important event in the city's calendar.

Fashion is increasingly understood as a global phenomenon based on the changes in the organization of garment production across the globe as well as the huge economic significance of garment production in world trade (Hansen 2004:371). Globally cosmopolitan cities like Paris, Milan, New York, Tokyo and London have a long history of a thriving fashion industry which has contributed significantly to urban development. In Italy the fashion industry is second only to the mechanical engineering sector in terms of financial turnover (*SA Fashion Week* Report, 2005). In fifteenth century France, fashion was such an important part of the economy that Charles VII was petitioned to establish a ministry of fashion (Foley 1973:167, cited in Craik 1994: 205). Paris, in particular, is globally renowned for its fashion prowess and has been dubbed the "Fashion Capital of the World". Additionally, fashion has contributed to urban tourism development by attracting "fashionistas" to particular cities. In Los Angeles the central garment manufacturing area was transformed from a collection of old factory buildings into a "fashion district" that is now a centre of upscale production and showroom activities (Scott, 2004:479). The districts commercial functions are supported by a vibrant street setting that attracts crowds of tourists (Scott, 2004:479).

There are growing signs of a rising interest in using fashion in urban development strategies on the African continent. In East Africa, Kenya is seeking to build a world-class fashion industry and is using fashion as a tourist attraction. Kenya Fashion Week has been running since 2001. The Kenya Tourist Board is one of the key sponsors of Kenya Fashion Week and the Managing Director of Kenya Tourist Board, Dr. Ongonga Achieng explains the reasons for their support:

> Kenya is an exotic destination offering diverse landscapes, culture and heritage sites which provides a spectacular backdrop for fashion photography and filming. As the marketing body of Kenya's tourism, Kenya Tourist Board is proud to be

associated with Kenya Fashion Week because fashion defines culture. We believe that harnessing the great synergies between Kenya Fashion Week and KTB will position Kenya as a unique and sophisticated destination.
(www.kenyafashionweek.com)

In the city of Johannesburg, despite the rise in prominence of both the fashion and tourism industries, the link between the local fashion industry and tourism has not been a focus area for tourism research. It is against this background that my research report aims to explore whether an appropriate role exists for the local fashion industry in Johannesburg's tourism development strategy. The research report rests on the assumption that there is indeed considerable potential for the local fashion industry to make a significant contribution.

1.2 Research Aims and Objectives

The research aims to explore whether an appropriate role exists for the fashion industry in Johannesburg's tourism industry by:

- documenting efforts being made to promote fashion as a tourism attraction in the city;
- obtaining a clearer indication of the nature and extent of fashion tourism in Johannesburg;
- determining the extent of local experience as well as the prevailing sentiments regarding the role that the local fashion industry could play or has already begun to play in the tourism industry;
- determining the extent to which policymakers consider the local fashion industry to have a role to play in the Johannesburg's tourism development strategy;
- determining the extent to which the local fashion industry is willing to focus its attention on the tourist market;
- identifying the challenges likely to face the fashion industry in promoting itself internationally; and

- providing preliminary recommendations to policy makers for the development of fashion as a tourist attraction.



Design by Sun Goddess from the 2005 SA Fashion Week collection
Source - www.rage.co.za

1.3 Rationale

In March 1994 Peter Mokaba, Chairman of the African National Congress (ANC) Tourism Forum, discussed the importance which could be accorded tourism in the New South Africa. He noted that tourism "could make a vital contribution to sustained economic growth in South Africa and that South Africa was ideally positioned to take

advantage of the increasing interest in its people, its places and its mysteries" (cited in Laws, 1995). The *White Paper on the Development and Promotion of Tourism in South Africa* also recognized the potential of the tourism industry to contribute to economic revitalization and noted that South Africa has a phenomenal resource base for tourism and that the country's tourism attractiveness lay in its diversity (White Paper, 1996). The White Paper recognizes the key role played by local government in the development and promotion of tourism. Specific provincial functions of policy implementation, environmental planning and land use, product development and marketing and promotion are supported at the local government. The White Paper also recognized that the exact role of the local authorities is determined by local conditions as well as skills and financial resources. The general focus of tourism promotion and development in Johannesburg has been to promote business tourism. In fact, the Johannesburg Tourism Company was established with the aim of promoting business tourism and catering to the needs of business tourists.

The use of the cultural industries as tourist attractions presents an opportunity to diversify the industry. Johannesburg has already adopted this tourism approach. The establishment and rejuvenation of Newtown as the arts and culture precinct of Johannesburg, the development of Constitutional Hill and the Drill Hall developments are all examples of the increasing use of cultural and heritage to attract tourists to the city of Johannesburg. "Fashion Tourism" presents an option to further diversify the industry. This is in line with global trends of using the cultural industries to promote economic development.

According to *Creative South Africa*[1] culture plays an important role in tourism and in many parts of Europe and the U.S is the main reason a visitor comes to an area in the first place. The report also stresses that tourism in general, and cultural tourism in particular, is a powerful way to create a distinctive image of South Africa abroad. Moreover, the report further asserts that the benefits of tourism such as employment creation and the generation of foreign currency are enhanced by the growth and expansion of the cultural

[1] A report produced by the Cultural Strategy Group for the Department of Arts and Culture in November 1998 outlining a strategy for realizing the potential of the Cultural Industries.

industries. Fashion is one of the cultural industries and as explained by Weissman (1967:151), "fashion in its broadest sense is not only a manner of dressing; it is also a social expression of an age, a way of life that reflects man's cultural heritage and current ideals." Fashion, he further explains, documents the taste of its time in the same manner as do painting, sculpture and other works of art.

This view is also echoed by Barnard (1996) who describes fashion as a communicative phenomena and one of the ways through which a group communicates its identity and its values. Fashion, he argues, represents more than just the clothing design but is one of the ways by which a group expresses its identity and value system and is reflective of the mood of a city. Renne (1996) describes how in Yorubaland Nigeria Buna cloth is worn differently by men and women (cited in Hansen, 2004:372). Young women dress in black cloth at marriage, hunters wear black and white striped shirts and chiefs wear red masquerade cloth with magnificent patterns. Similarly in Islamic societies the veil carries great cultural significance and because of its visibility has become the emblem of Muslim identity and a symbol of women's subordinate role in Muslim societies (Hansen 2004:377). The Otavalo of Equador for instance are renowned for their successful harnessing of economic and social capital from textile and clothing sales and music performances in the tourist arena (Hansen 2004:372). Fashion communicates culture and reflects identity and can therefore be used to promote the uniqueness of a country and to promote tourism.

As noted in the Creative South Africa report:

> Cultural activities, both traditional and new create "meaning' and thus are concerned with and embody the identity and values of a country. They can communicate both the heritage of South Africa as well as the idea of what it means to be South African in the 21st century *(Creative South Africa* prologue 1998:12).

In the context of this study this means that fashion can be used to communicate the identity and values of a country and to communicate the South African identity to potential tourist markets.

1.4 Theoretical Framework

1.4.1 The Knowledge Economy

Fashion and tourism are both knowledge-based economies and their increasing prominence in economies worldwide is a reflection of the shift that has occurred globally from reliance on manufacturing to more knowledge based economies. A World Bank report produced by Chen and Dahlman in 2005 explains how over the past decade a shift has occurred in the way economies operate from a manufacturing focus to a more knowledge-based economy. The report acknowledges that while knowledge has always been the source of economic development now more than ever before, economies that perform effectively are those that make the best use of knowledge and its applications. In a "knowledge based" or "knowledge economy" knowledge enriches all sectors and agents. It is a source of new industries and of renewal of existing ones and a key factor in competitiveness. The World Bank has developed a four dimensional framework that captures the key elements of the knowledge economy that includes factors such as "*long term investments in education*, *developing innovation capability*, *modernizing the information infrastructure* and having an *economic environment that is conducive to market transactions"* (Chen and Dahlman, 2005:4). These four pillars constitute the Knowledge economy framework and have been identified as playing a critical role in ensuring the success and competitiveness of knowledge industries such as tourism and fashion design.

1.4.1.1 A skilled and educated labour force

Well-educated and skilled labour is necessary to efficiently create, acquire, disseminate and use relevant knowledge (Chen and Dahlman, 2005:5). Basic education increases people's capacity to learn and to use information. The knowledge economy does not necessarily apply to high tech or information technology. For instance, the application of new techniques to subsistence farming can significantly increase yields or the use of

modern logistical services can enable traditional craft sectors to serve broader markets than before.

1.4.1.2 An effective innovation system

An efficient innovation system that can keep up with changing trends as well as tap into the growing stock of global knowledge is vital (Chen and Dahlman 2005:6). This would consist of a network of research centers, universities and community groups that can tap into the growing stock of global knowledge understand and adapt it to local needs.

1.4.1.3 A modern and adequate information infrastructure

Information and communication technology (ICTs) in an economy refers to the accessibility, reliability and efficiency of computers, phones, television and radios (Chen and Dahlman 2005:6). ICTs are a key component of the knowledge economy and in recent years have been recognized as an effective tool for promoting economic growth and sustainable development.

1.4.1.4 An effective Economic and Institutional Regime

An environment that makes it easy for knowledge to flow freely, supports investment in Information and Communications technology and encourages entrepreneurship is central to the knowledge economy (Chen and Dahlman 2006: 8). Knowledge workers are defined as "symbolic analysts" who manipulate symbols rather than machines. They include architects and bank workers, fashion designers and pharmaceutical researchers. In advanced economies such as the US more than 60% of workers are knowledge workers. In knowledge based economy brands are crucial and enable consumers to easily identify products in an increasingly competitive marketplace. The search for difference and innovation is a key component of the knowledge economy and in a knowledge economy tourists seek different experiences from the traditional ones.
www.med.govt.nz/infotech/knowledge).

1.4.2 The construction of tourist attractions

There is a growing body of theories that explain how tourist sites or attractions are constructed and made significant. Pearce (1991:9, cited in Pearce et al. 2000: 115) proposed a generic definition of tourist attractions. He suggested that :

> A tourist attraction is a named site with a specific human or natural feature which is the focus of visitor and management attraction.

MacCannell (1976) defines a tourist attraction as an empirical relationship between a tourist, a sight and a marker (cited in Britton, 1989). Many attractions, MacCannell (1976), argues are unrecognizable as such and depend on one crucial element: the marker (cited in Britton, 1989). As also remarked by Crang (1999) tourism can be seen as a spatial semiotic process marking out places and objects for special attention (Crang 1999). The marker may take the form of brochures, guide books, educational materials, television travel programmes and reviews in life-style magazines to name a few examples (Britton, 1989). Several other authors have proposed various models to understand tourist attractions. Pearce (2001:116) identifies four key models that have been put forward to explain the key components of a tourist attraction. These are Gunn's model of tourist attractions zones; an adapted form of Cantor's model to describe places; a marketing model built on Kotler's ideas; and a stages model from the work of Dean MacCannell (Gunn, 1985; Canter, 1977; Kotler, 1994; MaCannell, 1976, 1990, cited in Pearce 2000: 116). According to Gunn (1985) tourist attractions can be understood by a concentric rings model (cited in Pearce 2001:117). The model proposes that tourist attractions have a nucleus or centre which is the core attraction, followed by an outer belt which provides the context in which the core attraction can be appreciated. Gunn also proposed that an outer ring labeled the zone of closure is a key part of tourist attractions. Basically Gunn's model argues that any tourist attraction missing any one of these zones will be incomplete, hard to manage and likely to attract visitor criticism.

Canter's sense of place model summarizes a considerable body of literature in psychology, geography and planning and design to present a model of the components needed to gain a sense of place (cited in Pearce 2001:117-118). The three attributes are the physical attributes of a setting, the activities one performs in the setting and the conceptions people bring to a setting. A good attraction according to his approach is one in which the public has clear conceptions of what the place is about, one where the activities of the setting are understood and is accessible and can excite public imagination.

Kotler (1994) draws on marketing theory and argues that planners and marketers of tourist attractions like other industry personnel need to think about their products on three levels (cited in Pearce 2001:119). The first level is labeled the core product which consists of largely human needs or services; the second is the tangible product consisting of purchases to meet the psychological needs and the third an augmented product consisting of functional elements needed to make the other product levels work.

Finally, MacCannell proposes a staged model of the development of tourist attractions. He argues that there is an orderly way by which tourist sites are transformed from simple spaces to worthy attractions (Pearce 2001:119). The five stages he suggests involve:

- naming the site which involved providing a clear label and location;
- framing and elevating the site which involves effectively promoting and controlling admission to the site;
- enshrinement which entails specifying peculiar and unique features of the setting;
- social reproduction where a group or region identifies with the attraction; and
- mechanical reproduction which involves souvenir or artifact manufacture.

The four models may appear different but they all suggest that an effective tourist attraction needs to be clearly defined, well promoted and should provide a holistic experience for the tourist. In developing the local fashion industry as a tourist

attraction the four models suggest that effective promotion, accessibility, a clear definition and a holistic experience are some of the important elements to consider.

.

1.5 Methodology

Two main methods of data collection were employed in this study: semi structured in-depth interviews were conducted with designers and officials in the fashion and tourism industries and documentary analysis of tourism policy reports and culture policy reports. The international experience of using fashion in economic development strategies was also explored.

1.5.1 Semi - Structured Interviews

The research was mainly of a qualitative nature and semi-structured interviews were used to collect data. Interviews were conducted with selected designers based in Johannesburg and key players in the Johannesburg fashion and tourism industries. Interviews were chosen as they enable the collection of more in-depth information and elicit a wider variety of responses which might not be possible using a standardized questionnaire. Interviews also increase the accuracy of responses, allow for probing and enable modification to lines of enquiry. Due to time constraints a number of telephone interviews were conducted with a number of designers. The designers were busy and would only agree to telephone interviews.

Portelli (1998:68) identifies some of the weaknesses or problems that may arise in using the interview method. He singles out the question of credibility as an issue of concern but further suggests that “the importance of oral sources lies not in its adherence to fact but in its departure from it as imagination, symbolism and desire emerge”. He further stresses that oral sources are not objective and unlike the written source are not independent of the researcher. The researcher is an important part of the interview process and the content of oral sources depends largely on what the interviewer puts into it in terms of questions, dialogue and personal relationship (Portelli, 1998). Furthermore as stated by Portelli (1998:70), researchers can introduce distortions when informants tell them what

they believe they want to be told and thus reveal who they think the researcher is. Rigidly structured interviews, in particular, may exclude elements whose existence or relevance were previously unknown to the interviewer and not included in the question schedule (Portelli, 1998:70).

1.5.2 – Documentary Analysis

Documentary analysis was used to critically review tourism policy documents and cultural policy reports, as well as to identify the roles played by the fashion industry in other cities, to identify critical success factors and to establish "best practice" from the international experience. According to Wisker (2001) documentary analysis goes beyond merely reading and taking notes and involves the careful identification of key issues, labels and themes. The tourism websites of countries and cities worldwide were an important source for the research providing crucial insight into the current tourism focus of global cities, and in particular the role of the fashion industry in tourism development strategies in various cities. Documentary analysis has a number of weaknesses. In many cases documents or materials may be incomplete or missing, data is also restricted to what already exists. The lack of availability of relevant information on the subject matter is also another critical weakness.

Unfortunately one of the drawbacks of using internet sources is that to greater extent information on tourism available on the internet tends to be generally of a marketing and promotional nature. It may not necessarily represent the actual tourism policies in particular countries. The question of credibility is therefore an important consideration in using this information.

To verify internet sources the following was taken into consideration

- Information of a current nature was preferred and older articles were avoided.
- As far as possible articles with clearly traceable and credible authors were used

- Undated and unreferenced websites were avoided and generally the sources for factual information were checked.

1.6 Limitations of the Study

The limited time period available to conduct the study has reduced its breadth and its ability to engage with factors outside of narrow constraints of the fashion industry in Johannesburg such as prevailing economic conditions. Ideally an investigation into the link between fashion and tourism across South Africa would have provided a broader analysis of the role of fashion in tourism on a national level. It had to be limited to the Johannesburg experience which may not necessarily be reflective of the national scenario or the experiences of other major cities such as Durban and Cape Town. The limited financial resources available to the researcher to conduct the study further constrained the study. Furthermore, the general lack of available research on the study topic is a major limitation of this study.

Fieldwork for this project was conducted during the busy months of December, January and February making it very difficult to locate a number of respondents. Many had gone away on holiday and were not available to be interviewed. Nkhensani Nkosi of Stoned Cherrie, one of Johannesburg's leading design houses, was unavailable for interview and had to be left out of the study as she had prior commitments during this period. For the same reason, telephone interviews had to be conducted with some informants.

1.7 Structure of the Research Report

1.7.1 Chapter One - Introduction

This purpose of this chapter is to set the stage for the rest of the report by providing a background of the issues to be considered, posing the research question, and outlining the aims, rationale, methodology, theoretical framework and limitations of the study.

1.7.2 Chapter Two – Policy Framework, Review of Literature and International Experience

Chapter Two presents the policy framework surrounding the tourism and cultural industries in South Africa and more specifically in Johannesburg. A review of some of the key writings in tourism and the cultural industries that will impact and frame the study is presented. The increasing significance ascribed to the tourism and cultural industries in urban economic development globally and in the city of Johannesburg is outlined. Finally, the international experience of using the cultural industries and the fashion industry in particular is also presented.

1.7.3 Chapter 3 - Case Studies: SA Fashion Week and the Fashion District

Chapter Three presents two key case studies namely the rise of SA Fashion week and its impact on the local tourism industry, as well as the development of the Fashion District and its impact on the local tourism industry.

1.7.4 Chapter 4 – Presentation and Analysis of Findings from Interviews

In this chapter the major findings from interviews with designers and other key players in the tourism and fashion industries are presented and analysed. In particular, their experience of the role that fashion is playing in the tourism industry as well as efforts to promote fashion to the tourism industry will be documented. This section identifies key themes emerging from the interviews

1.7.5 Chapter 5: Conclusion and Recommendations

Chapter Five offers a conclusion and some recommendations for the development of the local fashion industry as a tourist attraction.

...CHAPTER TWO

TOURISM AND THE CULTURAL INDUSTRIES: POLICY FRAMEWORK, REVIEW OF LITERATURE AND INTERNATIONAL EXPERIENCE



Design by Bongiwe Walaza from the 2005 SA Fashion Week collection

Source: www.rage.co.za

Tourism and the cultural industries have been placed high on the policy agenda in South Africa in recent years and are included in a set of priority sectors for the future promotion of economic growth and development in the post apartheid era (Rogerson, 2005). This

chapter examines the rising significance of tourism in the global economy, and in South Africa with particular emphasis on Johannesburg. The rise of the cultural industries as an important part of city developmental objectives worldwide and in South Africa is also explored. A review of the policy framework and policy initiatives surrounding the tourism and cultural industries in South Africa and more specifically in Johannesburg is also conducted. In conclusion, the international experience of fashion in tourism and globalization strategies is explored.

2.1 Tourism: A definition

According to the World Tourism Organization (www.world-tourism.org), "tourism comprises the activities of persons travelling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes." The tourism sector can further be classified into domestic, regional and international tourism. Domestic tourism refers to the movement of residents of a given country within that country (www.world-tourism.org). The World Tourism Organization combines overseas (long distance) and regional tourists into the single category of international tourists. Regional tourism is a sub category of international tourism and refers to intraregional flows of tourists. In the African context, regional tourism refers "to the movement of tourists' resident within the Africa region (Dieke, 1998:39)." The general focus of much tourism policy in Africa has been to promote international tourism (Ghmire, 2001). The promotion of domestic tourism has been largely neglected although increasingly the key role played by domestic tourism has begun to receive much wider recognition.

2.2 Tourism and Development: The International Experience

The travel and tourism industry is described by the World Travel and Tourism Council (WTTC) as "one of the world's highest priority industries and employers" and is expected to generate US$ 6.477.2 billion of economic activity, 10.3% of total GDP and 234,305,000 jobs globally in 2006 (www.wttc.org). On the African continent the majority

of African governments have shown increasing interest in tourism as a vehicle for economic growth and diversification (Christie and Crompton, 2001, cited in Rogerson and Visser, 2004). Various initiatives such as the NEPAD initiative have also recognized the potential of the tourism industry to contribute to development on the African continent. The 2004 NEPAD Tourism Action Plan aptly states,

> Tourism is recognized as one of the sectors with the most potential to contribute to the economic regeneration of the continent, particularly through the diversification of African economies and generation of foreign exchange earnings (cited in Rogerson and Visser, 2004:3).

2.2.2 Tourism and Urban economic Development globally

Traditionally, as noted by Tuppen (1996:57), urban centres have been seen more as important sources of tourists than major destinations for tourism and tourism's role in commercial cities was largely neglected until the 1980s when the impacts of global economic restructuring began to be felt in many cities. In recent times the importance of tourism in urban areas has received increased recognition in urban development strategies worldwide. Law (1996) notes how the decline of the industrial sector has created many problems for most large cities and how jobs have disappeared, unemployment has increased and derelict sites emerged in the inner city. He also cites the impact of global competition combined with the technological change which has meant that cities, as well as regions, have had to constantly renew their economies or face decline. There is no desire, Law (1996:10) argues, "for cities to specialize in any activity but rather to diversify the economy and it is in this context that tourism has been adopted and promoted in many cities." As further suggested by Law (1996:11) tourism offers a range of benefits to cities. The most important is the direct or indirect benefits for job creation and other wider economic benefits. Yet another critical benefit is the impact upon the image of cities of physical and environmental improvements associated with tourism led regeneration initiatives. "Advertising the city to potential tourists" as Law (1996:11) argues raises the profile of the city and keeps it in the public eye. Tourism is not

considered as the answer to all problems in cities but has been identified as an industry with the potential to rejuvenate old cities with long-term growth potential based on growing affluence, increased leisure time and easier travel (Law 1996:11). It is also an industry which can be developed in urban localities (Law, 1996:11).

2.3 Tourism Policy in South Africa

According to the WTTC (2006), travel and tourism in South Africa was expected to generate $30.3 billion (R191.3billion) of economic activity and was expected to account for 9.0% of GDP and 1,100,460 jobs (www.wttc.org). It is also expected that by 2015 total jobs in the travel and tourism industry in South Africa will amount to almost 17 million opportunities. This has not always been the case as shown in Figure 2.1. During the apartheid era efforts to stimulate tourism were largely unsuccessful as pointed out by Rassool and Witz (1996:335) who note that,

> Despite SATOUR'S marketing efforts and its attention to upgrading standards, the envisaged growth in the international tourist trade to South Africa did not materialize but actually resulted in sharp decline. Instead the period after 1984 brought about a dramatic decline. By 1986 tourism had declined to 1973 levels with little more than 290000 tourists per annum (SATOUR 1991A).

The pariah status accorded to South Africa during apartheid largely excluded it from the global tourism arena. In the post 1994 era as shown in Figure 2.1 tourism in South Africa has been a success story and is viewed by the government as a major driver for natural economic growth and "the new gold of RSA economy"(Rogerson, 2005). In 2004 South Africa received the highest number of foreign tourist arrivals it had ever received (SA Tourism, 2004)

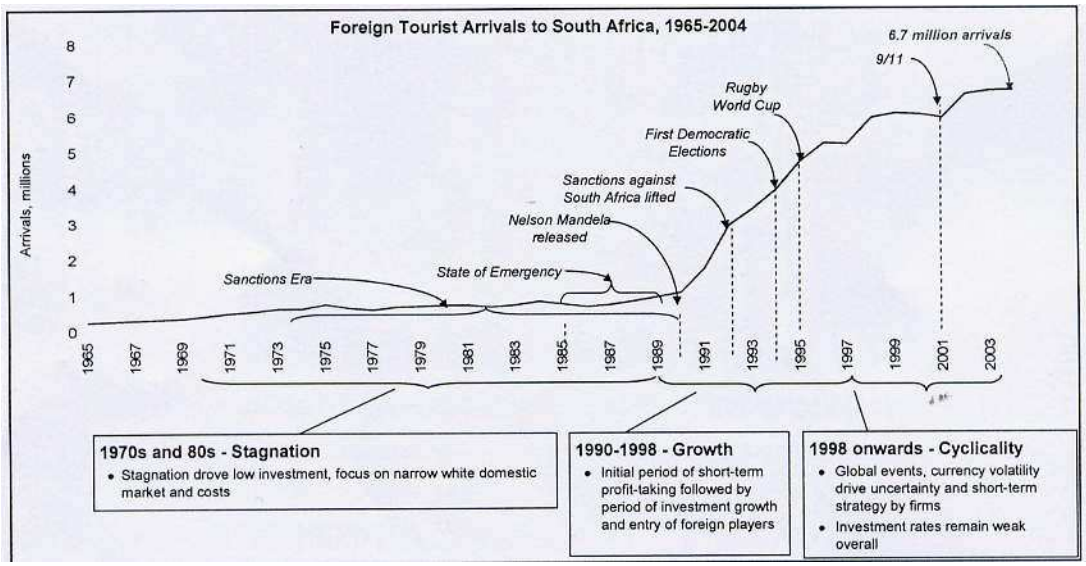


Figure 2.1: Foreign Tourist Arrivals to South Africa (SAT Tourism Annual Tourism report, 2004, 4)

An article by Rogerson and Visser (2004: 5-14) identifies the new tourism policy frameworks that have emerged since 1994 to support the increasing recognition of the role of tourism in the development of the South African economy. They argue that the White Paper on the Promotion of Tourism in South Africa which was released in 1996 continues to be the key policy document shaping South African tourism today. The White Paper assessed the potential of tourism in South Africa and provided guidelines for the development of a successful tourism industry. The policy document describes tourism as a "missed opportunity" and notes that had South Africa's history been different it would have been one of the most visited places in the world. It also recognized South Africa's phenomenal resource base for tourism and highlights how its tourism competitiveness lies in its unique diversity. The White Paper identifies some of the features that make South Africa an attractive tourism destination as its accessible wildlife, varied and impressive scenery as well as its diverse cultures. There is also recognition in the White paper that tourism has become a fiercely competitive business and that:

> for tourism destinations the world over, as indeed for South Africa, competitive advantage is no longer natural, but increasingly man-made – driven by science, technology, information and innovation (Tourism White Paper 1996:7).

The White Paper was followed by the Tourism in Gear strategy document. Together the White Paper on Tourism and the Tourism in Gear document provided the key policy foundations for developing the tourism industry in South Africa. The most recent addition to tourism policy in South Africa was the publication in 2002 of the "Responsible Tourism Guidelines" which were subsequently reworked into the *Responsible Tourism Handbook*. It sets out important guidelines for the tourism industry and these guidelines include a series of quantified targets for the tourism sector to aim for to achieve the objectives of the White paper. More recently, South African Tourism[2] released a Tourism Growth Strategy which is founded upon five key objectives, namely:

- to increase tourism volume at high and sustainable growth rates;
- to increase total spend by tourists in South Africa;
- to optimize length of stay in order to maximize revenue yield in South Africa;
- to improve volume and spend distribution around the country and throughout the year;

To complement the Tourism Growth Strategy a new policy document was released in 2004 dealing with the promotion of domestic tourism. The Department of Environmental Affairs and Tourism (DEAT) released the Domestic Tourism Growth Strategy in 2004 which recognized the untapped potential of growth in the domestic tourism sector and its ability to reduce the exposure of the tourism industry to the uncertainties of international demand. The potential of stronger linkages between the creative industries and tourism has also been recognized. It has also been recognized that the long-term competitiveness of the South African tourism economy is dependent on addressing barriers to innovation in the industry and identifying new drivers for growth, particularly as regards new product development and enhancement of current products (Rogerson, 2005).

[2]The national tourism organization and successor to SATOUR responsible for marketing South Africa as a whole)

2.3.1 Transforming South Africa's Tourism Economy

One of the key policy themes that has arisen in the post-apartheid era is the need to transform South Africa's tourism economy. Due to South Africa's legacy of apartheid there are particular constraints and challenges evident in the sector (TBCSA, 2002). These include "a shallow skills pool and an underdeveloped black domestic tourism culture, in addition to the heavily racially skewed industry structure that is the legacy of apartheid (TBCSA 2002: 4)". The majority of tourism enterprises and of the tourism economy are owned by the white minority (TBCSA, 2002). As such, the need to transform the South African tourism industry to better reflect the diversity of the country's population is critical. Some progress has been made towards transformation and in 2005 A BEE scoreboard containing a set of targets for transformation in tourism, which can be used by government to monitor progress in transformation was created.

2.4 Cultural Industries and Development Globally

The cultural industries are defined by Scott (2004:462) as a collection of sectors offering service outputs focusing on entertainment, edification and information (e.g. motion pictures, recorded music, print media or museums and manufactured products) through which consumers construct distinctive forms of individuality, self affirmation and social display such as fashion and jewellery. Worldwide the increasing use of the cultural industries to achieve developmental objectives is gaining momentum. Many cities worldwide are using cultural industries to boost their economic fortunes and to position themselves in the global marketplace. Worldwide the cultural industries are considered the fifth largest economic sector in terms of turnover after financial services, information technology, pharmaceuticals and biotechnology and tourism (Creative South Africa, 1998:12) The cultural economy now accounts for a significant share of income and employment in a number of countries and offers important opportunities for policy makers with regard to local economic development (Scott, 2004). As Zukin (1995:1) suggests:

> With the disappearance of local manufacturing industries and periodic crises in government and finance, culture is more and more the business of cities, the basis of their tourist attractions and their unique competitive edge.

This view is also echoed by Fainstein *et al* (2003:244) who note that "Culture is the source of urban attraction and the key to a distinct and marketable identity." While most development based on cultural industries has occurred in the world's richest countries, a number of low and middle income countries are also participating in various ways in the new cultural economy (Scott, 2004). In the UK the creative[3] industries are one of the fastest growing sectors and are positioned alongside financial and business services and tourism (Newton, 2003).

Terry Flew of the Queensland University of Technology traces the origins of the concept of the creative industries back to the Blair Labour Government's establishment of a creative industries task force after its election in 1997 (Flew, 2002). The Department of Culture, Media and Sport (DCMS) prepared The Creative Industries Mapping Document and defined the creative industries as those activities which have the potential for wealth and job creation through the generation and exploitation of intellectual property (www.culture.gov.uk). The creative industries have contributed to Britain's export profile and international branding (Cunningham, n.d). The UK Minister of Culture and Heritage, Chris Smith also drew attention to the economic significance of the cultural or creative industries when he suggested that:

> The role of creative enterprise and cultural contribution …is a key economic issue… The value stemming from the creation of intellectual capital is becoming increasingly important as an economic component of national wealth… Industries, many of them new, that rely on creativity and imaginative intellectual

[3] The term" creative industries is quite a recent category in academic, policy and industry discourse and claims to capture significant "new economy" enterprise dynamics that such terms as "the arts", "media" and cultural industries do not capture (Cunningham, n.d). The term is not widely used in policy debates on economic development in South Africa and "what does exist is recognition in South Africa of the parallel and sometimes overlapping notion of 'cultural industries'."(Rogerson, 2005).

> property, are becoming the most rapidly growing and important part of our national economy. They are where the jobs and wealth of the future are going to be generated (cited in Flew, 2002:3).

The UK creative industries taskforce identified thirteen sectors that comprised the creative industries as shown in the table below.

Table 1: Creative Industries in the United Kingdom (from Flew, 2002: 5)

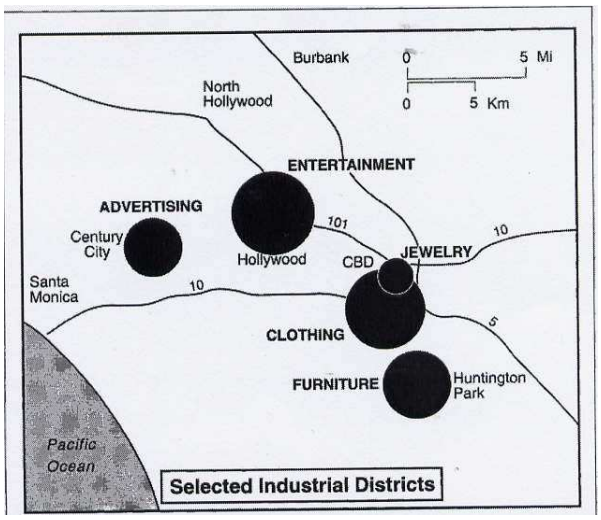
Advertising	**Interactive leisure software**
Architecture	**Music**
Arts and Antique markets	**Television and radio**
Crafts	**Performing arts**
Design	**Publishing**
Designer Fashion	**Software**
Film	

Britain is increasingly emerging as a world leader in the area of fashion. In Britain the inclusion of designer fashion as one of the sectors comprising the creative industries reflects the importance accorded to fashion in UK Policy and the Blair Government's attempts to "rebadge" the old country as "Cool Britannia" (McGuigan, 1998, cited in Flew, 2002). In the United States the cultural products industries comprised just more than three million workers in 1992 (Scott, 2004). It was also shown that most workers in the cultural industries were concentrated in metropolitan areas with populations of one million or more and of this percentage the majority were concentrated in just two centres New York and Los Angeles (Scott, 2004). Garcia, Fernandez and Zoffio (2003:466) estimated that 4.5% of Spain's total gross domestic product is generated by the cultural economy with Madrid being the most dominant centre (cited in Scott, 2004). The Manchester Institute for Popular Culture has also identified creative industries initiatives in the cities of Berlin, Brisbane, Hamburg, Barcelona, Dublin, Milan, Helsinki and Tilburg (Flew, 2002). Similarly, in Harlem "cultural capital is the engine of growth" and

the development of an economy based on representations of African –American identity has opened up fresh opportunities for Harlem and its residents (Hoffman, 2003:106). In Harlem a seemingly unlikely area for tourism development there has been an increased focus on cultural tourism projects such as the Apollo Theater since the early 1990s (Hoffman, 2003:104).

Cultural products industries tend to be concentrated in the metropolitan areas across the world. For example as shown in Figure 2.2, the city of Los Angeles described by Scott (2004) has numerous clusters based on industries such as clothing, furniture, jewelry, motion pictures, television-program production, music recording publishing and advertising, as well as its array of theme parks, convention centers and sports facilities and upscale shopping and entertainment districts (Jencks 1993; Molotch 1996; Scott 2000a; Molotch 2002, cited in Scott 2004). In 1996, total employment in the cultural products industries of Los Angeles stood at over 400,000 workers and accounted for 11.9% of the workforce making it the largest group of sectors in the local economy, contributing even more than the dominant aerospace industry (Scott 2000a, cited in Scott 2004).

Figure 2:2 Cultural Products Industries in Los Angeles (from Scott 1996: 312)



A recent report by The United Nations Human Settlements programme (UN Habitat) on culture, globalization and cities outlines the role that culture is playing in city development. According to the report, culture represents the:

> … ideas and practices, sites and symbols, of what has been called the "symbolic economy" i.e. the process through which wealth is created from cultural activities, including art, music, dance, crafts, museums, exhibitions, sports and creative design in various fields (UN Habitat, 2004:3).

The report further highlights how many city authorities and urban development agencies are using culture-related activities to promote the civic identity of cities, to market cities internationally and to revive the fortunes of cities experiencing industrial decline. It is also stressed in the report that the use of culture to realise urban economic growth reflects the way cities have changed focus from manufacturing to design and knowledge-based production. It is important to note that while fashion is a part of the cultural industries there is a marked lack of available research and literature into this industry, particularly as regards the role of fashion in urban and tourism development strategies.

The literature also issues words of caution as regards the use of the cultural industries in urban development and tourism development. In developing fashion as a tourist attraction policymakers need to be aware of some of the possible pitfalls they may encounter in following such a policy. Scott's paper on *Cultural Products Industries and Urban Economic Development* (2004:3) while acknowledging the increasing use of the cultural industries in urban economic development stresses that there is need to be cautious and "to assess the real possibilities of urban and regional growth while simultaneously maintaining a judicious eye on the limitations and pitfalls that are likely to be attendant in major policy thrusts in this direction." Similarly Craik (1997: 133) is also not so optimistic about the potential of the cultural industries to contribute to tourism development. She highlights how at all levels of government in both developed and developing countries policies continue to support the use of tourism for economic development and cultural enhancement but that there still remains considerable uncertainty among arts and culture communities about using culture as a tourist attraction. Whether these hostilities exist between the tourism industry and the local fashion industry in Johannesburg will be explored in chapter four of this research report. She notes aptly "The acculturation of tourism may not therefore bring the mooted

synergies and benefits but rather may well exacerbate long-standing hostilities and demarcation disputes (Craik, 1997:135-136).” It is also important to note that the arts and cultural sectors are generally under funded in many countries and this impacts on the growth and development of the sector.

A paper prepared for the Global Alliance on Cultural Diversity, a division of UNESCO by Yarri Kamara identified some of the key constraints and weaknesses in the cultural industry sector in developing countries (Kamara, n.d). The report noted that in many cases artists or cultural industry entrepreneurs did not see their enterprise as a business and that there was little awareness on the part of individual entrepreneurs of being part of a bigger industry. It was also stressed that in many cases people enter the cultural sector as a result of not having any other alternatives and this resulted in a lack of professionalism and a lack of specialization. The paper also argued that in many cases cultural actors lacked business training in their art as well as in management and business skills. A marked lack of skills in the cultural sector in developing countries was also noted and the paper further explained how technical and artistic skills help create an enabling environment for creativity and how a lack of skills may inhibit the creative process. Poor marketing skills or audience development skills were also identified as a constraint in the sector. In addition financial constraints were also identified as one of the major obstacles in developing countries and were often linked to a lack of adequate technology and equipment.

2.4.1 Cultural Industries in South Africa

A number of initiatives have been launched to promote the cultural industries in South Africa and to tap into their inherent economic potential. The Creative South Africa report which was the result of a yearlong research into the South African cultural industries is one such initiative. The report defined the cultural industries as including music, the visual arts, the publishing sector based on creative writing of literature, the audio visual and media sector (film, TV), performing arts, the craft sector (including traditional African arts, designer goods and souvenirs, cultural tourism and the cultural heritage

sector (Creative South Africa Prologue 1998: 8). Each sector report offered strategic policy recommendations and interventions for both the public and the private sector. The design and fashion sectors were not included in the 1998 study but are defined in the report as sectors where "creative input is a secondary but critical means of enhancing the value of other products whose marketability and effectiveness would otherwise be lessened (Creative South Africa Prologue 1998: 9)."

The report also recommended that further research be undertaken into areas such as the fashion industry that had been left out in the 1998 study. Recently, the Department of Arts and Culture (DAC) and the Department of Trade and Industry (DTI) have begun to take an active interest in the fashion industry. DTI, in fact, has supported both South African Fashion Week and Cape Town Fashion Week for a number of years. The Department of Arts and Culture is the title sponsor for the South African Fashion Week Seminar that runs concurrently with South African Fashion Week and also supports various workshops to uncover new design talent in rural and smaller centers across South Africa (www.fashiongates.com). Furthermore, the Department of Trade and Industry supports selected designers helping them to grow and sustain their business ideals through training initiatives such as workshops (www.fashiongates.com).The Johannesburg Development Agency and Johannesburg Tourism are also sponsors of South African Fashion Week (www.joburg.org.za).

2.4.2 Tourism and Cultural Policy in Johannesburg

In recent times the cultural industries have become increasingly important in Johannesburg's tourism strategy and include the heritage sites such as the Apartheid Museum, Constitution Hill and Soweto as well as other townships, which have focused on township tourism (Rogerson, 2005). Current initiatives to promote a more authentic cultural experience for tourists in Johannesburg have repositioned the city not just as a retail or business tourism destination but are focusing more on re-positioning the city around a cultural theme (Rogerson, 2005). Recent statistics released by SA Tourism also indicate that leisure tourism is playing a more important role in Johannesburg's tourism

industry than was previously thought. Shopping, nightlife and leisure activities were the three key reasons cited for visiting Gauteng in the 2004 quarterly provincial tourism report (*SA Tourism Gauteng Quarterly Report*, 2004). The report also reflected an increase in the number of tourists to the city of Johannesburg in comparison with the previous year.

As noted by Rogerson in a conference paper in 2005 cultural industries are recognized as an important part of Joburg 2030 and the economic development unit of the city of Johannesburg has begun to actively support the "creative industries"(Rogerson, 2005). He explained that the background of this increased emphasis on the creative industries is a series of scoping studies produced in 2003 for the future development of the creative industries which focused on TV, music, performing arts, visual arts, design and fashion, the latter of which Johannesburg is branded Africa's fashion capital. The scoping studies proposed a series of recommendations to Council for development of the sectors. Most importantly the studies identified the need for 'branding' an image for the city's creative industries in order to generate additional demand, to improving quality of the creative workforce through training and finally to develop a business development infrastructure. In 2005 the city launched a more comprehensive creative industries support initiative, which had four major components:

- An innovative project known as the Johannesburg Art Bank.
- A Creative Industries Seed Fund.
- A film and video incubator project to support new start-ups particularly by younger filmmakers.
- The Johannesburg National Arts festival fringe project (Rogerson , 2005).

Finally, as suggested by Rogerson (2005) the discovery of the cultural industries has catalysed a set of important policy initiatives but the linkage of tourism products to the cultural industries has largely been a missed opportunity in a direct sense, other than the important support which has been channeled to developing cultural tourism.

A study was commissioned by the ComMark trust in 2005 to investigate ways to increase growth in Johannesburg's tourism sector, with the focus of creating a market for a cultural product. The study was carried out by The Monitor Group. The report confirmed that Johannesburg was largely a destination for business and the visiting of friends and family. Johannesburg arrivals were dominated by business travellers and friends from the Southern Africa region and by domestic travelers visiting friends and family. It was noted that Johannesburg captures about 6,7 million of the total 55,8 million trips into and within South Africa and captures about 12% (6,8 million Rand) of total spend within the country.

The report identified the key source markets to Johannesburg as consisting of 56% domestic travellers and regional travellers accounting for the balance of arrivals with 65% of foreign arrivals coming from Africa. It was also observed that between R500 million and R1 billion was spent by tourists on culture and related products and services each year. The Global Competitiveness Project (GCP) carried out in 2005 recognized a clear opportunity for unmet demand for cultural tourism activities in South Africa.

A number of key barriers to the development of cultural tourism in Johannesburg were highlighted in the report to ComMark. The authors suggest that:

> Johannesburg has strong cultural assets and many of the basic building blocks in place. Key market failures and structural impediments represent core challenges to the city's ability to realize the enormous potential value from these assets (Monitor Group, 2005:7).

The report provided an in-depth description of the challenges in the cultural tourism sector in Johannesburg. It was noted that the current tourism focus in Johannesburg is heavily skewed towards serving the business travel and tourism sector. The lack of awareness amongst the city's residents of the cultural tourism products available in Johannesburg was also identified as a challenge. Most of the stakeholders in the tourism industry and tourism institutions such as hotels and travel agencies the report argued, are

neither aware of nor indeed are positive about the city's cultural/leisure tourism potential. It was also observed that the lack of a clear strategy to increase local demand for cultural tourism products existed within the city. Information on cultural tourism products in the city is generally unavailable, is extremely difficult to use or very limited and out of date the report noted. The report also argued that most of Johannesburg's cultural offerings came into existence independently and in different localities and lacked a common purpose. As such, while there maybe a few hubs or nodes of cultural tourism attractions in the city most are sold individually and therefore tend to offer one dimensional experiences the report argued.

The report also stressed that the roles of the Johannesburg Tourism Company and the Gauteng Tourism Authority are not very clearly defined. This lack of clarity of roles has led to a fragmented vision and an unclear branding strategy for tourism in the city and was identified as a challenge to tourism development. Finally, the continued negative perception of crime levels in the city even though crime levels have actually declined was also identified as a challenge to tourism growth in the city. This view was also highlighted as a challenge to Tourism growth in South Africa as a whole in the 2004 Tourism Global Competitiveness survey. It was stated that issues around safety and security were still top of mind for many tourists creating a barrier for consumers to overcome before they arrive (Monitor Group, 2004:136).

2.4.3 The Johannesburg Development Agency and the Cultural Industries

The Johannesburg Development Agency (JDA) was established in 2000 and is responsible for various initiatives to rejuvenate Johannesburg's inner city. As part of this effort, the JDA is involved in various tourism related initiatives. In 2005 the JDA was awarded a British Globe award for their efforts to develop innovative tourism destinations in Johannesburg (www.jda.co.za). The creative industries have emerged as a key focus area for the Johannesburg Development Agency as a number of their projects have been centred on the cultural and creative industries. The delineation of Newtown as the cultural precinct of Johannesburg is one of the key developments of the Johannesburg

Development Agency. The JDA has shown growing interest in the fashion industry and the rebirth of Fashion District is also one of the projects initiated by the JDA. It is expected that the Fashion District will generate more interest in locally manufactured garments and stimulate national and international tourism (www.jda.co.za).

2.5 The Economics of the South African clothing industry

The JDA Fashion District Development business plan produced in 2004 draws attention to some key economic factors surrounding the clothing industry in South Africa (2004:14). While there has been significant activity in the local fashion industry, the South African clothing industry in general has been facing difficult times in recent years. The industry has declined in the three major clothing centres of Cape Town, Durban and Johannesburg and a number of factors have contributed to this decline. Prior to the mid 90's the South African clothing industry was largely excluded from the global economy. Economic sanctions restricted opportunities to export and with it opportunities to realign production and management techniques. There was limited penetration of imported clothing due to the highly protective tariff structure adopted by the government. Furthermore, the productive centres of Asia and the Far East were reshaping the traditional supply patterns within the world clothing markets.

The business plan also highlights how the clothing retail sector in South Africa is also one of the most concentrated in the world (Development Business Plan 2004:14-15). A few players such as the Edcon, Pep Stores and the Foschini groups dominate the industry. This has led to a very strong buyer-driven industry where manufacturers have little say in pricing, quality specification, and range design or fabric selection. With the advent of democracy and the opening up of world markets the industry has had to adjust to the arrival of imported goods as well as a rapid reduction of protective tariffs. This has had an adverse effect on the industry and has led to downsizing of the industry.

2.5 The rise of Fashion Districts Internationally

The formation of creative industries clusters is one of the key elements in the development of creative industries (Flew, 2002:23). According to Cachalia *et al.* (2004:527) the establishment of "garment districts" or Fashion Districts is an extension of the benefits to be gained from clustering and is especially beneficial for small enterprises. The Harvard Business School economist Michael Porter (1998) describes the development of clusters as "geographic concentrations of interconnected companies and institutions in a particular field" (Porter 1998:78, cited in Flew 2002:23). The elements of a cluster can include suppliers of inputs, providers of infrastructure, producers of complementary products and services, specialist customers, university and research institutions. The Italian leather fashion industry, the German chemicals industry, the Hollywood film industry are some examples of clusters. Flew (2002:23) outlines how clusters generate competitive advantage within them in three key ways:

- firstly, they increase the productivity of organizations within them by enabling easy access to inputs, labour, knowledge and technology;
- secondly, they encourage innovation and creativity by making all firms aware of new opportunities; and
- thirdly, they promote new business formation in related sectors through easier access to labour, skills, knowledge, technology and capital.

Large global cities may have many districts creating a richer urban culture. In New York, both fashion and new information technology are located in clusters of interrelated firms that form industrial districts (UN Habitat, 2004:10). These districts work within the framework of local, national and regional government policies and many governments target subsidies to cultural districts in the hope of enticing transnational companies to shift some of their production there, or at least of attracting tourists (UN Habitat, 2004:10-11).

2.6 Fashion Research in Johannesburg

Generally, as stated earlier, there is a dearth of research on the creative and cultural industries and the South African fashion industry in particular. In 2005 a study by Rogerson examined the growth of new fashion brands of clothing established by black South African entrepreneurs. The study noted how in the last decade a new cluster of black individual designers and design houses had emerged in and around Johannesburg. A case study of Sun Goddess and Stoned Cherrie, two famous black owned fashion brands was presented in the study. The research contextualized the fashion industry as part of the local development of "creative industries" which are increasingly seen as a significant base for urban economic development in many parts of the world.

2.7 World fashion, Tourism and Globalisation



Design by Palesa Tshukudu

Source: www.rage.co.za

Historically the fashion industry has been used to foster city-based development objectives and the sector continues to be regarded as an important tool for economic and tourism development at a local level. Internationally cities like Paris, Milan, London and New York have long been acclaimed for their thriving fashion industries and have managed to achieve a strong position as international fashion centers. In recent times non-traditional fashion cities such as Kuala Lumpur, Bali, Beirut, Amsterdam and Lyon have also increased their focus on the fashion industry. As noted by Hansen (2004:371) "fashion is no longer the exclusive property of the west and contemporary fashions are created rapidly and in great volume from Latin America, Africa and Asia".

2.7.1 The Japanese Fashion industry

Japan is a key player in the global fashion network centred in Paris and is also a fashion centre for East Asia (Hansen 2004) The unique fashion design talent of such designers as Issey Miyake, Rei Kawakubo, Yohji Yanamoto and Hanei Mori have established Tokyo as one of the world's five fashion capitals. Japanese fashion has influenced and continues to influence world fashion. The Japanese kimono emerged as a key fashion trend in the late 19th century and was first worn without any cultural alterations but was later modified to suit western styles (Yu *et al*, 2001: 309).The rich fashion design components of fashion from Asia fascinated the western world and presented an alternative to more traditional choices (Yu *et al*. 2001). Japanese fashion continues to be one of its key tourism draw cards and to influence fashion trends globally.



An example of Japanese influence on modern fashion
Source: Moda In, 1997, April, page 40, cited in Yu et al, 2000

2.7.2 Lyon

Unlike Paris the city of Lyon in France did not possess a strong image as a tourist centre and little effort to promote the city as a destination for tourism was made (Renucci, 1995, cited in Tuppen, 1996). Lyon was perceived as an industrial centre, which presented certain image and branding problems for the city (Tuppen, 1996). In recent times there has been a renewed focus to rebrand the city of Lyon and it is emerging as one of the key fashion capitals in Europe. An article by Rafferty (2003) outlines the increasing use of culture including fashion to promote tourism to Lyon. The article describes how Lyon is being promoted as a sophisticated destination for the discerning traveller using Lyon's rich set of cultural resources. In 1998 Lyon's Historic district was declared a World Heritage site by UNESCO. The increasing recognition of fashion as a key attraction in the city is also reflected by the publication of a French-English insider's guide to Fashion shopping by Dominique Peelers (Rafferty, 2003). The guide focuses on Lyons young designers as well as their favourite restaurants. Nadine Gelas, a professor at Lyon's Universite de la Mode describes the city's fashion style as "soigne, elegant, nuance and, because of our history, with our special attention to beautiful materials, more Lagerfeld than Lacroix (Rafferty, 2003)."

2.7.3 Bali

Indonesia has a rich clothing tradition and the Indonesian Sarong and the wrapping of skirts around the waist have been adopted globally (Yu et al. 2001: 309). Bali is one of the leading tourist destinations in Indonesia and has a thriving fashion industry which is greatly dependent on the tourism industry. The Balinese clothing industry developed simultaneously with the tourism industry and clothing manufacture began almost "as a side effect of early tourism in the 1970s stimulated by the increased demand for souvenirs" (Hassler, 2005:31). Local production networks evolved to manufacture handicrafts and traditional clothing to supply these demands (Hassler, 2005). Djalal of the Far Eastern Economic Review describes the link between fashion and tourism in Bali and the adverse effects on the local fashion industry of a tourist slump in Indonesia after the bombing of a nightclub and the war in Iraq (Djalal, 2003). Prior to the slump Bali's tourist boutiques sold tons of clothing to tourists and Bali was considered to be a gold mine for fashion production. International designers would visit the island to work with local production companies. The island's artisan tradition was also an added attraction as the creative and intricate detailing in Bali was unmatched elsewhere in Southeast Asia. Buyers and designers from Europe, Australia and North America would combine work with a holiday, commissioning handiwork and tie-dyeing from small factories in southern Bali during the day, and relaxing at the beach at sunset. Tourism was essential to the survival of the garment and textile industry of Bali. As remarked by a local garment producer Nancy Mawarni, Balinese designers are dependent on tourism for exposure and sales. The 2006 Bali Fashion Week is to be held from the 4th to the 7th of June and the organizers hope it will help develop the fashion industry as well as help re-build the tourism industry (www.cosmoworlds.com).

2.7.4 India

The Indian fashion industry is making a mark in a highly competitive field and has increasingly gathered a global momentum that cannot be dismissed (Srivastava, 2004). Indian fashion designers draw upon India's rich fashion traditions and glorious fabrics to

produce designs which have created a lasting impression on the world market. The Indian influence is beginning to be seen at fashion hotspots around the world and "American designers who have sporadically been inspired by Indian motifs in the past are embracing the eastern look." (Srivastava, 2004:1). Saris (traditional Indian dress worn by women, "bandgala" (high neck jacket for formal occasions), "choli" (embroidered blouse), "lehenga" (Indian wrap-around), "kurti" (loose cotton tops) and more have been incorporated into contemporary fashion trends. (Srivastava, 2004). Indian fashion designers such as Ritu Beri, Rina Dhaka, Suneet Varma and Sabyasachi are regularly invited to fashion events around the world (Srivastava, 2004). The Indian Fashion Week (IFW) is India's largest fashion and business event and generates much interest and over the last few years boasts of participation from over 200 domestic and 50 international corporate buyers.

2.7.5 The Dutch Fashion Industry

The fashion industry is one of the fastest growing sectors of the Dutch economy and in both Amsterdam and Antwerp fashion is being aggressively promoted. Amsterdam is increasingly emerging as a key fashion capital and a fashion tourism destination. Amsterdam Fashion week has been running for three years and aims to put Amsterdam on the fashion map. Amsterdam Fashion week attracted an estimated 7,000 visitors (www.amsterdamfashionweek.com). Antwerp has also in recent years positioned itself as a fashion capital and a pioneer of design talent such as the Antwerp Six. Designers like Dries van Noten, Martin Margiela and Ann Demeulemeester are currently amongst the ranks of the world's most successful designers.

Despite the apparent successes of the Dutch Fashion industry an enquiry into the success and failure of Dutch Fashion designers recently produced by Monique Roso for the Premsela Dutch design Foundation revealed that the lack of commercial focus and experience was a major stumbling block for the Dutch fashion industry (Roso, 2005). She argued that Dutch Fashion designs did not reflect a strong national identity. According to Astrid van Engelen, a Dutch Fashion designer "You can't see from Dutch Fashion design

that it's Dutch. We Dutch are not proud of our own designs (cited in Roso, 2005)." It was shown that Dutch fashion designers operated more from a creative focus than a commercial focus. The importance of a strong local identity was also emphasized by Lucie Huiskens, deputy director of The Premsela Foundation when she argued that,

> …Sometimes we think fashion is just a question of brands and labels, but in fact it's about people wanting to feel solidarity- with a story, with cultural roots. I think we in the Netherlands have to rediscover these roots: where are we going to, where we are coming from and how can we use that story to become an important player in an international market (cited in Roso, 2005:4-5).



Design by Daryl van Wouw (A Dutch designer)
Source: www.fashionunited.co.uk

2.7.6 Kenya

In East Africa the Kenyan fashion industry is gaining momentum. The Kenya Fashion week is described as a "unique event created to promote the best established and

upcoming talent in fashion design and build a world-class fashion industry for Kenya (www.kenyafashionweek.com).” Kenya Fashion Week began when Sue Muraya (a designer) and Moira Tremaine (a marketing and events specialist) came together to promote the fashion and textile industry in Kenya. Kenya Fashion week has tripled in size since its inception in 2001 and the organizers aim to develop it into a Best of Kenya design fair encompassing lifestyle design, in addition to fashion. There is growing support for Kenya Fashion week from government and from the private sector. The Kenya Tourist Board is one of the key sponsors of the event in recognition of the events potential in promoting tourism in Kenya. Kenya Tourist Board provides financial support as well as facilitating television coverage of the event and fashion shoots on location in the most beautiful parts of the country. The aim is to promote Kenyan Fashion to foreign audiences and show people the country’s beauty culture and modern style. A number of other corporate sponsors are involved in the event (www.kenyafashionweek.com).



Design by Sue Muraya (Kenyan Fashion Designer

Source - www.kenyafashion .com

2.7.7 Ghana

African fashion has global appeal and the success story of Ghanaian Kente cloth illustrates this. Ghana has a rich fashion tradition and its famous Kente cloth, a multi-coloured Ghanaian fabric is now found all over the world. As noted by an anonymous author in the *Economist* in 1997, worldwide Ghanaian Kente cloth has been incorporated into hatbands, shirts, handbags, and head wraps and is worn from Brixton to Brooklyn and beyond as a symbol of African or black identity (1997: 93). African-Americans in particular have taken up Kente as a symbol of a rich and royal African past. Kente cloth is worn by the Ghanaian elite as a form of national dress. Grades of cloth were carefully woven and carried social meaning. "No visitor to Ghana can avoid Kente" and any visitor to Ghana will undoubtedly purchase something with Kente inspiration (*The Economist*, 1997). Kente is now synonymous with Ghanaian culture and is part of its tourism appeal.

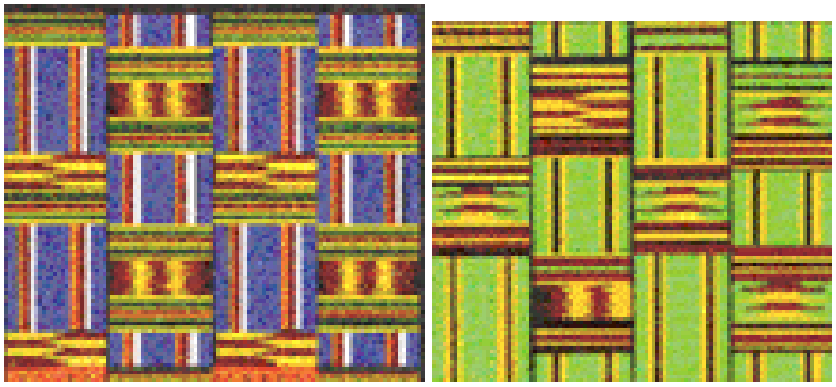


Figure 2.3: Ghanaian Kente cloth (www.ghanaembassy.or.gp)

2.7.8 Fashion and Shopping Tourism

Fashion has also been closely linked to the development of shopping tourism in the developed world. In the city of Florence on a typical shopping tour visitors were taken to famous fashion stores like Gucci, Prada and others specializing in gold, cashmere, leisure and silk (Timothy, 2005). They also got the opportunity to visit the homes of famous

designers and dine with them (Timothy, 2005). Similarly in 2000 a U.S based Tour Company offered a five-night Christmas shopping tour to Paris. For only US$500 shoppers could fly from New York City to Paris spend five nights in a hotel, be provided with breakfast and attend a free fashion show (Travel Weekly, 2000a, cited in Timothy, 2005).

2.8 Conclusion

The literature review has highlighted the increasing importance of the cultural and tourism industries in urban development strategies in cities globally as well as in the city of Johannesburg. More and more cities are looking to the cultural and tourism industries for economic development and cultural industry initiatives are being harnessed for tourism development worldwide. A review of the policy environment surrounding the tourism and the cultural industries has indicated a number of policy changes since 1994. Despite this there is no specific policy detailing the role of the cultural industries including the fashion industry in the tourism industry. Key policy documents such as the *Tourism White Paper* and the *Creative South Africa* report do not explicitly define the role of the cultural industries in the tourism industry. The literature review has also indicated that while there is a growing body of research into the cultural industries there is a general lack of enquiry into the fashion industry. The 2005 study by the Monitor group which outlined some of the challenges in the cultural tourism industry in Johannesburg provides crucial insight into this sector which is pertinent for this study. These challenges provide important lessons that need to be taken heed of in developing fashion as a tourist attraction.

The international experience of using fashion in city development strategies has also revealed that the fashion industry has become a key part of economic development strategies in many global cities and is increasingly linked to the tourism development. Valuable insights into global strategies for the development and promotion of the fashion industry as well as the link between tourism and fashion have been documented in this chapter. Fashion has become an increasingly global phenomenon and more and more linkages between fashion and other economic sectors such as tourism are emerging.

CHAPTER THREE

THE EMERGING ROLE OF SA FASHION WEEK AND THE JOHANNESBURG FASHION DISTRICT IN JOHNNESBURG'S TOURISM INDUSTRY



Sun Goddess design

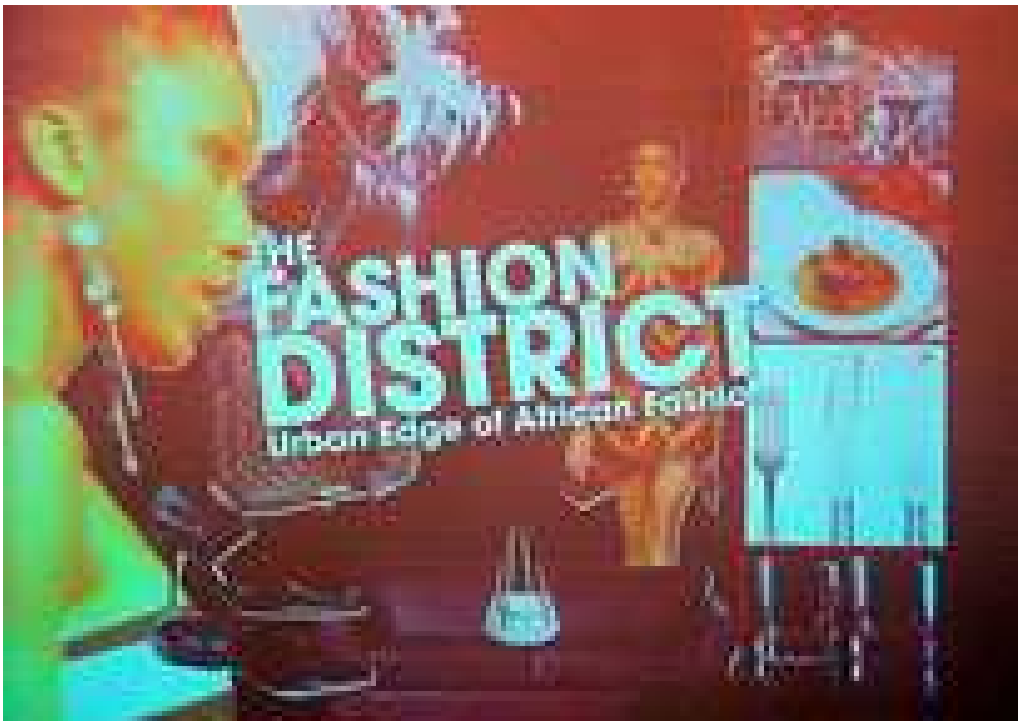
Source: www.sundaytimes.co.za

3.1 Introduction

This research report seeks to argue that the local fashion industry can contribute to tourism development in the city of Johannesburg. The aim in this chapter is to substantiate this argument by presenting two important developments in the local fashion industry highlighting their emerging role in the tourism industry. The re-birth of the Johannesburg Fashion District will be examined, as well as the growing importance of SA Fashion Week in the city's calendar. The Fashion District is an area in the inner city of Johannesburg that has been specially earmarked for the garment industry. It is an area where the garment and textile industry in Johannesburg was traditionally located. SA Fashion Week is Gauteng's premier fashion event, which is staged annually at the prestigious Sandton Convention Centre. These two case studies indicate that a role has begun to emerge for the local fashion industry in Johannesburg's Tourism Industry and that potential for an even greater role exists. The case studies also reveal some of the challenges that may confront policymakers in developing fashion as a tourist attraction, particularly in the Fashion District. Insights into the current and potential role of fashion in Johannesburg's tourism industry from some key players in the industry will also be presented.

This chapter is based upon semi-structured in-depth interviews conducted with **Chantal Collett**, Executive Director of the Fashion District in Johannesburg, **Lucilla Booyzen**, Director and founder of SA Fashion Week, **Tshepo Nkosi**, Marketing and Communications executive at the Johannesburg Development Agency (JDA) and **Alan Dinny**, Fashion District project manager at the Johannesburg Property Company (JPC). This chapter also draws upon past research into the Fashion District, the 2004 JDA Fashion District Developmental Business plan and the 2005 *SA Fashion Week* report. The Fashion District case study is presented first followed by the SA Fashion Week case study.

3.2 The Johannesburg Fashion District



Source: www.jda.org.za

3.2.1 Background and History of the Fashion District

The Fashion District is part of the City of Johannesburg's plans to position Johannesburg as an African World Class city. The Fashion District is being developed and promoted as "the Urban Edge of African Fashion" (*Fashion District Developers/Investors prospectus,* 2004). One of the opportunities identified for the redevelopment of the Fashion District is that it offers major tourism opportunities linked to the African fashion market (www. jda.co.za). The development's vision is that the district will become the home of "cutting edge' African businesses in the fashion industry *(Fashion District/ Developer's investors prospectus* 2004:3). The district encompasses much of the area that the traditional garment industry occupied from its inception in the 1930s (*JDA Fashion District Development Business Plan*, 2004). In its heyday the Fashion District was a focal point of the garment industry in Johannesburg. According to Chantal Collett, the Executive

Director of the Fashion District Institute, the Fashion District was at its peak during the 1980s but began to decline rapidly when South Africa was re-introduced into the global economy and with the opening up of China to world trade (pers comm. 2005). Post 1980s, as explained by Collett, massive retrenchments occurred in the district and many people lost their jobs (pers comm. 2005). Many buildings that had been purpose-built for the fashion industry were abandoned and began to deteriorate and decline. Despite this, the retail trade at street level remained vibrant due to the influx of imports into the district (Collett, pers comm. 2005).

3.2.2 Location of the Johannesburg Fashion District

The Fashion District is located in the eastern sector of the Johannesburg central business district falling within the boundaries of Jeppe Street, Von Welligh Street, Market Street and End Street (JDA Development Business Plan 2004:3). It consists of 26 city blocks as well as the properties in the eastern edge of End Street and has a core area down Pritchard Street, between Troy and Von Voight (Collett, pers comm. 2005). A study prepared for the Johannesburg Property Company (JPC) and the Johannesburg Development Agency (JDA) released in August 2005 provides further information on the core area (Spatial Worx, 2005:2). According to the study there are a total of 52 individual properties within the core area and the core area contains half of the existing fashion related uses of the district and is located in an area of higher land value and building quality. The report further describes how the Fashion District is located in a transitional area between the core retail uses to the west and southwest (traditional CBD), the predominantly residential areas further north and the largely manufacturing and light industrial uses to the east and south east. Its location in this area has had both negative and positive impacts on the district the study argues (Spatial Worx 2005:6).

FIGURE 3.1: Aerial View of the Fashion District



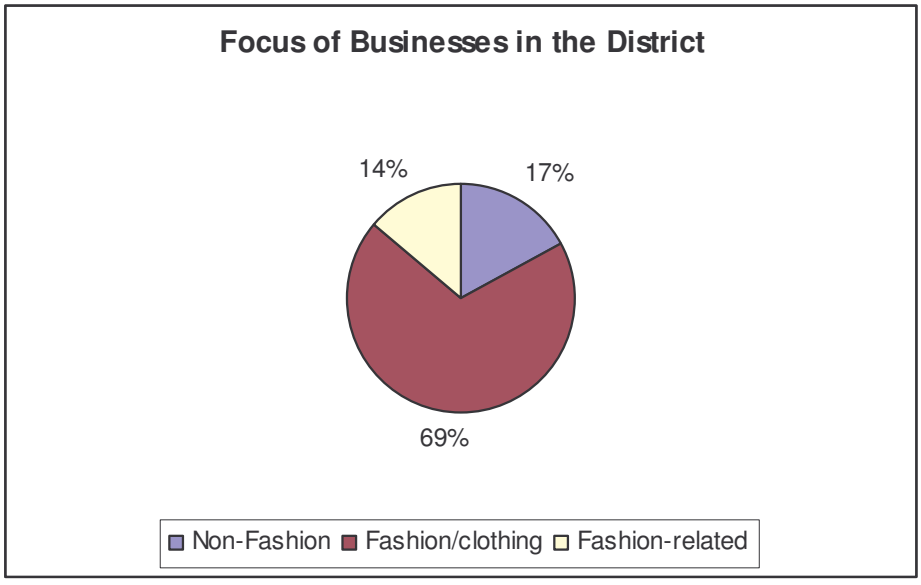
Source- Spatial Worx Report, 2005:2

The district has a significant fashion cluster comprising a mix of design, manufacturing, sales and supply outlets (*JDA Fashion District Development Business Plan* 2004:4) According to Collett, "80% of the shops are fashion-related in the district. (pers comm. 2005)". The district has a high concentration of informal sector activity and the formal industry is limited in the District with only a few significant players located there (*JDA Fashion District Development Business plan*, 2004:21). A lot of the people who were retrenched moved back into the district and operate as seamstresses (Collett, pers comm. 2005) There are over 100 Cut, Make and Trim (CMT) operators located in or close to the District and the operators have clustered together in buildings forming impromptu production houses such as at Cambridge House situated at the corner of Troye and

Pritchard Streets (*Fashion District Developer/ Investor's prospectus* 2004:2). There is a vibrant budget clothing retail industry in the district concentrated on Market and Commissioner Streets (*Fashion District Developer/ Investor's* prospectus). The district also houses a number of architecturally and historically significant buildings (*Spatial Worx* Report, 2005:20).

The Fashion District comprises around 800 businesses and an additional 300 street traders. As shown in the graph below, 69% are clothing/fashion related businesses, another 14% are fashion related and the remaining 17% are non-fashion businesses (*JDA Fashion District Development Business plan*, 2004). The district particularly the core area experiences significant volume of foot traffic due to its location between key public transport nodes and the main retail and employment areas within the CBD and adjoining spaces. The bulk of the pedestrian movement is transient passing through rather than coming to the district (*Spatial Worx*, 2005). As such this foot traffic does not translate traffic into economic benefits for the district.

Figure 3.2 Focus of Businesses in the District



Source: JDA Fashion District Development Plan, 2004:22

3.2.3 Tourism and the Johannesburg Fashion District

Tourism promotion, particularly business tourism promotion to Johannesburg and more specifically to the inner city of Johannesburg is a key part of the work of the JDA. The JDA obtains its strategic direction from the City of Johannesburg and the Economic Development Unit of the city of Johannesburg (Nkosi, pers comm. 2006). Their focus on business tourism is in line with the general thrust of tourism promotion efforts in Johannesburg which have been heavily skewed towards the positioning of Johannesburg as a business tourism centre while neglecting the enormous potential in the cultural tourism sector (Stoltz pers. comm, 2006).

The JDA is involved in five tourism focused initiatives, Constitutional Hill, Braamfontein, Kliptown, Newtown and the Fashion District (Nkosi, pers comm. 2006). One of the aims of the Fashion District identified on the JDA website is to promote and attract tourism opportunities through the image of fashion especially through the African Fashion market (www.jda.org). Currently, as observed by Collett (pers comm. 2005), the main economy of the Fashion District is imported Asian goods and the Fashion District is attracting regional visitors from the SADC region and even domestic tourists from South Africa who come to the Fashion District to buy to sell on in various places. She also pointed out that the bus routes to neighbouring countries such as Zambia, Malawi and Zimbabwe also pass through the district. She acknowledged that while "tourism is one identified income revenue stream" for the district the main aim was to get more people incoming into the district (Collett, pers comm. 2005). She also stressed that that "at the moment the Fashion District was not at the point to bring tourists."

Collett acknowledged that opportunities for fashion and the broader cultural industries existed to contribute to tourism in the district but raised an important question during the interview. She asked, "What would the fashion industry get out of tourism?" She explained that while it is clear what the tourism industry could get out of fashion, it was less clear whether tourism could really benefit the fashion industry. It was not likely, she explained, that many tourists could afford the expensive high couture designs produced

by many designers. There exists, she argued, a market for more affordable tourism consumer merchandise such as Johannesburg branded crafts, T-shirts and other similar merchandise. Chantal Collett and the Fashion district institution are currently working on a project with the Economic Development Unit of the city of Johannesburg to develop Johannesburg branded tourism consumer merchandise (pers comm. 2005). In an effort to promote fashion tourism in the inner city Adam Levine has been commissioned by the JDA to put together a fashion tourism route in the city that will cover a number of key shopping sites (Collett, pers comm. 2005). The JDA is committed to the development of the fashion district as an urban and tourist attraction (Nkosi, pers comm. 2006).

A fashion tourism development strategy for Johannesburg, she explained, should not just focus only on the high end market for fashion, but a broader strategy encompassing even the lower end of the market was required. She also stressed that the nebulous and fickle nature of the tourism industry made it a rather risky economic development strategy for any city. She further explained that while it may be a controversial statement, fashion is really a subproject of the media industry, because in many cases it is the media industry that reaps the benefits of the fashion industry. The real economic linkages and real economic growth for designers, manufacturers and CMT's outside big companies she argued are limited. It is only in recent times, she highlighted, that big companies like the Edcon Group and Truworths have shown interest in locally made fashion and are buying more locally produced clothing.

The need to attract locals back into the inner city is a key concern of the city of Johannesburg. This was also stressed by Dinny (pers comm. 2006) who pointed out that it was important that the Fashion District development works for locals first and only then will it be able to be a tourist attraction. He explained that while attracting international or regional tourists is important to many of the projects of the JPC they would first like to make the projects work for locals first. It is hoped he stated that the Fashion District would initially be a draw card for the local market and bring more visitors into the inner city.

3.2.4 The revitalization of the Johannesburg Fashion District

Since 2003 the JDA has been involved in a number of interventions aimed at upgrading the urban landscape in the district. The Fashion District project involves a number of interventions in the district including an urban management plan, a property plan, urban upgrading, economic support and development as well as the overall marketing of the district and its activities (Spatial Worx, 2005). These developments should begin to position the district as an urban and tourist attraction. The redevelopment of the Fashion District was initiated by the Johannesburg Development agency (JDA) which is working in conjunction with the Johannesburg Property Company (JPC). The city of Johannesburg set up the JDA as a development agency in line with worldwide trends for cities to use development agencies to achieve economic growth (Nkosi, pers comm. 2006). The JDA aims to make Johannesburg is conducive to private sector investment, which hopefully will lead to economic growth and job creation. It has embarked on a number of projects aimed at revitalizing Johannesburg's inner city and is the implementing agent of Joburg 2030, which seeks to elevate Johannesburg to the ranks of world class cities (Nkosi, pers comm. 2006).

The Johannesburg Property Company (JPC) is responsible for the management of the Johannesburg's City council's property portfolio as a profit making entity (Dinny, pers comm. 2006). It was contracted by the JDA to manage the property issues on the Fashion District development. According to Dinny their "involvement has boiled down to" the development of the Fashion Square which is to be the focal point of the district (pers comm. 2006). The goal of the Fashion District development identified in the development's business plan is to build a sustainable, viable and fashionable district as a hub of economic growth and jobs in the emerging fashion cluster and to position the district as the "urban edge of African fashion". Other aims of the Fashion District articulated by Nkosi (pers comm. 2006) are:

- To try and locate the business and manufacturing arms of fashion in Johannesburg into the district.

- To position the Fashion District as the place to go to obtain the latest trends in South African design.
- To position the district as an area to watch designers and crafters at work, as is the case in cities like Milan and Paris.

One of the aims of the district identified by Nkosi is to try and reduce the level of xenophobia in the inner city by encouraging local and foreign designers and crafters to work together in the district. There is a large immigrant population in the Fashion District, particularly of Mozambican origin and many of them are illegal aliens (JDA Development Business Plan, 2004:29). It is hoped the Fashion District development will result in the transfer of skills from immigrants to locals thereby enriching the local fashion industry and reducing xenophobia (Nkosi pers comm. 2006). It was also highlighted by Nkosi that the Fashion District has a large concentration of women and as such the Fashion District development offers opportunities for the social and economic empowerment of women.

The development understands fashion as a broader concept which "goes beyond the traditional definition of fashion consisting of clothing, design, production and sales to include a range of associated aspects of fashion that add to wider mix of compatible uses and social support amenities relating to a broader set of lifestyle choices can also find home in the district ranging from do bars and restaurants to furniture, furnishing and decor" (*JDA Fashion District Developmental Business Plan*, 2004). This was also pointed out by Collett (pers comm. 2005) who stressed that, "in the Fashion District we're trying to understand fashion as a broader concept than just clothes to include lifestyle stuff - music, entertainment, home ware, soft furnishings…Anything fashionable." According to Collett the rejuvenation of the Fashion District is still in its early stages (pers comm. 2005). She explained that the city of Johannesburg had made available about R25 million for the redevelopment of the Fashion District for a number of key interventions including urban management services, urban design and renewal in the core areas and to build a Fashion Square . The JDA is also planning to put together a fashion tourism route in the city that will go from the Fordsburg area, the Plaza area,

Diagonal Street and then up to the Fashion District covering a number of different key African shopping sites (Collett, pers comm. 2005).

A number of initiatives in the district have already started to create a sense of identity in the district. These are

- The establishment of a city improvement district[4].
- Zig–zag sewing patterns have been cut on the pavements and colourful banners and signage in the shape of garment patterns have been put up to create a strong brand identity for the area (Nkosi, pers comm. 2006).
- Gateway landmarks have also been erected at key entrance points to the district.



Gateway landmarks in the district

Source: www.joburg.co.za

- A Networking, business support and new property strategy has been drawn up.

[4] A city improvement district is a geographic area within which property owners pay a levy to fund public space services such as security, cleaning, environmental upgrade which are supplementary to City of Johannesburg services (JDA MAP, 2005)

- The Sew Africa centre has been set up which is to be the nucleus for the creation and promotion of African designers (Rogerson, 2004). The Sew Africa house incorporates the "Fashion Shack" which is a retail store for designers working in the upper floors of the building.
- Afsew design centre.
- A Fashion Institute with an executive director has also been established.

Further initiatives still to be undertaken include

- A tree planting and greening programme.
- The upgrading of signage in the district.
- A co-ordinated range of street furniture is to be developed for the district as part of the branding and identity of the square. (*Fashion District Developers/Investors prospectus*, 2004).



Sew Africa House

Source: www.joburg.org.za

The JDA is speaking to retailers and manufacturers and targeting young designers and those still in colleges to try and entice them to move into the district (Nkosi, pers comm. 2006). Designers are increasingly buying into the concept of the Fashion District (Collett, pers comm. 2005). This statement is supported by the presence of upcoming designer Bongiwe Walaza and Clive Rundle, one of Johannesburg's leading designers in the district. The Fashion Shack located in the district is a shop for young designers and is currently being renovated to attract more designers as well as buyers.



Garments in the Fashion Shack

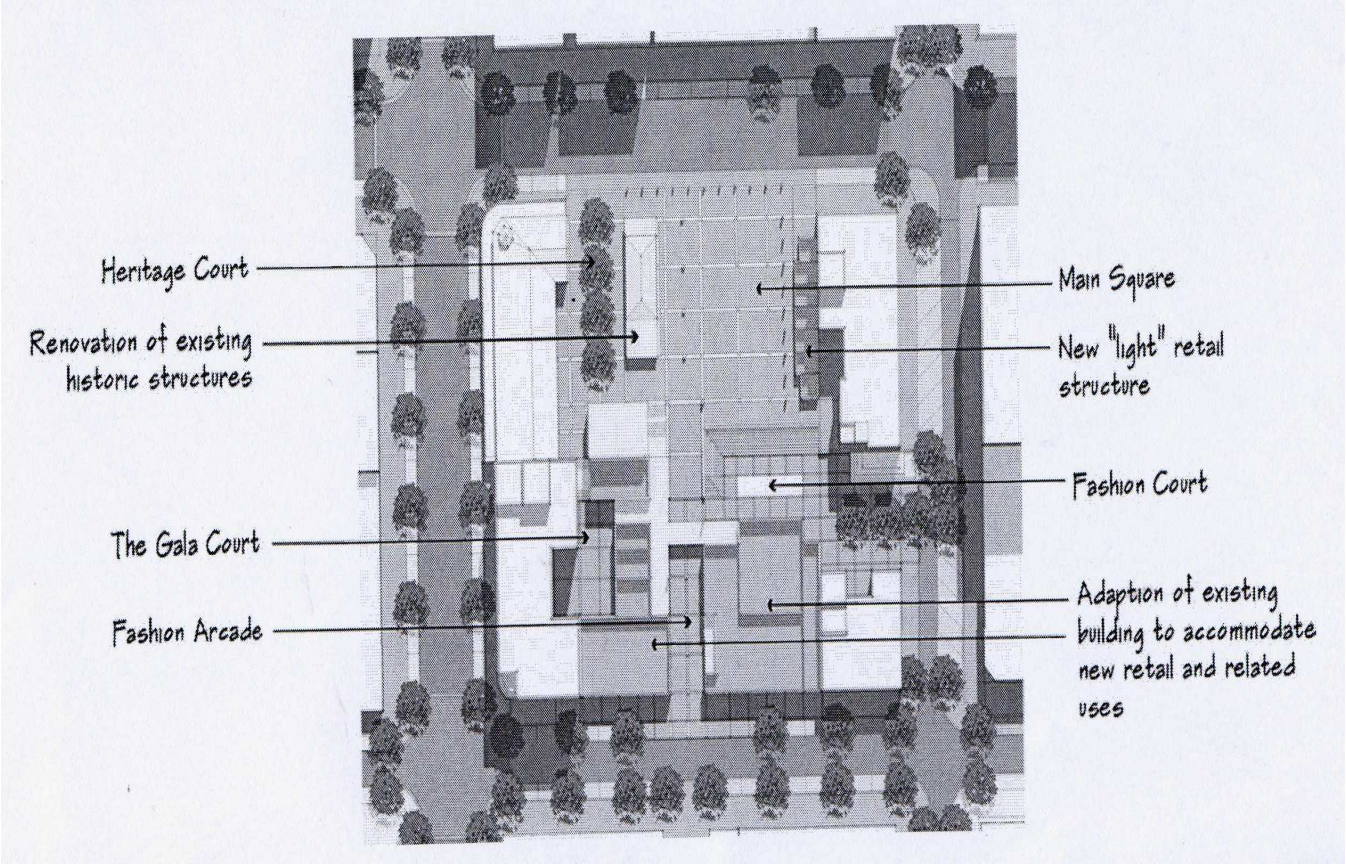
Source: www.joburg.org.za

3.2.5 The Fashion Square

A Fashion Square is currently being built in the Fashion District and is due to be completed in December 2006 (Collett pers comm. 2005). A report to the JDA and JPC by Spatial Worx in 2005 outlining the urban design of the Fashion District describes what the Fashion Square will comprise. According to the report the Fashion Square will be the district's focus and will also comprise a large open air "fashion ramp". It will also facilitate the square's use for fashion events. The square will also have restaurants, entertainment places, as well as fashion and fashion related retail and services. The Fashion District Institute as well as a visitor's information centre will also be located in the square. Continual fashion shows will take place in the Fashion Square and designers will be able to bring pre-recorded fashion shows to plug in and play in the district

(Collett, pers comm. 2005). The Fashion District is also planning to sign agreements with various TV stations such as, SABC, Channel Africa, Fashion TV, MNET and others to broadcast the shows (Collett, pers comm. 2005). A production house for small-scale CMT operators is also to be developed and will seek to address the problems of security, maintenance and visibility experienced by CMT operators in the district. The house will provide CMT operators with "in-house" support. Fashion Hub Studios are also to be set up in the district and will form the creative hubs of potential emerging designers. Emerging designers will be put into an incubator system. Each designer will have office space and access to shared resources such as machinery, equipment and boardroom facilities. The Fashion Square is also expected to take on a civic function as a primary urban square to facilitate city gatherings and activities.

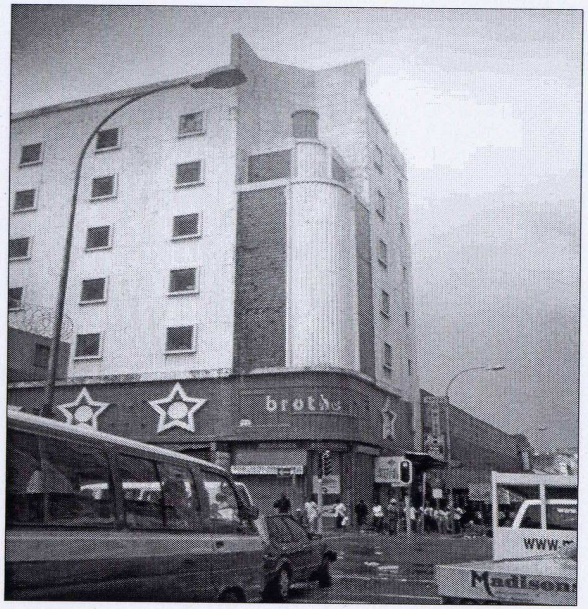
FIGURE 3.4 - THE FASHION SQUARE: Urban design framework (Spatial Worx Report, 2005)



3.2.6 The challenges facing the Fashion District

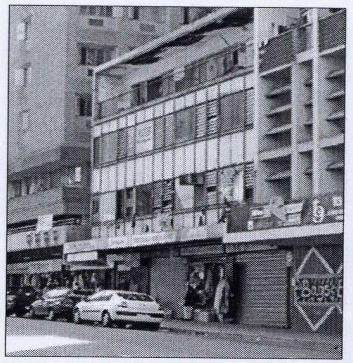
The vision of the Johannesburg 2030 document is to position Johannesburg as a world-class African city. As highlighted by Collett, while this is a noble goal there is the "possibility of the whole of Johannesburg becoming completely gentrified and only people who can afford the high rentals will remain (pers comm. 2005)." She explained that an African city was about broader local economy and broader economic linkages. She also stressed the need to build a real economy in the district and pointed out that generally not many designers in South Africa are doing well. Many are unable, she explained, to reinvest into their businesses and are living from "hand to mouth". While the fashion industry may look like a glitzy and glamorous industry its rewards to the majority of the designers have remained very low, thus the need to build a real economy in the district.

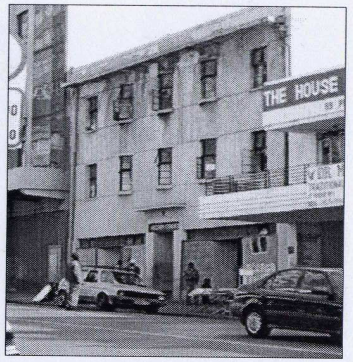
One of the challenges in the district according to Dinny is the lack of a clear identity (pers comm. 2006). Its location on the fringes of three areas (Hillbrow residential area, Industrial area and the Johannesburg CBD) means it does not have a firm identity of its own and has turned it into a very mixed district (Dinny, pers comm. 2006). There is a relatively high level of vacancy in terms of usable space and many of the older buildings are in poor condition with little incentive for upgrading and reconciliation as shown in the photograph overleaf (Spatial Worx, 2005:12). He however acknowledged that by creating a physical intervention like the fashion square an identity for the district was being created (Dinny, pers comm. 2006). Challenges in the Fashion District have also been encountered around by-law enforcement, overcrowding and illegal use of buildings in the district (Nkosi, pers comm. 2006). In addition, concerns around safety and crime issues were also highlighted (Nkosi, pers comm. 2006). Other challenges relate to the prevailing perceptions of the inner city. There are still negative perceptions around developments in the inner city in general and this also applies to the Fashion District (Spatial Worx, 2005:12).

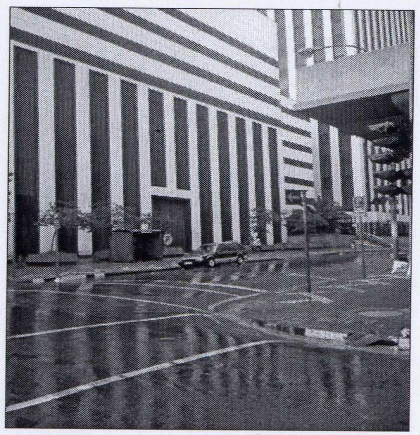


Gallo House, one of the more significant buildings within the core area

Two examples of the urban decay that is evident in parts of the Fashion District







The old Sanlam Centre building, off Pritchard Street, one of the newer buildings within the core area



Typical streetscape within the core area, showing the existing "stitch" mosaic inlays that have been introduced in the pavements of the area

fashion district / fashion square

4

Figure 3.5 – Selected Photographs of the Fashion District
Source: Spatial Worx report, 2005:4

3.3 SA Fashion Week



Noni Gasa– The Face of SA Fashion Week 2005 (www.rage.co.za)

3.3.1 Background and history

"The "Business of Fashion" is the motive and driving force of the South African Fashion Week (*SA Fashion Week Report*, 2005)."

SA Fashion Week is the brainchild of Lucilla Booyzen and was established to showcase the rich design talent that exists in the South African Fashion Industry. The South African Fashion Week celebrated its ninth year in 2005 and has grown phenomenally since its inception. According to the 2005 *SA Fashion Week* report[5], SA Fashion Week is not only the national showcase but is also host to designers from many African states (*SA Fashion Week Report*, 2005). At the 2003 SA Fashion Week Nigeria, Ghana, Mozambique, Senegal and Ethiopia were represented (www.joburg.org.za). Buyers from Britain,

[5] The South African Fashion Week Report published by SA Fashion Week and Runway Productions in October 2005 presents a report, information and overview of the activities at the 2005 SA Fashion week.

Germany, Switzerland and the United States attended the 2004 SA Fashion Week (www.theherald.co.za). In an interview with Lucille Booyzen she stressed that the aim of SA Fashion Week was to celebrate the diversity of the fashion genres in South Africa. Fashion designers, she explained, draw upon their own unique heritage for inspiration (pers comm. 2005). The main aim of the show, she explained, goes beyond just showcasing design talent to include the building of an industry. This is stated in the *South Africa Fashion Week* Report 2005, "The SA Fashion Week is committed to the development of the South African fashion industry through the transfer of experience, skills and knowledge (*SA Fashion Week* Report, 2005:4)."

SA Fashion Week runs for four days with a schedule consisting of fashion shows, seminars and exhibitions, geared to the needs of both established and new designers. The SA Fashion Week Exhibition has its own show arena and is "the platform for the fashion industry – designers, brand labels, accessory suppliers, cosmeticians and fabric manufacturers - to launch their own range or reaffirm their position in the market place."(*SA Fashion Week* Report, 2005).



Design by Stoned Cherrie
www.rage.co.za

3.3.3 Government and SA Fashion Week

There is growing government participation in SA Fashion Week signifying the government's firm commitment to the industry and adding credibility to the event. The Department of Arts and Culture (DAC) and the Department of Trade and industry (DTI) both participated in SA Fashion Week. The 2005 SA Fashion Week report outlines the nature of the government's involvement in SA Fashion Week. DTI as a partner to the SA Fashion Week hosted 30 young designers at the 2005 SA Fashion Week in an effort to boost the small business sector. The businesses were able to present their latest designs and network with both local and international buyers and the media. DAC also hosted a series of workshops. Art and Craft groups conducted by leading specialized designers created an exciting range of funky fashion ranging from beading, accessories, and jewellery to footwear.

The Department also held these workshops in the provinces of Kwazulu-Natal, Free State, and Limpopo. The workshops were presented by experienced designers, home wear specialists, Professor Natalie Gibson and David Kappo of Central Saint Martin's School in London. 40 participants were selected from the workshops to attend SA Fashion Week. As a sponsor of SA Fashion Week, the JDA supported three fashion shows held in the inner city during SA Fashion Week. Jacques van der Watt, Stoned Cherrie and Clive Rundle all held shows in the old Wolmerans Street Synagogue close to the Fashion District in the inner city. According to Nkosi (pers comm. 2006) the JDA's involvement in SA Fashion Week was aimed at highlighting the investment potential of the inner city of Johannesburg, raising awareness and luring more visitors into the inner city. The aim was to show "Joburgers" that the inner city of Johannesburg was an interesting, safe and exciting place Nkosi (pers comm. 2006) explained.

"The SA Fashion Week has become a powerful partner to my business. The brand equity that Stoned Cherrie enjoys has been built on the platform SA Fashion Week has provided over the years. We have made invaluable contacts. The SA Fashion Week has not just been a fashion showcase but has had a positive business impact on Stoned Cherrie."(Nkhensani Nkosi, Johannesburg (cited in *SA Fashion Week report* 2005:12)

3.3.4 SA Fashion Week and development activities

SA Fashion Week is also involved in a number of development activities aimed at building and fostering the fashion industry. As remarked by Booyzen (pers comm. 2005), "We're really focusing on developing and nurturing the existing designers and developing talent." The nurturing of young design talent is one of the aims of SA Fashion Week and to help launch new designers in 2005 a large percentage of the slots dedicated to the work of young designers and young labels were subsidised (SA Fashion Week *Report*, 2005). At SA Fashion Week the young designers are given the opportunity to showcase a capsule range of 10 garments at the young labels show as their launch into the SA Fashion industry (SA Fashion Week *Report*, 2005).

3.3.4 SA Fashion Week and Tourism

One of the key aims of SA Fashion week as identified by Lucilla Booyzen is the building of a distinct image for South Africa (pers comm. 2006). In her words "You can use fashion to create an image for your country (Booyzen, pers comm. 2005)." The image of fashion, she explained, portrays South Africa as a country which is progressive, and can keep up with international trends and not just some backward country. This view was also echoed by Jacques Stoltz of the *Gauteng Tourism Authority* who suggested that the value of events like SA Fashion Week for the tourism industry is not so much that they attract visitors specifically for the event but that they create interest in South Africa and counter the persistent negative perceptions of South Africa abroad (Stoltz, pers comm. 2006). The importance of image making in the marketing of places is a key theme in

local economic development literature. As noted in Rogerson (1999) there are now available a number of texts and practical manuals on place marketing which explain how cities can be aggressively marketed as products and how positive images of cities might be created. As further observed by Rogerson (1999) the international experience shows that the primary goal of place marketing is to construct a new image of a place to replace either vague or negative images. A place marketing strategy is seen as consisting of two elements. The first element is product development which entails the improving of the physical resources of a place and the second element is promotion which involves improving the place image. According to Lucilla Booyzen SA Fashion Week attracts visitors from Africa and abroad and indirectly contributed to the tourism industry through the media interest it generates (pers comm. 2006). SA Fashion Week, she explained, receives extensive media coverage both locally and internationally as shown in the table below. In 2005 the internationally renowned Italian Style magazine *Collezione* came to South Africa for SA Fashion Week.

Table 3.1: MEDIA COVERAGE OF SA FASHION WEEK

NEWSPAPERS	RADIO	MAGAZINES	TV
Beeld	Good Hope FM	Art SA	SABC 2
Business day	5FM	Cosmopolitan	Take 5
Citizen	Metro FM	Drum	Top Billing
City Press	SAFM	ELLE	Curious Culture
The Star(Verve & Tonight)	RSG	Fair Lady	World of Winners
Independent on Saturday	Kaya FM	Fashion Fusion	Street Journal
Mail &Guardian	YFM	Femina	Kwela
Saturday Star		FHM	Studio 53
Pretoria News	**INTERNET**	Glamour	Summit TV
Rapport	Mamba Online	Gq	Motswako
Reuters	MTN Online	Heat	3 Talk With Noeleen
Sunday Independent	Rage	Marie Claire	Channel o
Sunday Sun	iAfrica	Men's health	AP(Associated Press-Intenational)
Sunday Times	M-Web	Oprah	
Sunday world	Tiscali	People	Reuters(International), TV NEWS
Sowetan	Joburg.org.za	Pursuit	
City Press	Jhb live	Rooi Rise	Africa Within
The Herald (EC)	Biz Community	Sarie	Eastern Mosaic
Daily Dispatch (EC)	Johnnic Online	Seventeen	Selimathunzi
Ilanga News (KZN)	Independent Newspapers	SL	Vicious Delicious
Daily news (KZN)	5FM Website	Style	X(MK89 – Dstv)
Die Burger	Reprezent.co.za	Top Billing	Morning Live
Cape Argus		True Love	Showbiz Report
Cape times		Visi	What Not To Wear
Reuters		Vrouekeur	
Leisure Options		YMag	
		Exit (uk)	
		Essentials	
		Stuff'd	

		Bana You/Huisgenoot Women's Wear daily(us) Blink Collezione Sport & Street(Milan/Italy)	

Source: *SA Fashion week report, 2005*

SA Fashion Week is concentrating more on building a desirable image for SA fashion and positioning SA fashion as a player in the global fashion arena and as argued by Lucilla Booyzen,

> We're in the beginning stages…. In Paris you go out and buy. The whole of the world goes to Paris to buy but in South Africa we have to first work on the image. We need to make our fashion desirable first. (Booyzen, pers comm. 2005)

The *South African Fashion Week* report describes SA Fashion week as the gateway to the South Africa's Fashion Industry. It states, "Through the SA Fashion Week an awareness of South African fashion has been cultivated, which has created a demand to include South African design in world market showcases." As the following table shows, South African designers have had a presence at major fashion events throughout the world over the last 6 years and are increasingly featured in world market showcases.

TABLE 3.2 Selected South African designers creations viewed at world market showcases
(Adapted from *SA Fashion week* report 2005:24)

Bongiwe Walaza	**New York**	**2001**
	Japan	**2002**
	Las Vegas	**2003**
	India	**2003**
	Vietnam	**2004**

	Switzerland	**2004**
	Italy	**2004**
Sun Goddess	**Atlanta**	**2003**
	London	**2003**
	Nigeria	**2003**
	Bombay	**2004**
	Korea	**2003**
	Japan	**2004**
	Madagascar	**2005**
	Italy	**2005**
	Stockholm	**2005**
	Kenya	**2005**
Clive Rundle	**New York**	**2003**
	Shanghai	**2005**
	Milan	**2005**

3.4 CONCLUSION

The two case studies presented in this chapter provide crucial insight into the current and potential role of the fashion industry in Johannesburg's tourism industry. It is clear that both SA Fashion Week and the Fashion District have a role to play in Johannesburg's tourism development strategy which is becoming increasing apparent but there are a number of obstacles that need to be addressed particularly in the Fashion District.

The Fashion District while already attracting some regional tourists, mainly from the SADC region as well as some domestic visitors is not yet a key tourism site. There is potential for the development of the district as a key tourism draw card for the African fashion market in particular. Generally tourist and visitor activity is low in the district at the moment although a number of initiatives are currently underway which should begin

to position the district as an urban attraction. A significant amount of renovation is still required to upgrade the area. A number of interventions currently underway such as the construction of the Fashion Square and the proposed fashion tourism route will hopefully be the impetus for a greater flow of visitors and ultimately tourists into the district to ensure its sustainability in the long run. These proposed interventions will provide a tangible intervention in the district to create a firm identity in the district and be the clear signifier and marker required to make the area distinctive. They will also help create a more holistic experience for the tourist as fashion alone may provide a rather one dimensional experience.

Based on the interviews conducted and my own observations it is unlikely that fashion in Johannesburg at the moment can be sold as a "stand-alone" tourist attraction. There are opportunities however for combining fashion with other cultural tourism initiatives in the city or including fashion in shopping tourism initiatives such as is the case in Paris and Florence where fashion has been included in shopping tours (Timothy, 2005). As remarked by Collett while there are opportunities for fashion and the broader cultural industries such as craft to contribute to tourism development in the district a broad based tourism development strategy is required that targets all consumer segments (pers comm. 2005).

The defining of the Fashion District as a broader concept going beyond the traditional definition of fashion consisting of clothing, design, production and sales illustrates the importance of value adding to ensure sustainability. The district also houses many architecturally and historically significant buildings which may be used for heritage tourism. It is important to acknowledge the challenges in the Fashion District as they have the potential to hamper the development of fashion as a tourist attraction if not addressed. The location of the district in the inner city of Johannesburg when to a greater extent negative perceptions still exist regarding developments in the inner city is a threat to any attempt to draw tourists into the Fashion District. Crime and safety issues are still top of the mind for many people visiting South Africa particularly in the inner city and present a barrier to the development of fashion as a tourist attraction in inner city

Johannesburg. It is also important to note, as stated by Dinny (2006), that developments like the Fashion District do not occur overnight, but usually take a significant amount of time. The development of the Fashion District and its firm establishment as the new home for the Johannesburg Fashion industry as well as a draw card for tourists will be a gradual process.

The question of sustainability in the district is also pertinent to any developments in the inner city of Johannesburg and the fashion industry. Generally real economic benefits and linkages in the local fashion industry have been minimal. A tourism development strategy needs to benefit the designers, manufacturers and CMT'S in the district and contribute to the building of a real economy in the district. One of the key challenges facing tourism in South Africa is the question of transformation. In this regard the local fashion industry in general has a role to play in encouraging transformation in the Johannesburg tourism industry as well as in encouraging more pro-poor tourism. The majority of players in the local fashion industry, particularly in the Fashion District are the previously marginalized such as women. A thriving fashion tourism industry in the district would greatly improve the livelihoods of the many small-scale informal businesses in the district and enable them to participate in a meaningful way in the tourism economy. The local fashion industry also has the potential to stimulate more domestic tourism by attracting visitors from other parts of Johannesburg, as well as from other provinces. There is significant untapped potential in the domestic tourism market (DEAT, 2004).

According to the Tourism Global Competitiveness Project (Monitor, 2004) word of mouth is a critical source of information for most tourists visiting SA and recommendations from SA citizens form a key part of this. A domestic market with a wide experience of tourism products can recommend tourism destinations so by encouraging domestic tourism in the district international tourism will also be stimulated. There is also immense potential for the Fashion District to encourage regional tourism especially by attracting visitors from the region who buy in the district to sell on in different places. Even in these early stages the Fashion District is already attracting regional tourists from the SADC region.

South Africa Fashion Week is increasingly entrenching its position as the premier fashion showcase in South Africa and even on the African continent. The impact of SA Fashion Week on the tourism industry at the moment is to a greater extent more of a branding and positioning role. It is hoped that in the future it will go beyond just branding to attracting more buyers and visitors specifically for the event. Through the image of fashion a different positioning of the country is emerging and in this way stimulating interest in the country. The massive media coverage generated by SA Fashion Week enables the event to showcase South Africa to many potential tourist markets.

MacCannell (1976) defines a tourist attraction as an empirical relationship between a tourist, a site and a marker (cited in Britton, 1989). Many attractions, MacCannell (1976), argues are unrecognizable as such and depend on one crucial element the marker (cited in Britton, 1989). As also remarked by Crang (1999) tourism can be seen as a spatial semiotic process marking out places and objects for special attention (Crang 1999). The marker may take the form of brochures, guide books, educational materials, television travel programmes and reviews in life-style magazines to name a few examples (Britton, 1989). SA Fashion Week through its media coverage is acting as the marker directing tourist attention to South Africa and to the city of Johannesburg. The words of one Johannesburg based designer summarize the impact of SA Fashion Week

> SA Fashion Week has been very good for us this year. It gave us an opportunity to show our newest collection on a platform that is invaluable in terms of exposure to the media, international agents and buyers. We have had a great response from the press and most major publications have already started shooting a selection of our garments for their magazines. (Karen ter Morthuizen, Johannesburg based designer, cited in *SA Fashion Week* report 2005)

The event also stimulates domestic tourism by attracting visitors from other parts of the country and even regional tourism by attracting visitors from the African continent. As

stated in the SA Fashion week report 2005, "…SA Fashion week is the major fashion initiative in Africa and attracts exhibitors and designers from all over the continent."

....CHAPTER FOUR

TOURISM AND FASHION IN JOHANNESBURG: EXPERIENCES AND VIEWS



Design by Stoned Cherrie from the 2005 SA Fashion Week collection

Source: www.rage.co.za

4.1 Introduction

In this chapter the aim is to further support the argument presented in chapter three by documenting the experiences and views of selected Johannesburg-based fashion designers regarding the local fashion industry and its growing role in the tourism industry. Key characteristics of Tourism in Gauteng gleaned from an in-depth interview with Jacques Stoltz – Senior Manager Policy and Strategy at the Gauteng Tourism Authority will also be presented. The Gauteng Tourism Authority was set up in 1997 and

its mission is to stimulate, coordinate and facilitate sustainable tourism development and marketing of the Gauteng province in order to create a world class destination (www.gauteng.net). These trends may inform the kind of role that fashion could play in the tourism industry.

Five Johannesburg-based fashion designers were interviewed during the months of December, January and February 2006. A semi-structured questionnaire was used to conduct the interviews (*See Appendix A for the questionnaire).* **Vanya Mangaliso** of Sun Goddess**, Bongiwe Walaza, Jacques van der Watt** of Black Coffee, **Danitsa** from Black Coffee, and **Ephraim Molingoana** of Ephymol participated in the study. Face to face interviews were conducted with Danitsa from Black Coffee, Vanya Mangaliso of Sun Goddess and Bongiwe Walaza. Due to time constraints telephone interviews had to be conducted with Jacques van Der watt of Black Coffee and Ephraim Molingoana of Ephymol. This section begins by reviewing some of the major trends characterizing tourism in Gauteng with particular emphasis on Johannesburg.

4.2 Tourism in Gauteng: Key trends[6]

Tourism is a significant part of Gauteng's economy and the tourism economy in Gauteng is characterized by a number of broad trends. Contrary to popular opinion, Gauteng is the leading tourism destination in South Africa in terms of arrivals and spend and receives double the amount of tourists received by the Western Cape. Within Gauteng Johannesburg is the leading tourism destination receiving the majority of the visitors. regional travellers (from the Africa region) also account for a significant number of visitors to the province and also contrary to popular views regional travellers (from the Africa region) spend more money than International travellers. One of the key attractions to the province is Shopping, particularly the cross border retail market. Business Tourism is also a key draw card to the province and Business Tourism in Johannesburg has been well marketed. The Johannesburg Tourism Company has set clear targets for the

[6] The tourism trends outlined in this section were obtained from an interview with Jacques Stoltz, Senior Manager – Policy and Strategy at the Gauteng Tourism Authority (GTA).

Business Tourism sector. The cultural tourism sector on the other hand has been largely neglected and little has been done to position the city as a cultural tourism city. Packaged tours account for a significant portion of tourism to the city and the typical traveller to Gauteng comes in package tours although increasingly more and more independent travellers are emerging. While business tourism is the leading attraction to the city the city also receives typical leisure tourists from the rest of the world. There is also a very high return rate to the province and the average visitor to South Africa has been to South Africa four or five times already. It is also interesting to note that there is still a lot of reluctance on the part of tour operators to take their tour buses into derelict places in the inner city of Johannesburg.

4.2.1 The Cultural Industries and Tourism in Johannesburg

In response to a question on the cultural tourism sector in Johannesburg Stoltz remarked that as highlighted in the report to ComMark by the Monitor Group while attempts have been made to sell Johannesburg as a cultural city or a city of heritage with projects like Constitution Hill, Drill Hall and Newtown the cluster was not working (Stoltz pers. comm, 2006). He argued that no one was taking all the little bits and making them work as a coherent whole and stressed that quality, marketing and booking problems existed in the cultural tourism sector. He explained that the focus of tourism policy in Johannesburg was on promoting business tourism and therefore the cultural tourism sector had not been sufficiently marketed. The quality of cultural tourism products in Johannesburg he further explained was not consistent. He argued that from the moment of arrival there wasn't a consistent message to tourists regarding the cultural tourism attractions in Johannesburg and as a result tourists did not know where to go. He also alluded to the 2005 report by the Monitor Group on the cultural tourism sector in Johannesburg which is cited in Chapter Two and which provides an-in-depth description of the weaknesses and constraints in this sector.

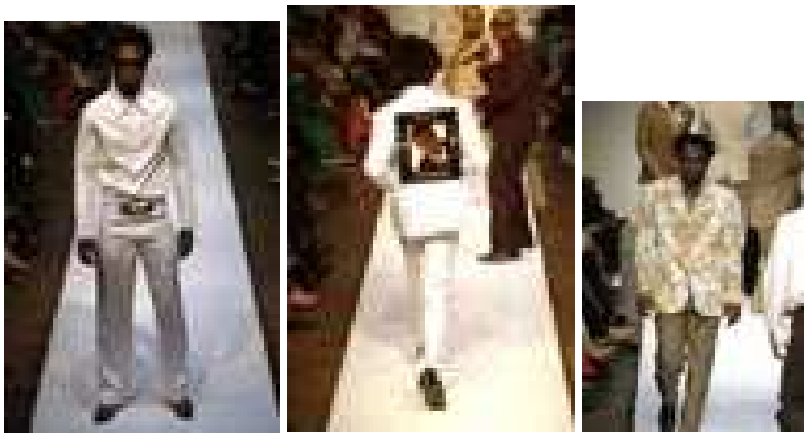
4.2.2 Fashion and Tourism in Johannesburg

Regarding the potential of the fashion industry to play a role in the tourism development strategy of Johannesburg Stoltz acknowledged that potential existed for the fashion industry to be a tourist attraction and noted that South African fashion had become more popular internationally (pers comm. 2006). As a sign of the increasing international profile of South African fashion it was increasingly featured in lifestyle and travel magazines worldwide he further explained. He pointed out that *Wallpaper*; a renowned UK based lifestyle magazine which is also available locally ran a feature on fashion in Johannesburg proposing a fashion shopping route in Johannesburg which was a significant achievement for the local fashion industry. The lack of a policy framework or strategy for linking fashion to the tourism industry was identified by Stoltz. He highlighted that while there had been much talk about linking the fashion industry and tourism in Johannesburg no real plans have been implemented to achieve this (pers comm. 2006).

There was need for significant value adding and pilot testing he emphasized before embarking on any fashion tourism initiative and workshops for the trade would also need to be conducted to convince tour operators and travel agencies that fashion was a viable tourist attraction, particularly as regards the Fashion District. As regards the Fashion district he argued that while the Fashion District might be a good site for production it was not necessarily the ideal site for consumption due to its location in the inner city of Johannesburg. He explained that there was still a lot of reluctance on the part of tour operators to take visitors into derelict parts of the city and suggested that the development of a shopping tourism route in the city incorporating key fashion sites could be one way to link the two sectors. The Jewel city and the Fashion District, he further suggested, could also be combined to form a viable tourist attraction as the jewel city already attracts tourists. The GTA, he explained, already supports fashion initiatives in Johannesburg and are one of the sponsors of SA Fashion Week. He also pointed out that in 2005 the Gauteng Tourism Authority sponsored 10 designers to attend an SA Tourism exhibition in Shanghai. Collections of ten designers were showcased and according to Stoltz the event was a resounding success although there were some concerns around quality.

Stoltz cited the example of a Chinese entrepreneur who had opened up an up market fashion boutique in Shanghai modifying traditional Chinese designs to appeal to a more Western audience. This is in line with the view that while tourists are looking for different experiences they would also like to hold on to the familiar. Craik (1997: 114) supports this view and also points out that tourists "revel in the otherness of destinations, peoples and activities because they offer the illusion or fantasy of otherness but at the same time the advantages, comforts, benefits of home are reinforced through the exposure to difference".

The need for value-adding in the development of fashion as an urban and tourist attraction is also illustrated by the fact that the Chinese fashion boutique described by Stoltz did not define fashion only as clothing but adopted a broader definition incorporating home ware, carpets, cushions, linen and candles. This is also in line with the way the Johannesburg Fashion District has defined fashion in the district. He also stressed that there was a growing interest in locally made fashion and increasingly more and more tourists were enquiring about where they could buy locally produced clothing. Finally, he acknowledged that while there was potential for the fashion industry to contribute to tourism development in Johannesburg, "fashion on its own would be difficult to sell (pers comm. 2006)." The need for significant value adding emerged as a key theme in the interviews and is consistent with the emerging body of theories on the development of tourist attractions outlined in Chapter One. The models described in Chapter One suggest that a successful tourist attraction must provide a product that is multi-dimensional and holistic.



(www.landstore.nl/ephraim.htm#)

Designs by Ephymol

4.3 Interviews with designers

The interviews conducted with designers centered on a number of key themes relating to the study. To ascertain the extent to which South African Fashion reflects the South African identity or the South African culture designers were asked to explain the inspiration behind their designs. The importance of a strong local context in the fashion industry was highlighted in Chapter Two and was identified as one of the stumbling blocks in the Dutch Fashion Industry. This has a bearing on the study because this study seeks to argue that the local fashion industry in Johannesburg reflects the South African identity and can therefore be part of tourism initiatives in the city. The interviews also probed the reasons behind designers entering the industry in order to ascertain their commitment to the industry. As mentioned in Chapter Two many cultural entrepreneurs enter the industry as a result of having no other options and this has a bearing on the quality of their work as well as their professionalism. Specific questions on South African Fashion Week, The Fashion District, Fashion and Tourism also revealed valuable insights into the relationship between fashion and tourism in Johannesburg.

4.3.1 Reasons for entering the fashion industry

Various reasons were cited by the designers for entering the fashion industry or for opening up a fashion business. These included a desire for financial independence,

preserving the South African heritage, making a positive contribution to South Africa in the post nineteen ninety era, celebrating the diversity of South African cultures and a passion and a love of fashion. For many of the designers starting up the business had been difficult. Many had started from humble beginnings operating from home in many instances.

Sun Goddess was created and is owned by the husband and wife team of Thando and Vanya Mangaliso and has been operating since 2000. The designers' choices of names for their brands were inspired by different reasons. The inspiration behind the name Sun Goddess was a book by the African philosopher, Credo Mutwa called *Indaba my Children* which speaks about the celebration of African gods and goddesses. Ephraim Molingoana of Ephymol was a model and worked in advertising before venturing into the fashion industry. Bongiwe Walaza initially studied electrical engineering and then registered at Technikon Natal to study fashion design. Her entry into the local fashion industry occurred in 2000 when she won the M-Net AngloGold Africa design award and showcased her range at New York Fashion Week. Since then her work has been showcased in Japan, India, Switzerland, Vietnam, Italy and Singapore (*True Love Magazine*, December 2005)



Design by Bongiwe Walaza from the 2005 SA Fashion Week collection

Source: www.rage.co.za



Design by Ephymol from the 2005 SA Fashion Week collection

Source: www.rage.co.za

4.3.2 Inspiration behind designs

Sun Goddess designs are mainly influenced by the Xhosa heritage and have a strong Xhosa based influence. Inspiration is also drawn from the Venda, Sotho and other South African cultures. Similarly, Bongiwe Walaza draws mainly on the South African heritage for inspiration although she does aim to look beyond South Africa for inspiration in the future. The Ephymol brand is mainly targeted at men although diversification into women's clothing is envisaged in the future. Ephraim described his brand Ephymol as eclectic, flamboyant and personalized from person to person. According to Ephraim, his designs are not meant just for the South African male but are designed to appeal to men all over the world. Vanya Mangaliso of Sun Goddess described Sun Goddess designs as very traditional, indigenous, original and inspired by the original designs as worn by the

people of South Africa. They are aimed at the quality-conscious, discerning consumer who is well-travelled and is looking for something distinctly South African she stressed. Bongiwe Walaza also positions her designs at the upper end of the market and described her designs as "sophisticated, elegant, understated but strong." Stoned Cherrie, one of Johannesburg's leading design houses was not interviewed in this study but according to a 2005 study by Rogerson the inspiration behind Stoned Cherrie designs is a combination of traditional African culture, South African history and modern African urban culture (Rogerson, 2005).

4.3.3 Fashion designers and SA Fashion Week

All of the designers interviewed stressed that that participating in South African Fashion week was a worthwhile experience (pers comm. 2006). Vanya Mangaliso of Sun Goddess described SA Fashion Week as a good platform for marketing and increasing awareness. Similarly for Bongiwe Walaza SA Fashion week provided international exposure. Sun Goddess has been showcased at a number of international Fashion Week events and these were also described as an excellent way to obtain international exposure and to learn from more advanced fashion capitals. According to Danitsa at Black Coffee SA Fashion Week was an enjoyable experience although it required a lot of hard work and was costly. The general feeling that emerged from the interviews was that SA Fashion Week was more a platform for increasing awareness rather than a place for selling although some designers did point out that after the event they had received many enquiries from customers seeking to purchase their Fashion Week ranges. Ephraim described SA Fashion Week as an opportunity for young designers to launch their careers and to obtain international exposure.

Regarding the contribution of SA Fashion Week to the tourism industry one designer suggested that Fashion Week did not specifically attract tourists for the event but generated interest and awareness in South African fashion. This view was also supported by Jacques Stoltz of the GTA (pers comm. 2006). He stressed that the value of SA Fashion Week was not that tourists might now fly out for SA Fashion Week but that

perhaps on their next trip they would consider visiting Johannesburg because they read an article in a magazine promoting South Africa from a design perspective. He further explained that events like SA Fashion Week helped to counter the persistent negative perceptions of Johannesburg still prevalent in the international marketplace, particularly as regards crime. It endorses the city and begins to counter the persistent negative perceptions he argued.

4.3.4 Marketing Strategies of Local designers

The interviews also revealed how local designers in Johannesburg's fledgling fashion industry are promoting and marketing their designs to the local market and to tourists. Sun Goddess emerged as a very marketing oriented organization with a comprehensive marketing strategy involving trade shows all over the world, advertising in magazines, TV advertising and a website (pers comm. 2006). Bongiwe Walaza stressed that she did not have a personal marketing strategy but her designs appear frequently in local fashion magazines such as *True Love* and have been featured internationally. One of her designs was featured in the *Collezione* Magazine – one of the leading fashionista style magazines in Italy (pers comm. 2006). Black Coffee has a website which is their main marketing tool at the moment and their new ranges are showcased on the website (pers comm. 2006).

4.3.5 The nature and extent of Fashion Tourism in Johannesburg

According to Vanya Mangaliso of Sun Goddess tourists comprise a significant part of Sun Goddess sales and according to her "Everywhere we go people want our designs." Sun Goddess designs, she explained are popular with international tourists as well as regional tourists. Sun Goddess designs have been showcased internationally and have received international acclaim in the fashion industry. Some designers also suggested that tourists were more interested in more traditional designs. A remark made by one of the designers provides insight into the kind of design that appeals to tourists. She suggested

that “they want something that is African but that they can also identify with.” This also supports Craik’s view mentioned earlier (1997: 114) that tourists “revel in the otherness of destinations, peoples and activities because they offer the illusion or fantasy of otherness but at the same time the advantages, comforts, benefits of home are reinforced through the exposure to difference”.

Bongiwe Walaza’s designs have also received interest from European tourists and from neighbouring countries like Zimbabwe. Her designs have also been showcased all over the world. For Black Coffee tourists are not a significant part of sales but there has been some interest from Europeans and Americans. Ephraim has traveled extensively and emphasized that his designs had been well received all over the world. He also highlighted that plans were underway to supply two stores in Amsterdam and Vienna with his designs. He was part of the group that went to Shanghai to participate in the SA Tourism Exhibition where he stated the response to his designs had been overwhelming.

During the interviews a number of recommendations were made by designers to develop fashion as a tourist attraction. It was stressed that a clear national policy on the fashion industry was required. The need to design original clothes and for more promotion of locally made fashion was also emphasized. It was also recognized that quality levels in the industry needed to be improved. The importance of running the fashion business professionally was further emphasized. The importance of a strong commercial focus was also identified by the Dutch Premsela foundation and is documented in Chapter Two as an important prerequisite to a successful fashion industry.

4.3.6 SA designers and The Fashion District

Bongiwe Walaza is located in the Fashion District and is very optimistic about the future of the district. She is confident that once all the renovations are complete it will be a thriving fashion district. Vanya Mangaliso of Sun Goddess indicated that the Fashion District was not conveniently located for her current needs and that Rosebank was a more convenient location for her at this stage. Rosebank, according to Stoltz, is emerging as a

hub for tourists seeking local products and the African craft market was particularly popular with tourists (pers comm. 2006). There is some ambivalence about the district and a perception that is it for the lower end of the fashion market as shown by this remark made by one of the respondents, "You cannot take the top end of fashion and put it into the Fashion District". These undertones emerged in a number of interviews. There is a thriving budget fashion industry in the district but as remarked by Dinny there is a close relationship between budget fashion and high end fashion and the more people buy imitation the more it enhances the value of the original (pers comm. 2006).



Design by Black Coffee from the 2005 SA Fashion week collection

Source: www.rage.co.za

4.4 Challenges facing local fashion designers

The interviews also revealed a number of challenges hampering the operations of designers in the local fashion industry and that could also hamper the development of fashion as a tourist attraction. The limited financial resources available to designers emerged as a key constraint, especially for young designers wishing to enter the fashion business. "There is no one to help them start up their businesses", one designer remarked. It was also noted that their limited financial resources also made it difficult for designers to meet their operational expenses such as paying their seamstresses. The shortage of service providers and a service directory in the industry was also highlighted as an obstacle in the industry. The difficulties encountered in trying to find the right fabric

locally especially in large quantities also emerged as an obstacle in the industry. Sun Goddess and Stoned Cherrie currently source their fabrics from outside South Africa (Rogerson, 2005).The shortage of skills in the industry to "technically execute designs" such as good embroiders was also identified as a constraint (Mangaliso, pers comm 2005). The influx of cheap Asian imports was identified as a threat by some designers although most of the designers indicated that their designs were aimed at higher income consumers. The uncertain nature of the industry was also mentioned. As one designer stressed:

> "You never know whether the money is going to come in, you can have a great income one month and the next…"

It is interesting to note that the challenges identified in the local fashion industry by the designers interviewed are similar to some of the weaknesses and constraints in the cultural sector of developing countries identified by Kamara in the report to UNESCO cited in Chapter Two.

4.5 Government and Tourism Associations involvement in the local fashion industry

A key issue that arose during the interviews is the limited dialogue between designers and the government. It came through strongly in all the interviews that very little dialogue or engagement occurs between designers and government. There is also very little engagement between designers, fashion industry officials and the local tourism associations such as the Gauteng Tourism Authority and the Johannesburg Tourism company.

4.6 Views on the local fashion industry

The remarks made by the designers during the interviews provide crucial insight into the local fashion industry. While it is clear that the industry is growing some issues

especially around designers relationships with each other exist as suggested by the remarks below:

> "Designers in Johannesburg do not speak with one voice and are not unified and there is also too much competition amongst them." Johannesburg based designer
>
> "I don't really look at everyone else." Johannesburg based designer

This lack of unity in the industry was also identified by Ephraim of Ephymol when he remarked that there were a lot of squabbles and misunderstandings in the industry and a lack of dialogue between players in the industry. The lack of awareness amongst cultural industry entrepreneurs in the developing world that they are part of a bigger industry was also identified in Chapter Two as one of the weaknesses in the cultural sector in developing countries. This lack of awareness is also evident in Johannesburg's fashion industry. Responding to a question on the local fashion industry Jacques van der Watt of Black Coffee stressed that the fashion industry was growing at a rapid rate and there was increased demand for locally produced clothing and people were looking for uniquely South African products (pers comm. 2006). According to Tshepo Nkosi of the JDA the local fashion industry in Johannesburg was now "coming into its own and the hype was now over and it was now about survival (pers comm. 2006)."

The designers have ambitious plans for the future and are optimistic about the industry. Some of their plans are:

- to build a strong South African brand that is uniquely South African and is recognized globally;
- to make an impression on the global fashion market and to further diversify their ranges;
- to showcase the continent through fashion;
- to contribute to building the economy and job creation in South Africa; and
- to build a huge globally recognized Fashion Empire.

4.7 Conclusion

Local fashion design is already being sought after by some tourists and clearly has the potential to become a stronger draw card for tourists as highlighted by the designers interviewed. The success of Johannesburg-based designers at international fashion events such as the SA Tourism Exhibition in Shanghai and San Francisco Fashion Week illustrates that there is indeed a global market for SA fashion. It also supports the argument of this research report that there is indeed potential for the local fashion industry to make a significant contribution to tourism in Johannesburg. There have been some ad hoc efforts to target the tourist market by the fashion industry and vice versa but there is no coordinated effort from all stakeholders to aggressively target the tourist market. The lack of a defined policy framework or strategy for fashion tourism in Johannesburg is apparent. As pointed out by Stoltz while there has been much talk about linking the fashion industry and tourism in Johannesburg no real plans have been implemented to achieve this (pers comm. 2006).

The local fashion industry as revealed by the interviews is to a greater extent inspired by South African culture or a combination of various South African cultures. It is therefore a good representation of South African culture. The importance of a strong local context in the international success of the fashion industry was highlighted in Chapter Two and identified as one of the stumbling blocks in the Dutch Fashion industry. Interviews with fashion designers also revealed that to a greater extent much optimism about the fashion industry in Johannesburg exists and its potential to compete internationally. Individual designers are committed to the industry and as revealed by the interviews entered the fashion industry because of their love and passion for fashion and not as a result of a lack of options. The strength of the local fashion industry is less apparent, and there is a lack of unity amongst designers. They are all pursuing their personal agendas without one common goal.

SA Fashion Week has been hailed by the designers interviewed as a good platform for marketing and obtaining international exposure although its role in the tourism industry appears to be more of a branding and marketing role. There is still some ambivalence and some skepticism from some players in the fashion industry on the Fashion District, particularly as regards its location and its potential as the Fashion Hub of Johannesburg. The same skepticism may also prevail in the minds of tourists both international and domestic. The tourist market is already a significant part of sales for some designers with the potential to become even more significant. The interviews also revealed a number of challenges in the industry that still need to be overcome such as the shortage of skills, the difficulties encountered in obtaining fabric and the uncertain financial nature of the industry. The easy access to fabrics is one of the key factors behind the success of the Italian Fashion Industry as identified in the South African Fashion Week *Report* 2005. The report states:

> the Italian textile industry has provided Milanese fashion designers with another fundamental element: fabrics. The Italian textiles industry…has been one of the key factors behind the success of Italian fashion." Ampelico Bucci: *The Italian Fashion system; Fashion in Milan- Style and Business in a Changing city*, Milan 2002 (cited in SA Fashion Week Report, 2005:19)

The key role played by tour operators in Johannesburg's tourism industry should not be underestimated. Tour operators play a significant role in Johannesburg's tourism economy particularly because the bulk of visitors to Johannesburg come in package tours. Tour operators and travel agencies act as gateways to the industry influencing and determining to a significant extent which attractions are promoted, particularly to the international tourist market. As noted in the report to ComMark by the Monitor Group,

> Tour operators will often consciously exclude Johannesburg from packaged itineraries as part of their own risk mitigation strategies (Monitor Group 2005: 6).

The success of the Fashion District as a tourist attraction will depend to some degree on the extent to which stakeholders like travel agents and tour operators can be convinced that the inner city of Johannesburg is a safe and viable tourist site. As noted earlier the cultural tourism sector in Johannesburg as a whole needs to be revamped to ensure that the cluster becomes viable. Once this has been done there are opportunities for fashion to be included as part of a cultural tourism package in the city.

Regional travellers, particularly the cross border retail market account for a significant number of visitors to Johannesburg. Regional travellers also generally spend more in the province than international travellers. The cross border retail market consists of travellers mainly from the SADC region who come to South Africa in search of cheap merchandise to sell on in different places. Cross border retail tourists are already visiting the Fashion District to buy imported Asian goods for resale as mentioned in Chapter Three. In view of this, a fashion tourism development strategy, particularly in the Fashion District, should incorporate the unique needs of this market segment.

.....CHAPTER FIVE

KEY FINDINGS AND RECOMMENDATIONS

5.1 Summary of Key Findings

The aim of this research study was to determine if an appropriate role exists for the local fashion industry to contribute to tourism development in the city of Johannesburg. The literature reviewed revealed that the cultural industries globally have become an increasingly important component of economies worldwide and this trend is increasingly apparent in South Africa. Fashion internationally has also become a significant part of the economy and the international experience of fashion and tourism reveals a definite link between the two sectors. In many global cities fashion and tourism have worked in synergy to achieve developmental objectives. Non-traditional fashion cities such as Lyon, Amsterdam and Antwerp are examples of cities where fashion has been incorporated into urban and tourism development strategies. In the Indonesian tourist paradise of Bali the tourism industry was instrumental in the growth of the clothing and fashion industry. The example of Kenya on the African continent illustrates that the linkages between fashion and tourism are not restricted only to the developed world but that much potential exists to combine the two sectors even in the developing world. An enquiry into the policy environment surrounding the tourism and cultural industries in South Africa revealed that there is no clear policy framework or strategy which specifically refers to the role of the cultural industries in tourism in the city of Johannesburg.

The findings of this research unequivocally show that indeed a role is emerging for the local fashion industry to contribute to tourism development in the city of Johannesburg.

A number of fashion tourism initiatives have been launched in the city in recent years particularly by the Johannesburg Development Agency. Despite this there is still much that needs to be done to fully maximize on the potential of the local fashion industry to contribute to tourism in the city of Johannesburg. The local fashion industry as revealed by the interviews with designers and industry officials has begun to make its mark on the tourism industry in the city of Johannesburg. It was revealed from interviews with selected Johannesburg based designers that local fashion was being sought after by tourists from a range of countries and that tourist sales comprise a significant part of sales revenue for some of the designers interviewed.

The study also revealed that the Fashion District and SA Fashion Week are already contributing to the tourism industry. The rise of fashion districts is an international phenomenon and offers opportunities for the growth and development of the fashion industry as well as tourism opportunities. The Johannesburg Fashion District which is currently undergoing renovation has been earmarked as the new home for the Johannesburg fashion industry and offers opportunities for enticing domestic, regional and international tourists. It is already attracting cross border retail tourists from the SADC region. It was revealed that the current role of SA Fashion Week in the tourism industry was to a greater extent a branding role. The image of Johannesburg as a fashionable city portrayed by events such as SA Fashion Week helps to stimulate tourism to Johannesburg by presenting the city in a different light, replacing the negative image of Johannesburg prevalent worldwide. The city has been branded in the minds of many potential tourists as a dangerous, crime-ridden and violent city. Crime in the city has been reduced in recent years but the negative image of the city to a greater extent still prevails, particularly in the international market place. Fashion can help to introduce a lighter element to the city, re-positioning Johannesburg as a stylish and glamorous city. This is also in line with global trends: in Britain the inclusion of designer fashion as one of the sectors comprising the creative industries reflects the importance accorded to fashion in UK Policy and the Blair Government's attempts to "rebadge" the old country as "Cool Britannia" (Flew, 2002).

The re-branding or re-imaging of the city is not the only role that the fashion industry can play in Johannesburg as revealed by the study. Fashion has the potential to significantly add value to existing tourism attractions in the city, particularly in the cultural tourism sector. In recent years there has been a move by city officials to reposition Johannesburg as a cultural city and fashion can be incorporated and add value to the city's cultural attractions. Similarly, shopping is one of the city's key attractions and local fashion can be included in shopping tourism initiatives also adding value to the shopping experience. The greater inclusion of local fashion will add another dimension to shopping in the city. A thriving fashion tourism industry can help increase the revenues of designers who in many cases are struggling to make ends meet. There is also potential for the local fashion industry to contribute to inner city renewal in downtown Johannesburg by attracting domestic, regional and international tourists to the Fashion District.

The study also brought to light a number of challenges in the cultural tourism and fashion industry sectors which may derail the development of fashion as a tourist attraction. The local fashion industry while experiencing rapid growth is also marred by a lack of unity and in-fighting. Individual designers are achieving remarkable strides but even more could be achieved if the industry was more unified.

5.2 Recommendations

5.2.1 A CLEAR AND COMPREHENSIVE NATIONAL TOURISM POLICY AND STRATEGY ON THE CULTURAL INDUSTRIES INCLUDING THE FASHION INDUSTRY IS REQUIRED

While there has been growing interest from various policy makers such as DAC, the DTI and the JDA in the fashion industry a more comprehensive policy on fashion is required. The key tourism and fashion policy documents do not explicitly define the role of fashion in the tourism industry or vice versa. The Fashion Tourism Policy would be developed with the input of all industry stakeholders and would clearly outline the goals, objectives and the marketing strategy for South African fashion . The policy's main aim would be to

create a distinctive South African fashion brand by synchronizing the activities of all stakeholders. It would also identify ways in which fashion could be combined with other cultural industries. The *White Paper,* while a key tourism policy document still relevant to tourism in South Africa today, needs to be revised to take into account the changing landscape of the tourism economy. It has been ten years since the document was released and a lot has changed in South Africa's tourism economy since then. There have been some changes made to tourism policy but the cultural industries are still not a key part of these new policy initiatives. A clear national policy is required defining the role of the cultural industries in tourism which should also include the role of the fashion industry. There has been some reference to the ability of fashion to contribute to tourism development but key policy documents do not state this explicitly. There is also need for greater alignment in the roles of the different institutions responsible for tourism development in the city. At the moment there appears to be a lack of a clear goals especially as regards the cultural tourism sector and its role in the city. This emerged in this study and was also identified in the 2005 report to ComMark by the Monitor Group (Monitor, 2005). A clear cultural tourism policy strategy for the city would help to refine and clarify this sector. There is also need for greater collaboration between tourism policymakers and fashion policy makers.

5.2.2 CHALLENGES IN THE FASHION INDUSTRY NEED TO BE ADDRESSED

A number of challenges that exist in the fashion industry were identified by designers and industry officials. Of particular concern is the lack of unity in the industry. There is need to foster unity in the industry by encouraging players in the industry to come together to work together to build the industry. To build a successful fashion tourism industry in Johannesburg all stakeholders need to come together to chart a way for the industry and to identify possible linkages with other economic sectors including the tourism industry. Individual designers are currently pursuing their own individual goals which have been successful in many cases but greater success will be achieved when the industry works together. Improved access to finance for emerging designers is also required to ensure that the industry continues to grow and creativity is not stifled by a lack of resources.

5.2.3 ORIGINALITY AND UNIQUELY SOUTH AFRICAN DESIGNS WILL ATTRACT TOURISTS TO SOUTH AFRICA'S FASHION INDUSTRY

To effectively compete on the international arena and to continue to attract tourists the local fashion industry needs to produce high quality garments which are original and reflect a strong South African identity. The lack of a clear cultural identity is one of the factors identified as stumbling blocks in the Dutch Fashion Industry cited in Chapter Two. Quality issues need to be addressed in the fashion industry and a consistently high quality of garments need to be produced. This will require the building of a stronger skills base in the fashion industry to "technically execute designs" (Mangaliso pers comm. 2005). There is a shortage of specialized skills in the industry at the moment. Initiatives aimed at building skills in the local fashion industry are critical, particularly for specialized and intricate skills such as embroidery. The building of skills is recognized as an important part of the knowledge economy which impacts productivity. A strong South African brand identity is also crucial for the future success of the industry. Notwithstanding this the African continent has a myriad of cultures and the local fashion industry can draw upon the rich African heritage to further enrich their designs while maintaining a South African identity

5.2.4 A CLEAR MARKETING STRATEGY FOR THE PROMOTION OF FASHION TO THE TOURIST INDUSTRY IS REQUIRED.

One of the key things in developing a successful tourist attraction or product is that it needs to be effectively promoted. This is highlighted by Kotler and MacCannel cited in Chapter Two who identify the importance of effective marketing in the creation of tourism products. There is need for greater promotion and marketing efforts to position fashion as a viable tourist attraction in the city. While some of the designers interviewed appear to have their own individual marketing strategies a clear marketing policy for fashion in Johannesburg would benefit the industry as a whole. A Fashion Tourism

Marketing Strategy is one way the local fashion industry could begin to more effectively market its wares to domestic, international and regional tourists. The building of strong local fashion brands that are globally recognized is critical and will help to attract the tourist market.

5.2.4.1 THE LOCAL FASHION INDUSTRY MUST BE AGGRESSIVELY PROMOTED TO THE DOMESTIC MARKET

An aggressive campaign to promote local fashion and local fashion events to South Africans is required. Domestic tourists should be encouraged to visit the Fashion District and to attend SA Fashion Week as well as to buy locally produced fashion. Events like SA Fashion Week and the Fashion District need to be more aggressively promoted to the local market. The domestic tourism market plays a crucial role in influencing the choices made by international and regional visitors as regards the places they will visit or what they will buy (Monitor, 2004). This will help entrench them as urban attractions and hopefully translate into their emergence as tourist attractions. Tour operators and travel agencies in particular play a crucial role in the Johannesburg tourism industry. They determine to a greater extent which attractions are made significant. They need to buy-in to the concept of the local fashion industry as a tourist attraction and to the idea of the Fashion District as the hub or capital of the Johannesburg fashion industry.

5.2.5 CRIME AND SAFETY ISSUES NEED TO BE ADDRESSED IN JOHANNESBURG

Crime and safety issues are still top of the mind for many visitors visiting Johannesburg particularly in the inner city of Johannesburg. Unless the crime problems prevalent in the city are adequately and more aggressively addressed they will continue to pose a formidable barrier in the minds of visitors to any attraction in the city. The Fashion District in particular will only be able to lure tourists if the current perception of the inner city as an unsafe destination is changed. It is also important to note that a successful

tourist site needs to be accessible. In this regard the location of the Fashion District in the inner city of Johannesburg which tends to be difficult to access may be a barrier for potential tourists.

5.2.6 FASHION CAN BE INCORPORATED INTO OTHER TOURISM ATTRACTIONS IN THE CITY

Fashion has the potential to add value to existing tourism attractions and can be combined with other attractions. For instance, in the cultural tourism sector fashion could be part of a cultural tourism route. The formation of creative industry clusters as pointed out in Chapter Two plays a key role in the development and the success of creative industries such as fashion and tourism. Numerous benefits can be gained from clustering such as an increase in productivity and innovation as well as an increase in new business formation. As noted in the report to ComMark by the Monitor group the cultural tourism sector has not been fully marketed in South Africa and cultural tourism initiatives have developed in an adhoc manner with no clear linkages between them. Similarly the Jewel City in the inner city of Johannesburg is already a tourist attraction and the Fashion District could be linked to the Jewel city to create a viable tourist package as suggested by Stoltz (pers. comm. 2006).

5.2.7 A BROAD-BASED FASHION TOURISM PRODUCT IS REQUIRED TO TARGET THE DIFFERENT TOURISTS IN JOHANNESBURG

It is also important to note that in developing a fashion tourism product for the city of Johannesburg a broad-based fashion tourism product is required that targets the different type of tourists who visit Johannesburg. The cross border retail tourist for instance is in most cases looking for a more budget fashion tourism product while the international tourist may be more interested in a higher end fashion product. There is room for both budget fashion products and more expensive fashion product in Johannesburg. This is in line with international trends and as pointed out by Dinny in China both budget and high

end fashion products exist together and imitations increase the value of the original designs (pers. comm. 2006).

5.2.8 FURTHER RESEARCH IN TO THE FASHION INDUSTRY IS REQUIRED

Due to time constraints as well as financial constraints this study was to a greater extent an exploratory study. As such, more detailed research into this sector is needed on a national basis to provide a more comprehensive picture of the linkages between fashion and tourism in South Africa. Future research should also focus on interviewing the tourists themselves as this may provide a more complete and more accurate picture of the ability of the local fashion industry in Johannesburg to contribute to tourism development in the city.

5.3 Concluding Comments

Based on the findings of this preliminary research it is clear that potential exists to harness fashion for greater use in tourism development strategies in the city of Johannesburg. This is dependent however on addressing the myriad challenges evident in the local fashion industry and the cultural tourism sector, as well as in the development of a defined policy framework and strategy for fashion tourism in the city. The JDA has shown great commitment to growing the fashion industry in Johannesburg through its development of the Fashion District as well as its involvement in SA Fashion Week. The Gauteng Tourism Authority has also supported fashion initiatives in the city but while acknowledging that potential exists appears rather skeptical of the Fashion District's potential to lure tourists. SA Fashion Week is also contributing to the tourism industry because of its ability to showcase the country to many tourist markets through the image of fashion. There is potential for its role to go beyond branding as the international profile of SA fashion grows. This study has revealed a number of challenges in the fashion and tourism industry that may be a stumbling block to the development of fashion as a tourist attraction. As suggested in the report to ComMark by the Monitor Group the cultural tourism sector in Johannesburg as a whole needs to be reworked to become more viable,

particular as regards the promotion and marketing of this sector to both domestic and regional tourists (Monitor, 2005). This also emerged as an area needing intervention in the promotion of fashion in Johannesburg to the tourist market. In conclusion, while stakeholders may be aware of the inherent potential of the local fashion industry in Johannesburg to make a contribution to tourism development in the city not enough is being done to fully harness this latent potential.

APPENDICES

APPENDIX A: INTERVIEW QUESTION OUTLINE FOR FASHION DESIGNERS

1. What motivated you to start this business?

2. How long have you been operating?

3. What does the name of your brand mean and why did you choose the particular name?

4. How would you describe your designs?

5. Who are your designs aimed at?

6. How would you describe the kind of people who buy your designs?

7. Do tourists buy your designs?

(a) If yes, are they a significant part of your sales?

(b) If yes, are there particular designs that seem to appeal more to the tourist market

(c) If yes, are there specific nationalities that buy your designs?

(d) If no, do you think the tourist market could become a significant part of your business?

8. Have you engaged in any activities to promote your designs to tourists?

9. What do you think needs to be done to develop the fashion industry and to promote it to the tourist market?

10. Did you participate in SA Fashion Week and what benefits did you get from participating?

11. Are you involved in current development activities such as the Fashion District?

12. What kind of government assistance would you require to promote your brand to the tourist market?

13. What kind of challenges have you faced in developing and promoting your designs?

14. Where do you see your brand in the next five years?

APPENDIX B: INTERVIEW QUESTION OUTLINE FOR OFFICIALS FROM THE FASHION DISTRICT AND ORGANISERS OF SA FASHION WEEK

1. When was the Fashion District/ SA Fashion week established?

2. Why was the Fashion District / SA Fashion week established?

3. Does SA Fashion Week/ Fashion District attract visitors from other parts of the world or other parts of the country?

(a) If yes, which parts of the world or country do they mainly come from?

4. How would you describe the local fashion Industry?

5. In your opinion do you think we have a local fashion brand that could compete on the international arena?

6. Do you think our local fashion designs could be used as a tourist attraction to attract visitors to South Africa?

7. What challenges have you faced in setting up the Fashion District or organizing SA Fashion Week?

8 How involved is the government in SA Fashion week / Fashion District?

9 Where do you see the Fashion District/ Fashion week in the next few years?

APPENDIX C: INDEPTH SEMI - STRUCTURED INTERVIEW RESPONDENTS

PERSON INTERVIEWED	ORGANISATION
Vanya Mangaliso	Sun Goddess
Jacques Van der Watt	Black Coffee
Ephraim Molingoana	Ephymol
Danitsa	Black Coffee
Bongiwe Walaza	Bongiwe Walaza designs
Chantal Collett	Fashion District Institute
Lucilla Booyzen	SA Fashion Week
Jacques Stoltz	Gauteng Tourism Authority
Alan Dinny	Johannesburg Property Company
Tshepo Nkosi	Johannesburg Development Agency

References

Anonymous, (1998) "Stretching the National fabric" *The Economist* 342, 8003: 93.

Ashley, C., Boyd, C. and Goodwin, H. (2000) *Pro-Poor Tourism: Putting Poverty at the Heart of the Tourism Agenda* Natural Resources Perspectives 61 London: Overseas Development Institute.

Barnard, M. (1996) *Fashion as Communication* London: Routledge.

Booysen, M. (2005) Personal Communication, Organiser and Founder of SA Fashion Week, December 2005.

Britton, S. (1991) "Tourism, Capital and Place: Towards a Critical Geography of Tourism" *Environment and Planning D; Society & Space* 1991 9, 451-478.

Cachalia *et al.* (2004) "The Urban edge of African fashion" Chapter 16 in C.M. Rogerson and G. Visser (Eds) *Tourism and Development Issues in Contemporary South Africa*, Africa Institute of South Africa*:* 527-546.

Chen, Derek H.C. and Dahlman, Carl J. (2005) The Knowledge Economy, the KAM Methodology and World Bank Operations, World Bank Institute Working Paper No. 37256, Available at SSRN: http://ssrn.com/abstract=841625

Collett, C. (2005) Personal Communication, Executive Director of the Fashion District Insitute, December 2005.

Craik, J. (1994) *Critical Studies in Fashion* London: Routledge.

Craik, J. (1997) “The culture of tourism” chapter 6 in Rojek, C and Urry. J (Eds) *Touring Cultures Transformations of Travel and Theory* London and New York: Routledge, 113-136.

Crang, D. (1999) “Knowing tourism and the practices of vision” Chapter 17 in Crouch, M (Eds) *Leisure, tourism geographies: practices and Geographical knowledge* London: Routledge, 238-256.

Cunningham (n.d), “From Cultural to Creative Industries: Theory, Industry and Policy Implications, Queensland University of Technology, Creative Industries Research and Applications Centre.

DEAT (2004) *Domestic Tourism Growth Strategy 2004-2007*, DEAT and South African Tourism, available at www.southafrica.net.

Djalal, D. (2003) “Bali’s new fashion” *Far Eastern Economic Review* 166, 31: 34.

Dieke, P.U.C. (1998) “Regional tourism in Africa: scope and critical issues” in E. Laws, B. Faulkner and G. Moscardo (Eds) *Embracing and Managing Change in Tourism: International Case Studies* London: Routledge: 29-48.

Dinny, A, (2006) Personal Communication, Fashion District Project Manager, February 2006.

Flew, T. (2002) “Beyond ad hocery*:* Defining creative Industries” Unpublished conference paper, The Second International Conference on Cultural Policy research, Te Papa, Wellington, New Zealand.

Ghmire, K.B. (2001) “Regional Tourism and South-South economic cooperation” *Geographical Journal* 167: 99-110.

Hansen, K. (2004) "The World in Dress: Anthropological Perspectives on Clothing, Fashion and Culture" *Annual Review of Anthropology* 33:369-392.

Hassler, M. (2005) "Global Markets, Local Home-working: Governance and interfirm relationships in the Balinese clothing Industry" *Geography and Anthropology journal* 87: 31-43.

Hoffman, L.M. (2003) "Revalorizing the Inner city: Tourism and Regulation in Harlem" Chapter 5 in Fainstein *et al* (Eds) *Cities and visitors: Regulating people markets and city space* UK: Blackwell: 91-112.

Johannesburg Development Agency (2004) *Fashion District Development Business Plan* Development JDA 009, Available at www.jda.org

Johannesburg Development Agency & City of Joburg Property Company (2004) *Joburg Fashion District fashion Core Developer/ Investor's Prospectus*, Johannesburg.

Kamara, Y. (n.d) "Keys to successful cultural enterprise development in developing countries" unpublished paper for the global alliance in cultural diversity, division of arts and culture enterprise, Paris: UNESCO

Laws. E. (1995), Tourist Destination Management , London: Routledge

Law, C. (Ed) (1996) *Tourism in Major Cities* London: Thompson Business Press.

Levin, A (2005, "Moving the Centre", Sunday Times Lifestyle Section page 8, August 2005.

MacCannell, D. (1973) "Staged Authenticity: Arrangements of social space in tourist settings" *American Journal of Sociology* 79, 3: 589-603.

Malingoana, E. (2006) Personal Communication, Owner and Designer of Ephymol, February 2006.

Mangaliso, V. (2005) Personal Communication, Creative Director of Sun Goddess, December 2005.

Mashamba, K. (2005) "Ethnic Chic" Interview with Bongiwe Walaza, True Love Magazine, December 2005, Page 67.

Monitor Group, (2005) *Cultural Tourism in Johannesburg, Executive Summary to the Comark Trust*, Johannesburg: Monitor Group.

Monitor (2004) *The Global Competitiveness Project: Summary of Key Findings of Phase 1*, Johannesburg: Monitor Group.

Newton (2003), City of Johannesburg Economic Sector Scoping: Creative Industries, June Final Report, 30 June 2003.

Nkosi, T. (2006) Personal Communication, JDA Marketing executive, February 2006.

Portelli, A. (1998) "What make oral history different?"Chapter Six in R. Perks and A. Thompson (Eds) *The Oral History Reader* London and New York: Routledge.

Pearce, P. *et al*. (2001) "Tourist Attractions: Evolution, Analysis and Prospects" Chapter 7 in Faulkner *et al* (Eds) *Tourism in the 21st Century,* London: Continuum:110-129.

Penderis, M. (2005) "The Search for SA's fashion super brands", Available at www.mg.co.za.

Rafferty, J. B. (2003) "Lyon" *Town and Country New York* 157, 5282: 190.

Rassool, C and Witz. L (1996) "South Africa: A world in one country", *Cahiers d' Etudes africaines*, 143, XXVI -3: 335 – 371.

Rogerson, C.M. (2005) "Creative Industries and Tourism in South Africa: Evidence from Johannesburg" Unpublished Conference presentation, University of the Witwatersrand, Johannesburg.

Rogerson, C. & Bawa, N.(2005) "Fashioning an "African" brand of clothing in South Africa" Unpublished Conference presentation, University of the Witwatersrand, Johannesburg.

Rogerson, C. M. (2002) "Urban tourism in the developing world: the case of Johannesburg" Development *Southern Africa* 19: 169-190.

Rogerson, C.M. (2003) "Tourism Planning and Economic revitalisation of Johannesburg" *Africa Insight* 33: 130 -135.

Rogerson, C.M. (2004) "Urban Tourism and Economic Regeneration: The example of Johannesburg" Chapter 20 in C.M. Rogerson and G. Visser (Eds), *Tourism and Development Issues in Contemporary South Africa* Africa Institute of South Africa*: 466-487.*

Rogerson, C. M. (1999) "Place Marketing for Local Economic Development" *South African Geographical Journal* 8: 32-43.

Rogerson and Visser, C.M. (2004) "Tourism and Development in Post Apartheid South Africa A Ten year Review" Chapter 1 in C.M. Rogerson and G. Visser (Eds) *Tourism and Development Issues in Contemporary South Africa,* Africa Institute of South Africa*:* 466-487.

Roso, M. (2005) "Report of the expert meeting of fashion designers Global-Local Local authenticity as fashion sales argument" unpublished report for the Premsela Dutch design foundation, Amsterdam. Available on www.premsela.org

SA Fashion Week and Runway productions (2005) *South African Fashion Week Report 2005*, Johannesburg: SA Fashion Week.

Scott, A. J. (2004) "Cultural Products Industries and Urban Economic Development" *Urban Affairs Review* 39, 4: 461-490.

Scott, A.J. (1996) "The Craft, Fashion and Cultural products industries of Los Angeles: Competitive Dynamics and Policy Dilemmas in a multi-sectoral image producing complex" *Annals of the Association of American Geographers* 86, 2: 306-322.

Shaw, G., and Williams, A. M. (1994) *Critical Issues in Tourism: A Geographical Perspective* Oxford: Blackwell.

Sinclair, M.T. (1998) "Tourism and Economic Development: A Survey" *The Journal of Development Studies* 34, 5: 1-51.

South Africa, Republic of, (1996) *White Paper on the Development and Promotion of Tourism in South Africa*, Pretoria: Department of Environmental Affairs and Tourism.

South African Tourism, (2004) *2004 Annual Tourism Report*, Johannesburg: South African Tourism.

South African Tourism, (2004) *Gauteng Quarterly Report 2004*, Johannesburg:South African Tourism.

Spatial Worx, (2005) *Fashion District Fashion Square*: A Study prepared for the Johannesburg Property Company (JPC) and Johannesburg Development Agency (JDA), Johannesburg.

Srivastava S. (2004) "Trends: India's Fashions are adorning the world" *Global Information Network*, New York.

Stoltz, J. (2006) Personal Communication, Senior Manager – Policy and Strategy at the Gauteng Tourism Authority, February 2006.

Swarbrooke, J. (1999) "Urban Areas" in J. Swarbrooke, *Sustainable Tourism Management* Wallingford: CAB International: 172-182.

TBCSA (2002), South Africa Tourism Industry: Empowerment and Transformation Annual Review 2002, TBCSA, Johannesburg.

The Cultural Strategy Group, (1998) *Creative South Africa: A strategy for realizing the potential of the cultural industries*, unpublished paper for Department of Arts, Culture, Science and Technology.

Timothy, D. (2005) *Shopping Tourism, Retailing and Leisure* Clevedon: Channel View Publications

Thompson, P. (1978) *The Voice of the Past* Oxford: Oxford University Press

Tuppen, J. (1996) "Tourism in French Cities" chapter 3 in C.M. Law(Ed), *Tourism in Major Cities*, London: International Thompson Business Press: 52-88.

TBCSA (2002) *South African Tourism Industry: Empowerment and Transformation Annual Review 2002*, Johannesburg: TBCSA.

UN Habitat, (2004) *Dialogue on urban cultures: globalization and culture in an urbanizing world*, unpublished report, Barcelona, Spain.

Urry, J. (1990) *The Tourist Gaze* London: Sage Publications.

Van den Berg, L. (1995) *Urban tourism: performance and strategies in eight European cities,* Ashgate: Aldershot.

Van der Watt, J. (2006) Personal Communication Owner and designer of Black Coffee, February 2006

Walaza, B. (2006) Personal Communication, Owner and Designer of Bongiwe Walaza designs, January 2006.

Wisker, G. (2001) *Postgraduate Research Handbook* New York, USA: Palgrave

Yu et al. (2001) "An analysis of modern fashion designs as influenced by ethnic designs" *International Journal of Consumer Studies* 25, 4:309

Zukin, S. (1995) *The Culture of Cities* Cambridge: Blackwell.

Websites Reviewed from June 2005 – June 2006

www.joburg.org
www.tourism.gov.my
www.lyon-aderly.com/lyon/center
www.southafrica.net
www.fashiongates.com
www.joburg.org.za
www.wikipedia.org
www.med.govt.nz/infotech/knowledge
www.polyu.edu.hk
www.mg.co.za

www.londonfashionweek.co.uk
www.amsterdamfashionweek.com
www.kenyafashionweek.com

www.premsela.org

www.ouhk.edu.hk

www.olympusfashionweek.com

www.world-tourism.org

www.wttc.org