

ANÁLISIS DE LA AFICIÓN PIERRE BERGÉ - YVES SAINT LAURENT: UNA OPORTUNIDAD PARA QUE MARRAKECH CREZCA SOSTENIBLE EN EL TURISMO DE MODA.

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RESUMEN

La globalización de la moda ha llevado a la aparición de nuevas tendencias y epicentros creativos en todo el mundo y, como consecuencia, este fenómeno ha impulsado el turismo en diferentes ciudades. En la actualidad, tanto el turismo como la moda representan dos sectores en crecimiento y, si se combinan, representan una industria valorada en miles de millones de dólares que se espera que crezca en los próximos años. El turismo de moda no es relativamente nuevo, de hecho se remonta a principios del siglo XIV cuando la moda comenzó a convertirse, para Francia, en el principal motor económico. Su impacto en la cultura es también muy importante, ya que puede moldear la cultura, el arte y el estilo de vida de un país, por ello lo hemos tomado como eje de referencia para la elaboración de este documento. De hecho, esta investigación tiene el objetivo de evaluar el papel de las instituciones de la moda en la mejora del turismo de la moda y el desarrollo cultural local, gracias al estudio del caso de la Fondation Pierre Bergé - Yves Saint Laurent, con sede en París, y el respectivo Musée YSL, ubicado en Marrakech. Tras un breve análisis de la Fondation, se pudo identificar que la Fondation Pierre Bergé - Yves Saint Laurent funcionan de manera diferente en Francia y Marruecos. Por ello, este estudio quiere destacar algunas recomendaciones de mejora que incluyen un plan para una mayor expansión de la Institución y que su atractivo turístico se convierta en un elemento positivo para la comunidad local en Marrakech.

PALABRAS CLAVE Fundación Pierre Bergé - Yves Saint Laurent; Destino de turismo de moda; Desarrollo social y cultural; Marrakech;

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ANALYSING FONDATION PIERRE BERGÉ - YVES SAINT LAURENT: AN OPPORTUNITY FOR MARRAKECH TO GROW SUSTAINABLE IN FASHION TOURISM.

ABSTRACT

The globalization of fashion has led to the arise of new trends and hubs worldwide and, as a consequence, this phenomenon has boosted tourism in different cities. At present, both tourism and fashion represent two growing sectors and, if combined, they embody a multi-billion dollars' worth industry which is expected to grow in the years to come. Fashion tourism is not relatively new, indeed it dates back to the early XIV century when fashion started becoming, for France, the main economic driver. Recently, it is split in three diverse categories: shopping tourism, creative tourism and cultural tourism. This last one, which defines a country's culture, art and lifestyle, acts as a point of reference for the development of the following document. As a matter of fact, this paper aims to investigate the role of fashion institutions in enhancing fashion tourism and local cultural development, with a special focus on the Fondation Pierre Bergé - Yves Saint Laurent, based in Paris, and the respective Musée YSL, located in Marrakech. After a brief analysis of the Fondation, a gap could be identified: the Pierre Bergé - Yves Saint Laurent Fondation performs differently in France in comparison to the Moroccan city. Therefore, this study wants to highlight some recommendations for improvement that include a plan for further expansion of the Institution and that its touristic promotion mean a positive impact for local communities..

KEY WORDS

Fondation Pierre Bergé - Yves Saint Laurent; Fashion tourism destination; Social and cultural development; Marrakech;

1.INTRODUCTION

The Fondation Pierre Bergé – Yves Saint Laurent was created in 2002 and is an extension of the French luxury fashion house. Its main purpose is to preserve and spread the work of Yves Saint Laurent, in France and in the rest of the world, by exposing his masterpieces and encouraging cultural projects. Today, the Fondation is run by Madison Cox, American landscaper, and Pierre Bergé's husband until 2017. The Fondation is present in Paris and in Marrakech, the two cities that inspired the designer during his career. The headquarters are located in a private hotel located in 5 rue de Clemenceau, which used to be the home of the Yves Saint Laurent Haute Couture House. Now, it hosts hundreds of his works, which are property of the Fondation. Two museums dedicated to the designer's life and career opened in 2017; one in Paris and one in Marrakech. The Fondation also extends its influence in Marrakech through the Fondation Jardin Majorelle, which includes the Musée YSL, the Jardin Majorelle and the Berber Museum (Source: MuseeYSLParis).

In this case study, we will only focus on the Musée YSL and other fashion

initiatives of the Fondation Pierre Bergé – Yves Saint Laurent in Marrakech. These initiatives are in fact managed by the Fondation Jardin Majorelle, but always in collaboration with the Fondation Pierre Bergé – YSL. It is important to mention here, that the Jardin Majorelle and Berber Museum will not be analyzed in detail in this document. Indeed, we will focus more on the part of the Fondation that is directly linked to fashion, as we want to study its contribution to the local development of fashion tourism in Marrakech.

Our preliminary research seems to reveal a lack of actions in Marrakech compared to the initiatives launched in Paris: the study aims to analyze this issue more in depth and to investigate whether it is possible for the Fondation to generate a positive impact for Marrakech in terms of local cultural development and fashion tourism growth.

In order to complete this task, we have several objectives that will help us approach the subject. First, we will identify how local communities may benefit from fashion tourism in Marrakech, by conducting an external analysis of Marrakech and Morocco. We will then proceed to an internal analysis of the Fondation, in order to highlight any differences in its development in Paris and in Marrakech. These two analyses will also enable us to show the importance of foundations like the Fondation Pierre Bergé – YSL for local communities, and to formulate a proposition to help the Fondation develop fashion tourism in Marrakech.

Eventually, more focused questions will enable us to come up with more relevant recommendations. We want to research what the Fondation is currently doing for local communities and what it can do to go even further. Because, as Santos González (2015) says “all tourism development must respect local communities”. We want to know how if under those parameters the Fondation can boost Marrakech’s fashion tourism figures and help the city grow as a renowned fashion destination.

2. LITERATURE REVIEW

Fashion tourism is a niche market segment that combines three major sections: cultural tourism, creative tourism and shopping tourism. Worldwide cities are starting to use cultural industries as promoters of the development of tourism, the respective economies and to place themselves in the global market.

Tourism covers a vital role in the evolution of different destinations around the world, and culture is regarded as a key asset of this development. When we refer to cultural tourism, we need to consider both tangible (museums, heritage centers, cultural attractions) and intangible (traditional events, typical gastronomy) elements (Mousavi, S. S., 2016). Nevertheless, McIntosh and Goeldner have defined cultural tourism as “all aspects of travel, whereby travelers learn about the history and heritage of others or about their ways of life or thought” (McIntosh, Goeldner, 1986). Additionally, the World Tourism Organization states that “Cultural tourism can be defined as traveling outside the usual environment for the supply of cultural life, in order to visit or participate in cultural activities. For example, a visit to a museum, a concert, a historic landscape or monument, but also active participation to/in folklore or a cooking course”. In conclusion, culture is widely recognized as a primary motivation for tourists to travel, where 28% represents international tourists motivated by culture to undertake a travel, while 30% of them

participates in cultural activities despite of the fact that it is not the main reason for them to travel (UNWTO, 2018).

International destinations have recently understood that traditional tourism models present some limitations: tourist needs have evolved and experience has overcome conventional holiday packages. Thus, creative tourism appears as a possibility for global cities to increase engagement and enable visitors to give a meaning to their vacations by doing something creative. Shopping for pleasure is no longer an incidental activity while traveling, but it turned to be one of the main reasons for millions of tourists to pack their suitcases and leave for unknown places (UNWTO Reports). Indeed, the link between holiday planning and retail experience is becoming more than evident, considering the fact that shopping is one of the most popular hobbies in our era. Therefore, we could easily associate tourism growth with the promotion of cities as prime shopping destinations (King, L).

Despite the relatively new trend, it is possible to find few concrete explanations of this phenomenon. “If, traditionally, the consumption of tourists was focused on specific goods and services (hotels, restaurants, cultural or entertainment offers), modern tourists, who often enjoy a high purchasing power, nowadays are consumers of wider goods, such as fashion, crafts or design” suggests Gianna Moscardo, senior lecturer in Tourism at James Cook University (Moscardo, G, 2004). Even more, authors declare that consumers purchase behavior is significantly different when on holiday: spendings increase, unessential items are bought and purchases are made on unusual days (Butler, R.W., 1991). After all, “Consumption is not just about products. It is about consuming places, spaces and time”, (Timothy, D., 2004).

The tourism sector is rapidly growing, and every country wants its share. As a consequence, it has become crucial for destinations to differentiate themselves by emphasizing their unique traits or by branding themselves as a certain type of destination. Different types of tourism have different impacts. A research on the impact of fashion tourism in Johannesburg, South Africa, revealed that fashion events such as Fashion Weeks attract higher spending customers and help reduce the seasonality in hotel occupancy (Adinolfi, Tichaawa & Banda, 2018). Indeed, by scheduling such events, during the low season of a destination, it is possible to reduce the gap in tourism receipts, which exists between different months of the year. Fashion tourism also contributes to the economic development of local communities, as brands and designers can use the image of the destination as a fashion forum to improve their competitiveness and the awareness of international customers (Capone & Lazzeretti, 2016). In mature fashion destinations, such as Paris, New York, London or Milan, events similar to the Fashion Week greatly encourage international tourism spendings. In Paris, the Fashion Week’s yearly economic impact is estimated at 1.2 billion dollars, without taking into account the 10.3 billion dollars that go directly to local designers and creators (Cathala, 2016).

2.1 Tourism in Morocco and in Marrakech

Tourism is treated as a priority in Morocco’s economic development and is closely supervised by national and regional institutions. In 2010, the Ministry of Tourism created an ambitious tourism strategy, the Vision 2020, for which two types of organisms, with public-private partnership, were created: the High Authority for Tourism, to implement the tourism plan with coherence at the national level, and tourism development agencies,

in charge of developing local strategies in each of the 8 territories described in the Vision 2020. The plan projects a significant increase in the numbers of foreign tourists' arrivals and in domestic tourism (Ministry of Tourism, Air Transport, Handicrafts and Social Economy, 2019).

The Vision 2020 also shows the will of the Moroccan government to focus on the sustainable development of the country, with a special emphasis on tourism. Among other lines of action, the plan promotes the involvement of local actors and the creation of job opportunities in the industry. The Vision 2020 includes several programs with the purpose to bring more diversification to Morocco's touristic offer: Azur 2020, Legacy and Heritage, Eco and Sustainable development, Animation Leisure and Sports, Biladi and Niches (Ministry of Tourism, Air Transport, Handicrafts and Social Economy, 2019). The Legacy and Heritage program is the most interesting for our case study, as it focuses on the development of tourism products, in particular museums, to enhance the cultural identity of Morocco.

Morocco, as a destination, is recognized for its authenticity and its cultural richness, especially in Marrakech. The city is attracting more and more tourists: the number of overnight stays in registered establishments has increased by 10% between 2017 and 2018 (Observatoire du Tourisme, 2018). In fact, Marrakech is the second most tourism-dependent city in the world according the World Travel and Tourism Council's 2018 report. It is true that it is not very good for a destination to be solely reliant on tourism, as there are high and low seasons. However, Marrakech has been developing its MICE and event industry to increase its activity during the low tourism season (Huffington Post Maroc, 2018).

2.2 Fashion scenery in Marrakech

Moroccan fashion has been influenced by various factors. Some years before, the garments were a product on offer made by anonymous tailors. New clothes were ordered by families once every two or three years. European fashion was firstly adopted by the elite during the mid-1930s and was further spread after the Independence in 1956. Moroccan fashion became a sign of nationalism. The first fashion designers arose in the mid-1960s. They were women of the elite class. They transformed Moroccan fashion by modernizing it and making it acquire international fame. In 1990 the fashion scenery was finally democratized thanks to the creation of national lifestyle magazines. Initiatives, such as the Caftan fashion event, were also created. Additionally, this was the time that a great number of Moroccan designers switched from European to Moroccan fashion design. It needs to be said though that they are still dependent, at a large extent, by expertise, traditional craftsmen. Further democratization was achieved through the introduction of brands such as Zara, Massimo Dutti, Mango, Stradivarius, Bershka, Promod, Etam as well as Louis Vuitton, Dior, and Yves Saint Laurent. On the other hand, Moroccan fashion is still consumed in occasions such as Ramadan and the wedding season in summer. Currently, Morocco has five different fashion categories ranging from traditional and formal till a fully European one. (Jansen, M.A., 2018; Jansen, M.A., 2015)

The city of Marrakech has been greatly favored, as a fashion and cultural destination, by a considerable number of celebrities, bloggers, designers and artists. The list includes Yves Saint-Laurent, Pierre Bergé, Catherine Deneuve (actress), Marisa Berenson (model) (Gourret-Lapeyre, L., 2018), Omar Victor Diop (photographer), Camille Charrière

(fashion consultant/influencer) (Gatkowska, E.F., 2018), Yassine Morabite (illustrator), Said Mahrou (designer), Hassan Hajjaj (artist), and Zakaria Bendriouich (designer) (Bendriouich, A., 2019). Harper's Bazaar described Marrakech as a more colourful destination than Milan and Paris, and more spiritual than London and Sydney. (Studzinski, K., 2017) Tourists get mesmerized by the fabrics, the techniques as well as the picturesque scenery (Bendriouich, A., 2019). At the same time, foreign investments which initiated significant refurbishments and restorations, such as the Musée YSL in Marrakech, definitely had a considerable impact on the contemporary art and fashion scenery of the city. (Gourret-Lapeyre, L., 2018; El Glaoui, T., 2018).

2.3 Fondation Pierre Bergé - YSL & Musée YSL Marrakech

2002 represented the ceasing of one of the brightest fashion careers ever. Of course, we are talking about Yves Saint Laurent. Just two years later, after having put aside needles and pencils, the Fondation opened its doors carrying the names of the two personalities that made the French Haute Couture House famous worldwide, Yves Saint-Laurent and his partner Pierre Bergé. “I have always said that memories should be transformed into projects, and that is what we have done with this Fondation”, asserts Bergé (Musée YSL Paris). The Fondation, as a public utility, aims to: preserve the Haute Couture and Ready-to-Wear pieces, sketches and objects realized and belonging to YSL; exhibit fashion, photography, decorative and contemporary arts, inside and outside France; and support institutions and cultural projects. The philanthropic initiatives supported by the business partner of YSL, raised the establishment of the Institut Français de la Mode (IFM) and the opening of the Musée Yves Saint Laurent Paris in 2017. But, as Pierre Bergé explained, 450 square meters were not enough to showcase all the artistic legacy of the designer and he also added: “it was natural to find another site for the museum dedicated to the work of Yves Saint-Laurent in Morocco, given the influence this country has had on the colors and shapes of its clothes” (Léopoldine, I., 2017). In 1966, indeed, the couple went to Marrakech for the first time and got astonished by the vibrant colors and the local fashion and craftsmanship. “Marrakech taught me colors. Before Marrakech everything was black”, Yves Saint-Laurent once said (Carr, P., 2018).

The Museum was realized by Studio KO in Rue Yves Saint Laurent, just few meters from one of the main tourist attractions of the Moroccan city, the Jardin Majorelle. This last one was saved by the two partners from a hotel construction project.

Madison Cox, currently director of the Fondation, states: “Even Moroccans that don't know Yves' work, are proud of him; they've sort of appropriated him. They've realized that he was so enthused by them and they in turn have embraced him” (Menkes, S., 2017). If in the past, Yves Saint-Laurent communicated through Marrakech, nowadays Marrakech communicates through him.

3. METHODOLOGY

The Fondation Pierre Bergé and the Musée YSL in Marrakech has been researched in order to come up with conclusions regarding their mission statement, their objectives, their areas of function, their organizational structure and their current strategy. On top of this, we are going to focus on the similarities and differences spotted between the strategies of the Fondation in Paris and in Marrakech. The formulation of our hypothesis

lies on the idea that the Fondation Pierre Bergé is undertaking more initiatives in Paris rather than in Marrakech. We are going to cover aspects that concern the strengths and weaknesses of the Fondation with the final aim to come up with ways to leverage them.

To do this analysis, we have done a deep research of secondary data that help us to understand the external environment and its most important components is going to offer us more insights about the external environment in which the Musée YSL in Marrakech is functioning trying to understand if this institution could be more important as a tourism site in Marrakesh from a sustainable cultural perspective.

Quantitative research

In order to adequately support our initial hypothesis, we need to research for the relevant quantitative data that are going to be used. Our efforts are going to focus on the topics mentioned below.

- Inbound tourism figures in Morocco;
- Inbound tourism figures in Marrakech;
- Number of international and local visitors coming to the Musée YSL;
- Number of direct and indirect competitors;
- Number of Moroccan people who are aware of the Musée YSL in Marrakech.

Quantitative data will provide us with measurements to confirm our hypothesis and better understand the environment in which it takes place.

Secondary data

As in the qualitative research, the secondary data method is also going to be followed in this case. Relevant resources withdrawn from governmental institutions, company reports and past events will be used, as a basis for our initial hypothesis and as an incentive to explore what more could be done in order to fulfill the mission of the Fondation.

4. DISCUSSION:

4.1 Fashion industry

Morocco is fashion's new frontier. The North African country is considered as the first alternative to Asia for the production of finished goods, mainly thanks to the relevant political stability which is enviable in the Maghreb area. Many have been the editions of Maroc in Mode and Maroc Sourcing, two events organized in Marrakech by AMITH, the Moroccan Association of the Textile and Clothing Industry (Just-Style Apparel Sourcing Strategy, 2019). Both represent an important showcase for the textile industry of Morocco in the areas of fast fashion, denim, jersey, knitwear and lingerie, technical and casual clothing, and sportswear (Fashion United, 2018). The textile industry is, without any doubt, one of the pillars of the Moroccan economy, together with agriculture and tourism. Indeed, the excellent technical know-how and the logistics, made Morocco the third global producer of fast fashion. Zara, Mango, Lacoste, but also luxury brands, such as Gucci and Dior, are just some fashion labels that currently outsource their production in the North African country. At present, the textile and clothing industry is also considered as one of the major employers, counting more than 170,000 workers, a number which is

expected to grow to 250.000 thanks to the ‘Textile Plan 2025’ launched by the government in 2014 (Fibre2fashion News, Morocco's Textile Plan 2025).

Moreover, nowadays, partly due to the recent economic boom and the political flexibility, Morocco is carving out an important place in the fashion world of consumption. International medium-high end brands are betting on the North African Kingdom. Casablanca, the economic capital, has for a long time undertaken a real-estate transformation of the city in favor of fashion. Not only the urban aesthetics is changing, but also the lifestyle is going through a metamorphosis. In 2011, the Morocco Mall was inaugurated, one of the 20 largest fashion centers worldwide, hosting over 300 brands. The result is a strong acceleration of the trend: the new rich class seeks for quality products which leverage the image of an acquired status (Fashion Magazine, 2012).

4.2 Tourism industry

Along with fashion, one of the main economic drivers of Morocco is tourism. The country performed very well in 2018, with over 12 million registered tourists. Marrakech is revealed as the top Moroccan tourist destination and leading cultural and historical center with record numbers of 2.4 million arrivals in the past year. In 2018, the number of tourist arrivals increased by 11% in comparison with 2017, with some markets showing a significant growth: the United States (+20%), Germany (+14%), Italy (+12%), the United Kingdom (+9%) and France (+8%). At present, the sector employs almost 25% of the total Moroccan workforce and contributes 8,1% to the GDP (Observatoire du Tourisme Maroc, 2018).

Morocco’s Vision 2020 is a Tourism Strategy which has the clear scope of developing further the industry and pushing Morocco into the world’s top 20 tourist destinations. To reinforce Morocco’s cultural identity, the Tourism Ministry aims to promote authenticity and modernity through high quality services (Dekka, Morocco’s 2020 Vision and Plans for the Tourism Industry). Therefore, Morocco will multiply its residential capacity by increasing the number of beds available, as well as, lifting up tourism employment. In fact, tourism is considered to be a development accelerator which indirectly contributes to transport, handicrafts, food and other related industries. Additionally, sustainable development is a key component of the Vision 2020 with a focus on reforms aimed to boost economic development, social conditions and environmental achievements (World Finance, Inspiring a tourism revolution in Morocco, 2019).

4.3 Competitor’s analysis.

In this part we are going to focus on the competitors, based on the perspective that tourists and our target market could possibly choose to devote their time to this kind of places rather than to the Musée YSL in Marrakech. In this part of the analysis, it can also be relevant to include some competitors of the Jardin Majorelle, as the two spaces are close and people tend to visit them together. It needs to be said that the Jardin Majorelle also offers a retail experience. Under the supervision of the creative director Stephen DiRenza, a collection of leather bags, woven blankets and jewelry is offered. They reflect the local culture and its bright colors, which, after all, have been the main source for Yves Saint Laurent’s inspiration.

It is hard to find direct competitors, as the Musée YSL is the first fashion museum in Africa. The closest alternatives are the Dar Si Said Museum of Moroccan Arts and Crafts-

Maison Tiskiwin. The aforementioned places are parts of an old palace built by Vizier Si Said. They offer a great opportunity for someone who is interested in exploring more about the arts and crafts of North Africa. Maison Tiskiwin has a precious collection of costumes, jewelry and textiles, among others, which were collected and put on display by an art historian named Bert Flint. (Jess Lee, 2019)

However, the museum - and the gardens - have many indirect competitors: museums and heritage sites, fashion cultural initiatives in North Africa, etc. Indeed, other tourist destinations, that incorporate elements of the experiences offered by the Musée YSL, could also be regarded as our indirect competitors.

4.4 Market segment analysis

In order to correctly conduct the market segment analysis, it is important to remind ourselves precisely which service or part of the Fondation we are focusing on. As mentioned previously, the most important part of this analysis is the museum. However it is also closely linked to the Jardin Majorelle, as people are more aware of the existence of the latter one.

The museum itself offers different experiences for different audiences. We will divide them in two categories: fashion and culture related activities, as well as, secondary activities. Indeed, the museum is the home of Yves Saint Laurent's work, which has to do with fashion and cultural elements, but also a forum for additional activities that further boost its function, such as cultural events, broadcasts and meetings.

Fashion-Cultural experience: the fashion part of the museum includes the permanent YSL collection, other creators' exhibitions, the gallery and the YSL bookshop. We have identified the two main visitor segments for the museum.

□ French and Moroccan students: the entrance to the museum is free for students in fashion and art history related fields, as the Fondation wishes to promote education and culture to the younger population. Such an experience could be interesting for students in Morocco, especially the ones in the region of Marrakech Safi. Besides, French students in fashion might also come to the museum as part of their program, when studying the work of YSL. As a matter of fact, Pierre Bergé founded in 1986 the Institut Français de la Mode (French Institute of Fashion), which is now a highly competitive fashion school and a training center for professionals (Musée YSL Paris).

□ Leisure tourists: Morocco has a lot to offer and leisure tourism often includes culture-related activities. Frequently enough, people will go with the intention of visiting the Jardin Majorelle and will also end up visiting the Museum. For French tourists, it does not matter if they are not interested in fashion. They will go because it is part of their shared heritage with Morocco. In the rest of world, Yves Saint-Laurent is widely recognized and attracts people from all nationalities. However, it is worth mentioning that Moroccan visitors represent less than 20% of total entrances (Dahlström, 2017).

□ Fashion professionals and fashion enthusiasts: Morocco's fashion scene is growing, and people come to Marrakech for fashion events, such as the Dior Cruise Show that took place in 2019 and attracted creative professionals from all around the world. These individuals and fashion enthusiasts could take advantage of their stay in Marrakech to pay a visit to the Museum created in honor of the French icon.

Secondary activities: the cultural part is mostly related to the Auditorium of the museum, where it is possible to attend movie projections, live broadcasts of operas and ballets, performances and conferences. We could also include non-fashion exhibitions, like the one about the French painter Majorelle.

- Locals: the different events and visual activities organized at the museum, are more likely to attract people from Marrakech. They follow a precise schedule and are activities that could be done during their everyday life. Indicative activities could include going to the movies or the theatre.
- French speaking: all movie projections and performances are in French, since most people in Morocco speak the French language.

In conclusion, this external analysis reveals that there is a positive context for cultural and fashion tourism growth in Marrakech and Morocco. The government views tourism as a strategic sector and focuses a lot of its effort on its development, especially of the culture and heritage segment. Today, the French and Moroccan cooperation is still very strong and the two countries are working together to promote the inclusion of local communities in the economic and cultural strategies of the Kingdom. This is an important initiative as the labor situation in Morocco is not ideal at the moment, with a high unemployment rate and a lack of quality jobs.

Besides, the Moroccan fashion industry also has good prospects for the future as shown in Casablanca with the fashion week, the opening of the Morocco Mall and other initiatives. The Fondation Pierre Bergé - YSL, through the Musée YSL is, so far, the only organization combining fashion and tourism with success in Marrakech. Its only direct competitors are the Dar Si Said Museum of Moroccan Arts and Crafts and Maison Tiskiwin, but they are more conventional and do not have the future oriented vision of the Musée YSL.

5. INTERNAL ANALYSIS

In this part, we will proceed with an internal analysis of the Fondation Pierre Bergé - Yves Saint Laurent. We want to study its structure, the relations between the Fondation in Paris and the Fondation in Marrakech, but also its mission and objectives. We will then examine the general strategy and marketing strategies in both cities to highlight any similarities or differences.

a. Functional areas and organizational structure

The Fondation Pierre Bergé - Yves Saint Laurent was established in Paris in the 2000's, as a memorial of the great creative work of the Algerian designer. His business partner, Pierre Bergé, always declared the importance of turning memories into projects and the Fondation is just the result of it. Indeed, the main objective of the organization is to preserve the vast legacy of the brand in France and worldwide. Officially recognized as a non-profit institution by the French Government, the primary missions of the Fondation are:

- To safeguard the Haute Couture and Ready-to-Wear pieces, the accessories and all the sketches and documents related with Yves Saint Laurent's work of art;

- To promote exhibitions concerning fashion, photography, decorative and contemporary arts and regarding Saint Laurent’s mastery, inside and outside the Fondation spaces;

- To support cultural projects (Fondation Pierre Bergé - Yves Saint Laurent).

In 2010, the Fondation Jardin Majorelle, Moroccan institution, became part of the French organization, after Yves Saint Laurent and Pierre Bergé saved the gardens from destruction, in the early 1980’s. Nowadays, Jardin Majorelle is also home to the Berber Museum, established in 2011. The earnings of the Fondation are entirely reinvested in Morocco’s culture, education and social projects, including:

- Exhibitions in Morocco and overseas promoting the development of the Berber culture, botany and literature;

- The offer of grants to educational and cultural entities in Morocco, such as the Fondation Ténor pour la Culture the Cinéma- thèque in Tangier and the School of Visual Arts (ESAV) in Marrakech;

- The financial contribution to scholarships for Moroccan students living abroad (Fondation Jardin Majorelle, 2019).

Finally, in 2017, the Musée YSLParis was inaugurated, hosted in the Particulier Hotel, 5 Avenue Marceau, that acted as a home to Saint-Laurent for nearly thirty years. The same location is also functioning as the headquarters of the Fondation. The Musée wants to focus on the designer’s creativity and on the process of creation of Haute Couture collections. Surprisingly, in the same year, Musée YSLMarrakech was also opened. The choice of Marrakech is not accidental, it is the city that the couturier loved dearly and that taught him colors. It was built by Studio KO on Rue Yves Saint Laurent, adjacent to the Jardin Majorelle, and is regarded as the first fashion museum ever built in Africa. Once again, the aim of the YSL Musée in Marrakech is to discover the revolutionary fashion work of Yves saint Laurent and his importance in the history of the 20’s century (Edition Jardin Majorelle).

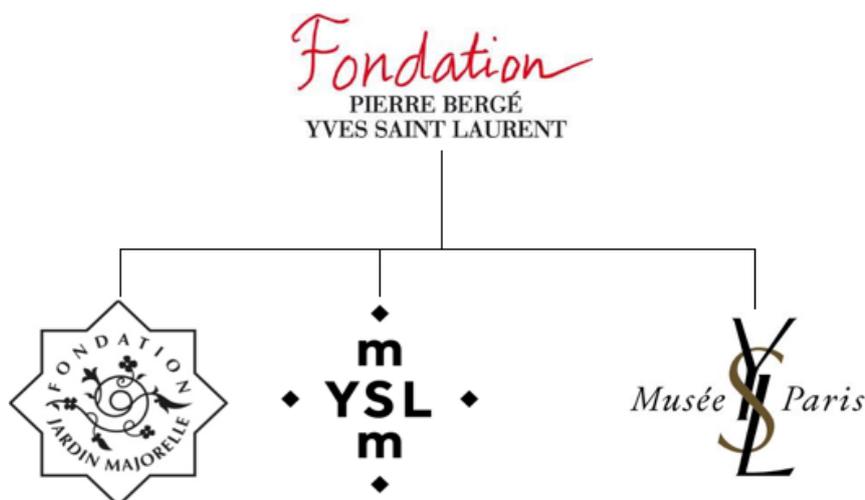


Figure 3. Organigram of the Fondation Pierre Bergé – Yves Saint Laurent. Source: Caterina Cavalli

As formerly mentioned, the Fondation has three main finalities: the preservation of Yves’s fashion creations; the organization of exhibitions devoted to fashion and arts; the support of cultural projects and institutions. At the command of the Fondation, we find Pierre Bergé, the advocate of this project who, despite the occurred death in 2017, remains the honorary President of the Fondation. Therefore, the Fondation’s responsibility relies upon the shoulders of Madison Cox, last partner of Pierre Bergé and current President and Managing Director, whose main duty is to ensure the correct functioning of the institution and the belonging entities. Last but not least, the third important figure for the Fondation is Aurélie Samuel, Heritage Curator and Director of Collections for Fondation Pierre Bergé – Yves Saint Laurent. For the will of the Fondation, she personally curated the exhibition Kabuki, Costumes du théâtre japonais in 2012. The conservation department has the role of preserving inventories, studies and collections. Maintenance, restoration and accurate storage are, as well, key tasks for the department. The collection counts 34.000 pieces that, on rotation and according to the chosen theme, are displayed in the exhibitions (Edition Jardin Majorelle).

b. Objectives of the Fondation Pierre Bergé – Yves Saint Laurent

The mission of the Fondation Pierre Bergé – Yves Saint Laurent, is to safeguard and share Yves Saint-Laurent’s creative work. This is served through three main strategies which constitute as the Fondation’s core (Musée Yves Saint Laurent – Paris).

Preservation

The preservation of Saint Laurent’s essence of work includes all the relevant actions for his:

- Haute Couture Clothing;
- Ready-to-Wear Collections;
- Accessories;
- Preparatory sketches, drawings and objects;
- Photographs by artists;
- Relevant documents.

How? The conservation department is in charge of the tasks outlined further below.

- The rotation of the displayed pieces;
- The preparation of the mannequins required for each piece to be displayed;
- The customization and design of transportation containers;
- The creation of loaning standards to be adhered to by outside institutions;
- The initiation of restoration campaigns;
- The definition of policies related to the renewal of the collection;
- The inventory management in climate-controlled warehouses;

- The creation of policies regarding preventive conservation.

Exhibitions

The exhibitions held, in both owned spaces and outside institutions, focus on the following topics: Saint Laurent’s work; Fashion; Painting; Photography; Decorative Arts.

Since its beginning, the Fondation held exhibitions about Yves Saint Laurent all over the world. Indicative examples include: *Vivre pour l’Art*, *La collection du scandale Sonic*, *Femmes berbères du Maroc*, *Accelerated Buddha Collection Alain Bordier*, *Un salon à la Belle Époque*, *Costumes du théâtre japonais*, *L’Œil frontière, Paris 1933-1940*, *La révolution de la mode Dessins sur iPhone et iPad*, *Mort, que me veux-tu?*

More information could be found on the website of Musée YSL in Paris. Supporting activities. The Fondation has proven its support to cultural initiatives and one-time projects. At the same time, among its philanthropic activities, the one that stands out most is the establishment of the Institut Français de la Mode (IFM). It is a postgraduate college for students interested in participating in fashion and luxury management courses.

Musée YSL Paris

The Musée YSL in Paris brings to its mission the:

- Yves Saint Laurent’s creative work;
- Designing process of an haute-couture collection;
- Traditions and history which shaped the haute-couture landscape of the Twentieth century.

Throughout the continuously changing rotation of retrospective exhibitions and temporary thematic displays, the Museum is able to serve the biggest part of its mission.

Jardin Majorelle

The mission, incorporated into the Jardin Majorelle, includes the preservation of its ecological, historical and cultural heritage. The Jardin Majorelle was recognized as a non-profit organization since 2011 and, since then, its profits are translated into other projects operating in the country. (Musée Yves Saint Laurent – Paris; Jardin Majorelle)

c. Current corporate strategy

In terms of corporate strategy, the Marrakech Museum is trying to align the strategy of the Fondation Pierre Bergé - Yves Saint Laurent and the strategy of the Fondation Jardin Majorelle. Indeed, although they are parent foundations, their strategies are not identical. While the first Fondation focuses on fashion-related activities and the conservation of Yves Saint Laurent’s heritage, the second one finances projects that have to do with the cultural, educational and social development of Morocco. The Museum could be seen as a way to bring these two strategies together. In an interview realized just before its opening, the director of the Museum, Björn Dahlström, described the long-term goal of the Marrakech Musée YSL with the following words: “We want to become a preeminent museum in Morocco and worldwide, and an important social and cultural center for the city of Marrakech and the Moroccan people.”

This strategy reconciles the goal of the two foundations: spreading the work of Yves Saint Laurent and promoting cultural initiatives in Morocco, especially in Marrakech.

However, the influence of the Fondation Pierre Bergé - YSL in Marrakech stops at the Museum YSL. The 3rd aspect of the Fondation's purpose - supporting institutions and cultural projects (Musée YSL Paris) - is not visibly present in Marrakech. Here we can see a difference in the strategy adopted in the two cities. In Paris, the Fondation really embraces its role of a sponsor and participates to the realization of many projects. It is also a major Patron for 10 institutions, such as the IFM, the Musée Quai Branly and the Palais de Tokyo (Musée YSL Paris). Up to this day, there was no similar initiative in Marrakech.

d. Marketing strategy

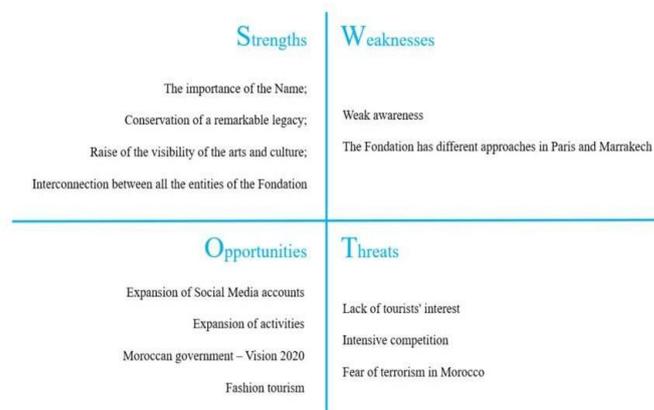
It does not seem that there is a very distinct marketing strategy for the Fondation or the Museum in Marrakech. The means used are almost the same for the promotion of the Museum in Paris and in Marrakech, and there are not a lot of marketing campaigns. The social media content is sensibly the same in both cities and the language used is French. The only difference is the creation of a YouTube channel for the Paris Musée YSL, where they uploaded many video interviews of famous figures in the fashion industry and videos about the conservation and restoration process. However, the channel is not very active, and the last video was posted 1 year ago.

Regarding the visitor segmentation, it is clear that the Museum in Marrakech is trying to target the local population more effectively. Björn Dahlström shared his concerns about the frequentation of the Museum by Moroccan people in a 2017 interview. At the end of 2017, more than 80% of the visitors came from foreign countries, mostly from France and England. Moroccan people show more interest in the Jardin Majorelle and in the Berber Museum. The willingness of the Musée YSL to attract them is visible in the preferential rate given to national visitors: the admission fee for them is 60 dirhams (around 5.5€) instead of 100 dirhams (9€). The director said that this policy had a positive impact on entrance sales.

In conclusion, the Fondation Pierre Bergé - Yves Saint Laurent's decision-center is located in Paris, but it closely works with its representative in Marrakech, the Fondation Jardin Majorelle. Indeed, the Museum is operated by the Fondation Jardin Majorelle, but it is aligned with the Museum in Paris, creating a link between the two foundations. They normally have different strategies, but the Museum reconciles them into one: promoting the legacy of Yves Saint Laurent in Marrakech while participating to the social and cultural development of the city. However, it is true that there is a noticeable discrepancy between the actions taken by the Fondation Pierre Bergé - YSL in Paris and Marrakech in terms of social and cultural initiatives.

6. INTERNAL ANALYSIS: SWOT ANALYSIS

Figure 4. SWOT Analysis. Source: Personal creation



Strengths

- The importance of the Name

The Fondation could praise to be named after Yves Saint-Laurent and Pierre Bergé, life-long lover and business partner of the French couturier. Pierre Bergé, despite his death, remains the current president of the institution, established in the 2000's at his behest.

- Conservation of a remarkable legacy

Yves Saint-Laurent was pioneer also in archiving his works, a habit he used to have since the very early stages of his career. Prototypes, textiles, accessories, documents of the collections, such as sales books and client records, are nowadays preserved in the spaces of the Fondation. The richness of these unique pieces, that amount to 34.000, render the institution even more valuable in the eyes of Saint-Laurent's admirers, tourists and the general public.

- Raise of the visibility of the arts and culture

As a cultural center, it stands for the conservation of the remarkable legacy produced by the designer, as well as, for the promotion and support of exhibitions, cultural projects and institutions. The Fondation, indeed, wants to foster the visibility of the arts in all forms within France and also globally. From Yves Saint Laurent exhibition, Dialogue with Art, held in 2004 when the Fondation opened its doors, to New Display for the Collections, current exhibition hosted in the Musée YSL Paris, the Fondation creates occasions for personal and cultural enrichment.

- Interconnection between all the entities of the Fondation

The Fondation does not stand as singular authority, thus it includes many entities that are linked with each other. Indeed, the Musée YSL Paris, the YSL Musée in Marrakech, the Fondation Jardin Majorelle and the Berber Museum aim to be deliverers of culture, as well as promoters of a more intellectual and artistic tourism approach.

Weaknesses

- The Fondation has different approaches in Paris and Marrakech

After a deep analysis of the role of the Fondation and the two main belonging entities,

Musée YSL Paris and Musée YSL Marrakech, a gap could be identified. In fact, the Moroccan Museum’s activity is lower compared to the twin Museum in Paris. At present, one exposition is planned, besides the permanent one, but no other is scheduled for the foreseeable future while, in Paris, the program offers a varied list of activities, such as the current exposition New Display for the Collections and the upcoming events: Rencontre avec un métier and Yves Saint Laurent: La révolution du genre. Rencontre avec Christine Bard. Additionally, YSL Musée in Marrakech has the privilege to own an auditorium so as a Bibliotheque and more spaces that could be further utilized.

Weak awareness

Regardless of the importance and the background of the Fondation, the institution could not boast a wide recognition. In fact, it does not succeed in communicating externally its activities, neither from the website nor from its social media accounts, which are not updated on a weekly or monthly basis. The main channel of communication for Fondation Pierre Bergé – Yves Saint Laurent is the website but, unfortunately, the information disclosed gives relatively poor results. As a matter of fact, only two explanatory paragraphs reveal the reasons behind the establishment of the Fondation and its aims. According to our beliefs, additional information should be reported, mainly regarding the entities the Fondation owns, how they relate to each other and the cultural activities they offer.

Opportunities

Expansion of Social Media Accounts

Despite the Instagram, Facebook and Twitter accounts, the Fondation could further expand its brand into its YouTube channel. At the same time, IGTV could also be exploited for this purpose. The content should be customized according to the preferences of the target market. Visual content, such as videos, could also be a perfect opportunity to further stimulate, inspire and engage potential visitors. More relevant material could also be created for the Musée YSL in Marrakech.

Expansion of Activities

The Fondation could further expand the offered set of activities within its infrastructure system. In this way, a larger audience would be interested in investing time in it. Activities and workshops that serve the interests of different dimensions of our target market could be regarded as an opportunity. Indicative examples could be the creation of a workshop customized for fashion design students, or a school which could focus on offering fashion and luxury management courses also in Marrakech.

Moroccan Government – Vision 2020

Since the government of Morocco issued the Vision 2020, in order to render the region as part of the 20 key tourist destinations of the world, the Fondation could further leverage such an opportunity. By creating a report which shows the contribution of the Musée YSL in Marrakech, as a tourist attraction, as well as the ways which could be implemented to further widen its impact, the Fondation could secure the Moroccan government’s institutional and financial support.

Fashion Tourism

Having already talked about the way fashion tourism emerges as a key trend of the

industry, the Fondation could take action accordingly. A more in- depth study of the fashion tourists’ needs could be able to provide it with valuable insight. In this way, a final unique proposition and product portfolio could be created, which are actually going to reflect the value that the market seeks for.

Threats

Lack of interest

When it comes to fashion tourism, people are keener on visiting boutiques for their shopping, rather than museums related to fashion. This, in correlation with the low brand awareness of the Fondation, could become an extra barrier for attracting more audience.

Competitors

The constantly evolving fashion scenery, as well as, the foundations of other brands, further force the competition. There are multiple initiatives around fashion that take place in key destinations of North Africa and Europe. The extent to which we are going to cover the needs of our market, against our competitors, constitutes as a threat and is going to define our final success.

Fear of Terrorism in Morocco

The last terrorism incident in Morocco took place in Marrakech in 2011 with 17 people ending up dead (Wikipedia). Despite of the fact that, since then, the landscape is more serene, any suspicions for a similar event happening in the future, could act as a major discouragement for people around the world who want to visit the country. Thus, such a component could reduce the potential number of visitors to the Fondation Pierre Bergé - Yves Saint Laurent in Morocco.

7. RECOMMENDATION

The previous analysis enables us to formulate a recommendation for the development of the Fondation in Marrakech: the creation of a new establishment for the active exchange of fashion expertise and cultural heritage. In other words, a school- or Atelier - where locals and international visitors could experience a day in the skin of Yves Saint Laurent, through workshops and other practical activities.

Why an Atelier?

Although the Fondation Pierre Bergé - Yves Saint Laurent is trying to have more influence in Marrakech, notably with the Musée YSL, there is still a big discrepancy between the efforts and resources deployed in Paris and in Marrakech. The Fondation uses its status to support and promote artists, designers and cultural initiatives in Paris, but there are no equivalent efforts in Morocco. Moreover, the Fondation would most likely have a bigger impact on the local population in Marrakech than it does in Paris. The Moroccan government is actively encouraging the involvement of local communities in different sectors, including tourism, culture and fashion. It is actually an important point of France and Morocco’s common strategy, as mentioned in the analysis of the bilateral relations between the two countries: “developing, with private entrepreneurs, artists and the worlds of education and culture, a sort of liberation of societies wherever they are flourishing [...]” (Macron, 2017). In fact, this is perfectly aligned with the

mission of the Musée YSL, which is to become a cultural and social center for Marrakech and Morocco. However, the Museum attracts mostly international tourists and fails to reach Moroccan people. With the development of fashion tourism, we see an opportunity to increase the engagement of the local population through the development of a new cultural and touristic product.

L’Atelier would have many benefits on the development of the local cultural scene and on inbound tourism in the country. It would be an educational and cultural center encouraging the exchange of knowledge, experience and cultural heritage through a common passion, fashion.

□ Strengthening the bond between France and Morocco in the fashion and tourism industries

The two countries are already great economic partners, but this project focuses on a specific aspect of the relationship between them: their shared historical heritage. Morocco wishes to develop its heritage tourism segment and France aims to be a part of Morocco’s cultural development. L’Atelier will help raise awareness about the Musée YSL both in France and in Morocco, fulfilling the two countries’ objectives. Besides, the French and Moroccan textile industries are closely linked, and it would be an opportunity to take it to a different level: a collaboration in the fashion design industry.

□ Increasing inbound tourism

One of Morocco’s objectives, in terms of tourism strategy, is to increase inbound tourism and to be one of the 20 most important destinations in the world. L’Atelier targets a very specific audience and would attract visitors whose main purpose for traveling is fashion, or education in the case of students. This segment is not very developed in the country at the moment, which means that we can expect an increase of international arrivals. Indeed, L’Atelier would attract professionals of the fashion industry to Marrakech, mostly coming from France due to the name of Yves Saint Laurent. This inflow of visitors means more tourism receipts, as they would need accommodation and other local services.

□ Local cultural and social development

L’Atelier can have a great impact on the local community in Marrakech. Indeed, Moroccan people can be involved in the project in two ways. First, the workshops could be interesting for local designers and creatives. Moroccan fashion professionals are one of the main target markets of this project and we expect an increase in domestic tourism figures in Marrakech. It will be an opportunity for them to learn the techniques of an iconic French Haute Couture designer and to share their own techniques and knowledge with creatives from France and from the rest of the world, during the workshops. Cultural diversity is a great source of inspiration in creative industries and it might be reflected in the local fashion development. Besides, L’Atelier will involve local designers in the creation and realization of workshops. This will help them promote their brands and creations while spreading the Moroccan culture in fashion.

□ Increasing the influence of the Fondation Pierre Bergé - Yves Saint Laurent in Marrakech

L’Atelier will increase people’s awareness about the Fondation Pierre Bergé - Yves Saint Laurent and about the Musée YSL. Students and professionals who come to

the workshops would, very likely, visit the museum and the Jardin Majorelle during their stay. Besides, the creative and practical aspects of L’Atelier will attract local designers and increase the curiosity of Moroccan people about the Fondation in general.

What is L’Atelier?

Located at a short distance from YSL Musée Marrakech, a brand-new space, called “L’Atelier”, would be constructed. Indeed, it is going to be an extension of the existing Museum. This venue would likewise belong to the Fondation Yves Saint Laurent - Pierre Bergé in Paris and therefore there would be strong liaison between the two cultural entities. The building will recall the modernity of the Museum so as the spirit of Morocco. The name ‘L’Atelier’ is inspired by the space in which artists create their work, exactly like Yves, who used both the Particulier Hotel in Paris and the Jacque Majorelle studio in Marrakech as a creative laboratory. L’Atelier, thus, wants to represent a space in which everybody could be enabled to express their inventiveness through organized seminars and workshops. For this reason, it would work as a center of apprenticeship and would be connected to the IFM, Institut Francais de la Mode in Paris, the fashion University established by Pierre Bergé himself in 1986. In fact, the students of the French institution would be offered the opportunity to spend some time in Marrakech, join the practical courses provided by L’Atelier and learn the mastery of Yves Saint Laurent.

As previously mentioned, this space has also the aim to enhance a tourism wave that is more focused on fashion and culture and that could, simultaneously, foster local development in Marrakech and in the overall country.

The workshops offered by L’Atelier will be based on Yves Saint-Laurent’s work and techniques, as well as, on some typical Moroccan crafts that the designer also adopted in the collections inspired by the city he called Eden

8. CONCLUSION

The Fondation Pierre Bergé - Yves Saint Laurent and Morocco have a common vision for the cultural development of the city of Marrakech and could work together in order to have a greater impact. Indeed, both France and Morocco want to encourage the involvement of local communities in the economic and touristic development of Marrakech, and Morocco in general. Besides, the evolution of Morocco’s fashion scene is an interesting asset in this context of tourism growth. The Fashion Tourism segment is becoming more and more relevant in the global travel industry and its various forms offer different approaches for a destination. There is an opportunity here for the Musée YSL and the Fondation to expand their activity in Marrakech.

We believe that the Fondation could contribute to the growth of Marrakech as a major touristic destination, while having a positive impact on the local community and on the cultural and social development of the city. The projects undertaken in Paris show the dynamism of the organization, but it is yet to be shown in Marrakech. Indeed, although the Musée YSL aims to be a “preeminent museum in Morocco and worldwide, and an important social and cultural centre for the city of Marrakech and the Moroccan people” (Björn Dahlström), there is a lack of cultural initiatives to attract and involve Moroccan people. The recommendation, exposed in this case study, would be a way to integrate them in the development of the Fondation and of the cultural attractiveness of Marrakech.

With the creation of L’Atelier, not only do we expect an increase of international and Moroccan visitors, but also the flourishing of the local fashion scene. L’Atelier would be an example of cooperation between French and Moroccan designers, a perfect symbol for Yves Saint Laurent’s legacy.

This case study about the Fondation Pierre Bergé – Yves Saint Laurent in Marrakech shows that foundations can play a major role in the development of a destination and in the well-being of its local community. In the field of fashion tourism, local or foreign fashion institutions can actively participate in the promotion of a destination and in the creation of competitive tourism products. They can ensure that local inhabitants are part of the process and benefit from the economic fallouts of tourism development. Moreover, fashion tourism is a creative industry and foundations can act as a forum to share and exchange knowledge, experience, culture and traditional techniques.

Eventually, we want to attract your attention on the fact that these conclusions are drawn from the analysis of secondary data and present some limitations. It would be necessary to have some input from the Fondation Pierre Bergé - YSL and from the Musée YSL Marrakech, in order to refine the internal analysis, especially regarding their general and marketing strategies. The limited time frame of this final project did not allow us to gather primary data; we suggest for anyone interested in this problematic to use surveys and interviews to have a more accurate understanding of the perception of local communities in Marrakech about the Musée YSL.

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