

LODZ FASHION WEEK AS AN EXAMPLE OF A BUSINESS EVENT

Waldemar Cudny, Rafał Rouba

University of Lodz, Branch in Tomaszów Mazowiecki, Institute of Tourism and Economic Development, e-mail: algermon1@neostrada.pl, rafraf_pl@yahoo.com

Abstract: The article is a part of event studies. It presents Lodz Fashion Week – one of the most important Polish events associated with fashion and fashion industry, held in Lodz, the third largest city in Poland. Lodz Fashion Week is an element of the global system of Fashion Weeks, and at the same time the only event of this type in Poland. The authors present the concept of events, paying particular attention to business trade shows, represented by Lodz Fashion Week. They present its history, the accompanying events and the role it plays in the development of the city. The authors also present the results of the survey conducted among the visitors during the 2011 spring edition.

Key words: business event, Lodz, fashion industry, tourism

1 INTRODUCTION

The object of study presented in the article is the FashionPhilosophy Fashion Week Poland (further referred to as the Fashion Week) – a large exhibition and trade event, associated with design and fashion. It is an international event, held at different locations all over the world. In Poland, the only city where it is organized is Lodz. The aim of this analysis is to present Lodz Fashion Week, describe its goals, history, main events and the role it plays in the development of the city. Another aim was to establish the participants' perception of the event¹.

The Fashion Week has been organized in Lodz from the very start. The city is the third most populated urban centre in Poland, with over 730,000 inhabitants. Let us explain first why the organizers chose this particular location. One of the reasons was the fact that the city authorities warmly welcomed the idea of organizing the event in Lodz, and another one was the long tradition of the textile production in the

¹ Perception is a complex system of psychological and mental processes occurring on the sensory-motoric and semantic-functional level; selective reception of stimuli and information, dependent on the individual's experience, present attitude, emotional state, objective properties; a process of directly reflecting different aspects of a phenomenon, with the help of analyzers and on the basis of the individual's experience. (<http://encyclopedia.pwn.pl/>).

city. As an industrial city, Lodz emerged in the 19th c. and was the largest textile industry centre in Poland until the 1990's, producing not only fibres and fabrics, but also clothes. In the communist times, Lodz was associated with numerous well-known Polish fashion trademarks, such as Olimpia or Wólczanka. The year 1989 was the beginning of the socio-economic transformation in Poland, abolishing the communist system. The transformation greatly affected Polish cities, including Lodz, where it caused the decline of the majority of large textile factories (Cudny, 2011). However, despite the crisis in the textile industry, including the clothes production, some firms underwent complete restructurization and survived. Additionally, many new, small private apparel businesses appeared in Lodz and the city (although significantly reduced) partly maintained its textile functions. After 1989, also the significance of different types of events for the city development was visibly growing. According to the development strategy for Lodz, one of the events which are to represent the city, is the Fashion Week. It combines creativity, modernity, and the dynamism of contemporary fashion industry with the tradition of Lodz and the well-established textile trademark of the city.

The choice of the venue area is also dictated by the fact that the city authorities have been supporting creative industries in recent years. According to Cunningham (2002, p.1), creative industries are “activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through generation and exploitation of intellectual property”. Creative industries include advertising, architecture, arts and antiques markets, crafts, design, designer fashion, film, interactive leisure software, music, television and radio, performing arts, publishing and software (Creative Industries Task Force Document 2001, cited in Cunningham, 2002, p. 1). The definition quoted above shows that designer fashion, including the Fashion Week, is also a part of creative industries phenomenon.

2 LITERATURE REVIEW AND METHODOLOGY

Lodz Fashion Week is a kind of event that is why the authors will first present the general concept of events in the light of research literature. Nowadays, event-related activity is one of the most dynamically developing economic sectors. Its positive and negative effects on the community, economy and tourism are numerous. The positive ones include the possibility to use events for the promotion and economic development of cities and regions, creating conditions for culture development and providing tourists and the local inhabitants with an opportunity to spend their free time in an interesting way. Currently, events are a major element triggering the development of event tourism. It is a separate type of tourism, where the aim of a journey is to attend an event, such as fairs, a festival or a sporting event (Von Rohrscheidt, 2008). The negative impacts include higher prices of basic goods and services at the localities where the events are organized. This mainly results from the increased demand, generated by tourists. Other authors point to the possible conflicts between the inhabitants and the tourists, as well as the higher level of pollu-

tion, resulting from the temporarily increased tourist traffic (Fredline et al., 2006). However, when properly planned and organized, events may be successfully used for intensifying the socio-economic development of cities and regions.

The study of events rapidly advanced after World War II, as a part of anthropology, geography or economy. However, an independent research trend, called “event studies”, started to develop only at the end of the 1980’s and the beginning of the 1990’s (Getz, 2008). The first major publications were articles written by Ritchie (1984), Getz (1989) and Hall (1989). The authors presented the concepts of special and hallmark events, as well as their relations with tourism. According to Hall (1989), hallmark tourist events are major fairs, expositions, cultural and sporting events of international status which are held on either a regular or a one-off basis. A primary function of the hallmark event is to provide the host community with an opportunity to secure high prominence in the tourism market place. However, international or regional prominence may be gained with significant social and environmental costs. The articles were followed by books regarding event studies (Goldblatt, 1990; Getz, 1991, 1997). In his work, Getz (1997, p.4) claims that “a special event is a one-time or infrequently occurring event outside normal programs or activities of the sponsoring or organizing body”. The event studies literature presents a number of event classifications (Jago and Shaw, 1998; Getz, 2005). Getz (2005) distinguishes between four types of events, depending on their size and impact on the venue areas (Fig. 1).

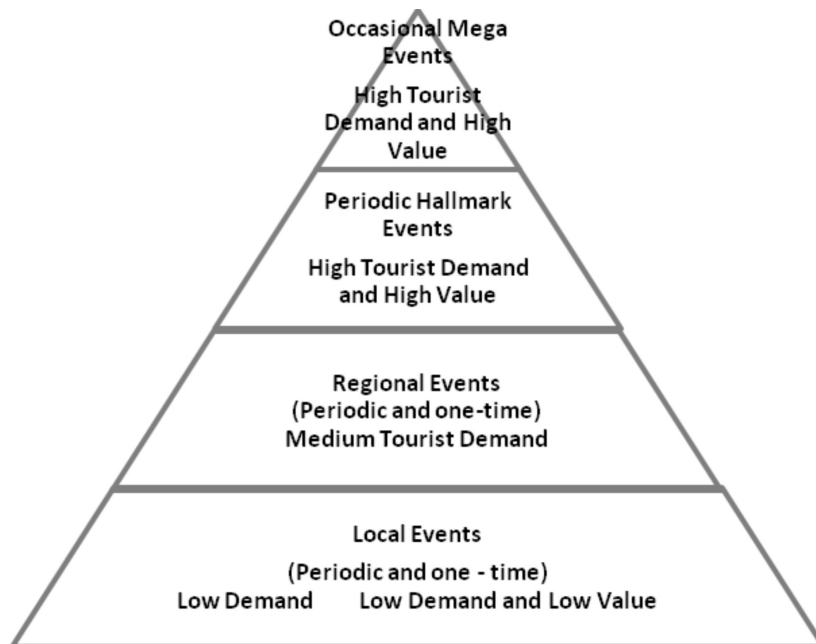


Figure 1 The portfolio approach to event-tourism strategy – making an evaluation. Source: Getz (2005).

In his later work, Getz (2008) distinguished between the following types of events, depending on their themes: cultural celebrations, political and state, arts and entertainment, business and trade, educational and scientific events, sport competitions, recreational, and private events. As we can see from the classification above, events also include business and trade events, which in turn can be included in the MICE sector (Meetings, Incentives, Conventions and Exhibitions), currently one of the most important segments of contemporary tourism (Davidson and Beulah, 2003; Mair, 2009). MICE events are basic for the development of business trips, which in many countries are identified with business tourism. This phenomenon encompasses all the journeys made by those whose employment requires traveling in order to carry out their work. The World Tourism Organisation (WTO) considers such trips to be a type of tourism (Davidson and Beulah, 2003). Arcodia and Robb (2000) also believe that events are a part of the MICE sector. According to them, MICE-related events are aimed at the provision of information to business and, usually for commercial advantage, to all the parties involved in the event. There are several kinds of events that could be included into the MICE category: convention and congress, conference, incentive event, forum, symposium and seminar, exhibition and trade show (Arcodia and Robb, 2000, pp. 157-159). Having in mind the particular event described further in the article, it is important to define "trade show". According to the Commonwealth Department of Tourism, "a trade show is run exclusively for a particular trade or industry and provides a forum for the exchange of information between companies and potential clients. Each show usually involves associations or organizations in a particular industry and may be held every two or three years" (Arcodia and Robb, 2000, p. 159). According to Rutherford (1990, p. 44 cited in Arcodia and Robb, 2000, p. 159), a trade show is "... a collection of exhibits that are specific to one or more closely allied or associated trades. In most instances, the buyers represent businesses that are shopping for services and products to use in the conduct of their business".

The authors believe that the Fashion Week described below should be treated as a type of event. It may be included in the group of periodic hallmark events, distinguished by Getz (2005), as well as in the group of business and trade events (Getz, 2008). Moreover, Lodz Fashion Week should be treated as an element of MICE-related events, matching the definitions of a trade show, presented by Arcodia and Robb (2000). Considering the impact of events on tourism, the Fashion Week is a tourist asset of Lodz. It is then an element of the natural and anthropogenic environment, which tourists are interested in and which makes a locality or area (destination) attractive to them (Kowalczyk, 2000). At the same time, the event may be treated as a tourist product, a certain commercial offer, satisfying the tourists' needs (Kaczmarek et al., 2010).

As regards the research methods used in this study, they included observation, questionnaires, non-standardized interviews with the employees and organizers of the event, as well as the analysis of literature and internet sources.

Observation is one of the most common ways of studying the reality. We distinguish between indirect and direct observation. The first method does not require the

researcher's participation in the process he/she analyzes and is based on the materials collected by other persons or institutions, e.g. reports or statistical data based on the observations of others. The other type is the direct observation. It requires the researcher's personal participation in the observed phenomena or process and its perception, according to the goals set beforehand (Cudny et al., 2011, pp. 31-32).

A questionnaire is a part of a larger group of survey methods, which also includes structured interview (Lutyński and Lutyńska, 2000). Surveys conducted among event visitors have often been used in the study of different kinds of events (Scott, 1995; Schneider and Backman, 1996; Crompton and McKay, 1997; Lee, 2000; Nicholson and Pearce, 2001; Lee et al., 2004; Yuan et al., 2004). A questionnaire is a research method in which the researcher approaches respondents with questions regarding a given problem, written in a standardized form. The questioner does not need to have direct contact with the respondents answering the questions. The researcher's role is to compile an adequate questionnaire, and next to distribute and collect it (Cudny et al., 2011). In a structured interview the information is obtained by the researcher (personally or through his representatives) by means of mutual communication and interaction, where the roles are explicitly divided and defined. On one side we have the researcher, who asks the questions and records the answers, and on the other side – the respondent, who answers the questions. The interview may be standardized or non-standardized, based on unconstrained conversation (Cudny et al., 2011, pp. 43-44).

3 LODZ FASHION WEEK – ITS ORGANIZERS AND THEIR GOALS

The full name of the event described in this article is the FashionPhilosophy Fashion Week Poland. It is one of the Fashion Weeks organized at different places all over the world. They are leading global events associated with fashion design, which include exhibitions, shows, as well as seminars and design workshops. Undoubtedly, one of the most important aims of these events include promoting young designers, enabling them to meet the icons of world fashion design and introducing them into the world of business. As a result, they may improve their skills and meet the potential producers of their designs. In the largest fashion capitals, Fashion Weeks have a very long tradition. The events attract the most renowned fashion designers, as well as young, talented debutants. Fashion Weeks are held twice a year for a period of about a week and present new designer collections for the coming seasons: autumn – winter and spring – summer. The first shows are held in New York, next in London and Milan, followed by Paris. The cities hosting the most important Fashion Weeks are called the Big Four of Fashion Weeks. In recent years, Fashion Weeks started to be organized away from the largest fashion centres, e.g. in India, Turkey, Island, Malaysia, Australia or New Zealand. Some of them are also held in Central and Eastern Europe, e.g. the Russian Fashion Week in Moscow is now the largest fashion event in Eastern Europe (Emling, 2006). Another country in

this region, where the Fashion Week has recently appeared is Poland. The event, which is already well established in Lodz, has two basic aims. The first one is to present the world fashion, the current trends and to promote Polish designers. The almost one-week long event is to enable the fashion designers to make artistic and business contacts. The other aim is to promote Lodz as a capital of the world fashion in Poland. According to the organizers, Lodz is particularly suitable for this purpose due to its 19th c. textile tradition. Fashion Week Poland is aimed at fashion designers and fans, as well as journalists, stylists, traders and entrepreneurs. It is an opportunity for them to exchange ideas connected with fashion, and promote (also through the media) new concepts and young, budding designers, as well as to develop a system of international relations in the world of fashion.

Fashion Week Poland is organized by Moda Forte Grupa Kreatywna, in cooperation with the Lodz City Council. The event is a part of the strategy of city development through supporting creative ideas and developing the clothing industry. The organization of the event and the comfort of the participants of the 2011 editions were supervised and secured by 70 people from the production team and over 200 volunteers. The Fashion Week is supported organizationally and financially mostly by the Lodz authorities, as well as sponsors and private partners. The main sponsors in 2011 were Maybelline New York – a trademark cooperating with the largest Fashion Weeks in the world, BLOW Energy – a large producer of energy drinks, and MINI – a well-known car manufacturer (Podsumowanie jesiennej edycji Fashion Week Poland – Informacja prasowa, 2011).

4 THE MAIN EVENTS OF THE FASHION WEEK

The first edition of Lodz Fashion Week was held at the end of May and the beginning of June 2009, and the next one in May and October 2010. The subsequent two editions were held in May and October 2011. The organizers are planning to continue the tradition of organizing two Fashion Week events every year in Lodz. The different individual parts of this fashion festival were organized at a number of venues, e.g. at the Expo Hall (the main exhibition hall in the city), at Manufaktura (the largest Lodz shopping and service complex), in Piotrkowska Street (the main shopping street in Lodz), at Textorial Park (a modern business centre), or at Księży Młyn (the largest complex of the 19th c. industrial architecture in Lodz). The most important events during Lodz Fashion Week are the fashion shows, taking place in the *Designer Avenue*. It is a large catwalk, where dozen of collections are presented during every edition. Another element of the Fashion Week is the *OFF Out of Schedule* module, which features shows and installations presenting young, less popular designers. The shows are combined with meetings with fashion journalists and fans, which is another opportunity for the artists taking part in the event to present themselves. The Fashion Week is also a trade event, featuring the *Showroom* module, where the designers present their creations on individually allocated stalls (clothes, accessories, jewellery). The guests may approach, introduce themselves to

the designers and buy the displayed goods. The *Showroom* also offers an opportunity to establish business contacts between designer companies and clothes producers, as well as between clothes producers and trading companies. Moreover, Lodz Fashion Week includes meetings with designers, trainings and fashion workshops, as well as accompanying events, such as fashion photography exhibitions or after-parties at the most popular Lodz clubs².

The Fashion Weeks in 2009, 2010 and 2011 included the closing galas of the “Golden Thread” International Contest for Clothes Designers. It is a competition for young designers, whose ambition is to find their way to the top in the world of fashion. It has been organized in the city since 1992, under the auspices of the President of Lodz. It is one of the most prestigious competitions of this type in Poland and Europe. The opening of the second edition of the Fashion Week was graced with the Dinner in the Sky at the Manufaktura complex. Dinner in the Sky is a patented Belgian idea: meals are served in a restaurant suspended from a crane, several meters above the ground. The organizers of this undertaking are extremely careful when it comes to selecting their partners; in 2010 one of them was Lodz Fashion Week; its most distinguished guests were invited to take part in the Dinner in the Sky. This way of eating meals has been put on the list of the world’s most extravagant meals, published by the Forbes magazine in 2009.

The estimated overall number of visitors to the first edition of the fashion festival in Lodz was about 10,000, while in the 2011 editions it was already 5000 visitors daily. The Fashion Week has attracted many famous guests from Poland and abroad, including Agatha Ruiz de la Prada, a prominent Spanish designer, Nuno Gama from Portugal, a renowned Japanese designer, Kenzo Takada, and Eymeric Franchoise from France. Among the well-known Polish names, we should mention Marcin Paprocki, Mariusz Brzozowski (Paprocki & Brzozowski), Ilona Majer, Rafał Michalak, Małgorzata Czudak (MMC Studio Design), Natalia Jaroszevska, Łukasz Jemioła, and Marcin Giebułtowski (Giebułtowski).

The event has also been visited by popular Polish actors, celebrities and stylists, such as Borys Szyc, Katarzyna Glinka, Sylwia Gliwa, Anna Bosak, Monika Jaruzelska, Roberta Kupisz, Tomasz Jacyków, Oliwier Janiak, or Joanna Horodyńska. Another group of visitors were journalists from the world-famous fashion magazines and internet portals: Robb Young (vogue.com), Marcellous L. Johns (The Fashion Insider), Paola Capodacqua and Ugo Camera (Callezioni), Francesco Oppi (Book Moda), as well as the correspondents from Madame Figaro, Herald Tribune, French Elle, Burda and Financial Times. The Lodz event has also been visited by the representatives of Fashion Week organizers from Paris, Moscow, Lvov, Kiev, Lisbon and Berlin.

² The 2010 edition of Lodz Fashion Week was organized in cooperation with another large event, Lodz Design Festival. It is one of the most important Polish festivals dedicated to design. Lodz Fashion Week and Lodz Design Festival are the most important Lodz events shaping the creative industries sector in the city.

5 SURVEY RESULTS

During one of Lodz Fashion Weeks, the authors conducted a survey in order to analyze the visitors' structure. The aim of the study was to establish who the visitors were, where they came from and what the purpose of visiting the Fashion Week was. It was also to check how they evaluated the event. The survey was conducted over the period of three days, during the spring edition of Lodz Fashion Week, on 4-8th May 2011. The questionnaires were distributed among the persons who agreed to fill them in. Afterwards, the respondents could return the questionnaires to the pollsters waiting in the main hall. It should be stressed that the survey conducted at Lodz Fashion Week is not a representative one and may be described as random or casual, i.e. the respondents did not reflect the general community structure (as it is in the case of representative studies), but were selected randomly from a group of persons available at a given moment. Such a survey is also valuable because it provides the researchers with important information regarding the respondents and their perception of a given event (Cudny et al., 2011).

Out of 150 distributed questionnaires, 100 were filled in correctly and returned to the researchers. The group of respondents included 58 % of women and 42 % of men. The majority of them were young persons, aged 18 – 25 (44 %) and 26 – 35 (42 %). There were fewer older people, aged 36 – 45 (9 %) and 46 – 65 (5 %). The survey did not include respondents over 65 years of age. As regards the education level, the largest group included people with higher (57 %) and secondary (32 %) education, followed by those with post-graduate education (7 %). Persons with primary and vocational education constituted 4 % of the respondents. As for the occupational structure, the survey included 24 % of professional designers, 24 % of persons working in services (e.g. trade, advertising), 21 % of students, 14 % of managers, 10 % of reporters and 7 % of other professional groups.

43 % of the respondents were inhabitants of Lodz, but 57 % arrived at the festival from other destinations. The largest group of the latter type arrived from Warsaw (23 %), and was followed by visitors from Krakow (5 %), Włocławek (3 %) and Płock (3 %). The remaining respondents came from other Polish and abroad destinations (23 %), each of which was represented by not more than 2 % of all the persons approached. In this group 2 % of the respondents were foreigners traveling from abroad (Italy and Finland).

Apart from the questions about the respondents' personal details, the questionnaire included five questions regarding different aspects of the event, such as its evaluation, the willingness to revisit it in the future, the source of information about Lodz Fashion Week, etc. The first question from this group was: *How many times have you visited Lodz Fashion Week?* The majority of respondents (56 %) had visited the event more than once, for 26 % of them it was the second time, for 22 % – the third time and for 8 % the fourth time. 44 % had visited Lodz Fashion Week for the first time.

The next question was: *What is your main purpose of visiting Lodz Fashion Week?* The respondents could give more than one answer. The researchers obtained

the total of 155 responses (100 %). The respondents had come to the event mainly in order to get acquainted with the new trends in fashion (30 %). Other frequently quoted purposes included curiosity (22 %), interest in the exhibitors' offer (21 %), and willingness to see a fashion show by a given designer (19 %). The remaining responses (8 %) were highly diverse.

The next question was: *How did you learn about the Lodz event?* The majority of respondents had found out about the Fashion Week from their friends (40 %) and the Internet (33 %), much more rarely from the press (14 %), TV (4 %) and other sources, such as leaflets, billboards, etc. (9 %).

In the next part of the questionnaire, the respondents were asked to express their opinion about Lodz Fashion Week in one word. The majority of responses (78 %) were positive, only 11 % were neutral or negative, and 11 % of the respondents did not express their opinion (Tab. 1).

A particular way of evaluating an event is expressing willingness or lack of willingness to come to the next edition. The respondents were asked about it in the next question. 88 % of them claimed that they would come to the next edition of Lodz Fashion Week, only 6 % said they would not return and 6 % did not know whether they would be able to come and chose the answer *I don't know*.

Table 1 The percentage structure of the evaluation of Lodz Fashion Week by respondents

Evaluation		Responses (%)
Positive	good	36
	positive	16
	splendid	14
	attention-grabbing	9
	interesting	2
	trendy	1
Neutral or negative	average	9
	bad	2
Other	No answer	11
Total		100

Source: Authors' compilation, based on survey

6 DISCUSSION AND CONCLUSIONS

Lodz Fashion Week is certainly an important and positive development factor as regards the business function of Lodz. It is a business and trade event, generating tourist traffic (event and business tourism), as well as profits for the city³. The pre-

³ The economic impact of the Fashion Week in Lodz has not been studied yet, but such analyses have been conducted in other countries. For instance, the 2004 Fashion Week in Auckland – the biggest city of New Zealand had a strong impact on economy. It was reported that the event had generated c. 33 million New Zealand dollars for the New Zealand economy (Emling, 2006).

sence of such an event in Lodz is particularly valuable if we consider the quivering economic base of the city in the 1990's and the authorities' search for new development opportunities, based on the events sector. The event is also a place where new trends in Polish and foreign fashion are presented and where the renowned and the budding fashion designers make direct contact with their clients, both individual and corporative (clothing/apparel producers and trading companies). This enables the designers to promote their products and make business arrangements regarding their sale.

The participants of Lodz Fashion Week learn about new fashion trends (during the shows and meetings with leading designers). Many of them are young designers and students (e.g. from The Lodz Academy of Fine Arts). It may then be concluded that this event plays an important role in developing creative industries and the creative class, which are basic to the development of modern cities (Florida, 2005). Lodz Fashion Week creates a positive image of Lodz as a centre of creativity in fashion.

As regards the Lodz Fashion Week audience, its structure was established in a survey⁴. Lodz Fashion Week is mostly visited by well-educated young people. They are usually professionally involved in fashion design and different kinds of services. There is also a sizable group of students, managers and media representatives. The event is attended by many people from Lodz, e.g. students and employees of design schools, representatives of clothing and design companies, as well as the local inhabitants interested in fashion. The event is an interesting tourist asset and at the same time a new tourist product of Lodz. This is proved by the fact that as many as 57 % of the respondents came to Lodz Fashion Week from other destinations.

The majority of respondents were repeated visitors, who had visited the event before. It is a significant fact, as it shows that those visitors were satisfied with their previous visit (s) and decided to attend again. The respondents arrived at Lodz Fashion Week mainly for fashion-related purposes. They mostly had a positive opinion of the event and expressed their wish to visit the next edition.

In order to sum up the study conducted during Lodz Fashion Week, a SWOT analysis was carried out for this event. It is a tool frequently used for evaluating the condition of an institution, undertaking or tourist potential (Marcinkiewicz 2003). SWOT is an acronym for: *strengths, weaknesses, opportunities* and *threats*. The strengths and weaknesses are internal elements, related to the structure of the evaluated undertaking, while the opportunities and threats are external, environmental factors (Kaczmarek et al., 2010, p.64). In the SWOT analysis that was conducted, the predominating elements were strengths and opportunities, i.e. the positive elements (Tab. 2).

The positive elements include first of all the involvement of efficient organizers, the support of the city authorities and sponsors, and an interesting offer to spend free time for tourists and fashion representatives. The positive factors also include belonging to the international system of fashion events, intensive development

⁴ It must be stressed, that the survey was not fully representative. Therefore, its results cannot be simply applied to all the participants of the event. They could be however treated as reflecting the approximate results for the entire group of respondents.

of tourist and event tourism in recent years, and the coverage of the event in the local and foreign media (Tab. 2). The negative factors are less numerous than the positive ones. They include dependence on external financing, the negative impact of the latest global crisis on the development of tourism and competition from the more recognized events of this type in the world (Tab. 2).

Table 2 SWOT analysis for Lodz Fashion Week

Strengths	<ul style="list-style-type: none"> – Efficient organizers (private persons) – Help and support from city authorities and private sponsors – Interesting offer of shows, workshops and exhibitions <ul style="list-style-type: none"> – Good offer for young, promising designers, on the other hand an interesting event for well-established fashion houses and clothing companies (hunting for new trends and talents) – Presence of distinguished guests, famous fashion designers, journalists 	<ul style="list-style-type: none"> – Dependence on rented premises, lack of own premises – Dependence on external financing 	Weaknesses
Opportunities	<ul style="list-style-type: none"> – Belonging to the international system of Fashion Week events <ul style="list-style-type: none"> – International cooperation with fashion institutions – Location at a large textile and clothing industry centre of long tradition (Lodz) <ul style="list-style-type: none"> – Development of business tourism – Lack of competition from other such events in Poland – Large number of visitors from the region, the country and abroad – Interest of the media (also trade-related) 	<ul style="list-style-type: none"> – Competition from other events of this type in the world (Fashion Weeks) – Global crisis causing smaller interest in fashion and limited funds from trade-related firms – Risk of losing sponsors and support of city authorities due to crisis (lack of self-financing) <ul style="list-style-type: none"> – Competition from other fairs and festivals in Lodz 	Threats

Source: Author's compilation

Lodz Fashion Week is certainly a trade show of a recognized and well-established trademark. It is an important element of the transformations in the city, based on the growing events sector. Setting this event in Lodz resulted from the strong textile industry traditions of this city. Lodz Fashion Week attracts people from the fashion trade, both from Lodz and other places, therefore it is a tourist asset and product, related to business tourism. It is also an interesting offer for the people who are not professionally involved in fashion, but are simply interested in an attractive way of spending their free time and want to have contact with the world of fashion. The event is bound to develop further in the next years, and its positive influence on the city will certainly grow.

Bibliography

- ARCODIA, C., ROBB, A. 2000. A future for event management: a taxonomy of event management terms. In: *Events Beyond 2000: Setting the Agenda. Proceedings of Conference on Event Evaluation, Research and Education*, 2000, p. 152-160.
- CROMPTON, J., MCKAY, S. 1997. Motives of visitors attending festival events. In: *Annals of Tourism Research*, vol. 24, no. 2, 1997, p. 425-439.
- CUDNY, W. 2011. Model przemian miasta postsocjalistycznego – przykład Łodzi. In: *Studia Miejskie*, vol. 4, 2011, p. 153-160.
- CUDNY, W., GOSIK, B., PIECH, M., ROUBA, R. 2011. *Praca dyplomowa z turystyki. Podręcznik akademicki*. Łódź: ŁTN, 2011. 131 p. ISBN 9788360655566.
- CUNNINGHAM, S.D. 2002. From cultural to creative industries: Theory, industry, and policy implications. In: *Media International Australia Incorporating Culture and Policy: Quarterly Journal of Media Research and Resources*, 2002, p. 54-65. Accessing on the internet: <<http://eprints.qut.edu.au/588/>>.
- DAVIDSON, R., BEULAH, C. 2003. *Business travel: conferences, incentive travel, exhibitions, corporate hospitality and corporate travel*. Harlow: Pearson Education, 2003. 290 p. ISBN 0582404444.
- EMLING, S. 2006. Big 4 fashion weeks get new company – Style – International Herald Tribune. In: *The New York Times*, October 3, 2006. Accessing on the internet: <<http://www.nytimes.com/2006/10/03/style/03iht-Rweeks.3015966.html>>
- FLORIDA, R.L. 2005. *Cities and the creative class*. New York: Routledge, 2005. 198 p. ISBN 041594886X.
- FREDLINE, L., DERRY, M., JAGO, L. 2006. *Host community perceptions of the impact of events. A comparison of different event themes in urban and regional communities*. Gold Coast: CRC for Sustainable Tourism Pty. Ltd., 2006. 45 p. Accessing on the internet: <<http://www.crctourism.com.au>> ISBN 1 920704 35 3
- GETZ, D. 1989. Special events defining the product. In: *Tourism Management*, vol. 10, no. 2, p. 125-137.
- GETZ, D. 1991. *Festivals, special events and tourism*. New York: Van Nostrand Reinhold, 1991. 374 p. ISBN 0442237448.
- GETZ, D., 1997. *Event Management and Event Tourism*. New York: Cognizant Communication Corporation, 1997. 386 p. ISBN 9781882345106.
- GETZ, D. 2005. *Event management and event tourism*. 2nd edition. New York: Cognizant Communication, 2005. 439 p. ISBN 9781882345465.
- GETZ, D. 2008. Event tourism: Definition, evolution, and research. In: *Tourism Management*, vol. 29, no. 3, 2008, p. 403-428.
- GOLDBLATT, J.J. 1990. *Special events: the art and science of celebration*. New York: Van Nostrand Reinhold, 1990. 386 p. ISBN 0442226810.
- HALL, M. 1989. The definition and analysis of hallmark tourist events. In *Geojournal*, vol. 19, no. 3, 1989, p. 263-268.
- JAGO, L.K., SHAW, R.N. (1998) Special Events: A Conceptual and Definitional Framework. In: *Festival Management & Event Tourism*, vol. 5, no. 1-2, 1998, p. 21-32.
- KACZMAREK, J., STASIAK, A., WŁODARCZYK, B. 2010. *Produkt turystyczny. Pomysł, organizacja, zarządzanie*. Warszawa: PWE, 2010. p. 446. ISBN 9788320818543.
- KOWALCZYK, A. 2000. *Geografia turystyki*. Warszawa: Wydawnictwo Naukowe PWN, 2000. 287 p. ISBN 8301130474.
- LEE, C.K. 2000. A comparative study of Caucasian and Asian visitors to a Cultural Expo in an Asian setting. In: *Tourism Management*, vol. 21, no. 2, 2000, p. 169-176.
- LEE, C.K., LEE, Y.K., WICKS, B.E. 2004. Segmentation of festival motivation by nationality and satisfaction. In: *Tourism Management*, vol. 25, no. 1, 2004, p. 61-70.
- LUTYŃSKI, J., LUTYŃSKA, K. 2000. *Metody badań społecznych – wybrane zagadnienia*. Łódź: ŁTN, 2000. 315 p. ISBN 8385879226.

- MAIR, J. 2009. The Events Industry: the Employment Context. In: *People and work in events and conventions: a research perspective*. Eds. T. Baum, M. Deery, C. Hanlon, Oxfordshire: CABI, 2009, p. 3-16.
- MARCINKIEWICZ, C. 2003. *Marketing turystyczny. Częstochowa: Wyższa Szkoła Hotelarstwa i Turystyki w Częstochowie*, 2003. 175 p. ISBN 8391329364.
- NICHOLSON, R., PEARCE, D.G. 2001. Why people attend events: a comparative analysis of visitor motivations at four South Island events. In: *Journal of Travel Research*, vol. 39, no. 4, 2001, p. 449-460.
- PODSUMOWANIE JESIENNEJ EDYCJI FASHION WEEK POLAND – INFORMACJA PRASOWA (2011) dokument ze strony internetowej Łódź Fashion Week
< <http://www.fashionweek.pl/pl/info-praktyczne.html>>
- RITCHIE, J. 1984. Assessing the impact of hallmark events: Conceptual and research issues. In: *Journal of Travel Research*, vol. 23, no. 1, 1984, p. 2-11.
- RUTHERFORD, D. 1990. *Introduction to the Conventions, Expositions and Meetings Industry*. New York: Van Nostrand, Reinhold, 1990. 266 p. ISBN 0442234953.
- SCHNEIDER, I.E., BACKMAN, S.J. 1996. Cross-cultural equivalence of festival motivations: A study in Jordan. In: *Festival Management and Event Tourism*, vol. 4, no. 3-4, 1996, p. 139-144.
- SCOTT, D. 1995. A comparison of visitors' motivations to attend three urban festivals. In: *Festival Management and Event Tourism*, vol. 3, no. 3, 1995, p. 121-128.
- VON ROHRSCHEIDT, A.M. 2008. *Turystyka kulturowa. Fenomen, potencjał, perspektywy*. Gniezno: GWSHM Milenium w Gnieźnie, 2008. 477 p. ISBN 9788361352006.
- YUAN, J., CAI, L. A., MORRISON, A. M., LINTON, S. 2004. An analysis of wine festival attendees' motivations: A synergy of wine, travel and special events? In: *Journal of Vacation Marketing*, vol 11, no. 1, 2004, p. 41-56.
<http://encyklopedia.pwn.pl/> - website of Polish encyclopedia.
<http://www.fashionweek.pl> – website of Łódź Fashion Week

Týždeň módy v Lodži ako príklad obchodnej udalosti

Súhrn

Článok prezentuje analýzu Týždňa módy v Lodži, ako najväčšej módnej udalosti v tomto meste. Autori prvýkrát predstavili základné informácie o koncepte tejto udalosti, s osobitným dôrazom na výstavy v živnostenskom podnikaní firiem zastúpených na Týždni módy v Lodži. Postupne boli predstavené história tejto udalosti a jej celá organizačná štruktúra, ako dôležité atribúty charakterizujúce jej ciele. V ďalšej časti článku sú predstavené výsledky z dotazníkového prieskumu vykonaného medzi návštevníkmi Týždňa módy v Lodži. Väčšina respondentov boli mladí, dobre vzdelaní odborníci pôsobiaci v módnom priemysle. Medzi respondentmi bolo tiež niekoľko študentov a obyvateľov Lodže, ktorí prišli na túto akciu zo zvedavosti, alebo mali bližší kontakt s priemyslom módy. Viac ako polovica respondentov mala trvalé bydlisko mimo mesto, takže udalosť mohla byť považovaná za turistickú aktivitu, resp. turistický produkt. Vzhľadom k tomu, že udalosť láka nielen obyvateľov Lodže, ale aj turistov, môže byť považovaná za rozvojový stimul ekonomiky mesta. Návštevníci, ktorí prišli na Týždeň módy, môžu byť z veľkej časti považovaní za obchodných turistov. Väčšina respondentov hodnotilo akciu dobre a veľmi dobre. Väčšina z nich bola opakovanými návštevníkmi, ktorí navštívili udalosť už aj skôr a podľa ich vyjadrenia prídu aj v nasledujúcich rokoch.

Je potrebné zdôrazniť, že udalosť, ktorá je popísaná v článku je len jediná tohto druhu na území Poľska a funguje v medzinárodnom systéme týždňov módy prebiehajúcich po celom svete. Predstavuje už dobre zavedený módný veľtrh vychádzajúci z dlhých textilných tradícií v Lodži. Možno ju takisto považovať za súčasť vývoja odvetví kreatívneho priemyslu v meste. Týždeň módy v Lodži je tiež súčasťou stratégie mesta v smere reštrukturalizácie ekonomiky prostredníctvom rozvoja

kultúrnych aktivít a turistického ruchu. Autori sa domnievajú, že Týždeň módy v Lodži je veľkou príležitosťou pre rozvoj kreatívneho sektora Lodže a spolu s ďalšími udalosťami predstavuje šancu oživiť klesajúcu ekonomiku mesta a zvýšiť jeho prestíž v domácom i medzinárodnom porovnávaní.