

HAS IT BECOME A TREND? CHARACTERISTICS AND STRATEGIES OF FASHION EVENTS IN BRAZIL

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Abstract

Fashion events are authentic and creative events that promote trends and innovations in the fashion chain, disseminate knowledge about the area, radiate benefits to other markets, contribute to the marketing of the destinations that host them, and stimulate consumer behaviour through desire. Given this scenario, the aim of this study was to identify the characteristics and strategies of fashion events held in Brazil, revealing their purposes and contributions to localities and tourism. To this end, an exploratory phenomenological study with a qualitative approach was used, with data collected through interviews via the Google Meet platform with professionals linked to the fashion events market across the country. The data was systematized and analysed using Iramuteq software (version 0.7 alpha 2). The results showed the commercial and artistic nature of these events, which encourage the appreciation of Brazilian culture and regional identity and have the potential to consolidate tourism segments in this area. The research intends that companies and government bodies can recognize the relevance of the segment for the economy, for cultural appreciation and as a tourism enhancer, so that they invest in its activities.

Keywords

Fashion events, Tourism, Culture, Brazil

1. Introduction

Events can comprise the gathering of people who share similar interests and desires in a particular place to achieve a goal. But, in this research, the activity does not focus on this on this, because events corroborate living together in society, since their propositions reverberate in interactivity, sharing of knowledge and culture and in new experiences through human interaction.

An event should be a pleasant, creative, energetic, and intense moment due to the characteristics of social enclosure caused by professional and social issues or due to the massification of virtual environments in which today's society lives (Oliveira, 2013). Despite undergoing technological transformations, the event activity still retains its essence as a means of strengthening relationships, allowing for the exchange of information and experiences between those who make it up (Tineo & Tomazzoni, 2017).

These are promising activities for destinations that invest in tourism (Gandarez, 2014; Getz, 2008; Getz & Page, 2016), as in different circumstances people need to travel to take part in events (Britto & Fontes, 2002; Gandarez, 2014; Melo Neto, 2013). In this sense, they corroborate tourist activity by encouraging travel and consumption in destinations outside their place of residence.

It can be seen as an interdisciplinary field of knowledge and professional activity because, according to Oliveira (2013), it relates to marketing, administration, advertising, tourism, economics, management, security, and logistics, among others. The planning and organization of events requires dynamism due to their multiple nature, making them transitory and changeable, capable of being inserted into various areas, such as fashion.

Fashion is a word that, although it is seen as something superfluous and irrelevant (Kreitlow, 2018; Lipovetsky, 2009), represents more than that, since it is related to human behaviour, the customs of a people and a way of acting (Kreitlow, 2018). Through fashion it is possible to externalize personal tastes, a lifestyle, and a personality, even delimiting social status (Dias, 2011; Lipovetsky, 2009).

Its dynamics also lie in events, whether they are related to the sector or not, and fashion events are one of the fashion industry's tools for reaching the consumer public. Although they are events with a notable contribution to the economy, as they are considered platforms that drive fashion and other sectors, they influence society, especially on the conduct of the individuals who attend them (Ruiz-Alba et al., 2022).

Fashion events have been consolidated as a tool to optimize the competitive advantage of destinations, by using the tourist motivation caused by the fashion sector to expand the offer of products and services of cities (Camelo, 2015; Camelo & Coelho-Costa, 2016; Siaga, 2018). In addition, they contribute to the enhancement of destinations by boosting their economy, culture, and tourism image (Siaga, 2018).

This research focuses on a promising field of scientific research, as the constructive collaboration between the events market and the fashion industry goes through biases that include culture, consumption, behaviour, economics, and tourism, among others. Therefore, the purpose of this article is to identify the characteristics and operational

strategies of fashion events held in Brazil, revealing their purposes and contributions to localities and tourism. To do this, data was collected from people responsible for events of this type held in different regions, which are some of the most important in the country and which, among the characteristics of each region, are representative because they reflect regional culture through fashion, highlighting Brazilian cultural diversity and national fashion production.

2. Sewing Together Fashion Events and Tourism: Theoretical Discussion

From the earliest times to the present day, events have emerged as activities that can reach great heights. Their origins can be traced back to the globalization of modern society and, in contemporary times, they reinforce globalization (Paiva, 2015). They transformed along with civilizations, which from the earliest times showed a need to gather with their fellow human beings, since, as a social being, man requires communication and socialization (Nakane, 2012).

The understanding of what an event is permeates many segments, making it broad and complex (Rêgo, 2018). They can be defined as events in which people with similar goals on a particular subject are brought together to achieve that goal (Oliveira, 2013). They can be seen as a remarkable occurrence that takes place at a specific place and time, offering favourable moments for those involved (Getz, 2007).

Events can stir up controversy, creating facts, guiding public opinion, and becoming unique events, since they arouse emotions and highlight the relevance of the entertainment market to the new society (Melo Neto, 2013). If well-orchestrated, the execution of an event becomes positive to the extent that it manages to satisfy its target audience, optimize results, and benefit everyone involved.

Those who take part in events broaden their perspective of the world, acquire knowledge and experiences (Oliveira, 2013), since involvement with this sector results in a process of reframing emotions, developing a critical sense, and instilling freedom and sensitivity, improving emotional and social life (Melo Neto, 2013).

They are conducted for various purposes and motivations, giving the sector the possibility of interacting with other areas, such as fashion, the focus of this investigation. By studying fashion, you can get to know and understand the behaviour of society, because the changes that come from fashion are correlated with innovation, technology, economics, tourism, politics, and culture (Choi et al., 2021; Kreitlow, 2018).

Fashion did not emerge directly from class rivalries: it presupposed a cultural upheaval not reducible to economic and social events, the promotion of dynamic and innovative values capable of making traditionalist appearances obsolete and enshrining a system whose principle is 'everything new pleases' (Lipovetsky & Roux, 2005, p. 41).

Fashion stimulates changes in people's lifestyles, especially their clothes, because of the need to fit into certain environments. This perspective of change, in which "having" to "being" is reflected in a vicious cycle that encourages exacerbated consumption,

arousing the interest of companies to develop products and services that meet the desires of potential customers (Dias, 2011; Kreitlow, 2018; Moreira, 2010).

In the market, fashion is relevant to the Brazilian economy, as it is responsible for generating jobs and income wherever it is installed and for Brazil's cultural diversity (Kreitlow, 2018). Faced with this scenario, fashion-related events emerge from the need to present launches, trends, and how the industry behaves to the end consumer, shopkeepers, and those interested in the area. To this end, events are strategies for establishing a connection between the sector and its different audiences.

In recent times, Brazil has been consolidating itself as a promising destination in terms of fashion production and events of this type, especially due to the expansion of textile industries in the country, establishing it as a dynamic and competitive center (Camelo & Coelho-Costa, 2016). Because fashion constitutes a competitive advantage and formalizes an identity for localities, public and private entities have begun to direct efforts towards improving and expanding the sector (Camelo, 2015; Kalbaska et al., 2018).

Fashion events take place with the aim of launching products and trends in the fashion sector (Britto & Fontes, 2002; Zanin, 2017). It gives consumers access to what is new in the industry, as designers and brands use this space to present their creations (Mendes, 2020; Serra, 2016). The participants are promoters, stylists, journalists, stakeholders, celebrities, sponsors, and others (Choi et al., 2021; Ruiz-Alba et al., 2022), bringing together diverse groups of people with similar objectives, i.e. to find out about the season's bets and/or do business. These events can take various forms, depending on the audience and purpose, such as fashion shows, fairs, exhibitions, congresses, and fashion weeks (Mendes, 2020). To clarify their characteristics, some of these typologies are presented below.

According to Hansen et al. (2012), a fashion show is the first initiative to launch designer and/or brand collections. It seeks to present the productions to the public in a playful and creative way (Britto & Fontes, 2002; Gruber & Rech, 2011; Zanin, 2017). According to Duggan (2001), these are events that include music, dance, and art in their programming, making them unique in the sector.

The fashion show is envisioned as a spectacle, as it transcends the more traditional languages and formats in its conception and from its realization there is a rapprochement between brands/stylists, the press, and the public (Gruber & Rech, 2011; Serra, 2016). Spectacular events are those that feature too many creative and unusual elements, encompassing social, cultural and leisure activities in environments other than those frequented in everyday life (Moreira, 2010).

When considering events as marketing tools, a fashion show can contribute to a destination's image (Adinolfi et al., 2018), as they are managed in line with marketing and communication strategies. Thus, they have a certain mediatization, since they are intertwined with advertising, made available to the media, and executed with the aim of expanding business and stimulating consumption by the general public, whether they specialize in fashion or not (Hansen et al., 2012).

Then there are fashion fairs where brands or exhibitors present their products on stands, promoting greater interactivity between potential buyers and brands, seeking to attract new customers (Serra, 2016; Zanin, 2017). They are considered commercial events, aimed at doing business. There are also fashion exhibitions, which encompass fashion and culture as a means of artistically representing the clothing of historical periods and even elucidating how clothing was present in socio-cultural and historical scenarios relevant to society (Cabral, 2021). It is worth pointing out that, according to Moreira (2010), these events can be fixed, when they take place in museums; permanent, when they take place annually; unique, when they take place in specific situations or itinerant, when they take place in various places.

Fashion congresses have gained notoriety in the academic field for promoting discussions about scientific knowledge and solutions to obstacles in the sector (Zanin, 2017). Researchers seek to understand fashion as a field of knowledge, generating debate about its relationship with other areas through the publication of scientific articles, presentation of papers and lectures (Zanin, 2017).

Fashion weeks, due to their multiple aspects, are seen as a set of other events, such as fashion shows, exhibitions, showrooms, and social events (Liberato et al., 2021; Mendes, 2020). Fashion Weeks are on average one weeklong and have two editions a year. They include activities such as fashion shows, concerts, business roundtables, dinners, and exhibitions, providing an experience for visitors.

It is an event that brings together buyers, designers, tourists, and journalists, who address follow and learn about fashion trends (Adinolfi et al., 2018; Choi et al., 2021; Mendes, 2020; Siaga, 2018). The main fashion weeks take place in New York, London, Milan, and Paris, known as the "Big Four", which characterize their respective capitals as fashion hubs (Adinolfi et al., 2018; Choi et al., 2021; Dias, 2011; Liberato et al., 2021; Mendes, 2020).

It is worth noting that tourist destinations have started to host fashion weeks in order to attract tourists and improve their image (Adinolfi et al., 2018; Camelo & Coelho-Costa, 2016; Choi et al., 2021; Siaga, 2018), as more and more people are interested in visiting one of the world's fashion capitals (Kalbaska et al., 2018).

It should be noted that events of this type establish a connection and communication between brands and consumers (Choi et al., 2021; Serra, 2016), acting as a driving force for fashion and related markets (Camelo, 2015; Camelo & Coelho-Costa, 2016; Mendes, 2020; Ruiz-Alba et al., 2022; Serra, 2016). Host cities see a positive movement in hotels, due to the greater circulation of tourists, in job creation and in the economy (Camelo & Coelho-Costa, 2016).

Camelo et al. (2016) analysed the Fortaleza Fashion Festival, a fashion event held in the capital of Ceará, whose results elucidate the scope of these events by mentioning that their execution corroborated the dynamization of the city, mobilizing service providers and moving the productive chains of fashion and tourism, since the event increases the flow of tourists, balances seasonality, establishes a positive image of the destination and publicizes the city.

In some cases, these events can be associated with the image of a place by having characteristics that become part of the local culture (Siaga, 2018), recognizing destinations as "fashion cities" (Liberato et al., 2021; Mendes, 2020; Siaga, 2018). Ceballos et al. (2020) investigated how Colombiamoda, a fashion event held in Medellín, stimulated the consolidation of the destination's brand. Its results attested to the fact that, by holding the event, the city came to be characterized as a "fashion city". In addition, the event was able to boost the local economy and benefit other markets.

In the study conducted by Liberato et al. (2021) on fashion events in Porto, Portugal, it was shown that participants in these events value the following aspects: innovation, organization, logistics and interpersonal experience. In this way, developing innovative fashion events that meet the needs of the public and manage to establish competitive differentials are essential in the search for experiences on the part of users.

Recognizing the experience as a crucial factor in managing fashion events, analysing subjective attributes presupposes a deeper understanding of the profile of users of these events and their expectations, to provide moments that match their needs. Moreira (2010) states that the public at fashion events is more willing to acquire new experiences. In view of the range of people who attend and participate, it is up to the organizers to produce actions that can meet the needs of these users, providing valuable moments and innovative experiences.

Given this scenario, taking part in events, whether they are fashion-focused or not, reverberates in socialization, cultural appreciation, and the acquisition of new experiences. In addition, they contribute to the economy and favor tourism, since using events as a way of boosting cities has become a competitive and marketing strategy.

3. Methodology

This study is classified as exploratory, coming from applied research, since it aims to investigate the relationship between tourism and fashion and the effectiveness of fashion events as a contributing agent to tourism activity, revealing new meanings to the issue and expanding academic productions on the subject (Cervo, Bervian, & Da Silva, 2007). The inductive method was used through a qualitative approach, giving relevance to the relationship between the research participants and these events, in order to identify the essence of the phenomenon and explain how it behaves in its environment of origin, taking into account human interactions and their perceptions (Barros & Leheld, 2007; Cervo et al., 2007).

Its development is anchored in phenomenology, as it is a method that uses human experiences to produce scientific knowledge (Martoni & Perdigão, 2019). Phenomenology presupposes the search to describe phenomena and present information about the facts analysed (Rodrigues et al., 2016). In this sense, when dealing with the subject of fashion events, it is pertinent to investigate the involvement, experiences and what different individuals know about these events in a subjective and way.

The study sample is non-probabilistic for convenience. Fashion events held in Brazil that could have an influence on the tourist activity of the place where they are held were considered, due to their public reach and national projection. An online search was then conducted via Google for events of this type, followed by emails and messages on their social networks, explaining the purpose of the study and inviting their representatives to collaborate with the research. This resulted in seven key descriptors that play a role in the realization of these events, in the most diverse typologies, in different cities in Brazil (see Table 2).

Participants' identities will not be revealed for reasons of data confidentiality and to back them up. It is worth mentioning that another 22 representatives of fashion events (shows, congresses, and fairs) were contacted via email, Instagram, and WhatsApp. However, only the seven returned our messages. The interviews took place via the Google Meet platform. The interview script consisted of ten open questions.

Interviews can be used when there is a need to obtain opinions, reports, or arguments on a particular subject. It is used to find out what people know, want, agree to and the reasons they give for their answers (Gil, 2009; Severino, 2013). The interview script was semi-structured because, according to Marconi and Lakatos (2018), the researcher has the autonomy to follow directions that he or she considers pertinent, to emphasize certain questions, and can obtain answers through an informal conversation. The survey questionnaire can be seen in Table 1.

Table 1. Interview script

Tell us a bit about the event you are involved in (where it takes place, what format, how long it lasts...)
What is the event's main target audience?
What marketing strategies are used?
What innovation strategies have been adopted for the event?
Do you have partnerships with tourist organisations (hotels, agencies, restaurants...)? If yes or no, why?
Why do you think fashion events are growing stronger in Brazil?
Do the characteristics of Brazilian fashion production contribute to the diversity of these events in the country?
Do you feel there are any shortcomings in organising these events? What are they?
In your view, do fashion events contribute to tourism? If yes or no, why?
Can fashion events be considered drivers of tourism demand?

Secondary data was obtained through bibliographic research, which includes published materials such as books, dissertations, theses, and scientific articles (Marconi

& Lakatos, 2018; Severino, 2013), with the aim of bringing the researcher closer to the subject under analysis.

In the analysis stage, the interviews were transcribed manually, and the textual corpus was submitted to Iramuteq software (version 0.7 alpha 2) to help analyse and interpret the data. The use of software, especially in qualitative research, supports the development, ordering, and structuring of inferences about the data collected (Sousa et al., 2020).

In the case of Iramuteq, it is based on lexicometry, i.e. the use of statistical techniques for textual data which aim to evaluate texts or sets of texts by means of their characteristics, content, and the words used (Sousa et al., 2020). Among the range of analysis techniques available in the program, Descending Hierarchical Classification (DHC) were adopted for this work. According to Sousa et al. (2020), DHC gathers text segments (TS) into clusters that indicate the words that most represent the lexical classes of the text. The results can be found in the next section.

4. Sewing Fashion and Tourism Events in Brazil: Discussing the Results

To obtain a broad parameter of the realization and characterization of fashion events in the country, the analysis data includes the participation of descriptors from different Brazilian regions, which are linked to various fashion events. Table 2 gives a brief description of the events represented by the research collaborators.

Table 2. Interviewees' profile

Interviewee A	A member of a textile company that has been on the market since 1981, which holds fairs for the textile and clothing industry in places such as Blumenau/SC, São Paulo, Pernambuco and Ceará, having once held them in Goiás. These fairs bring together exhibitors, speakers, service providers and visitors and aim to present the sector's trends to shopkeepers and those interested in the market.
Interviewee B	They are one of the organizers of a fashion event that takes place in Rio Grande do Sul, based in Porto Alegre. The event's program includes fashion shows and lectures for the consumer public, with an emphasis on discussions that go beyond the world of fashion, but on a variety of subjects.
Interviewee C	Represents an organization that has been promoting business events in the fields of fashion, beauty, health, and quality of life for over 50 years. These events take place in São Paulo and bring together shopkeepers, professionals in the field and the general public who are interested in these topics, to present what is new in the sector and do business.
Interviewee D	Works for a company that organizes trade fairs for the textile sector, with a focus on the leather, footwear, and accessories segments. In their catalogue of fairs, some take place in Rio Grande do Sul and others in João Pessoa, having hosted Natal in previous periods. These fairs focus on business by bringing the trends of these segments to shopkeepers, but the consumer public can attend as visitors.

Interviewee E	A professional who works in an organization responsible for organizing a fashion event that has been taking place in Ceará for more than 20 years, encompassing fashion, art, culture, gastronomy, and tourism in its activities. The event features a trade fair, exhibitions, fashion shows, a competition for new designers, training courses and lectures, as well as artistic and cultural shows in its program, bringing together a diverse audience during its run.
Interviewee F	They are one of the creators of the event that has been taking place in the north of the country for 15 years, with editions in Manaus and Belém. It is a fashion event which, through shows and talks, aims to introduce new fashion producers and author brands to the market, focusing on the constructive collaboration between fashion and art.
Interviewee G	They have worked on fashion events in Porto Alegre and São Paulo and have experience in fashion and beauty production. They worked at fashion shows such as São Paulo Fashion Week.

The data analysis conducted in Iramuteq resulted in a corpus of 70 texts, since ten questions were sent to the seven interviewees. The program fragmented the corpus into 193 TSs, using 140 TSs (72.54%). In addition, 6,392 occurrences (words, vocabulary) were identified, reverberating in 5 clusters of analysis (see Figure 1): Class 1, with 30 TS (21.43%), Class 2, with 23 TS (16.43%), Class 3, with 20 TS (14.29%), Class 4, with 25 TS (17.86%) and Class 5, with 42 TS (30%).

The 5 classes originated by the software were distributed into 3 branches (A, B and C). In which branch A - Operationalization of fashion events - is made up of Class 1 (Purpose), which corresponds to the aims of fashion events and the public they are intended to reach, and Class 4 (Collaboration), which refers to the work teams, entities and companies that corroborate with the execution of these events.

Then there is branch B - Strategic positioning of fashion events - which covers Class 2 (Actions) that looks at how the attributes of fashion events in Brazil enhance the sector and its representativeness. Finally, branch C - Actions of fashion events in Brazil - which includes Class 3 (Investment) and Class 5 (Potential), which deal with how these events have performed, their expansion in Brazil, and niches for future events.

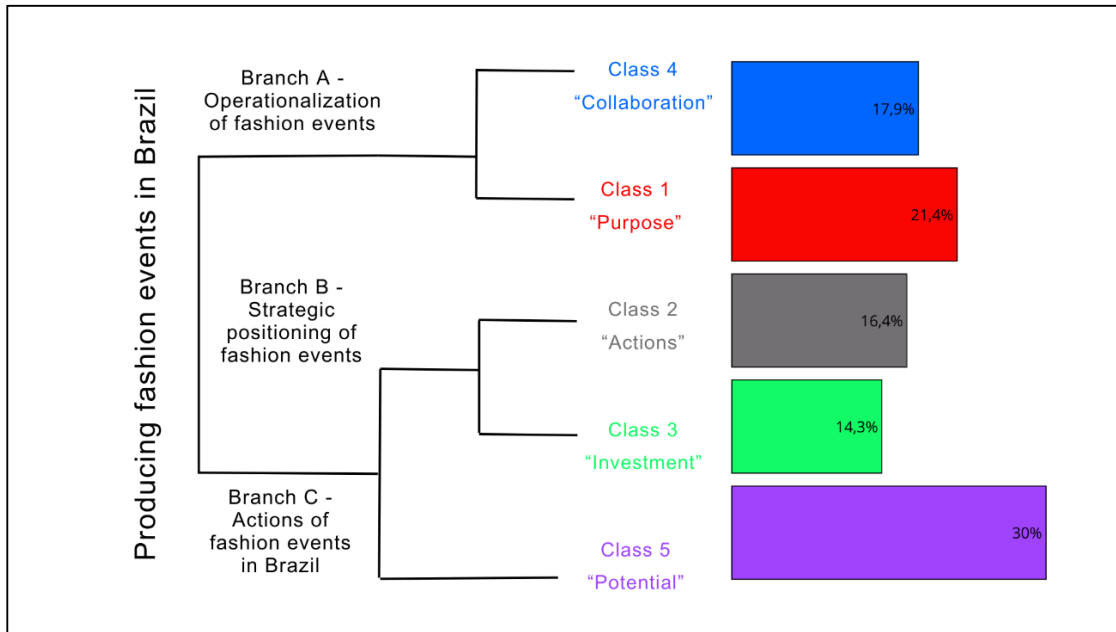


Figure 1. Descending Hierarchical Classification (DHC) dendrogram

To better visualize the words that make up the classes shown in Figure 1, an organizational chart was drawn up to identify the words that relate and oppose each other, thus structuring the branches seen above.

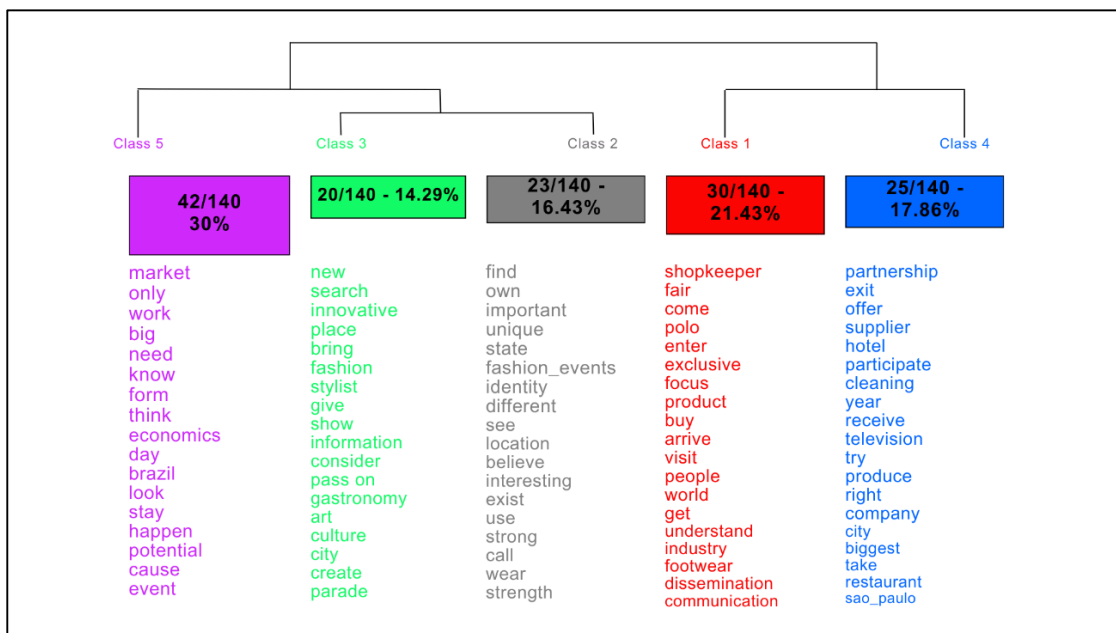


Figure 2. Word Frequency by Class Organization Chart

In Branch A - Operationalization of fashion events - Class 1 (Purpose) presents some prerogatives about the characteristics of these events, based on the premise of closing deals and presenting new products, whether to the consumer public or to shopkeepers. In addition, the purpose of these events has been incorporating other objectives, such as the

user experience and the positive projection of the image of the Brazilian fashion industry in the market. The words of some interviewees explain this assertion.

Each center has its own distinctive feature, the event manages to speak to everyone, but perhaps it speaks to a more specific sector, which then has a characteristic that everyone knows and that sets it apart (Interviewee A, 2022).

[...] it's an event that fosters the union of shopkeepers with the consumer public, with partners, with the entire community of the fashion sector, so to speak, and, obviously, when we say that, there's also that which is part of it, the communication channels (Interviewee B, 2022).

As the event is a business event, it is 100% focused on this, so what do we try to do? We try to promote business as much as possible, so we try to bring in more quality shopkeepers, both from Brazil and Latin America, so that the business of the Brazilian industry and the industry that comes from outside Brazil to sell in Brazil happens in our business, so that our fair is a reference point for business (Interviewee C, 2022).

We understand that shopkeepers don't come to the fair just to buy the product, today they come to have an experience [...] we bring this together, tourism, business and information, so they come to buy, they come to sightsee and they come to get information, so they come to stock their store, but they come to stock their business management, right? (Interviewee D, 2022).

These findings point to a prominently commercial nature of the events, but one that aims to implement strategies that optimize the public's experiences and acquisition of knowledge during their participation. The events are more communicative, dynamic, and exclusive, because the aim is to break norms and transcend the standards already known in their realization (Rêgo, 2018). Participants are no longer a passive audience, they are increasingly interactive and involved in the events they attend (Oliveira, 2013).

Still about Branch A, class 4 (Collaboration) denotes the way in which the partnerships of these events favor their operationalization. We can see the range of companies that provide services that help with the events, as well as the businesses that benefit from the production of these events, extending benefits to all those who participate (in)directly in their activities.

We only hire local suppliers, photographers, security, cleaning, we try to get them from the city where it is, because the event generates business for the whole ecosystem, the hotels, we have partnerships with hotels in the region [...] hiring waiters, cleaners, all the suppliers who work there internally, these are people who are immediately benefited by the event taking place, so it moves everything from the poorest, most humble individual, to large companies, television, radio that are also hired to broadcast and many other things [...] (Interviewee A, 2022). [...] we have a partnership with universities, where in the last year they have effectively participated in production, and we have also offered fashion talks to the general population, which are open conversations on various topics (Interviewee B, 2022).

We have had a partnership with LATAM for many years and for 2023 we have closed with a major tour operator that is serving both air and land, as well as hotels (Interviewee C, 2022).

We manage to forge partnerships with all the media, newspapers, television, our strategy is all digital (Interviewee E, 2022).

[...] our partnerships are with SEBRAE, SENAI and the Federation of Industries of the State of Pará, with the University of the Amazon [...] (Interviewee F, 2022).

The results show that depending on the characteristics of the event, its target audience and, consequently, its location, the partnerships established will change to better meet demand and what is on offer. In addition to companies with a tourism focus (hotels, operators, restaurants, and others), partnerships with the media are essential at events of this kind since publicity becomes a means of spreading the word about the products and services presented at events.

It is also worth noting the participation of educational institutions, which can establish a connection between academia and the market and is pertinent for students who aim to work in this market area. It also concerns the hiring of service providers from the region hosting the event, which is positive for the local economy and workers.

These findings are in line with what was mentioned earlier by Camelo et al. (2016), when they attested that fashion events boost the host city, mobilize service providers, move the fashion and tourism production chain, and help publicize the destination. These events benefit not only the economy, but society (Ruiz-Alba et al., 2022).

With regard to Branch B - Strategic positioning of fashion events - which covers class 2 (Actions), there is a focus on biases that stimulate authenticity in the promotion of these events, in other words, exploring new sensations in visitors, as well as establishing links with art, communication and the regional identity of the destination that hosts it, so that cultural valorization occurs and corroborates with tourism. Some excerpts from the interviewees' speeches elucidate this understanding.

[...] people are moving towards it, the only thing I see that's different is... the events that generate experience are surviving, and that generate things that will add to several ends and not just one (Interviewee D, 2022).

[...] if I go to the North I have one profile, if I go to the Northeast I have a completely different profile, if I go to the Southeast, the South, the Midwest it's something else, so I think there's an upsurge of movements aimed at fashion events, cultural events, because they are different cultures, right? (Interviewee E, 2022).

[...] fashion events attract an industry behind them, the communication industry, the creative industry, the artistic industry, Brazilian artists themselves, singers, actors, performers who dress these new designers, so I think it's super important for Brazilian tourism to believe in new fashion events in their regions because it does attract communicators, it attracts opinion formers, new digital influencers, it attracts journalists specialized in fashion [...] (Interviewee G, 2022).

Beyond a moment of socializing, a marketing strategy or economic income, events comprise the sum of actions planned with the aim of achieving previously defined purposes with the target audience (Britto & Fontes, 2002; Nakane, 2012).

To achieve this premise, event management has been exploring other areas and activities to optimize the user experience and extend its benefits to other segments. In this case, we see culture, art, tourism, regionalization, and experiences as attributes amplified by the sector.

Thus, among the actions that permeate them, there is the support of companies so that local brands and companies can develop and then make up the event grid with their productions, benefiting regionalization. Moreover, the events in this segment evoke strategies to acquire new guises with each edition, increasing actions to renew themselves and attract more visibility.

The local promotion of fairs, business, support for small industry is being remarkably interesting to be able to grow and for people to appear, to have support from the government, the municipality, support from the state (Interviewee B, 2022).

[...] the fact that we call speakers, last year it had a lot of repercussions, the venue strategy itself, we don't have a fixed venue, every year the event takes place in various places, it tries to occupy historical and cultural and tourist places in the city (Interviewee F, 2022).

About Branch C - Actions of fashion events in Brazil - Class 3 (Investment) deals with initiatives, taken by event management or not, which add to the programming of these events or make them possible. Mendes (2020) points out that investing in events of this type reflects creativity and innovation, and the findings of the study by Liberato et al. (2021) showed that participants in fashion events in Portugal value innovation, organization, logistics and interpersonal experience during their participation.

It brings innovative content, presented by people who have never been to Brazil, and always brings new speakers and added content. We also bring in international exhibitions, which are only presented at events, for example, in Europe [...] (Interviewee A, 2022).

So, our target audience is really, through the focus on fashion, to bring in an audience that is interested in causes that are not just clothes on the catwalk, but in subjects that convey culture and information, to add is to aggregate (Interviewee B, 2022).

We're always looking to bring something different, something new to the event, and this year we decided to call in visual artists to bring this interaction with fashion, so it's already given it a different touch, it's already given the event a new look (Interviewee F, 2022).

Another aspect of the responses permeates the fact that cities invest in infrastructure to host events and the interests aroused in individuals when they take place. This dynamic occurs because events can be planned and executed for the most diverse purposes, such

as attracting visitors, expanding and renewing local infrastructure and tourist resources, promoting the image of a destination and collaborating in the city's marketing (Britto & Fontes, 2002; Getz, 2007; 2008; Getz & Page, 2016).

[...] it is necessary to create events to showcase the new designers that have emerged over the years, so it was necessary to create, the cities, the Brazilian states and their capitals to create events that would act as a showcase for these new designers, so we saw the curiosity, the consumer demand to get closer to these fashion events, to these designers and to get to know Brazilian fashion (Interviewee G, 2022).

[...] we have good pavilions here, a good hotel network, good shopping options, tourism, art, culture, gastronomy, so all of this the city has been prepared for (Interviewee C, 2022).

Finally, class 5 (Potential) portrays two different perspectives: one portrays the prominence that fashion events have for the dissemination of fashion tourism and, consequently, the other perspective points to the lack of incentives, either from the primary sector or from government entities, to hold these events, which is a potential to be explored.

[...] it's a possibility that still needs to be leveraged, but I think that the moment you're working on regional identities, you're working on raw materials, [...] then the moment this is discovered in tourism terms, I think it can be an important factor in promoting fashion tourism, the moment you can publicize it, we still need to work on this, there's still a potential that hasn't been discovered (Interviewee F, 2022).

And this openness that Brazil has towards diversity generates business and continues to create new markets that we didn't realize before (Interviewee C, 2022).

There is a lack of public incentive [...] (Interviewee C, 2022).

It's good that we have partners like the government who believe in the event, because if I were to depend on my own sector... The big complication is that the fashion market itself believes in and invests in the event (Interviewee E, 2022).

Although the literature indicates that public and private entities are enabling the expansion of the fashion sector (Camelo, 2015; Kalbaska et al., 2018), in the context of this study, the results show the opposite scenario. In this sense, to maintain and consolidate the segment, partnerships would be of the utmost importance to renew interest in participating in events such as these. Companies and/or public or private entities could contribute with more investment, such as in training the workforce, freeing up spaces to hold events, supplies for production and promotion and funds to implement innovative and attractive activities.

There are countless fashion events taking place in Brazil, which are a source of excitement for the cities that host them. These are events that reinforce Brazilian culture and regional identity and are emblematic of the fact that they combine art, gastronomy, music, business, and tourism. After all, it's more than just a time to do business or present

market trends, it's a space in which the people who make it up, with such different personalities, styles and behaviours, are involved in a place that allows them to discuss issues that go beyond fashion, stimulating experiences and information.

During this study, it was said that many fashion events take place in Brazil, but they are not given the same relevance as other nationally known events, leading to a simple question: What is missing? Public incentive? Valuing the local sector? Qualified professionals? By answering these questions, it may be possible to identify why so many events of this kind do not have the expected and desired prestige.

Cities abroad have their image linked to international fashion weeks and other fashion events, in addition to the appreciation that the fashion industry has in these destinations, while in Brazil the reality is not the same, such events end up not acquiring mass notoriety. Based on the interviews conducted, it can be inferred that although there is potential for growth in the fashion events segment in Brazil, the lack of investment and credibility tends to hinder this process.

These events can be a means of leveraging destinations that host them or that are textile and/or fashion production hubs, and it is up to the private and public sector to work together to boost this segment and professionalize those who already work in this field and provide opportunities for professionals and shopkeepers in the area. To this end, considering the results of the study, Brazilian cities wishing to exploit tourism associated with fashion should prepare themselves in terms of their infrastructure, the offer of memorable experiences and the supply of cultural assets characteristic of the locality, to promote and consolidate fashion events in the country.

5. Conclusion

Fashion events have been a growing topic in academic research and in the organizational sphere. Companies and destinations are increasingly promoting events of this type and benefiting from the attributes that come with them. This research investigated the subject by conducting interviews with professionals involved in these events to identify the characteristics of these events, their purposes, contributions to the locations that host them, and their strategies.

When analysing the characteristics of national fashion events, there is a prominent appreciation of Brazilian culture, user experiences, the search for innovation, and collaboration with other markets. The results showed that these events benefit tourism and have the potential to work with tourism segments linked to fashion and culture and that it is necessary to look for alternatives to expand these ideas.

These events generate income and jobs in a wide variety of areas, because when they take place, companies that provide services tend to hire more people to fill the vacancies created. There is also the promotion of indirect jobs such as the textile chain, advertising, local commerce, producers, models, exhibitors, and many others. Professionals in fashion, art, culture, and tourism can see this segment as a promising career opportunity.

Event and/or fashion companies, destination marketing organizations, and government management should pay attention to the benefits that these events can bring to the locations that host them, to promote new fashion events with the characteristics of the locality to expand the segment, enhance and strengthen cultural and fashion productions and contribute to tourism and the local economy. It is up to fashion event managers and promoters to be attentive to changes in society, new developments in the sector, and the needs of the public so that they can offer events that are in line with users' expectations.

As far as the limitations of the research are concerned, we can mention the fact that the invitation to take part in the study was not returned by other representatives of fashion events, reducing the sample analysed. There is still market resistance to providing data for scientific studies, which results in a barrier to finding data that can explain the cause and effect of a phenomenon.

Another limitation is that the results of this research cannot be generalised, as they are concentrated in a specific territory. Furthermore, the lack of statistical data on tourists visiting destinations motivated by fashion events or other activities in this industry makes it impossible to measure the segment. However, establishing a correlation between fashion and tourism is an attempt by this study, which joins the few studies dedicated to explaining this relationship and its benefits.

It is suggested that further studies identify other fashion events taking place in Brazil to broaden the research sample and insert dimensions of analysis to increase the results. Therefore, the on-site monitoring by researchers can result in experiences, opinions and semiotic views that help in the understanding and dissemination of the subject.

Finally, incorporating themes such as marketing, culture, politics, gender and sexuality, information technology, innovation and creativity, behavioural trends and others can diversify the investigations of this theoretical framework and broaden the view of fashion events.

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