

Fashion Museums – Historical, Economic and Cultural Aspects of Fashion Industry. Opening to Creative Tourism

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Abstract:

Fashion and design affect the different types of industries and economic growth in both developed and developing countries. Activity of many companies is based on new trends and creative ideas of designers. The article presents and analyzes global and Polish fashion market. The genesis and the development of fashion industry in historical perspective was presented, as well as the characteristics of the fashion industry and its impact on the economy.

The rest of the article presents where fashion-related products end up in order to show the next generations both the cultural heritage of individual nations and the changing fashion over the centuries. Fashion museums have great potential for creative tourism, offering tourists the opportunity to actively participate in creative workshops.

Keywords: cultural tourism, creative tourism, creative tourist, cultural heritage, fashion museums, economy, economic growth

Introduction

It is common to think that people who are interested in economics should be rationalists and perceive the world distantly and with a higher level of criticism. However, among the economists there are people vividly interested in culture, art or philosophy: therefore fields that are not necessarily related to business. In the midst of these fields there is an industry which puts features of science and art together: fashion industry.

The goal of this article is to present and analyse world and Polish fashion markets as one of the creative industries: its evolution, growth and significance for economic development and creative tourism.

This research represents the culmination of a decade-long investigation into fashion museums and creative tourism. The scarcity of existing academic literature on fashion museums presented both a challenge and an opportunity, allowing for groundbreaking work in an understudied field. Through sustained participant observation and comprehensive literature review, the authors developed unique insights into how fashion museums function as spaces for creative engagement.

Through participant observation involving visits to fashion museums, the authors gained practical experience. By becoming members of cultural tourist groups, they gained an insider's perspective that enabled them to analyse visitor behaviour in fashion museums.

The authors became members of a group of cultural tourists, i.e. someone "from the inside", and were able to analyse the behaviour of visitors to fashion museums. One of the authors wrote a master's thesis related to the fashion market and currently lives permanently in the USA, where she had the opportunity to visit the fashion museums existing there. The second author studied fashion design and also completed studies in tourism and currently works scientifically in economics. This experience allowed the preparation of an article devoted to issues related to fashion museums.

After defining the purpose of the study and the type of data collected, the authors developed a plan for the course of the study. First, exploratory research was conducted. In this case, the structure of the fashion industry and the entire market was not very transparent, there was a lack of full information on the problem being studied. The research objective was to delve into the essence of the problem, determine possible solutions and important variables, and formulate hypotheses. The next stage of the research was descriptive research. Based on longitudinal analysis (observation over time), the environment was described so that the impact of its factors on the problem indicated in the article could be assessed. The last stage was to conduct a causal study. Hypotheses were formulated regarding cause-effect relationships, which were then assessed.

The research process incorporated multiple methodological approaches, including: deductive, which consisted in deriving hypotheses based on existing knowledge and knowledge of general laws and assumptions, and then verifying them in the research process; inductive, which consisted in formulating hypotheses or theories based on

detailed data and generalizing them to a wider range of phenomena on this basis; observational, which consisted in recording behaviours, events, or phenomena and generalizing and drawing conclusions on this basis. The document analysis method used research techniques, i.e. quantitative and qualitative analysis. An important research technique was participant observation. A case study was used to illustrate practical methods of applying creative tourism by tourists visiting museums.

The analyses of the literature on the subject that were conducted in the article were aimed at answering the following research question:

RQ1. How do fashion museums influence the creativity of creative tourists?

In the research procedure, the following hypotheses were formulated:

Hypothesis 1 (H1). Museum collections attract attention, stimulate imagination, and introduce new perspectives and ideas, thereby fostering creativity among cultural tourists.

Hypothesis 2 (H2). Fashion museums foster artistic development through two primary mechanisms: direct observation of curated collections enables tourists to learn historical techniques and styles, while participatory workshops provide hands-on experience that develops practical skills. This combination of theoretical learning and practical application leads to enhanced creative capabilities among museum visitors.

Hypothesis 3 (H3). The interactive learning environment of fashion museums, particularly through workshops, lectures, and hands-on exhibitions, directly stimulates creative experimentation among visitors by transforming passive observation into active participation in the creative process.

Hypothesis 4 (H4). Fashion museums' presentation of diverse cultural and historical fashion artifacts enhances visitors' aesthetic awareness and cultural understanding, leading to the development of personal creative expression and individual style preferences.

The research methods used in the article include literature study of the subject and analysis of the reports measuring conditions and development of fashion industry in the world, Poland and local areas in Poland. History of fashion industry and its development is presented in the first part of the article, while the second part is dedicated

to discuss characteristics, statistical data, economic meaning of the fashion industry and its cultural institutions: fashion museums. Examples of practicing creative tourism in fashion museums was also presented.

Review of literature and research methods of cultural tourism

Culture and tourism have always been inextricably linked. Cultural sights, attractions and events provide an important motivation for travel, and travel in itself generates culture. But it is only in recent decades that the link between culture and tourism has been more explicitly identified as a specific form of consumption: cultural tourism [Richards 2018, p.12].

The 1980s saw the emergence of early academic research on cultural tourism, and the World Tourism Organization (WTO, as it was then called) produced its first definition of the phenomenon. The early 1990s saw the first estimates of the size of this “new” market (accounting for 37% of all international tourism). The beginning of the 1990s marked a period of transformation for cultural tourism, which became a well-established phenomenon in many tourist destinations. It also increasingly became the focus of academic research. The first textbooks on cultural tourism began to appear. An increasing range of research papers emerged, linked to a variety of theoretical and methodological approaches [Ivanovic 2008; Smith 2003; Richards, Munsters 2010; Smith, Richards 2013].

Although it is often difficult to distinguish these ‘culturally motivated tourists’ from other travellers because of the growing tendency towards mixed holiday motives, they are particularly desirable for destinations seeking to attract ‘high quality’ tourism and high value tourists [Richards, Munsters 2010]. As cultural tourists began to arrive in growing numbers and spend relatively large amounts of money, the early research focus was on the economic impact of cultural tourism. In recent years, however, these tourists have increasingly aroused research interest because of the social and cultural dimensions of cultural tourism. Attracting cultural tourists has become a common strategy for countries and regions seeking to conserve traditional cultures, to develop new cultural resources and to create a cultural image [OECD 2009]. As the interest in cultural tourism research has grown, so has the range of methods and techniques used to explore this phenomenon. Early quantitative, largely survey-based approaches have been increasingly

supplemented by more qualitative approaches, drawing on new perspectives on the social, cultural, psychological, anthropological and spatial aspects of cultural tourism [Richards, Munsters 2010].

Each year, hundreds of millions of people are driven to travel by their desire to experience different cultures through heritage, artifacts, and lifestyles, seeking to understand cultural distinctions and differences.

In the past, this movement was based largely on what cultures left behind – the physical, tangible signs of built heritage. Cultural tourism is now based not just on tangible heritage from the past, but also on contemporary culture and creativity [Richards 2018]. As cultural tourism has developed, so there has been a desire to understand in greater depth the reasons why people undertake cultural consumption during their holidays and what this behaviour means to them and the attractions and destinations they visit. There has also been a recognition of the importance of intangible factors such as ‘atmosphere’ and ‘liveliness’ in attracting tourists, which are difficult to capture using quantitative research methods based on description, measuring and generalization to the whole (statistical) population [Richards, Munsters 2010].

The cultural tourism research method consists of qualitative and quantitative analysis, and also includes case studies and theoretical research. Greg Richards and Wil Munsters [2010] edited the book – *Cultural Tourism Research Methods*, which explained the development process of these methods. Currently, many studies are conducted through in-depth interviews with tourists and cultural producers, and increasingly through content analysis of written documents and digital media related to such features (brochures, websites, etc.). In recent years, the methods have focused on the use of a model for analysis, which includes a theoretical model and an econometric model. In summary, research on cultural tourism presents the development stage from prosperity to deepen, refined the whole research process, cultural studies point to the strong sociology and culture atmosphere, cultural tourism economic value and social cultural value will be the organic integration. Commodity and commercial of cultural tourism has been more monitoring and alert, cultural tourism with cultural industry research will be more linked together [Wei, Fook, Low 2015, p. 1672].

Globally acknowledged as a thriving industry and one of the emerging service sectors, cultural tourism has become a worldwide quest for the development

of the tourism industry. Progress in this field hinges on identifying heritage and cultural resources and leveraging them to shape and maintain the destination's brand image. To this end, a plethora of targeted assets encompassing a wide range of culture-related products or services are mobilized within the tourism industry, including museums, historical heritage, art and crafts, festivals, folklore, and more.

Globally acknowledged as a thriving industry and one of the emerging service sectors, cultural tourism has become a worldwide quest for the development of the tourism industry. Progress in this field hinges on identifying heritage and cultural resources and leveraging them to shape and maintain the destination's brand image. To this end, a plethora of targeted assets encompassing a wide range of culture-related products or services are mobilized within the tourism industry, including museums, historical heritage, art and crafts, festivals, folklore, and more [Benhaida et al. 2024, p. 3819]. Keeping up with changes in the attitudes of tourists leads to modifications in the exhibition and presentation offer of museums. Many solutions used by museums concerning exhibitions consist in creating interesting, elaborate presentations, where interesting audiovisual materials are used, unconventional presentation of information, interactive stagings allowing visitors to get involved in the functioning of the exhibition. Museums are becoming cultural centres focused on the active participation of visitors. At the same time, the educational goal is implemented to a high degree [Ścibiorska-Kowalczyk 2017, p. 69].

Genesis and development of fashion and design industry

Among all the things people are accustomed to, clothes are the most important material objects in their social and personal life [Dant 2007]. It is considered that fashion was born in the third century BCE when clothes started to have symbolic meaning instead of being just a survival tool. In addition to clothes, people started wearing more accessories such as jewellery. The first jewellery was found on a dead body of Pû-Abi priestess in 2600 BCE. Her costume was carefully analysed as it indicated that there were different social classes. In ancient times, Nefertiti and Cleopatra wore wigs because they were signs of social prestige, just like perfumes or make-up. Snow-white colour is associated with ancient fashion, in particular with Grecians women who were wearing very simple dresses. Only those high-born could add jewellery to their outfits.

Furthermore, a dress cut for a slave and her owner could have been similar but the material and its grade were different. Roman women were setting new trends in their empire as well. They were the first ones to wear bikinis and their casual outfit included stoles with a cloak called pallium. A costume like this was an equivalent of men's toga: a symbol of a Roman's freedom [Sieradzka 1993, p. 21-24]. It shows that clothes could point out social class and, in the same time, the group of people who could afford to purchase this type of clothes.

All these factors influenced trade, job market and provided a base for new industry. In the Middle Ages garments production developed as it was common for some social groups to wear more than casual clothes but also hats, cauls, undergarments and shoes. In this period of history attire became very important in its symbolism. Not only it was supposed to cover sinful body but it was also supposed to emphasize owner's wealth. While wealthy women were already wearing a lot of accessories, those that were married had to wear cauls. Only maidens did not have to cover their hair wearing only flower crowns. Cauls were supposed to highlight one of the most desirable features of woman's body at that time: a high raised forehead [Sieradzka 1993, p. 32]. One of the miniatures of Balthazar Behem Codex from 1505 shows a shoe repair shop for the first time. Fashion began to have professional meaning which got this new industry under way. There are other factors pointing it out like new trade liaisons between polish and foreign cities that also changed the attires of traders and craftsmen. From the second half of fifteenth century, townsfolks' increasing wealth was a significant factor for the industry as traders' wives had access to the latest fashion trends [Sieradzka 1993, p. 41]. They wanted to look fashionable and, for the first time, they could afford it. If there were any information on garments (or related to them changes) until fifteenth century, we can only interpret them from paintings and random descriptions. It was during the Renaissance that people started focusing on the attire itself. They started creating prints with short descriptions of clothes that can be considered first prototypes of fashion magazines. Prints that were brought by traders were showing the latest fashion trends and dress codes at royal courts. It became one of the major factors influencing demand and supply for this industry. The first book about fashion in Poland was written by Anton Möller (1563-1911) entitled *Frauentrachtenbuch* [*Księga ubiorów kobiecych*, 1601]. Globally it was Italian Cesare

Vecellio (1521-1601) who published *De gli habiti antichi et moderni di diverse parti del mondo* [1590].

The main dictator and changes in fashion was France which established its leading position from the end of sixteenth century and holds it to date. It is worth mentioning that France, despite its fashion leadership, still had to depend on supplies from other countries especially when it came to textiles, gold, silver and other materials. All of these had an impact on the economy, expanded trade partners and trade barriers. Renaissance costumes required using large amounts of golden threads while textiles were adorned with laces imported from Italy. It started to change financial situation in France and concerned the first minister Cardinal Richelieu (1585-1642), as well as many other financiers of Louis XIII (1601-1643) of France. Money flowing out of the French economy was so significant that there were royal edicts forbidding citizens to wear textiles containing gold or Italian notions. Creative and resourceful French businessmen saw this as an opportunity and started to produce laces by themselves. Just for this purpose, the minister of finance of Louis XIV (1638-1715) called down the master artisans from Italy and Flanders to help (this may be considered early labour migration) [Simmel 1957, p. 558].

The fashion industry was conditioned by many factors. For example, during the French Revolution costumes were being simplified and their new styles were not set only by royal members but also by actresses or snappy dressers. In the following years, there were new trends such as corset or panier. The French Revolution was also a comeback to antique patterns and styles. India became new trading partner during this time as well thanks to production of cashmere and light cotton. Silversmiths were using projects and figures of ancient jewellery that were previously found and developed by archaeologists. In the Rococo engineers also had a chance to cash in on fashion when crinoline (it was very stiff and unhooked skirt on a special chassis) became a new trend, they replaced heavy metal parts with elastic tape.

The invention of the sewing machine in the middle of nineteenth century was a major turning point in the fashion world. The sewing machine shortened the time of making clothes and made them more available to consumers. The next important period in the history was Art Nouveau when Rene Lalique (1860-1945) of France and American Louis Tiffany (1848-1933) opened their famous shops. At the beginning

of twentieth century the automobile was the latest invention and became a new challenge for women's fashion. How should they drive a car without tearing any of the clothes and, in the same time, how to do it (relatively) comfortably? The problem was taken care of by Paul Poiret (1879-1944), one of the most recognizable fashion designers in twentieth century. The dresses that he presented were similar to those from Directorate and First Empire, complete with a decollate neckline, high waist and very long wrinkled bottom. Unfortunately, despite his professionalism and artistic projects, he did not fare well with consumers [Sieradzka 1993, p. 124].

At the beginning of nineteenth century the fashion started to change dramatically. Not only because of greater freedom of women or some economic factors but also in favour of people's health and comfort. Designers got rid of corsets, high collars or very tight belts. Women commenced to wear two-piece dresses (coat and skirt) which were more comfortable and came closer to men's attire.

The next factor that impacted fashion and fashion industry was cinema. Movie stars were promoting certain trends from that moment [Calderin 2012, p. 138]. How important their presence in fashion was can be easily traced. Fashion designers worked with the film industry directly to create and enhance their brand name. However, the economic crisis from 20' and 30' forced a lot of women to stop wearing fancy dresses. The clothing industry offered more products in lower prices but also in simpler style, just like during the French Revolution.

In the following years famous fashion houses were established and fashion designers became more visible and significant. We still recognise some of them like Christian Dior (1905-1957), Yves Saint Laurent (1936-2006) or Coco Chanel (1883-1971). From that moment, fashion trends started to gain more meaning and more followers than ever before (progress of other industries like publishing, cinema or radio was also a big contribution) [Blumer 1969, p. 280-281]. Different styles continued to progress quickly, especially in fashion hubs like France. Those trends were arriving to other countries with fair delay. Due to differences in cultures and state systems, fashion could not be accepted in the same way everywhere. Also, lack of access to the technology and resources impelled manufactures, as well as consumers to certain behaviours. Consequently, an absence of fashion magazines in Poland (not to mention travels abroad), rather poor clothing

industry and small salaries of potential buyers were key obstacles in becoming as fashionable as Poland's western neighbours.

In the late 60', 'mini' or 'mini-skirt' fashion became popular. It appeared to be quite a challenge for textile manufacturers who were relieved with the following opposite trend, 'maxi' fashion: which required the use of more material. In 70' there was a breakthrough in world fashion: the revelation of blue jeans. It was the first textile that blurred the boundaries between social classes. Almost everyone started wearing them: some of them for the reasons of practicality, universality and many others. Some jeans were also designed with special labels with an aim of showing its owner's wealth. Their cut changed with the following trends: bell-bottoms, hip huggers, baggy, etc., along with a wide variety of colours [Dant 2007, p. 117].

In the following years fashion evolved so much that it is impossible to discuss all the changes in this article. Nowadays, we can observe such a wide variety of materials, textiles, jewellery, trends, styles, manufacturers, designers and also consumers. The aim of that short fashion history is not to show how cuts of dresses have changed or how many styles of ties there are. It is to show that there were, is, and will be strong social and financial correlations between economy and fashion. It is to show how different economic factors can have an influence on clothes suppliers, as well as costumers [*Fashion Futures 2025...* 2010, p. 48-54]. Although some of the previously discussed factors are still extremely important in current production processes, the meaning of "industry" in fashion is much more significant.

Characteristics of the Fashion Industry

The fashion industry was included in most of the classifications – Scientific and Cultural Organization (UNESCO) assigned fashion to design and creative services within Cultural domains, while United Nations Conference on Trade And Development (UNCTAD) assigned it to design within creative industries (just like KEA European Affairs – international policy design research centre specialised in culture and creative industries as well as sport, education and youth). The industry was also presented in UK Department for Digital, Culture, Media and Sport [2001] (DCMS Model – based on activities requiring creativity, skill and talent, with potential for wealth and job creation through exploitation of their intellectual property), Symbolic Text Model (based on

industries concerned with industrial production and dissemination of symbolic texts) [Hesmondhalgh 2002], Concentric Circle Model (based on origin and diffusion of creative ideas in sound, text and image from core creative arts) [Throsby 2001] or World Intellectual Property Organization (WIPO copyright model – based on industries involved directly or indirectly in the creation, manufacture, production, broadcast and distribution of copyrighted works) [WIPO 2003]. In Polish reports the topic is analysed in Analysis of the needs and development of creative industries [Mackiewicz et al. 2009] by Ecorys, Economic value of the culture sector [Lewandowski et al. 2010] by Institute for Structural Research under Specialised design/Other design services within creative industries, or in Financing Culture and Management of Cultural Institutions by Ministry of Culture and National Heritage under design. In the reports created by the Central Statistical Office of Poland there is no section where design of fashion would be a part of creative industries which might significantly distort information, numbers, and conclusions. Distorting might happen because the position of this industry is clearly pointed out in all of the international reports and has a meaning value.

In the report Creative Economy [2008] created by UNCTAD fashion was classified to design that is determined to be the biggest contributor in creative industries (possibly thanks to the biggest and the most accurate collected data). Design includes fashion, architecture, graphics, toys and jewellery. Fashion also includes production of all kinds of accessories. Although data for this classification is the widest, it is still distorted mostly due to the impossibility of setting up prices or calculating values for author's rights, trademarks, name brands, etc. Fashion market requires particular attention thanks to its characteristics and potential. Above all, fashion extends beyond *haute couture* [Quilichini 2013, p. 230-235] as creativity exists also in design of clothes *prêt-à-porter* (ready to wear). In addition, it also includes all the accessories like bags, scarfs, hats, perfumes, belts, etc. The other characteristic of the industry is that all goods can be mass produced, as well as homemade and handcrafted. Hence, author's rights and trademarks should be set up for these products before they enter this highly competitive market. It is the brand name that represents added value and allows designers and manufacturers to obtain a higher profit.

The other industry characteristic is a division of fashion market on the market of low and high quality products. Both of them present different features.

Chart 1. Fashion industry characteristics

Fashion market of high quality products	Fashion market of low quality products
• dynamics, • innovations, • new technologies, • relatively high salaries for employees and designers, • designers can be more creative, • flexibility, • competitive advantage (can be gained by effective marketing), • most of production lines are located in developed countries, • production relocation, • outsourcing.	• most of the production lines are located in developing countries, • most of the employees are women only partly qualified or not qualified, • labour consumption, • low salaries, • outsourcing (which might come down to home production), • small retailers are important, • small retail market is highly condensed.

Source: Ichikawa 2008, p. 254

This division was created in regards to the high level of investment in international scale [Ichikawa 2008, p. 254]. All of these characteristics should be very well understood, especially in developing countries that can gain relevant market shares, for example by organising events like Fashion Weeks designers have a chance to present their products to a wide group of customers, which would also help them to target the audience the most interested in making a purchase. At this moment in time we observe a change in consumer's behaviour. They began to spend a smaller portion of their money on apparel than they did in the past, although they go shopping more frequently and buy larger amounts of goods. Just because of that the most desirable factors in consumer groups are high economics growth, high birth-rate, demographically developing cities, income growth and increase in demand for consumer goods [Ichikawa 2008, p. 257]. When it comes to production there are very typical factors for this industry, like high creativity, production time, short product life cycle, risk associated with quick trend changes and product aging (especially from the previous season). Time and distance are also major issues because they might cause delivery delays [Ichikawa 2008, p. 255]. In the fashion world it is said that a decade is like an era [Jones 2012, p. 10]. Transport is inevitably associated with these factors. Manufacturers always seek for the most effective supply chains and the most advanced technology to lower the cost (in the past

deliveries could take up to a few months, currently this time was reduced to a few weeks thanks to new solutions in transport and technology).

France, Italy, UK, USA and Japan are global fashion leaders whose position is already very strong. When it comes to the three first mentioned countries, their markets are very often reinvigorated thanks to special public events, in particular Fashion Weeks. Although it is USA that holds the greatest number of these events, France has always been considered to be the biggest and most important fashion centre in the world. The first Paris Fashion Week took place in 1973 and was organised by *Mode à Paris* – special association that to this day takes care of many fashion events through the year. Paris Fashion Week features Haute Couture, Ready to Wear (Prêt-à-Porter) and men's fashion. There is usually 30 shows of Haute Couture, 30 of men's fashion and 100 of Prêt-à-Porter. Every stage of preparation requires help and involvement of many people working in creative industry. Italian Fashion Week takes place in Milan and also has many shows in the agenda. It is worth mentioning that the Italian government never had to finance fashion industry until recent crisis in 2007. Italian government intervened by offering tax credits financial subsidies for small and medium sized companies. The government is fully aware of significance of fashion market and still tries to stay an important competitor.

On the other hand, the UK has always played a big role in this industry; however it has never been the most dominant. Some famous fashion events started to take place only a few years ago. Nevertheless, it is UK that came up with Graduate Fashion Week that promotes young designers (mostly recent students). What's more, since the UK started to analyse the creative industry, its market became more important.

Outside of Europe, USA is also a high-ranked country where the number of fashion events is the largest. Their history is rather short but very dynamic – in 2004 there were only 11 events related to fashion, while in 2008 its number increased to 44. A completely different situation occurs in Japan that also has an extremely interesting fashion market. In Japan trends are not being set by a designer or through Fashion Weeks. Trends are being set by a contrary group of people: the costumers. These are mostly young, brave people who like to experiment with fashion (street fashion is crucial). They are also a driving force on the market. Moreover, they like to buy luxury goods; hence Japan has the biggest market with this type of product.

Impact of fashion industry on economy

The analyses that are presented in the article show that the fashion industry demands more attention. Currently there are new programs being conceived for young designers who are trying to stand out on this market. Among some of them there are European Union Gateway (program is aiming at helping European fashion designers in reaching and establishing its presence in countries like Japan or South Korea) [EU 2020], Louis Vuitton Young Arts Project (lasting 3 years educational project), Design your profit (*Zaprojektuj swój zysk*) in Poland (it is trying to create Polish designers dictionary). They try to develop new systems in order to assist in opening new businesses and educate. Universities also give possibilities of studying fashion by opening related degree courses. Especially important is Fashion Institute of Technology in New York which focuses on fashion from the business perspective. It offers majors like fashion marketing, advertising, design, IT, global fashion management, etc. Managing a firm in fashion industry requires skills and knowledge to develop new brand, innovative logistics, supply chain, adequate stock. One also has to possess an ability to adapt to a mass scale production [Ichikawa 2008, p. 254]. Undoubtedly, highly educated people are needed to manage a fashion business.

Fashion also influences many other industries that would not be as significant as they are without fashion and design triggers. Print media and publishing most of all. They release many publications, magazines and journals concerning new trends which, of course, also pay contribution to the fashion industry itself. At the beginning, these magazines were released mostly to boost demand on fashion markets, however lately it has changed. Readers buy them without an intention of buying any described in them product. There are psychological reasons that lie behind this: by buying a fashion magazine (for example "Vogue") a consumer might feel like he or she belongs to the elite presented in it. Very similar phenomenon can be observed thanks to new media like Facebook, Twitter, Instagram and many more. Social Media also create new communication channels between producers, designers and consumers. In the past it took a long time to distribute fashion goods around the world. Today, transaction time has shortened thanks to technological revolution and the Internet [Ichikawa 2008, p. 253]. They shape demand and supply in a large measure through collection of direct

public opinions and products advertisements. They usually use images since it turned out to be the easiest way to consumer's awareness.

Thanks to photography fashion has continued to modify visual media, especially cinema and advertising. It is also a symbiosis, where both parties benefit. Advertisement changed fashion forever. The type of advertisement very often determines a group of consumers that a manufacturer is referring to. To simplify, some of them will only buy expensive magazines and attend fashion shows (high quality products are usually sold that way), while some will prefer online shopping or any other way. That said, if a manufacturer tries to sell goods with low prices on a mass scale, he or she will most likely resign from advertisement during a fashion show since it will not reach the right group of people.

What's more, a similar situation takes place in case of new media. There are major differences between social networks and how to use them. First of all, a product itself might not be the most convincing selling point. Where, how, by whom, in what condition it was produced – these factors are increasingly popular and determine buyer's decision. The private life of a designer also might increase sales since cultural standards and values are becoming more important than the product [Ichikawa 2008, p. 255]. As an example, Michael Kors presents his catalogue on a professional website while he reaches out to his followers by writing about his personal life on social media. Success in social media depends in many factors such as first impression, direct contact with followers or sense of engagement [Baran 2013, p. 15].

Blog and bloggers also caught some attention recently. It is difficult to believe how much their appearance has increased, even from the business side. Bloggers – people that create and write a blog – are walking adverts. By showing what they wear or buy, they simply make money. It is worth mentioning that goods advertised by them are very rarely luxurious which means that they can target only one part of potential buyers. Nevertheless, they do it effectively hence they make profit. Consumer behaviours also constantly change. 'In today's world even people wearing Chanel go to supermarkets, it is a modern approach to sell expensive goods' – that is how one of the designers commented on the idea of switching a supermarket to a fashion show [F5 2024a]. Established brands do not sell only a product but an entire lifestyle. Very often they try to persuade consumers to buy something very ordinary but with a prestigious logo

[F5 2024b]. Production process will vary depending on brand history, distribution, price positioning, target groups, socioeconomic status and many other esthetical factors associated with each company [Ichikawa 2008, p. 254].

Fashion museums

There are certain cultural institutions which are interested in fashion industry. They are interested in its history, designers, production, trends, origin, new technologies and much more. Their number is constantly growing as well as their visitors. They are also the best place to link culture and fashion with economy and management as they are facing a lot of common issues. The article presents the history of selected museums chosen by the authors, which hold numerous exhibitions dedicated to fashion.

The first and most important fashion museum is Victoria and Albert Museum (V&A) which was established in London in 1852. It is still open and is considered to be the biggest museum of decorative arts in the world with the permanent collection of 2.3 million objects. Initially the museum was known as Museum of Manufacturers holding collection of both applied art and science but over the years the exhibitions were slowly transforming towards art and design to establish its current name in 1980 and to continue growing in this direction [V&A 2024]. The V&A has a partnership with a few universities and city council planning to improve access and open new galleries. It is worth mentioning that in 2015 it came second to the London's top paid exhibitions with the record-breaking Alexander McQueen show [Buck, Pobric 2015].

Another important and long existing museum is Le Musée de la Mode et du Textile (Museum of Fashion and Textiles) in Paris which was established in 1905 and is currently one of the most important departments in Le Musée des Arts décoratifs. The museum came to existence thanks to Francois Boucher who created l'Union Francaise des Arts du Costume (UFAC) and was able to open the museum focused on fashion and textiles in 1948. Soon it started acquiring the most important collections of clothes in the world. A few years late UFAC started an independent cooperation with l'Union Centrale des Arts Decoratifs (UCAD) which led to opening Le Musée des Arts de la Mode in 1986. In 1997 the museum was renamed to Le Musée de la Mode et du Textile and nowadays holds over 152 800 costumes, accessories and textiles [MAD 2024].

While Paris and London are very significant cities in fashion history, we cannot forget about the big hub of the most important museums in the world – New York. There are two museums that play big roles as cultural institutes, The Metropolitan Museum of Arts (MET) with The Costume Institute and The Museum at FIT (Fashion Institute of Technology). Out of these two, the history of MET reaches back longer as it was formed in 1937 as an independent entity – Museum of Costume Arts. In 1946 it merged with MET and displayed many important exhibitions since then. In 2002 MET also established a group Friends of The Costume Institute that helps the Institute with new acquisition, exhibitions, conservation, publication programs and also promotes fashion as one of the art forms [MET 2024].

The Museum at FIT is one of the museums that are specialized in fashion. Its mission is to advance knowledge of fashion through educational programs, exhibitions and publications. It works very closely with the students for whom they dedicated the Gallery FIT where the Art and Design graduates can organize exhibitions every May. The Museum was established in 1969 and encompasses the permanent collection of 50,000 garments and accessories [FIT 2024].




 Centralne
Muzeum
Włókiennictwa
w Łodzi

NOC MUZEÓW 2021
HARMONOGRAM

Fig. 1. Poster promoting the event - Virtual Night of Museums in Łódź

Source: authors' collections

You can find two museums that take interest in fashion in Poland. The first one of them is located in Łódź, the city that has always been known as the centre of the textile industry in the country. The Central Museum of Textiles in Łódź originally started as the Weaving Department at the Łódź Art Museum in 1946. Through all these years, its name has changed a few times and its collection has systematically grown. Today it is one of the greatest Europe's museum dedicated to textile and textile technology [Łódź 2024].

The second museum is the National Museum in Warsaw that was founded in 1862 and while it is focusing mostly on Fine Arts, it displays a collection of textiles and accessories.

The list of fashion museums is long however the table below is presenting the most important ones¹.



Fig. 2. Fashion Museum Bath

Source: authors' collections

The number of museums has grown significantly from the establishment of V&A in 1852 and is still expected to increase. Beatrice Salmon, director of the Musée des Arts Décoratifs in Paris says that 'the reason there are so many exhibitions is because fashion consistently attracts a large audience [Menkes 2011]. Most of the fashion museums face very similar problems. The predominant debate in the fashion industry can be focused

¹ Museums are presented in alphabetical order.

in one question: Is fashion is really art? This cultural issue turned out to be a big deal for many people, especially those working in fashion museums. Zandra Rhodes, a designer, argues that the amount of artistic expression that goes to a piece of painting is the same for clothes. Others fire back saying that not every piece of clothing requires as much creativity and time but Zandra Rhodes has a different point of view. 'Fashion can tell you what people wore at a certain period just as pottery can tell you what their tea parties were like. I don't think the fact that these things were designed to be practical distinguishes them from fine art. You could say a painting is designed to go on the wall, but if it were made as a fresco, where it was part of the wall, would you say it was not art because it was practical? [Rhodes, Rawsthorn 2003]. While she has a point, there are other questions to be asked like what is the aim of fashion museums and exhibitions? Are they supposed to educate, show history, evolution and trends? Or are they supposed to promote and sell future fashion products? If so, are the designer's artists or just businessmen?

Chart 2. Fashion museums in the world

Name	Place	Date
Victoria and Albert Museum	London, UK	1852
Museum of Decorative Arts	Berlin, Germany	1879
Musee de la Mode et du Textile	Paris, France	1905
Museo del Traje	Madrid, Spain	1925
The Metropolitan Museum of Art (The Costume Institute)	New York, USA	1937
Fashion Museum	Bath, UK	1963
The Museum at FIT (Fashion Institute of Technology)	New York, USA	1969
Peloponnesian Folklore Foundation	Nafplio, Grecece	1974
Palais Galliere (Musee de la Mode de la Ville de Paris)	Paris, France	1977
Museum of Costume and Lace	Brussels, Belgium	1977
National Museum of Costume and Fashion	Lisbon, Portugal	1977
Fashion Institute of Design & Merchandising Museum	Los Angeles, USA	1978
Kyoto Costume Institute (KCI)	Kyoto, Japan	1978
Kent State University Museum	Kent, USA	1982
Costume Museum of Canada	Winnipeg, Canada	1983
Design Museum	Paris, France	1989
Bata Shoe Museum	Toronto, Canada	1995
Salvatore Ferragamo Museum	Florence, Italy	1995
Museo de la Moda	Santiago, Chile	1999
ModeMuseum Province Antwerpen (MoMu)	Antwerpen, Belgium	2002
Fashion and Textile Museum	London, UK	2003
Fashion History Museum	Cambridge, Canada	2004
Simone Handbag Museum	Seoul, South Korea	2012

Source: Own elaboration

While these are cultural issues, they are strongly connected to economic aspects of fashion museums because to answer them one might think that everything depends on a museum or an exhibition itself. In particular, what kind of exhibition or museum it is, who is organizing it, who owns the items and, most of all, who is a sponsor?



Fig. 3. Fashion Museum Bath

Source: authors' collections

There are two different kinds of fashion museum – those displaying items from many eras and many designers and those devoted to only one designer. The first kind was discussed previously (Chart 2), while among the others there are Cristiano Balenciaga

Museum located in Getaria, Dior Museum located in Granville, Gucci Museum in Florence or Yves Saint Laurent in Paris and many more [Jeziorek 2012]. It is definitely easier to manage such a museum if a designer has passed into history already but situation might be complicated otherwise. It is Giorgio Armani who was a benefactor to his own exhibition at the Solomon R. Guggenheim Museum in New York in 2000 which was a big controversy. Similarly, Yves Saint Laurent opened his museum by himself. However, by that time the designer has already retired and the items displayed in the museum were mostly collected from his friends. Subject of sponsorship is a very delicate because it is unclear what a sponsor wants to achieve. If it is a designer, there is a stronger association with personal benefits (like promotion and increased profit) which are not compatible with the idea of creating museums.

In the opinion of Yoshikata Tsukamoto, Chairman of The Kyoto Costume Institute: “Clothing is integral to the way that we live, changing with each historical and social shift. What many of us wear today is rooted in Western styles, and the Kyoto Costume Institute (KCI) collects outstanding examples of these garments over several centuries along with related documents and other items. [...] Clothing elucidates the distinctive characteristics of each age, providing us with insight about a given society, and changes in style and taste. Understanding the essence of clothing from many different angles tells us about our present as well as our future. The concept of fashion is regarded as a social and cultural phenomenon of the 20th century, but it remains very much in sync with today’s world” [KCI 2024]. Since its establishment, the Kyoto Costume Institute’s primary objective has been to collect authentic samples of Western clothing throughout history along with items that influenced these styles and documents that explicate their background. The collection currently spans the 17th century to the present day, and includes holdings of some 13,000 items of clothing and 20,000 documents. The institute has received donations from some of today’s top designers and fashion houses, including Chanel, Christian Dior, and Louis Vuitton. It was also gifted of approximately 1,000 items of clothing by the Japanese brand Comme des Garçons [KCI 2024].



Fig. 4. Brooklyn Museum in New York

Source: authors' collections

Therefore, another question arises: who should be handling fashion museum and exhibitions, especially with a living designer? It might be reasonable to have an independent museum curator taking care of it with an objective approach. But even then, should there be any liaison with a designer? Without designer's help, it might be difficult to collect precious items. 'I am not a fashion specialist but an art historian, the museum's mission is to show works which are not usually accessible' – says one of the museum curators who was working on the exhibition of Jean Paul Gaultier. Today, designers' clothes are more accessible but it was not the case 30 years ago when collections archives did not exist. It was Pierre Bergé, Yves Saunt Laurent's partner who changed it and immersed fashion to be a part of cultural heritage [Menkes 2011].

While issues of fashion museums, exhibitions and designers are on-going, there might be a solution to all of them – digitizing world's fashion archives. Google's Cultural Institute linked up with over 180 institutions to create an initiative called 'We Wear Culture'. It is led by Kate Lauterbach, a Google program manager, who says that 'it aims

to digitise and display thousands of garments from around the world, stage curated online exhibitions, invite non-profit partners like museums and schools to script and share their own fashion stories, and leverage technologies like Google Street View to offer immersive experiences like virtual walkthroughs of museum collections'. The idea was based on a large number of fashion-related search queries and on the 'premise that fashion is culture, not just clothes. Thanks to the program, its partners will be able to reach a wider audience and show every piece in their collection or even in storage. It is also a great marketing tool for all the museums, small or big, because it does not cost anything. Not to mention the new possibilities for students - over 15,000 new artefacts online in high-resolution which are available to search through time, through colour [Kansara 2017]. That might be the real answer to all previous questions... but then; would we even need fashion museums to exist?

Fashion museums and creative tourism

What do we mean by "creative tourism"? Greg Richards and Crispin Raymond defined: "tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences, which are characteristic of the holiday destination where they are taken" [Richards, Raymond 2000]. Creative Tourism is considered the new generation of tourism, characterized by co-creating authentic experiences between locals and tourists. This new way of discovering the genuine culture by experiencing it with the locals has been growing for the last decade. Today, tourists (better said travellers) need to feel involved in the destination and to co-create unique experiences with its people. This paradigm shift implies managing tourism more creatively, to convert these new challenges into new opportunities and create a value chain for the territories [Creative Tourism Network 2024].

Creative tourism encourages local communities to diversify tourism offers, making small entrepreneurs more proactive as they become able to create new products without the need for much investment into tangible infrastructure but using its creativity to capture tourists' interest [UNDP 2022].

Creative and cultural tourism are considered new trends and the future of the tourism industry. This is not about standard passive relaxation or sightseeing, but about the tourist's involvement and authentic experience. This is the type of participation

offered to visitors by, for example, the Archaeological Museum in Biskupin or the Toruń Living Gingerbread Museum, where the tourist himself becomes an actor and co-creator of the events in which he participates [Kujawy Pomorze 2022].

Who are the creative tourists? Creative tourists are travellers interested in actively participating in cultural experiences and engaging with local communities during their trips. They are seeking more immersive and hands-on activities that allow them to learn about local traditions, arts, and crafts. Creative tourists are usually curious, open-minded, and interested in exploring the cultural heritage of their destinations. They seek authentic and unique experiences that go beyond typical tourist attractions. They can be solos, couples, families, or travellers. They can plan their trip themselves or contract professional services. The nature of their creative activities can be educational (courses, workshops), can refer to the creation (art residency, co-creation with local artists), or the representation (performing concerts, acting, exhibiting) [Creative Tourism Network 2024].

Armin Mikos von Rohrscheidt [2011, p. 56] analyzed creative tourism in the following way, based on the works of G. Richards and C. Raymond: “If we understand the concept of creativity according to its original Latin etymology (*creo*, *creare* – to create) – the answer appears almost automatically. Leisure activity, called creative tourism, is rather a way of practicing tourism. Therefore, it would be such an implementation of traveling in which, alongside the journey itself (recognized here as a reality of a more general nature, as the Aristotelian ‘higher genus’), there is visible creative activity that aims to create something new (including artistic, literary, original handicrafts, conceptual work, e.g., in relation to landscape creation, etc.). Creative tourism understood in this way – or perhaps rather the ‘creative dimension’ of traveling – would be a specific feature of certain cultural tourism expeditions. Moreover, certainly cultural, because everything that comes from human hands (or mind) can be called a product of culture” [Mikos v. Rohrscheidt 2011, p. 56]. The summary of the arguments concerning the topic titled “Creative Tourism or Creative Elements in Cultural Tourism?” concluded with the reflection that: “The creative aspect of cultural tourism is essential and its importance will likely continue to grow in the coming years, as it will be sought by an increasing number of potential tourists. However, creative tourism should certainly

not be considered synonymous with cultural tourism as a whole” [quoted in Mikos v. Rohrscheidt 2013, p. 97-98].

A creative tourist is a prosumer, creative in the process consumption and in the production process. So the job of destinations is stimulating creative processes and creative “production”. Leaving it to the tourist creative space allows him to create his own cultural experiences, with his own narrative using the creative resources provided to him destination. The spatial co-location of creative consumption and “production” has fundamental to the concept of creative tourism [Richards, Wilson 2006, p. 1220].

The explanation for drawing attention to the industry is created when the use for needs becomes a growing share nowadays, causing its importance to different social groups. Application with mainstream utility engines is a necessity for self-development and the connection of individuals with deeper experiences. Groups excluded from the scope of the existing speech are pointed out because there was actually one result that was excluded from the side, and they lack an element of creative participation [Rotter-Jarzębińska 2009, p. 83].

Creative tourism means not only being in a given place, but also conscious interaction with tourists involved in the creative process. Many creative tourism proposals involve organizing various types of courses and workshops, e.g. photography, painting, singing, cooking, etc. Although this type of offer can be created almost anywhere, it should be remembered that it will be most successful where creative activities refer to resources of a given place.

An example of creative activities is the offering of the Central Museum of Textiles in Łódź, where the Education Department has prepared a workshop program. Participants can use the largest workshop space among Łódź museums. The activities conducted there are inspired by temporary exhibitions and the history of the White Factory. The Education Department’s activities are carried out in accordance with the concept of a participatory museum.

“Creative freedom and free expression. Experimentation and out-of-the-box thinking. Activities adapted to the age, perceptual capabilities, and manual skills of each participant”.

“We don’t provide ready-made solutions; instead, we help participants find their own creative answers by engaging their imagination and creativity. In our classes, you

won't hear whether your drawing is pretty or ugly. We look for different perspectives in creating and interpreting works of art”.

The educational offering includes: workshop activities for individual participants, including children with guardians, group activities, classes for the youngest (from 1 year old), preschool and school-age children, and adults, as well as walks, guided tours, and lectures.

Example workshops: What are sPLOTY? and FRESH OFF THE NEEDLE





Fig. 5. Photos from the workshops

Source: *Central Museum of Textiles in Łódź*

These are creative meetings for youth, adults, and seniors. The offering is advertised as follows:

“We work together, but each on their own project! Under the guidance of an educator, express yourself through the creative technique that suits you best. Wall hangings, embroidery, painting, drawing, macramé – you choose! sPLOTY is a space open to participants’ proposals. If you want to inspire others, present your idea at the meeting! The workshops allow for improving skills in traditional techniques”.

“Would you like to sew something but don’t know how? If the sewing machine seems like black magic to you, or if you know the techniques of starting and finishing stitches but need inspiration - we invite you to the Central Museum of Textiles in Łódź. From each class, you’ll leave with a handmade, ready-to-use item FRESH OFF THE NEEDLE” [CMWL 2024].

Another example of creative tourism in practice is the workshop organized by the Palais Musee de la Mode in Paris.

“Discover fashion with your family! The museum offers interesting activities and creative workshops from the age of 4: classes for parents and children, online resources... so many different approaches to understanding fashion”.



A guided tour allows you to see the first Paris exhibition dedicated to Stephen Jones. Tourists can get to know the designer's original and extravagant world through his childhood, his professional beginnings and his collaborations with the biggest fashion houses.

Fig. 6. Stephen Jones Exhibition, Artists' Hats

Source: *Musee de la Mode in Paris*

Chart 3. Numerous creative workshops are offered for different age groups

Paper Doll Sportive (8-12 years)

Participants discover the history of fashion from the 18th century to the present day through elegant and sporty silhouettes. In the workshop, they learn the profession of a stylist by making "paper dolls" and dressing them in creative and sporty wardrobes. Accompanied by a visual artist, young visitors discover urban and sporty silhouettes in the exhibition of the "Fashion on the Move" collection.

Folded Hats (4-6 years)

With a guide, young visitors discover the exhibition and the creative and playful world of Stephen Jones. In the workshop, children are asked to make a colourful and spacious hat based on folded paper using colouring and the addition of materials.

Headwear and Creation (8-12 years)

Participants discover the extravagant and imaginative world of Stephen Jones, a rich source of inspiration that will allow them to create their own hat. In the studio, they create an original headgear from a simple structure covering the head and various textile materials provided to them.

Sketch Visit (ages 8-12)

During a guided tour, children discover the originality and technical side of Stephen Jones' millinery. During the visit, participants can create a series of sketches based on the models they choose.

Family Bag (ages 7 and up)

With a guide, young and old discover the history of fashion from the 18th century to the present day through elegant or sporty silhouettes. In the workshops, families are asked to make their own sports shoulder bag.

Source: Musee de la Mode in Paris

Family Weekends. Throughout the year, the Palais Galliera and the Paris Museums invite children and their parents to discover museums in a different way, with free programs designed especially for families. This event is an opportunity for young and old to meet during visits and creative workshops.

Developing creative tourism is not just about organizing more lessons or workshops. Creating a framework in which tourists' experiences and experiences become a platform not only for acquiring knowledge, but also for personal development and deeper internal transformation is important for the development of creative tourism.

At this point, it is worth quoting a statement from a cultural tourist visiting the fashion museum: "Listening to the guide, I realized that so far I had focused mainly on the history of European fashion, and fashion is such a broad subject! You need a lot of knowledge from various fields – anthropology, cultural studies, history, sociology, etc., to be able to fully receive and understand the message and symbols used in clothes from different corners of the world, and also to place these clothes in a context, e.g. political, cultural, etc. The guide had an incredible orientation in the history of fashion from every continent, showed additional photos on a tablet, even brought a piece of material with her to show what Schiaparelli's characteristic colour – shocking pink - looked like. The tour was incredibly interesting. I hope more guides prepare so thoroughly for tours" [Koseatra 2021].

Conclusions

There are a lot of industries associated with fashion, like publishers, new media, photography, cinema or advertisement. Fashion industry also created many new workplaces and jobs, including models, stylists, photographers, journalists or bloggers. It is a core for fashion museums' existence. Conducted analyses of fashion industry indicate how much it impacts the economy. Notwithstanding the lack of meticulous research of this industry, it does not mean it should be ignored (just like Central Statistical

Office of Poland did). It would be recommended to designate people and entities to pay more attention to this issue.

By taking cognizance of the topic and with the awareness of its value, it is worth conducting more studies on fashion and design markets, especially in Poland. They should be updated, observed and analysed regularly in order to draw constructive conclusions and possibly make some changes. It would also enable to compare the results not only internally but worldwide. Furthermore, the whole system should be standardised – establishing the same definitions and sub-industries belonging to creative industries among all the countries. Their size and significance for economic development would definitely change then. It is possible that this topic will attract more attention of government in particular, but of economists as well. Especially those economists who like to use creative thinking in business because creativity might be a key to success.

Fashion and design influence many other industries to a large extent. A lot of companies depend on new trend and designers' ideas. Most of them are trying to predict their future actions in order to adjust business decisions. Fashion has an impact not only on economic results, but it can also modify the entire anatomy of some organizations or companies. It might help people to develop creatively while using knowledge of economics – perfect example of it is the project 'We Wear Culture'. By using adequate marketing solutions and creativity, fashion can change the entire business.

The etymology of the word "museum" traces back to the ancient Greek "museion", meaning Temple of the Muses, reflecting these institutions' original sacred and cultural significance. Modern museums function as carefully curated repositories of objects, where collections form the essential foundation of their existence. Fashion museums, operating within this tradition, serve a particularly vital role in preserving sartorial heritage.

Museums fundamentally shape societal and cultural consciousness by creating spaces where historical narratives intersect with contemporary perspectives. In these environments, centuries-old traditions gain new relevance through thoughtful presentation and interpretation, encouraging visitors to contemplate both historical significance and modern implications. This dual temporal focus proves especially powerful in fashion museums, where historical garments illuminate the evolution of social norms, technological capabilities, and artistic expression.

The growing interest in fashion history among cultural tourists reflects a broader appreciation for material culture and its connection to human experience. Visitors are drawn to iconic collections that showcase both the technical mastery of historical craftspeople and the personal histories of notable wearers. This increasing engagement has catalysed rapid development in the field of fashion curation and exhibition design.

Contemporary fashion exhibitions have evolved into sophisticated multimedia experiences that transcend traditional display methods. These exhibitions combine physical artifacts with digital technologies, creating immersive environments that contextualize historical garments within their social and cultural frameworks. Beyond passive viewing, these spaces offer diverse educational opportunities through fashion shows, documentary screenings, academic lectures, research facilities, and hands-on creative workshops.

The research hypotheses presented in this article have been substantiated through examination of how fashion museums contribute to creative tourism development. These institutions successfully attract both cultural tourists seeking historical understanding and creative tourists eager to engage with fashion as an active form of artistic expression. The ability to observe and study innovative design solutions helps visitors comprehend the complex mechanisms driving modern fashion and consumption patterns.

Fashion creators and industry leaders have emerged as influential forces in global economic development, shaping consumption patterns and driving market growth across nations. This significant impact, combined with the educational and cultural value of fashion museums, underscores the importance of conducting further research in this field. Future studies should examine how these institutions can continue to evolve while preserving their essential role as guardians of fashion heritage and catalysts for creative engagement.

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Muzea mody – historyczne, gospodarcze i kulturalne aspekty branży modowej. Otwarcie na turystykę kreatywną

Abstrakt:

Moda i design wpływają na różne rodzaje przemysłów oraz na wzrost gospodarczy krajów rozwiniętych i rozwijających się. Biznes wielu przedsiębiorstw opiera się na nowych trendach oraz kreatywnych pomysłach projektantów. W artykule przedstawiono i analizowano światowy oraz polski rynek mody. Zaprezentowana została geneza rozwoju przemysłu mody w ujęciu historycznym, charakterystyka przemysłu modowego oraz wpływ branży modowej na gospodarkę.

W dalszej części artykułu przedstawiono, gdzie trafiają produkty związane z modą w celu pokazania następnym pokoleniom tak dziedzictwa kulturowego poszczególnych narodów, jak i zmieniającej się mody na przestrzeni wieków. Muzea mody dysponują wysokim potencjałem w zakresie uprawiania turystyki kreatywnej oferując turystom możliwość aktywnego uczestnictwa w warsztatach twórczych.

Słowa kluczowe: turystyka kulturowa, turystyka kreatywna, turysta kreatywny, dziedzictwo kulturowe, muzea mody, ekonomia, wzrost gospodarczy