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MASTER THESIS

**Career management of Dutch fashion entrepreneurs-
The function of established fashion companies**



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Career management of Dutch fashion entrepreneurs

**CAREER MANAGEMENT OF DUTCH FASHION ENTREPRENEURS-
THE FUNCTION OF ESTABLISHED FASHION COMPANIES**

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"If I have seen further it is by standing on the shoulders of giants."

- Isaac Newton

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ABSTRACT

There is an increasing interest in career management when portfolio career have been introduced. Especially after the crisis, the topic on how to increase employability is receiving considerable attention, thus different career competencies are investigated in different industries. However, designer being the prime member of the portfolio career is still largely uninvestigated. Dutch fashion, with its modest importance, is lack of empirical support. This master thesis hence explores career capitals of fashion entrepreneurs in The Netherlands as a representative of portfolio career. Asking the question of what function do established companies play in designers' career development.

This study implements a mixed method approach. Through distributing online surveys to get exploratory data and to filter respondents for in-depth interview. The survey has reached a wider range of fashion entrepreneurs with various characteristic while interview participants are mainly recruited from Zuid Holland.

Results display occupational learning has significant influence on both designers' portfolio building and career competences accumulating. Given the fact that design industry is still dominated by projects and freelancers; social capital, design capital and business knowledge are the most significant career competence determining fashion designer's employability. However, the conflict between creativity (design) and economic (business) remains unresolved. Meaning that education on business knowledge is in needed of attention from design institute and policy makers.

Key words

Career Path; Career Construction; Portfolio career; Career capital; Fashion Entrepreneur; Sacrificial labor; Occupational learning; Organizational attractions; Career advancement; Employability

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CH1. INTRODUCTION

1.1 Research Introduction

Career management is increasingly receiving attention in today's knowledge economy. Careerists navigate their career through structured planning and create extensive opportunities to develop their career in different organizations (Baruch & Peiperl, 2000). A large number of study career management focuses on organizational development or personal development in the corporate environment (Orpen, 1994). With the development of the current post industrial economy, the focus has moved beyond organizations to a more flexible, individual model such as the "Portfolio Career" (Mallon, 198), also described as "Boundary-less Career" (DeFillippi & Arthur, 1996).

The appearance of individual careers indicates how the nature of career is changing under the influence of the post industrial economy (Sullivan, 1999). The focus has changed to personal development and career advancement since careerist may not get structured organizational training. The discussion on independently accumulating employability gains its importance in career management. The three elements of career capitals: *knowing why*, *knowing who*, and *knowing how* are the major competencies contributing to career success (DeFillippi & Arthur, 1996). These three competencies highlight careerists' motivations, networks and knowledge they acquire during their career construction makes a great difference of their career management. Unfortunately, few studies have contributed to the understanding of career patterns of workers in the creative industry.

When looking at studies on the creative industry, only fine art has been extensively studied (Baines and Wheelock, 2003; Taylor and Littleton, 2008) while far less is known about career patterns in other creative occupations. More empirical

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studies on sub-disciplines like fashion design, architecture, and craftsmanship are in needed to validate the assumption that creative occupations are a prime example of portfolio career based industries.

After the recent financial crisis in Europe, it became even harder for young fashion designers to navigate their career. The precarious nature of a creative career, in particular the high start-up cost forces most fashion designers to play safe and join an established company. Kuijstermans (2010) figured that Dutch young fashion designers rely to large extend on subsidies while Belgian designers work in an environment supporting independent development of entrepreneurial skills. Without sufficient entrepreneurial skills, the chance of succeeding in the industry is much lower. Hence the poor development of entrepreneurial skills among Dutch designers is considered one of the reasons that Dutch fashion is not as celebrated as its European competitors. Under this circumstances, correct career management is of importance for fashion education, policy makers, fashion studios and the designers themselves.

From the perspective of human resources management it will be interesting to compare general motivations for employees with other industries. By understanding fashion graduates' career aspirations, what they expect from institutes and on-the-job training, this can serve as an exploratory study for design institutes to understand the career path of their alumni and how fashion designers perceive Dutch fashion education. Moreover, this thesis will provide policy makers a basis to explore new means of entrepreneurial support for young designers by summarizing obstacles fashion designers face on their career.

The aim of this study is to fill the gap between studies on human resources management and studies on the creative industry. Targeting on Dutch fashion entrepreneurs, this research aims to understand the career management of fashion entrepreneurs; what career competence they have learned and which career capitals

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they have acquired in corporate environments on the way to reach their career aspiration. The research will further focus on why designers go to established companies in pursuit of their designer career and the mutual interaction between the designers and the companies. By doing so, this research aims to elucidate the position of established fashion companies. Finally, to conclude all the findings and draw a rudimentary career path of Dutch fashion entrepreneurs.

Therefore, by making use of theories on career management and relevant empirical studies from other design sectors like architecture and industrial design, this thesis will define the reasons why portfolio careerist choose big companies as a stepping stone.

1.2 Research question

In order to properly examine the previous stated research problems, this thesis provides an extensive literature review and empirical evidence to investigate following questions.

Main question:

What role do established companies play in designer's career management?

Sub-questions:

1. What does the career path of Dutch fashion entrepreneurs look like?
2. Which career capitals are required to become a fashion entrepreneur?
3. What is the function of an established company in a fashion designers' career path?
4. What is the relationship between career aspiration and organizational attractions?

These sub-questions could help to answer how an established fashion company becomes a good starting point for a fashion design career. Furthermore, this research

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will address how fashion entrepreneurs employ career capital learned in the established company on their career management.

Employing a mix-method research, this thesis intends to have both explorative survey and in-depth interviews to draw a possible career guidance for Dutch fashion designers by illustrating what are the essential materials for career construction.

1.3 Thesis structure

Each section of the thesis begins with an introduction to explain how the discussion will proceed and ends with a conclusion to quickly review the discussed content in connection with the following section. In Chapter 2, the environment within the Dutch fashion industry and the current situation of Dutch fashion entrepreneurs are discussed. Subsequently, this thesis will discuss the theoretical framework behind career management from a human resources point of view, elucidating the career path and the different career capitals. Chapter 3 entails the application of mixed methods, separated into quantitative approach and qualitative approach, and details how the data was collected and analyzed. Further on, Chapter 4 provides empirical results of the quantitative survey, and Chapter 5 illustrates findings from the qualitative interviews. In Chapter 6 the conclusions will be drawn based on important findings and discussed in relation to previous studies.

CH2. CAREER MANAGEMENT OF DUTCH FASHION ENTREPRENEURS

The following literature review will cover articles from the field of human resources management. The idea of career management, career capital and career path will be discussed and related to organizational attractions of established fashion companies. Furthermore, these concepts will be analyzed using empirical evidence from related design sectors.

Initially, this literature review will give an overview over the market of Dutch fashion industry and the situation of Dutch fashion designers. Following, this thesis aims to define career management in the knowledge economy. Next, to understand the changes in creative industry and investigate the connection between portfolio careers and the career capitals essential for pursuing one. Subsequently, organizational attractions are discussed to make comparison with career capitals. And last,

2.1 Dutch fashion

There is limited literature on Dutch fashion workers, instead the majority of publications focusses on consumer behavior or fashion styles; or are limited to organizational level, or locational aspect. Kuijstermans (2010) produced an exploratory study of Dutch entrepreneurs, providing some preliminary insights on career patterns of Dutch fashion industry, from Dutch design education, external resources to fashion entrepreneurs. This chapter will first discuss Dutch fashion industry including the education and training opportunities connected to it and then later on explore the situation of fashion designers.

2.1.1 Fashion design in The Netherlands

Fashion industry in The Netherlands has been relatively modest among its European competitors (Kuijstermans, 2010). There are few international super brands

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in the Netherlands, Viktor & Rolf being one of the rare examples. This indicates, that Dutch fashion is still in its developing phase. However, according to the Dutch Fashion Foundation (DFF), high-end Dutch fashion will experience significant growth in the major fashion capitals such as Milan, London, Paris and Hong Kong in the coming five years (Dutch Fashion Foundation, 2014). Accordingly, there has been a marked growth in the Dutch fashion industry, especially in Amsterdam (Wenting et al., 2011).

The fashion market in The Netherlands can be divided into different sectors aiming at different consumers. Priest (2005) has classified apparel markets into four categories: (1)International Super-brands, luxurious brands with global recognition such as LVMH group and Viktor &Rolf, normally categorized as slow fashion with catwalk. (2)Regional fashion or diffusion brands (D'Aveni, 2002), which are well-established brands with regional or international recognition, a number of Dutch brands are in such sector: G-star raw, Mexx, Gsus and Scotch & Soda. Together with start-up designers only in the process of gaining public attention and regional recognition; this sector is the target segment of this study. (3)Micro markets, a niche markets catering to spiritual, anti-consumerist or other special concept consumers. While a significant number of individual designers are associated with this category, few of the interviewees in this thesis can be placed in the micro market segment. (4)McFashion, or fast fashion, is a market of disposable, quick fix international fashion. Mix -style, trendy, throwaway chic brands like ZARA, H&M and Primark are in this division (Lee, 2003). Fast fashion sometimes is overlapping with the image of confection brands. Dutch confection brands like C&A; department stores which have their private collection like V&D, and other companies with no significant style of their own providing low-cost functional clothing are in this section. Different fashion categories provide different entry barriers, requiring different career capitals; hence a

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designer might have to start from a small design studio or ready-to-wear companies to get into international super brands. The journey to pursue one's career aspiration from the starting point is called a "career path" and the steps and different stages to climb up is understood as "career ladder", these terms will be explained in chapter 2.2.

2.1.2 Dutch fashion education

The Netherlands has sufficient professional fashion design education, with eight fashion design institutes compared to two institutes in Belgium, which is celebrated for its strong position in the fashion market. Around 4000 people completed a fashion design related degree in the country; however not all of them practice afterwards. Around 1000 active fashion designers in The Netherlands, accounts for only 2 % of designers in the creative industry (Haar & Linden, 2007).

Different design institutes may have different focuses, some develop designer's entrepreneurial skills, while others guide designers into work behind a label. Many fashion graduates think the programs in their professional training at design schools do not match up with the reality in industry (Kuijstermans, 2010). Therefore plenty of design graduates need on-the-job training and navigate their future career by different stages of on-the-job training.

A similar situation can be observed in other creative sectors in the country: e.g. Dutch architects are facing a "sacrificial labor" dilemma (Kloosterman, 2010). In order to gain practical experience, young architects endure low economic rewards and long working hours to learn from the mentors in a big company. This becomes one of the strategies designers employ on their career path to reach their ultimate goal. On the way of making decision for a future career, fashion graduates need to gain self-awareness of their capability, understand the trend and labor market as well as equip managerial and professional (design) skills.. In other words, on-the-job training establishes career capital and increases employability.

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Fashion design graduates can decide to start a label, to work in confection or for a fashion house. Apart from choosing a business model to work with and an occupation to practice fashion design, they need to pick their target market- from high fashion to mass market. Different positions in different markets require different competencies. Therefore, it is important for fashion designers to know the important career capitals for fashion design and how to learn and manage these career competencies on the path of career construction.

2.1.3 Dutch fashion entrepreneurs

Roso (2006) described two types of designers: the first type delivers design service to established brands in a business-to-business relationship; with a contract or project-based as a freelancer. The other type of designers set up an independent label and runs the business themselves. As a result, the definition of fashion entrepreneurs discussed in this research is “fashion designer who has been trying to become autonomous” which consequently includes those who are currently running an independent label.

Setting up a label is often considered the highest achievement a designer could dream of (Kuijstermans, 2010). To be an entrepreneur, one has to be a multi-skilled worker. Apart from design itself, aesthetic value is accompanied by side-tasks from design to production and till interaction with the consumer; a fashion entrepreneur has to be a creator, marketer and manager. Additionally, a number of independent designers are multi-job holding, that is, next to running their own label they are working on projects with companies.

Roso (2006) and Kuijstermans (2010) further discussed different types of Dutch fashion entrepreneurs: there are subsidy-seekers, strategic entrepreneurs, cross-sector collaborators and market-oriented designers. Importantly, different design philosophies result in different business models and career paths.

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McRobbie (2002) pointed out that “Platforms and incubators for designers are diminishing, they are recommended to play safe and get a job with an established retailer”. High entry barriers preventing young designers to become an entrepreneur might restrain creativity in Dutch fashion or push young talents away to work for other international companies (Kuijstermans, 2010). On the other hand this might provide a great opportunity for individual designers to gain experience, knowledge and build up connections. Encouraging young fashion designers to be autonomous may stimulate dynamic innovation and inspire creativity. In order to reach the high-end sector, different cultural policies are needed to encourage young fashion designers to be autonomous instead of joining the established ready-to-wear commercial companies. With freedom to design, fashion entrepreneurs could be the foundation of Dutch high-end fashion.

2.2 Career path of creative workers

Bourdieu (1986) described knowledge as exchangeable and investable; allowing workers to trade their cultural capital in exchange of economic capital. Drucker (1982) brings up the concept of knowledge workers: they have extensive knowledge and skills continually learn and are capable of reinventing as well as willing to adjust themselves to align their strategies to the business context. With the ability to adjust according to the market, knowledge workers are consciously managing their career path.

The notion of a career path includes the knowledge of how to construct and manage a career. In the pursuit of ultimate career aspirations, there is a path of different stages to be accomplished step by step. To be a fashion entrepreneur requires overall knowledge of the fashion industry, from production to retail, every link depends upon practical knowledge and useful contacts. Therefore, plenty of young graduates choose to gain the related experience in a bigger company, even unpaid. A

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strategic fashion careerist would plan to reach a final goal step by step: they would start as an intern, e.g. a tailor to practice craftsmanship. Further they would aim to understand budgeting by practicing as a buyer or sales. Other skills, e.g. marketing, will then require internship with different experts. An all-rounded entrepreneur has to finish these tasks around design by themselves before they move on to next step of their career path.

2.2.1 Career construction

Lamb and Sutherland (2010) argued that a career path is linear and has stages that workers should follow along. These stages are called career ladder and the process to construct and to reach next level is understood as ways of career construction. This is how organizations matches the individual workers with lower and higher positions. Therefore, the career construction in the old economy is a vertical career progression (Lamb and Sutherland, 2010). The next step could be internal promotion to be a senior designer and in the end become creative director. However, the boundaries of work (description and skills) in the new economy are blurrier, individual workers have to be flexible to adjust to dynamic business environment; different experience in the resume might have different effects on future career construction. Similar to career stages and career capitals, Schein(1996) brought up the idea of “career anchor” to introduce different competence one would need in their career life. The article also explains the different ability constructs different success, especially between entrepreneurship and creativity.

2.2.2 Career mobility

On the way of career construction, career mobility has to take into account. Tremblay (2012) did a research to prove that the three components of career capitals (knowing who, knowing how and knowing why) play a major role of career mobility

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for fashion designers, especially networks and relationships. Furthermore, the research from Vinodrai (2006) investigate career mobility in the local labor market, the design sector in Toronto is interesting case to look at how different design sub-sector circulate the design talents and also shows the importance to work for a “star” employer to build up the network, portfolio and reputation. This argument makes the research more curious on the brand reputation and motivation of the designers.

2.2.3 Career advancement

Career advancement is a concept within the context of career constructions that to acquire career capital and to reach professional development. Career advancement can be obtained from work place learning, termed “occupational learning” which requires a set of “processes occurring within specific organizational contexts and focuses on acquiring and assimilating an integrated cluster of knowledge, skills, values”, and it can be acquired on both organizational and personal level. Basically the careerist learns from work, at and through work (Garavan et al., 2002 :61).

2.2.4 Sacrificial labor

“With full time schooling complete, the aspiring young artist proceeds into an apprenticeship mode (Caves, 2000).” Apprenticeship and internships are generally underpaid, since it is considered part of the learning process and the employers have to devote time and resources at the same time. Why would careerist ever comply with this career phenomenon when pursuing career? Sacrificial labor is the attitude “towards accepting lower economic rewards and the emphasis on gratification stemming from their practice” (Faggian et al., 2013: 186). Design education encourages the idea of “learning by doing”, therefore, hand-on experience is recommended through internship. Students apply for dream companies with big names, in order to acquire not only occupational learning but other benefits like

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networking and to embellish their portfolio. The competitive business of fashion design involves tacit knowledge that has to be transferred through on-the-job training (DeFillippi and Arthur, 1996; Kloosterman, 2010).

Entry jobs like internships and apprenticeships are very important as they give access to both soft skills like business administration and hard skills like design (Kloosterman, 2010). Kloosterman (2010) also mentioned that repositories of local cultural capital contributed to maintain and circulate social and cultural competencies. Therefore to enter established companies or local groups to practice learned skills from the education is important to fresh graduates. In the aforementioned case of young careerist sacrificing their labor in Dutch architectural companies, the first priority is to learn the trading and design, yet building up a resume by entering world-class firm is equally important. The company reputation becomes a proxy for the competitiveness and capabilities of the young designer. Taking these benefits into consideration, losing economic rewards is of less concern to most young designers and can be seen as an investment with high potential returns. An outstanding portfolio with experience in Victor & Rolf will be a valuable asset when facing future clients and competitors in the fashion industry.

2.3 Changes in creative industry

DeFillippi & Arthur (1996), argue that career stages of the old economy is replaced by the portfolio career, which is now portable and flexible. The intra-organizational level of career mobility has been well studied, but mobility on the inter-organizational level is still poorly understood. Tremblay (2012) argued that in reality fashion designers are between a traditional career and a boundary-less career. It is hard to define various stages of their career, however, when they set up a firm, they tend to stabilize and remain in this work status. The target of the study is fashion

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entrepreneurs, it might be interesting to look at if they are as “traditional” as Tremblay argued. On one hand, it is noticeable that fashion designers try to climb up the career ladder while still working project-base and by means of portfolio. On the other hand, personal development of competences is not the responsibility of the organization anymore as the external labor market also imposes different meaning on one’s experience. Therefore, to navigate one’s career is now becoming more important to knowledge workers and especially portfolio careerist. It is evident that the focus of career construction has shifted to employability; portfolio careerists are not merely reacting passively to the environment.

Vinodrai (2006) pointed out that jobs in the creative industry are primarily project based, creative professionals change their jobs from one project to another. Jobs in the creative industry require innovation and creativity, as the work environment emphasizes previous works instead of academic performance. Therefore, these creative professionals build up portfolios showcasing successful projects they have worked on. With a portfolio at hand, creative workers can display their skills and creative output from previous experiences. Jobs requiring a portfolio instead of a resume are called “portfolio career” by Charles (1990). The emergence of portfolio careerist has been noticed by both industry and academia. This kind of “new labor” has been established through individualization of the career market, they are not considered traditional and organizational labor (McRobbie, 2002). In this chapter, we will focus on the knowledge economy and its influence on the career market as well as the changing nature of the employment and the career management of portfolio careerist. In the precarious working environment in the knowledge economy. Among the studies of design graduates, a number of studies provides qualitative research based on in-depth interviews in different design disciplines (McRobbie, 2002; Vinodrai, 2006; Sunley et al., 2010; Kloosterman, 2010). However, the motivations in

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career construction have not been analyzed in detail.

2.3.1 Portfolio career

“There is a much expanded workforce comprising of freelance, casualized and project linked persons” (McRobbie, 2002: 5)

Charles (1990) described portfolio career as flexible and sub-contracted labor. The “new labor” as discussed in McRobbie (2002) acquires freedom, independence, and self-actualization for their works. She noted that portfolio careerist is selling their output instead of their time to the employer. Therefore, portfolio careerists are normally self-employed and they charge fees for service or output. Considering portfolio careerist are crave for variety and flexibility, the high uncertainty and the creative content makes a great number of portfolio jobs are within the cultural and creative industry.

According to Charles (1990), a portfolio is a collection of works with a theme. The concept of portfolio derived from the idea of knowledge economy. In knowledge economy, intangible assets and individual qualities are valued by organizations but yet hard to evaluate. Different from a traditional resume, it shows one’s competence and previous experience. With the portfolio at hand, an in-depth outlook of beholders’ skills, experience and the level of creativity can be clear at a glance. The (creative) works are intended to demonstrate a person’s competence to a potential employer. On the other hand, portfolio has a similar but not exact same usage in other areas. In financial term, portfolio denotes “a collection of investments held by an investment company, hedge fund, financial institution or individual”. Indeed, the concept of the portfolio in the knowledge economy is that the portfolio needs to be invested and are expected to get the right return (Bourdieu, 1986). Harris (2001) agrees on the idea of investment in careerists’ knowledge. He proposes three implications of the knowledge-based economy to the new world of work. 1. “Knowledge takes on the

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characteristics of an investment activity”; 2.Knowledge adds to generating additional capital and 3.with the right level of knowledge creation, the marginal returns of the knowledge investment accumulates as the investment displays increasing returns” (Harris, 2001: 4)

This type of employment relationship is new to the economy, plenty of the research have answered why some career become more of a portfolio career than an organizational career. Marci Alboher¹ (2013) defines “slashers” as “*individuals who’ve created a “portfolio career” involving multiple identities.*” Portfolio workers’ income comes from part-time employment, temporary work, freelance assignments or a personal business—or they work a full-time job, while pursuing other lucrative interests”.

2.4 Career Capitals through occupational learning

Bourdieu (1986) defines four dimensions of capitals: economic, cultural, social capital and symbolic capital. Since the demise of job security, a bunch of evidence shows occupational learning is the solution for portfolio careerist to increase their employability. By the occupational learning they accumulate their career capitals. However, as already explained, it is hard to have organized occupational training within portfolio jobs. Instead, portfolio careerists are responsible to manage their career and plan their training by themselves. DeFillippi and Arthur (1996) proposed and described career capital as “the value created through ongoing improvement in career position and recognition in the competitive external labor market (inter-organization recruitment) as well as the internal labor market (intra-organization staffing)”. They suggest knowledge workers to build up relevant

¹ The author of *One Person/Multiple Careers: A New Model for Work/Life Success* (Warner Books, 2007), popularizes the term “slasher” referring to people with [multiple careers](#).

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and recognizable career capital to follow along their career path. The discussion of this chapter derived from theory of career capital (3Ks): knowing why, knowing how and knowing who. However, the identity building of designer is not the focus of the study. Therefore, career competencies and networking becomes the core of the chapter.

2.4.1 Three Knowings (3Ks)

According to DeFillippi and Arthur (1996) there are three ways of learning:

(a) *Knowing how*: knowledge, abilities, and acquired routines. In the case, fashion designers require design techniques and entrepreneurial skills. Different career capitals lie in this category e.g. business knowledge, managerial skills and understanding of the market will be explained in detail later in this chapter.

(b) *Knowing who*: privileged relationships, contacts, and social networks, connections and public relation techniques are emphasized. The contacts designers should make in the industry or networked with: potential clients, business partners, contacts from production sides till the retail end. McRobbie (2002) confirmed this concept and think design community requires specific “language”, in the sense of similar culture and shared values and design philosophy.

(c) *Knowing why*: interests, values, and identity construction, the motivation drives the workforce of designer. Mills (2010) concluded the tensions between creative process and business practice are determined by their motivation, aspiration and identity. These three determinants further influence designers’ career path and the strategies they applied to construct it. The investigation of motivation and aspiration then is included in the survey.

These three key concepts are proposed as the different forms of career capital that portfolio careerist should pay attention on, and the three components of

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career capital is known as “the 3Ks” in career management field.

The current research would combine the different elements in the questionnaire with the assumption of “Designers come to established company to build up their portfolio and network, design capital and business knowledge.”

2.4.2 Entrepreneurial skills

Fashion design as a risky business, both of its creative process and market demand is uncertain. The development of competencies increases and ensured careerists’ employability at the personal level, on the other hand the business experience from the corporate environment is the perfect on-the-job training for future entrepreneurs. As Burns (2007) put it:” The willingness to take great risks and to live with great uncertainty is inherent to an entrepreneur.” There are some unpredictable external factors that make fashion entrepreneurs not sure about being autonomous. Gilad and Levine (1986) indicate a few factors. For example, the high start-up capital, financial insecurity, lack of fundamental resources, and legal constrictions (Kuijstermans, 2010).

The work of Kuijstermans (2010) provides a clear example of a comparative research in fashion entrepreneurship. This research gives a list of external financial resources one designer could rely on the start-up phase. In fact, the best time to apply for the subsidies is when you just finish your education. This finding is contradicting the idea of on-the-job training. After graduation, designers tempted to join the established company to gain more experience, however, they might not qualify to some start-up fund anymore after they “prepare” themselves from the established company. However, when the subsidies are not substantial to support the project, designers might have second thoughts. (Kuijstermans, 2010).

Dutch subsidy system is focused almost completely on artistic quality rather than commercial quality, plays a crucial role in the successfulness of a starting label. Apart

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from the aesthetic side, the business side in a fashion label is also an important deterrent. In Mills(2010) study, some designers report that they are not confident enough to take the risk. Mills(2010) further indicates that there are no reliable patterns of entrepreneurship. However they identify some conceptual shift of cultural entrepreneurship in fashion design. First, the original motivation to start up a label is to have its own design label. However, often they found the time spent on business is more than the time spent on design. Second, it is difficult to keep autonomy and to sustain a self-directing label when designers have to rely on investors' support or other collaboration. Last but not least, the style does not represent the label anymore, instead, it often have to cater the current trend or retailer's requirement. Therefore, it is hard to balance company or individuals' creative endeavor & business practice. These findings also leads to other variables of creative independence and creative focus, will be discussed soon. According to Zucchella and Scabini (2007), designers found some original ideas may be good and have their niche market, but their managerial skills and qualities are often very poor.

These contributions from the academia conclude a number of directions to test entrepreneurial skills. There are business knowledge, managerial skills, and market information to understand their entrepreneurial skills.

2.4.3 Design capital

Sunley et al. (2011) found design capital is best to obtain from situated learning while knowledge is believed co-constructed. Design jobs are normally project based, designers have to learn from provided cases from clients and learn from the embedded contexts, budgets and environments. Moreover, design knowledge is believed as a flow circulated in the community (Vindorai, 2007). One designer needs immerse themselves in a creative environment that allows the circulation of ideas and to be able to learn latent design techniques by doing so.

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Design has been widely recognize as an innovation process (Vindorai, 2007). The circulation process and the tutoring is important since design involves tacit knowledge that has to transferred through on-the-job training (Kloosterman, 2010). Accordingly, design technique learned from being employed is one of the key factors the current research intended to test.

2.4.4 Social capital

Network and intermediate organizations can be beneficial to reduce the risk of fashion business, especially at the early stage of an entrepreneur. To be part of the initiatives, government programs and seek helps from likely minded designers may a key strategy (Tremblay, 2012). Social capital is even more important in the area of portfolio career. As mentioned before, design is a community that requires networking to be able to speak the “language” of the cluster. Designers need contacts to look for assignments or to keep in touch with potential clients. Normally clients ask for sources from their own networks before they turn to agents and intermediaries. And these intermediate organizations charge more than a cup of coffee.

Relational proximity has been done by Tremblay (2012) that the branding of a designer requires networking in different levels and different career steps. Creative organizations tends to cluster and networks into a community for dealing with risks. In addition, design technique is again circulated within the community. In this sense, local supportive initiatives play an important mechanism to provide physical location for designers to social, circulate innovation and building up network or personal brand. A supportive initiative or a mentor shares knowledge, give access to resources, organize activities and workshops. Designers reported it can be a great help at the start of their careers. Together with the importance of “knowing who”, the importance of networking and gaining social capital speaks for itself. Lastly, reputation of the brand and personal image of a designer is also determined through networking, and it

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will be discussed later on.

2.5 Organizational attractions

From Human resources articles we can find the great attention to what drives individual applicants to organizations. There are three meta theories support the idea of applicants examining the attraction of an organization. There are environment processing, interactionist processing, and self-processing theory. Each theory has different focus, in environment processing theory, it has introduced image theory that applicants decide alternatives among jobs and organizational characteristic by considering how relevant the information and characteristics for them to determine their job choice (Ehrhart & Ziegert, 2005). The image theory helps current research to find out other components of organizational attractions to Dutch fashion entrepreneurs.

Different career capitals could be understood as components of organizational attractions. The opportunity to learn from the company can be one of the motivation attracts designers to go to an organization. On the other hand, there are other organizational attractions are not part of the learning objects, for instance: social atmosphere, job security, creative independence, creative focus and company image on their way of career construction. Each alternative in the choice set is characterized by a set of *attributes*. Attributes include, for instance, pay, social status of the occupation, degree of autonomy, amount of social interaction, importance of creativity, and anticipated positive and negative emotions on the job.

The understanding of individual characteristic and career goal plays influential role to the job choice. The process of job choice involves analyzing organizational attractions.

2.5.1 Corporate image

“Big companies need to develop a youth driven image and it is provided by

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young cultural entrepreneurs hiring out their services on a contractual basis. (McRobbie, 2002)

Company image is essential in the marketing to consumers also when they recruit fashion talents. Fashion applicants do research on style of the brand, organizational structure, management environment etc., these characteristics have to match with their need on portfolio building and gaining of their career capitals.

Vindorai (2006) found designers go to “star” employer to build up the network, portfolio and reputation. In architectural design, Kloosterman (2010) found Dutch company like OMA will be a highly valuable asset in one’s CV. Superstar companies can receive around 40 applications per week. The oversupply of designers makes big firms recruit with minimum effort. At the same time, designers come to the big name for a reason, this experience will be a great asset in their portfolio. In the construction of portfolio, to be conscious about the choice of employer is important. To conclude, corporate reputation become a key deterrent for applicants

Established Dutch fashion companies, like their international competitors, have their own missions, brand image and rooted fashion style that aim at catering to their target consumers or meanwhile following fashion trends. Different companies have different priorities of their business or creative expression, at the same time in-house designers are not allowed to have their own collection at the side, or at least not competing products. This phenomenon brings up the conflict of creative independence and creative focus: fashion designers may have their freedom to design as an entrepreneur, on the other hand, joining other labels create an environment to not worry about the related tasks for a brand and focus on design itself.

2.5.2 Creative independence

By the end of 1990s, the only way to survive is to relinquish “creative independence”; in other words, joining the established company (McRobbie, 2002)

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Some designers might see established companies as a place to focus on design if they could match the style and design philosophy. According to Vinodrai (2006), “Working for particular designers or design studios inevitably led to the adoption of distinctive styles, approaches, and practices in their subsequent work (Vinodrai, 2006: 256).” Freedom to design and art for art’s sake become another key to the organizational attractions. Company who has an image to give the freedom or sufficient budgets to allow experimental designs might have better organizational attractions. Kloosterman (2010) found the young architects they are more focus on intrinsic value of architectural design like artistic value and the chance to make a statement, or freedom to prove themselves, rather than focusing on networking.

2.5.3 Creative focus

McRobbie(1988) found what aspire designers is to concentrate entirely on their creative work. Mills (2010) further pointed out the tensions between creative process and business practice. Costs like license fee, taxes, equipment and other fixed preparation they need to setup for new labels are beyond their capability. And the energy spent on things surrounded by design is too much time consuming. When it is not taught at school, a lot of research has to be carried out. Instead, a number of designers choose to go to established fashion companies. In this case, the company provides an environment to focus on design rather than business.

2.6 Summary of the chapter

The career path of the design sector has been done in a number of qualitative research literature on design sector: Vinodrai (2006); literature on bohemian graduates: Fahnian et al.(2013); literature on architectural design: Kloosterman (2010); and on fashion design: McRobbie, 2002. However, the literature on fashion design in The Netherlands still remains exploratory. Therefore, the majority of the industry insights

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were conducted by Kuijstermans (2010). It is noticeable that the in different disciplines of designers are cling to choose established company to start their career. And the fact that it become a sacrificial labor for newly graduates to start with. Together with the concept of career capital (Gunderson,2001), and career management, the research expected to contribute to the career management of creative industry and take Dutch fashion industry as a start.

CH3. METHODOLOGY

Due to the lack of literature reporting career management of fashion entrepreneurs, the research is designed as an exploratory study to provide insights into issue. This chapter will introduce how this research is constructed. Starts with the research aim, indicating the gap and research niche, and then the research design illustrate the justification of the choice of method. Thirdly, sampling is concerned with the selection of respondents. Fourthly, the data collection and research design of two methods are introduced in separate section, and its expectation, respectively. Finally, the data analysis is explained.

3.1 Research aims

The aim of the research is to examine the relationship of designers' motivation to enter established companies and their career goal. Based on empirical quantitative data complemented with in-depth personal interviews, this preliminary study is set to explore the phenomenon that fashion designers enter established company before become autonomous. By doing so, it is expected to have a gradual understanding towards career development and career path of fashion designers in the creative industry.

3.2 Research Design

Generally in cultural studies, researchers employ qualitative study to explore ideas on the topic and an in-depth knowledge of motivations. In contrast, quantitative research is to determine a norm, and it is easier to reach bigger sample group in a timeframe. Previous studies of career management and career path have reached certain preliminary understanding on different creative sectors excluding fashion industry. This research examines variables concluded from previous

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qualitative study, and implements a mix-method approach in the research. First of all, a general explorative idea from the quantitative survey and an in-depth understanding followed by structured interviews. A survey can contribute to find out certain characteristics, patterns and behavior of individual designers using established company as the stepping stone to their career aspiration; while the inductive interview donates insights of the reality and the reasons behind this phenomenon. Moreover, the interview can provide details of career path, and career management to elaborate the case and clear the confusion for the unreachable information (Bryman, 2008). This two approaches contribute to each other and it reached the recruitment convenience. The survey is used as part of the interviewee selection mechanism.

Based on the theories we review in last chapter, the research will test if different reasons of fashion designers join the corporate environment (understand as organizational attractions in the research) is determined by the individual career aspiration of the designer. The corporate environment means being employed by other designers or brands. Either with a contract as full-time employee, contract free-lancer, project free-lancer, or interns are all included. Each indicator of different variables would have detailed explanation later in 3.4 questionnaire design.

The research is designed as mixed-method research. Therefore, the following sections in methodology will be detailed in quantitative and qualitative approach respectively.

3.3 Sampling

In order to adequately test whether different career aspirations results in different organizational attractions, and whether career capitals acquired from corporate experience would further direct to different career path; a researcher needs to gather data from design workers who have experience in the corporate environment. In other words, the purposive sampling can make sure the study focuses on fashion

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entrepreneurs who had experience in established companies². The target fashion designers involves different areas, from apparel designer, footwear designer to accessories designer are included.

The fact that Dutch Design Industry is relatively modest³ makes the overall population of Dutch fashion designer⁴ relatively small (Kuijstermans, 2010). Thus the sampling pool is not with great volume, also internship is a mandatory course in fashion education; therefore, it is not hard to reach entrepreneurs worked or interned in established company.

A convenience sampling⁵ approach will be used in order to reach respondents. Bryman (2012) believes convenience sampling functions as a springboard for future research if the data is easily accessible. The members registered on ⁶MODINT are around 750 members. The fashion industry consists of 595 members, is the largest branch within MODINT. This group is mainly comprised of fashion suppliers (internationally recognized brands and private labels) and a few independent fashion designers.

The unit of analysis is individual design entrepreneurs, including fashion designers and the related workers in order to understand the overall perception of all positions of fashion design workers. From both confection and ready-to-wear market, the design department has a career ladder that designers have to climb up with: starts from intern, junior stylist, stylist, senior stylist, styling manager and then commercial or creative director⁷. Other than fashion design itself, there are other positions in the

² The interest of the study focus on aforementioned "Branded label" fashion companies who carries international and nationally recognizes brand names. These brands sell their garments in both individual retail stores and corporate reseller or departments stores (Online clothing study, 2014).

³ "With eight fashion institutes, the Netherlands produces little commercially successful talent compared to Belgium"(Kuijstermans, 2009).

⁴ There are eight fashion design institute in The Netherlands. Artez, WDKA reported that around 20 graduates each year, therefore estimated 150 graduates per year.

⁵ The research is open for quantitative research to reach a representative sample, however, difficulties on reaching respondents lead the survey into a preliminary survey.

⁶ MODINT is the best known trade association of manufacturers, importers, agents and wholesalers of clothing, fashion accessories, carpet and (interior) textiles in the Netherlands (Modint.nl).

⁷ Different companies might have their own terms to exchange stylist from designer with the same idea.

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design department plays essential roles at the same time: tailors, pattern maker⁸, buyers, product manager, and product developer, etc. Assuming related design workers have the career goal to become a fashion designer in the future; their current position might be a temporary rebound job. Some of them also consider it as part of its career development or aware of their career construction.

3.4 Quantitative survey

The questionnaire will be carried out in the survey, in the form of a self-completion closed-ended questionnaire for a cross-sectional study in a certain period. The purpose of the questionnaire is to investigate the relationship between organizational attractions and designers' career aspiration. Thereby, the career capital of fashion entrepreneurs and the function of established company are studied.

3.4.1 Data collection

As mentioned before, the research use convenience sampling, the data collection time is completed between April 20 to May 31, 2014. Followings are details on methods of different data collecting channels. The questionnaire is available on Qualtrix, in this way to be easily attached on Facebook message, E-mail, LinkedIn messages, and to be distributed in the fashion fair. There are three strategies researcher operated in order to reach more respondents: social media (Facebook and LinkedIn), alumni of design academy and fashion fair.

MODINT have provided researcher a list of 40 companies which are actively presenting their new collections. Based on the sense of convenience sampling, researcher contacts the human resources department to propose the possibility to perform the survey or to distribute the questionnaire. The survey is open to any design

⁸ Some companies might have moved their tailors and pattern makers to the produce-end in the factory and the sample making would be back and forth from design department and factory.

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workers have worked for established companies in any size: which includes interns, self-employed workers, free-lanced workers with individual brand. In this case, the survey can reach to a broader sample of people. In other words, design workers who have worked (or working on the side) in corporate environments.

Secondly, the survey employed social media to distribute the survey link. A database on LinkedIn with personal profile is created after HR department of individual potential companies rejected to collaborate with the project. A range of respondents are selected from the Facebook pages of individual designer, start-up companies or the alumni of Dutch Design institutes. Some respondents generated from personal contacts and networks of designers and researcher by snowball sampling.

Thirdly, researcher contacted fashion academies like AMFI, ArtEZ, WDKA and KABK who provides professional training of fashion design. Among all of them, Willem de Kooning Academie (WDKA) is willing to cooperate with the survey. WDKA distribute the questionnaire to its alumnus and graduating students of Fashion design and Lifestyle design department via email. Besides, the survey will also posted on their alumni Facebook page and LinkedIn group. The post in behave of the institute can increase the credibility and visibility of the questionnaire.

Fourthly, On May 10th, Mode Marche⁹ was held in Rotterdam. It is a whole-sale fashion fair for buyers, designers and fashion lovers. Individual designers and fashion entrepreneurs are presented in the fair. This fashion fair is a great opportunity to reach more respondents, printed questionnaires has distributed during the fair. A short interview was conducted along with the questionnaire to have better understanding of the stories behind the answers, at the same time to select and ask for possible

⁹ Mode Marché is a stock sample sale initiate by two fashion organizations in Rotterdam. With an approachable but stylish character, young and established designers sell clothing, accessories, fabrics and sample collections. Since 2006, Mode Marché in Rotterdam becomes a vibrant public event that has received national media attention.

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interviewees.

3.4.2 Questionnaire Design

The questionnaire is designed into 4 blocks. Starts with a short introduction, a thank you note after the survey and ask for email address to enable follow-up questions and possible interviews. The first part of the survey contains organizational attractions to the fashion designers and their career goal; the second part is an exploratory study to build up the career path of fashion designers. By examining this two parts to see how Dutch designers manage their career and further to understand what is the function of established company in a designers' career path and what impact does it make on their career path. The entire design of questionnaire can be found at Appendix A.

3.4.3 Variables

In every research the key concepts have to be clarified and concept-indicators need to be developed. In order to “adequately reflects the real meaning of the concept under consideration” (Babbie, 2010, p.153), the operationalization of the variables are detailed as followed:

1. The first part of the questionnaire, the research identify their backgrounds and demographics which are the control variables for data analysis. This block also includes the selection question to ask if they ever try to become autonomous. Income level includes all fashion design related income.

Age, gender, educational level, income level, autonomous

2. Second block of the survey contains questions of respondent's professional experiences. Questions are consists of professional education and career histories to be able to draw a career path of Dutch fashion designers. Different career options are provided accordingly to their current position.

The duration working in the design industry is also one of the control variable.

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3. The third block of the survey focuses on career aspirations. The survey asks their_title to clarify their position and filter the respondents into fashion designer and other related fashion design workers. The question “My current professional title is fashion designer or stylist” is to_operationalize “fashion designer” to rule out the tendency fashion related workers claiming they are designer. This selection is based on the assumption mentioned before: fashion design workers are dreaming to become a fashion designer; current job is part of the career ladder. By doing so, fashion design workers will be direct to question 11.

Provide choices of career options for respondents. This research focuses on four choice: become a fashion designer (designed for fashion design workers in Q11), set up a label, creative director of current company, and enter international super brand. It has to be clarified that designers with private label already are eligible to answer. This question is to run the correlation with organizational attractions.

However, the matrix of asking previous working experience may contains confidentiality issue, and it might be complicated to finish. Therefore it is designed to move to the end of the questionnaire. The working duration, company size¹⁰ and employer for first job and other positions are questioned in a matrix. In contrast to relying heavily on respondents memory, the research ask for their real career history instead of job expectations for current job.

From question 10 onward, researcher employs an 11 points Likert-scale. It is the most popular applied approach to scale responses in survey research. Likert-scale questions are simple for researchers to prepare and to interpret; also easy for participants to answer. Participants are expected to choose the option corresponding to their degree of agreement from 0 to 10 that describes their attitudes of long-term

¹⁰ Company sizes are categorized based on the indicator used by LinkedIn.com. A scale of employer number is applied: 50, 200, 1000, 5000 and more.

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objectives and motivations to join the company (Bryman, 2001). Considering there are different career aspirations based on their current position e.g. interns and marketers, different career choices are listed: set up a label, creative director of established company, and enter international super brand. Q12 designed a filter for employed respondents. Self-employed respondents will be direct to Q15, while the rest are applicable for following question. Q15 is another filter for self-employed respondents who have worked for fashion companies before.

4. The last block consists of 12 independent variables of organizational attractions identifies the motivations fashion design workers come to the company. Q16.1-16.4 test career advancement; Q16.5-16.6 test job security; Q16.7-16.8 test creative independence and creative focus; Q16.9 tests networking; Q16.10 tests corporate image; Q16.11 tests social atmosphere.

3.5 Qualitative interview

The purpose of interview is to have an in-depth follow up question to clear the story and detail of career path and management. Interview with open questions enables detailed investigation and covers topics and details missing in previous research and in quantitative survey (Creswell, 2009). There are two forms of interview, semi-structured and structured. A semi-structured interview is designed to meet the fundamental nature of an exploratory study. However, one interview employed structured interview with open questions through email. Thereby, to solve transportation matters and to allow responses be evaluated with same standards and structures of other interviews. Four interviews are conducted in the research: three semi-structured, face-to face interview are performed after the survey, and one interview through e-mail with structured, open-questions, and have further inquiries through email.

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3.5.1 Data collection

Researcher recruit interviewee from two channels: select from survey respondents by implementing a section “I am interested to meet for an interview”, and by attending fashion events to ask for possibility. Two respondents are recruited from Mode Marche and other two were recruited at the fashion seminar week¹¹ on May 22th. The interviews took place in their studio, since it is a familiar environment to talk about their career(Creswell, 2009). The interviews were recorded with a recording device and subsequently transcribed.

3.5.2 Interview design

Structure of the interview is based on the findings on survey, and the follow-up questions for individual case are derived from survey answers. During the face-to-face interview, researcher provides the questionnaire that interviewee had answered to refresh their memory for following questions. The interview questions are prepared and structured as following, and can be customized to individual interviewee. For the detailed interview question, see Appendix B.

Interview Outline:

- Career path: family background, education, career inspiration, professional training, professional experiences
- Career management: career choices, career aspiration, career strategy, multi-job holding, rewards and incentives
- Career capital: skills learned from education and company, how to apply career capital on current job, organizational attractions, career advancement, design technique, social capital, company reputation, social atmosphere, creative independence, creative focus

¹¹ Fashion seminar week is organized by The New fashion society. A fashion community in Erasmus University Rotterdam aims at bringing fashion to business students.

3.6 Expectations

Following is the explanation of the variables and the expectation and assumptions of the research.

For the career capital and function of established company:

Independent Variable: different organizational attractions in the established companies.

- Career advancement: business knowledge, managerial skills, market information, and design technique
- Social Capital: build up professional network
- Corporate Image: brand reputation, social atmosphere
- Creative independence: freedom to design
- Creative focus: focus on creative side and not the surrounding tasks
- Security: economic security (salary), job security and welfare

Dependent Variable: decisions to work for an established company.

- Become a fashion designer (some of them are not yet a designer)
- Set up an independent label
- Creative director of the company
- Enter international super brands

E1: Organizational attractions predict the career decisions to go to established companies

E2: If the aspiration is “set up independent label”, designers go for managerial skills, business knowledge and market information.

E3: If the aspiration is “enter international super brands”, designers go for brand image.

E4: If the aspiration is “creative director of the company”, designers go for creative independence.

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Because what designers really gain in the companies is untraceable and is not testable of what they really gained, so the research inquire respondents of their perceptions on what can they gain or learning through working for companies.

As for career path and career management, it is a exploratory study that expect to conclude some interesting findings. However, the usage of online marketing, attending fairs to create visibility, catering consumer behavior and

3.7 Methods of Data analysis

The statistical analysis would be performed in SPSS. For hypothesis one, provide descriptive of the reason why designers come to established company. Multiple regression analysis is not able to performed on small samples, however descriptive displays the overview of the sample. Based on the understanding of the respondents, researcher can further select interviewees. Interviews are transcribed and can be found in Appendix C-F. The analysis will employ inductive approach to summarize what trends, tendencies and common characteristics can be found from the answers.

3.8 Summary

As mentioned in literature review, there are limited understanding of career management in creative industry, mostly in qualitative approach. The methodology once again shows the difficulty to design a quantitative study to generalize the phenomenon. The study of career path, even though with the matrix designed in the questionnaire, might be too complicated and time consuming for respondents. As a result, the drop-out rate might increase or lead to lower reliability.

CH4. QUANTITATIVE RESULTS

4.1 Data Overview

A total of 88 respondents completed the survey, after the selection of respondents who have experienced working for other designers and who have tried to become entrepreneur at the same time, a number of 47 valid respondents qualified the research. From demographics we can see fashion industry is still dominated by female (76.6%). Over half of respondents possess bachelor degree (63.8%), graduate holders come second (23%), a small percentage of respondents has high school degree. It may be influenced by the design education system are designed in bachelor level. As for the income level, the majority of the designers are earning less than €1000 from their design job (40.4%), this may further influence their employment status. However, we have to take interns into consideration. Majority of respondents have fashion design degree (60.9%); some have arts and Design (28.3%), normally product design or graphic design. Other respondents have business administration degree or communication. Three

respondents have switched from graphic designer to fashion design. This finding is in line with Vinodrai (2006) that creative talents are circulating in local labor market in

Table 1 Demographics		
Variable	Frequency	Percentage
(n=47)		
Gender		
Male	11	23.4%
Female	36	76.6%
Education level		
High school	6	12.8%
Bachelor	30	63.8%
Graduate School	11	23.4%
Income		
<€1000	19	40.4%
€1000-2000	11	23.4%
€2000-3000	8	17%
€3000-4000	3	6.4%
missing	6	12.7%
Educational background		
fashion	28	60.9%
arts & design	13	28.3%
others	5	10.9%
total	46	100.0%

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particular industry. In this case, graphic designers with their drawing talent, it might not be the worst idea to pursue fashion design. Some of them take extra class to enter fashion industry or have additional business degree to learn entrepreneurial skills.

4.2 Multi-job holding

Based on survey and short interviews while delivering questionnaire; the research divide respondents into six types of employment status. The research split them into two parts: owners and non-owners. For designers has their own business, over half are independent designer (51.1%), one has own label and employed by a company at the same time. What is interesting is three

Variable	Frequency	Percentage
Independent designer	24	51.1%
Employed+ private label	1	2.1%
Employed	7	14.9%
Intern	7	14.9%
Design job+ non-creative	3	6.4%
Retailer, manager	5	10.6%
	47	

out of four interviewees are also doing non-creative job, these will be detailed in multi-job holding later in qualitative part. On the other hand, non-owners are composed by interns(14.9%) and employed respondents (14.9%); ten percents of the respondents are not involved design but employed as brand manager or retailer by a private label.

	Frequency	Min	Max	Mean
How long have you worked in fashion before autonomous	24	0.00	23.00	5.20

What makes it more interesting is to see how many years it takes to set up their own label. Based on the data of 24 owners, some of them starts right away after

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graduation(0y) and some takes 23 years. The average time before become autonomous is 5.2 years. We can look into that what makes them decide to set up own label from qualitative data.

4.3 Career aspirations

Table 3 Career aspiration for fashion entrepreneurs			
	frequency	mean	S.D
set up a label	46	7.98	2.417
creative director	45	6.80	3.259
international super brand	45	6.22	3.254
	47		

The sample mean (M) for three aspirations are respectively: M8.34 for set up a label, M7.55 for creative director for established company and M5.84 for enter international super brand. As the scale was 1-10, fashion entrepreneurs they want to set up a label more than being creative director of a company and enter international super brand.

Table4 Career aspiration for non-owners			
	frequency	Mean	S.D
set up a label	19	7.16	2.522
creative director	18	6.22	3.098
international super brand	18	6.83	2.975
	19		

However, when selected respondents who are now an intern, employed or work as manager and marketer, the sample mean of international super brand goes up to M6.83, and the mean is close to set up a label M7.16 shows that workers not having their business at the moment has higher intention to work for others, especially

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international super brands.

4.4 Organizational attractions

Table6 Organizational attractions to fashion entrepreneur			
	M(A)	M(N)	M(O)
	All	Non-owner	Owner
learn design technique	6.98	6.89	7.04
business knowledge	7.91	7.42	8.25
managerial skills	7.26	6.74	7.61
understand market	7.91	7.58	8.14
secure job	6.91	7.42	6.57
salary	6.26	6.74	5.93
focus	7.60	7.84	7.43
creative independence	6.17	6.00	6.29
networking	7.77	7.42	8.00
company reputation	7.40	7.00	7.68
social atmosphere	8.11	8.00	8.18
N	47	19	28

For the assumption of 3Ks, Networking (knowing who) has M7.77, learning business knowledge and understand market has the same M7.91. Managerial skills has M7.26, while learning design technique is M6.98, being the lowest value among variables in career advancement (knowing how).

The dilemma between creative focus M7.60 and creative independence M6.17 immediately shows designer think established company gives you the environment to focus on design but not providing the freedom to be creative.

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Among all other organizational attractions, designers cherish social atmosphere the most M8.11, job security is one of the lowest M6.91, and M6.26. Company reputation is still important, shows that fashion designers go to company to build up their portfolio.

In general, non-owners have an lower average compared to owners. Due to the small sample size, the research is not able to test regression between career aspiration and organizational attractions. However, we can see from the changes of M for fashion entrepreneurs altogether to owners and non-owners separately to catch some tendency. Which means while $M(N) - M(A) > M(O) - M(A)$, we call it significantly change, and vice-versa. The red mark does not indicate statistically significant, but it illustrates the idea of non-owners go to established company for job secure and creative focus greater than owners. Owners has higher average in the rest of variables compare to fashion entrepreneurs altogether.

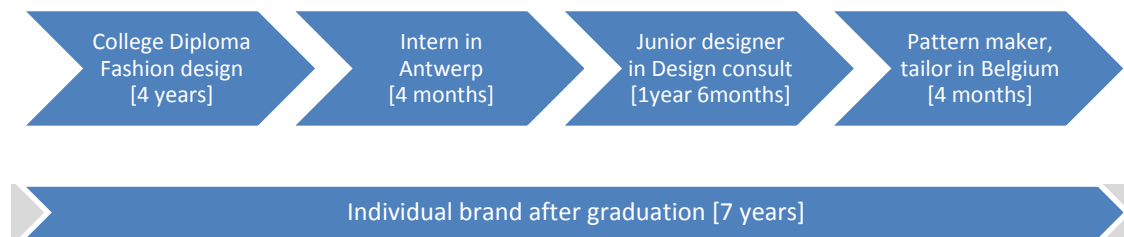
CH5. QUALITATIVE RESULTS

5.1 Interviewee profiles

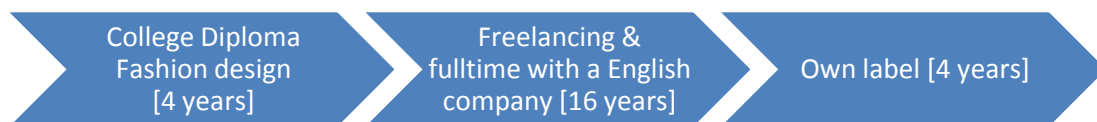
In total, four interviews were conducted. Three female designers in face-to-face interviews and one male designer in Email interview. Owing to the convenience sampling, the interviewee was selected from the survey. All the face-to-face interviewees are graduated from Willem de Kooning, this might influence the analysis of design education.

- Interviewee 1 is a 29-year-old female, who works as a fashion designer for 7 years now and has her own studio in Rotterdam. She had three experiences working for others, altogether for more than 2 years. Then she started her label. After having collections twice a year, now she starts thinking to have irregular collections.

Multi-job holding with non-creative job.



- Interviewee 2 is a 48 years old lady, who had experiences in fashion industry for 20 years. After working as head designer for an established company for more than ten years, she starts her own label in Den Hagg, in an incubator. Focuses on eco-friendly fabrics and cares about fair-trade issue on her collection.



- Interviewee 3 is a 34 years old female. Switch her interest from art teaching to fashion design. Start freelancing after graduation and have her own collection 4 years ago. Now having irregular collection and looking for new business model to sell her

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patterns online.



- Interviewee 4 is a 38 years old male jewelry designer. Originally from Valenza, Italy. After studying jewelry design, costume design and working for jewelry company, he moved to Holland and start his own business. His collections are focusing on 3D-printed materials.



5.2. Career Path

According to the profiles of interviewees, back ground plays a role to inspire fashion designers, from both creative side and entrepreneurship side. The switch from different discipline is noticeable, also from survey data. The circulation of talents in arts and design is noticeable. Intern, design assistant or junior designers are the major entry jobs for designers. And the specialization in the not far future is also expected. However, it takes different preparation time for entrepreneurs to set up their label. One interviewee responds that she registered for three years but did not really make enough collection to start her own business.

“My granddad is a painter, my parents are entrepreneurs, from them I have the feeling to do everything by myself. “ (Interviewee 1)

“I was born in Valenza, Italy, capital of the Italian jewelry. If you born there you have to be involved in jewelry design and business.” (Interviewee 4)

5.3 Career capital

“That is what I question myself every day, whether I am an addition to what is

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there already” (Interviewee 1)

As discussed in survey results, the importance of the 3Ks are significantly high while the other variables are relatively moderate. Occupational learning become a key work to understand these organizational attractions to be the most important motivations to work for established company. Kuijstermans (2010) also agreed on the fact that the success factors of fashion entrepreneurs are business knowledge, social network and education.

Portfolio careerists are responsible to organize their occupational learning. DeFillippi and Arthur (1996) suggest strengthen relevant career capitals to reinforce individual’s resume. However, one designer reported that she will go for any activities if it can elevate herself in certain aspect. It can either increase your economic capital, cultural capital, learning to increase employability, or it is just FUN. You can always learn something from someone, out of something, consciously or not.

“I think so, you always have something you consider either fun or must pay a lot of money, or it must be good for you because you learn, or maybe it's good on your resume, if one of the reason is involved, I am able to do things.”

(Interviewee 1)

“At the moment you only think of your side of work, of course you learned a lot, but you are not aware of it. I know how it works in a fair and to approach costumer, I was there and of course you pick something up. And I get some network from it.” (Interviewee 2)

“Sometimes it's conscious, now I am looking forward to do some projects that it is not I want it to sell, but to make something really beautiful or I don't care.”

(Interviewee 3)

5.3.1 Design technique

Design technique, being the most important career capital, has the lowest average from the survey. Designers may have the feeling they have learned a lot in school, now it is time to shine in the company. However, designers are open to learn new techniques and work in other styles, collaborations with other designers to keep information updated.

“It would be nice to do project on the side for another brand or just the collaboration between two designers. I always learn a lot from it and I think it’s almost necessary, to keep you sharp.” (Interviewee 1)

“Definitely something about designing, knitting as well, making patterns.”
(Interviewee 1)

“I went to Arnhem where we learn draping.” (Interviewee 3)

“But working for different companies can be a good reason to improve your background and being involved in different tasks.” (Interviewee 4)

On the other hand, one interviewee mentioned that she did not feel her design technique had improved through working for established company.

“Also clients they come to you, then know what you are doing (style).”
(Interviewee 2)

5.3.2 Entrepreneurial Skills

Entrepreneurial Skills can be arranged into business knowledge, market research, and managerial skills. Normally designers work for the company have better chance to be exposed in all the information and to get to know the entire business process of an design object become a saleable products on the market. Design education in the past was lacking of the business courses, designers have to learn by doing, to attend workshops, to participate in trade association to gather information.

“From our year I know that in our year they are more prepare you more to be a

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designer behind big brands.” (Interviewee 1)

“And on 2010 I spend a lot of time researching and also planning working on website and webshop.” (Interviewee 3)

5.3.3 Social capital

Networking can be helpful from many stage in the production process, McRobbie (2002) argued networking should be the main source to promote one’s artwork, and informal networking should be considered as professional networking. Indeed, the Bohemian lifestyle creatives are living is hard to differentiate social capitals between private and professional life in the creative sector (Faggian et al., 2013). Portfolio careerists normally have ongoing collaboration that they could secure contacts through previous employers and clients (Vinodrai, 2006). There are communities organizing irregular or regular meetings for creatives, and interviewees also experienced the advantages and convenience networking could bring to their career.

“How to get my fabrics around in Belgium, what I did get from contact is for example, stores, if I would want to push it further, and internationally, more than before. [...] they would know me from Christian, and some of them knows I am a sales manager but also a designer myself. So I think it would be easier.”

(Interviewee 1)

“For my production is easy, people know me from that time. You have a history together, and it opens more doors for you.” (Interviewee 2)”

“Sometimes I go deliver my patterns or work by myself, and they know your face and personal connection. And it helps to build up reputation.” (Interviewee 2)

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“I was part of the (organization name), we organize network meetings for creatives. We have a speaker and speed date for different creatives.”

(interviewee3)

“Network is very important. Working for other designer allows you to know about other manufacture company or to know about new techniques and developing method. You can share information and improve the quality of your products.” (Interviewee 4)

The career advancements discussed before are contributing to employability of the designers. Fashion entrepreneurs not only need to be multi-skilled but also to know what is needed in the market. Interviewee 1 mentioned she needs to review her capabilities, strengths and how to translate them into employability.

“That is what I question myself every day, whether I am an addition to what is there already” (Interviewee 1)

For example, Interviewee 2 has strong confidence on her abilities in fashion industry. She understands clearly what she is good at and what makes her stand out from other designers.

“They hire me for fresh ideas, and also I have good feeling for nature fibers, I know how it feels, and how to use it, sew it and pattern making. They would ask me every time to do one part of it and then I become a head designer. ”

(Interviewee 2)

“I will go back and do the design, make few sketches and they will approve it, because it was easy. [...] I would go there twice a year, but together with a sales person. In one appointment, you will do the sales and I will sketch then they will say okay we want that. And the other will do the pricing at the moment, so it goes very fast, but if you have someone only can do styling, they cannot make it. (Interviewee 2)

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“If I make a skirt, i know how much fabric goes into it, cuz I know how to make pattern, so it's different.” (Interviewee 2)

“I think that is the mistake they are making. Because it helps as a designer, you know about other things like production. It is important for company, a designer know how things work in the production side, it has more value.” (Interviewee 2)

Contradicting to the assumption that designers collect skills on the career path to qualify as a fashion designer, the case of Interviewee 1 says differently. She illustrates how designers are trained and what they will expect from their training. According to her, designers specialize by decision. They do not need to acquire different career capitals and techniques on the way to become a designer.

“ I think when u graduate, you become a junior designer at a big company. I also did pattern making for [.....], but I don't call myself a pattern maker. Because I know I am not specialize in it. I can do it. For me it's just my basic knowledge.” (Interviewee 1)

5.4 Organizational attractions

“Sometimes I am completely jealous of my interns.” (Interviewee 1)

Social atmosphere

Designers would like to go to a company has a good atmosphere as one of the designers reported, with the highest M8.11 in survey results, social atmosphere become the basic requirement of a workplace to enter. And it is more important than economic reward, as we discussed in sacrificial labor (Kloosterman, 2010).

“ I also went because of the atmosphere, because, he was really nice and hommy. It was really like Wijnants family, [...] I would still prefer that, that is also I want people to feel welcome.” (Interviewee 1)

“I have also seen the designer was a horrible bastard, and you see the interns are

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like afraid of expressing themselves.” (Interviewee 1)

Designers understand if you join the company, to fit the profile is normal but to have the creative focus to do what they have passion on is important.

5.4.1 Creative focus

Some designers still had the image that they can devote themselves into only fashion design once they enter a big company. While some others experienced it is not the case.

“Sometimes I am completely jealous of my interns, because they are there modeling around with things.” (Interviewee 1)

“More focus on design and then design within a big company” (Interviewee 1)

“I think it was very easy to do only designing, and travelling a lot to all fashion fairs. That was very easy.” (Interviewee 2)

“I already miss the part that I only need to design, [...] I miss the freedom to only think of designing, but I like the way I am working now, even it's difficult.” (Interviewee 2)

“Working for a big company it does not mean that you are only focused on designing. You have to know the entire process including marketing, sales, production and PR.” (Interviewee 4)

“Of course you can attend to interesting fair in order to make research, being in contact with manufacturer and everything is covered by the company.” (Interviewee 4)

5.4.2 Creative independence

As discussed earlier, setting up independent label and have the freedom to design is considered the foremost desire for all designers. However, establish company has its own rooted style and rules, one will inevitably adopt the style, the approach towards problem. Designers have to be careful choosing employer, otherwise, they

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will find it difficult to design their ideal.

“They might fire you because you don't fit the profile of the company. So that is why I find the company I want, then I can follow their style. But I think you have to give in somewhere.” (Interviewee 1)

“I was so into my ideals, like I want to create everything I want to, I don't want to be stuck with the fact that it has to be sexy and saleable, focus on your ass and your titts.” (Interviewee 1)

“Even I am worrying, but I am still only focus only on my company.”

(Interviewee 2)

“If you have a contract you also have a lot of rules, sometimes it doesn't work for you, sometimes you have your own label.” (Interviewee 2)

“My label is mine. Working for other brand just work, and my label is not work, is something I like. It is part of me, I don't see it as work, because I love to do it.”

(Interviewee 2)

“Only in academic you can do only design, if you work for others, your creativity is constraint by the label, but the level of creativity is a lot lower when you maybe work for your self. If you work for other, you have meetings, or you need to talk to your colleague, you have to check the samples are correct, you have to measure and quality check, so it's not just only design. And if you have one task you like but somebody else in the team does it. You might have more freedom and not worried about your bills.” (Interviewee 3)

“It was always on my mind, being creative you are more motivated on starting something for your own.” (Interviewee 4)

“Your creativity is not completely free; you have to deal with the market.”

(Interviewee 4)

5.5 Function of established company

“I always suggest people go do an internship in a big company, because that helps a lot.” (Interviewee 2)

Designers experienced intimacy, enthusiasm and creativity from a start-up company. Due to the scale of a start-up company, a young aspiring graduate will feel intimate to the organization and also experience a realistic sample of a possible working environment they will set up in the near future. This is important to make them feel closer to the dream. However, smaller scale might imply little funds and resources, employees have to work over-time with lower economic rewards.

“I also went (there) because of the atmosphere, because, he was really nice and hommie. It was really like Wijnants family” (Interviewee 1)

“It gave me the feeling like, within a couple of years, you can be able to do that. And I think it’s a important feeling, because if I would do internship in Chanel, I would feel it is so far away from where I am right now and I will never gonna make it.” (Interviewee 1)

“If you work for smaller company, there is more passion and beautiful products, excitement and creativity, then there is no money and you have to work late.” (Interviewee 3)

On the other hand, big companies are labeled with constraining rules bureaucracy and less-exciting. Big label are specialized in different department and with grounded style and profile. They have rules to be followed. You are not allowed to freelancing at the side.

“If you have a contract you also have a lot of rules, sometimes it doesn't work for you” (Interviewee 2)

“If you already work such a long time, they don't want you to work (for) other labels which are similar to them.” (Interviewee 2)

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“If you work at big company, you stop working at 6, you get a paycheck, the work is close to office job than to make a garment.” (Interviewee 3)

The first step of the career can be difficult, designers all have their ideals and ambitions to achieve, but these aspirations may not be suitable for the market. However, it can change and evolve by time. Designers recommend young graduates do not block your own way by stick on own ideal, but try more different types and different channels and positions. When the time is right, fruitful opportunities are near at hand.

“When I was at school, I used to do little things with them. One season they ask me to do the trousers, and sometimes only the colors. Sometimes you have click with the company, and continue get more work from them. One point you are doing all the designing and pattern making.” (Interviewee 2)

“It make me worked in a quite commercial way, especially for (Company D), in the end I turned out wasn't really able to, maybe now would be easier”
(Interviewee 1)

“Try different things after the academy. Try to work for others, try to do freelance. Try to start your own business, don't wait too long.[...] Experiment!”
(Interviewee 3)

5.5.1 Internship

Internships and different try-outs are still highly recommended. It is not only important to practice what you have learned and also good for your resume. The internship still plays an important role in Dutch fashion, and has a great impact on Dutch market. Some nice internships will provide you opportunity to learn all aspect of the industry, from department to department, you learn the whole process. Others might specialize in one task. In general, designers are trained with all tasks required to become a fashion designer, to prepare them to become a junior designer in the company.

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“I always suggest people go do an internship in a big company, because that helps a lot. But people don't realize that, because people are more focus on I have to earn money, with what I am doing. But I think it's worth it to spend a few months in a company working for nothing.” (Interviewee 2)

“I've learned the entire design process, but school and studies can only give you the theory, is very important to practice with internship or stage in some companies in order to understand how to develop the real process.” (Interviewee 4)

5.5.2 Company reputation

“ I would not work for Primark. Well, maybe, I can educate them, and change them ”(Interviewee 2)

Designers are careful with the image branding. From the choice of internship and jobs on your resume says a lot of who you are and what you capable of. Also the collaboration with other designers could be a tricky thing to do.

“I skipped exhibition with other people because maybe I don't think that it would fit. Or a store wants me but I don't want to be at your store. I was more rigid in the beginning, I think your have to sometimes careful with that.” (Interviewee 1)

“That is why I find the company I want, then I can follow their style. But I think you have to give in somewhere.” (Interviewee 1)

However, interviewee 2 does not think she needs to worry about what she does at the side of her brand. She thinks as long as the label has a clear image and her side job does not has image connect with it, then it will be fine.

“And people buy my clothes will aware of that, you don't even mention that on your website, it has nothing to do with your label. My label is mine. Working for other brand just work, and my label is not work, is something I like. It is part of me, I don't see it as work, because I love to do it. ” (Interviewee 2)

5.5.3 Portfolio Building

“Star” employer will become a great asset in one’s portfolio. However, all interviewees have no experience with superstar firms (Vinodrai, 2006; Kloosterman, 2010). However, they greatly value portfolio building and image building. As a consequence, how to shape the brand image will be an influential skill for fashion entrepreneur. McRobbie (2002) argues creative sector requires intense self promotional strategies. Marketing and communication is not taught in the design institute, designers go to workshop or research by themselves. Sometimes to take it personal will leads to a good results.

“I really need to show a clear message of what I am doing. That is difficult.”

(Interviewee 3)

“ I think I am always focus on one side of the path. I am very clear when I work with someone, I prefer certain side, I just communicated.” (Interviewee 2)

“Sometimes I go deliver my patterns or work by myself, and they know your face and personal connection. And it helps to build up reputation.” (Interviewee 2)

“I don't say I can design your collection, normally I say, I will make sure you have your collection. Because I can also tell costumer where to get the fabric, I can tell where to produce it, I know a lot of information.” (Interviewee 2)

One designer thought to cater the market is important, what you trying to convey with your brand is not necessary what consumers perceived.

“She bought it for the look, but I found it strange that you buy something you don't even read.” (Interviewee 2)

5.6 Career management

“I never wrote a business plan.” (Interviewee 3)

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The essence of career management is to have structured planning and creative opportunities to reach career development. Career aspiration is discussed and it leads to what are the career strategies can be employed. It is noted that multi-skills has become a basic nature of fashion entrepreneur and this leads to the discussion of dual rationales- how to balance creative side and business side. Finally, flexibility might be an potential solution.

5.6.1 Planning

Designers who has career aspiration normally has a plan for their future. Designers agreed that planning is good for their career and their brand. Especially for business side that they are not familiar with, it is important to have a have a guidebook at hand.

“Planning is very important if you are working for your own. You need to plan your time for designing and then for marketing, business network and PR.”

(Interviewee 4)

However, they find it difficult to follow the plan, they have to be flexible to the plan, to react on the market and to know how to deal with different situations.

“NO IDEA, i do it by instinct, opportunities. There are some directions I want to go, I sort of have an idea how it looks like, and you turn left and right to find a way.” (Interviewee 3)

“I have done business plan, and then when I check it, I am going somewhere completely different. Business plan is not for me, it's good to know what you are doing, are the prices realistic[..]Once its clearer then I make some changes, then it's good to set some goals again.” (Interviewee 3)

5.6.2 Career Aspiration

When asking designers' aspiration. Some of them answer in personal level, some concerned about their brand; others answered what inspired them in creative side and some in business models. On all accounts, they all wish to support themselves without worrying about the bill. They wish to reach a perfect work-life balance and also the balance of creative and business. The balance of creativity and business leads to the discussion of dual rationalities.

“I grow, I grow every year a bit. I work here full-time without being concerned about all my administrative bullshit, and being afraid of not able to pay the rent, meaning that my designs are being bought with enough international stores as well.” (Interviewee 1)

“With *Alexander McQueen*, I thought about the freedom, how he work with them and how he can still translated into fashion either wearable or not.” (Interviewee 1)

“I think in 5 years I will not be doing freelance for the others. [...] My ambition growing through time. I know a lot of designers doing slow fashion they have no ambition to get big, because when it's big its not slow anymore. I am trying to find the balance.” (Interviewee 2)

“make a living without any side job, or interesting related ones, teaching. Have sort of life and work balance. Work has to be a joy to do, have energy left to have personal life, beautiful design. Can sustain itself and sustainable for environment.” (Interviewee 3)

“I see DSD as an established brand, designing luxury and exclusive high fashion jewelry. [...] Preferably a kind of niche brand focused on high designs, not only jewelry but also other accessories like shoes or bags.

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5.6.3 Dual rational

Designers are aware of it is hard to balance creativity and business. Some has their own hierarchy of different values:

“I am not entrepreneur, for me it's the creative side first. I am a fashion designer first then I can try to be an entrepreneur.” (Interviewee 3)

“So first aesthetic, second is wearable and business comes third.” (interviewee 3)

One designer consider this as an opportunity to focus on what you good at and try to find someone to complete what you lacking of.

“Try to find someone who is just as passion as your work, in order to co-lap in certain way that you can actually do what you good at, and the other person can do the rest. [...] they complete each other, [...] if you have some sort of technical back up, or financial backup, that would be the one.” (Interviewee 1)

Dual rational entails the meaning that designers have to be multi-skilled. From design, to production and then to retail, there are many task for fashion entrepreneurs to fulfill. Either you see yourself an entrepreneur or not, there are administration, marketing and communications waiting for you to finish.

“I have couple of things I would like to learn, including like how *this* work, but also things about clothing, everything comes with it, being a designer, let's say.” (Interviewee 1)

“I have to think about the sales, production, PR and everything, it's much more difficult and you don't earn a lot with it.” (Interviewee 2)

“ I think you start this because you like the designing, then you come to the phase that you see you are not only doing the designing , even you find the designing is not important thing. Not anymore, because you have to sell.” (Interviewee 2)

“Career life is very difficult, you have to be focused on your project and your

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ideas, you have to deal with a lot of things, from designing to searching clients, PR and marketing strategy.” (Interviewee 4)

5.6.4 Flexibility

Once encounter the major change of consumer behavior or significant distortion, fashion entrepreneurs have to be flexible and react on the situation.

“I am gonna minimize myself, to the minimum. From there I will start over again” (Interviewee 1)

“I not only have to communicate what I am a sustainable label, I am also a fashionable, hip label. Since then I will switch on the focus, maybe. [...] In the beginning I go to Mode Fabric but you stay with sustainable brands, but now I am thinking to go to other section.” (Interviewee 2)

When it comes difficulty, it is important to know when to turn to external resources, PR agency and photographers are the most common ones.

“Once or twice a year, photographer or PR and also a bookkeeper. The rest I want to do by myself.” (Interviewee 3)

“Exhibits with collections I made, that was sometimes in Amsterdam fashion week, I don't do that every time, but if I do it, I hire PR agent. Once I do something, I want people to know about it. [...] When it comes opportunity, I also want to do a presentation on creative side of it, somebody else can do the rest.” (Interviewee 3)

5.6.5 Club culture

It is important to be part of something, literature on social capital was much focused on informal networking, while institutional organizations like trade association have been introduced in the 1990s (McRobbie, 2002). Designers can benefit greatly from joining organizations: privileged relationships, latent information, access for resources and to spread the risks.

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“For me it's easy to get the resources, because I have been working in the industry for a long time, you know your ways and also I am a member of Fairwear, so you always work with others.”

“It's efficient to work together, they have a lot information if you want to produce in Turkey, they have already atelier are proved by them, or in China, but you don't need to do that research yourself. They already done for you. That is why you have to be a member.” (Interviewee 2)

Nonetheless, disadvantages of joining a club had been identified: it increase individual's dependency and allow them to have only superficial understanding, which is dangerous for entrepreneurs.

“But a lot of people don't want to pay that fee. You need to be part of something if you want to do this. [...] you need to work together with others, otherwise it cost too much. ” (Interview 2)

“It cost a lot of money, [...] the disadvantage of having one of the logos, people think everything covered and people don't look into it further.” (Interviewee 3)

“They have also workshop and online one. I know Fairwear from the beginning, I have a lot of friends there. People who has the same concept and aspiration stick together.” (Interviewee 2)

“ They connect small designers with big brands, small and young designers like me they don't have the marketing stuff, but the big company they have. Small labels always have questions, is there is something going on, they can match you with big company.” (Interviewee 2)

“Big companies have something to get from small companies. Oh yes, a lot, a lot. Don't forget small companies like me, we know a lot about sustainability, [...] I have a lot information, [...] normally I don't even use, because I am too small to use it. So for both sides, there are something to get. ” (Interviewee 2)

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Attitudes for fashion fairs draws corresponding conclusion. One designer considers it as a place to learn from others while the other designer figure there are better ways to invest the money on.

“In stead of doing only online, I would say go to a fair, you learn more there.”

(Interviewee 2)

“No, it cost too much. If you are a start up, you can go to a talent corner, then its 500, 1000 euros. But if you go for the full, it's probably 5000 euros, with a lot of spaces. It's the same if you want to show your collection in a fashion show, it's also a high investment. ” (Interviewee 3)

5.7 Reality of Dutch fashion

“Eyyyy, I have to pay my rent.” (Interviewee 1)

Apart from research questions this study intends to tackle with, researcher found extra information of the realities in Dutch fashion industry.

Designers have to be prepared to know how to react on the market, Dutch fashion is a flourishing market, more and more institute is emerging. Individualization accelerates the division of labor, and different positions in the industry have to be filled. Showroom has commissions or buy-in contract with designers, big brands like Margiela showroom has the confidence to sell it, therefore they buy in, and for new comers they prefer to have commission, to avoid the high stock rate.

“Some designers now only have the idea, and someone else have to do the drawing for them, someone has to do computer design.” (Interviewee 2)

“If you really want to work with retailers than you really need to have collections. That is also another reason why I don't go to the fairs. There's only few people interested working with me, the way I works.” (Interviewee 3)

“I have a lot of shops have my clothing in commission,[...] And then at the end of the season maybe half of it is sold maybe half is not. Because you put next to

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Margiela dress, that they actually bought, obviously, then they are gonna do more effort for that dress to sell it.” (Interviewee 1)

Multi-job holding

Three out of four interviewees are also doing non-creative job at the side to sustain themselves. Meaning the income from design related jobs does not suffice for a living, forty percents of respondents earn less than 1000 from design job. A non-creative job is just a solution to make a living.

“I think every designers are doing something else at the side.” (Interviewee 2)

“ I also help my dad's restaurant, I also teach in Willem de Konning, it's only one night a week. Besides that, I have a side job working in the restaurant, to pay the rent. “(Interviewee 1)

“I learned a lot from it, these years I got workshops, part-time job in a energy company, freelance jobs.” (Interviewee 3)

“Yes, a part time job in a totally different field.” (Interviewee 4)

Contract and freelance

Although fashion design as a more portfolio career, the competition yet facilitate it to a higher level. Companies are worrying about commercial secrets and just want to get what they want from you.

“A lot of them even don't have contract, because big companies don't want to have contract with you, also it is easier for them, it's also important for companies, to get fresh ideas.” (Interviewee 2)

“Some of them (companies) are skeptical about that, they assume that you will also get information from their company.” (Interviewee 2)

“Some of them just want something from you, and they don't want to give information what they are doing [...] because they are afraid of my own brand.

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But they still ask me every time, because they like the way I work.”

(Interviewee 2)

Dutch Fashion Education

Different design school has different strength and focus. To educate student become an entrepreneur or become an in-house designer. And for graduation project also has two different types: a concept designers (forecast trends and provide look book) or the designer that has to take intern and graduate with a collection of design.

“They see the tendency that nowadays it's really a trend to do something with fashion. I always said: Mode is in de Mode. "Fashion is in fashion". ”

(Interviewee 1)

“That is how they make advertisements for that nowadays. That they say: maybe we don't have the designers that are becoming entrepreneurs, but we have the designers that we can put at the big brands and big labels. ” (Interviewee 1)

“They are learning a lot of new techniques which I didn't, they are now more entrepreneurs. “(Interviewee 2)

“The generation is changing, [...] It was just improve your skills in designing and art. “(Interviewee 2)

“I learn the entrepreneurs when I was in Amsterdam, and the school was focus on confession, all the teacher has their own label, and the class is more business like” (Interviewee 2)

And students rely too much on the school and have a romantic image of the reality.

“The school is giving you sort of promise. [...] If you go to this school is not you got the insurance you will have the job, but most likely you will get a job somewhere.” (Interviewee 1)

5.8 Reflection

To reflect on the research question: **What role do established companies play in designer's career management?**

1. What is the career path of Dutch fashion entrepreneurs look like?

The career path of Dutch fashion entrepreneurs starts from a four years design education, similar discipline like graphic design or product design also may leads to the same direction. Internship is mandatory to most of the design institutes, it is designed for graduates to practice the latent theory they learned from class. After graduation, it is expected to get a job titled "design assistant" or "junior designer". Some designers might choose to specialize in pattern making or other related position. Freelancing at the side of a fulltime job is common in the industry, or a non-creative job to pay the rent, if necessary.

Before become independent designers, business knowledge is required. However, it is not generally included in the curriculum of their professional training. This fact also makes experience in internship more precious. Otherwise designers had to pay for workshops or attend trade organizations on order to obtain these information. Designers spend average five years on these preparation, and trying out to become an fashion entrepreneur.

2. What are the career capitals required to become a fashion entrepreneur?

Master three career capitals can create high profile of employability: entrepreneurial skills, design technique, and social capital. Fashion entrepreneurs learned their basic design skills in the design academy and practice them in reality. Simultaneously, learning new techniques or collaborating from other designer is a key to keep techniques sharp and ideas fresh. Entrepreneurial skills require additional energy for designers to learn by doing, working for a bigger company or to attend extra classes for the sake, because it is not the nature of a fashion designer. As for

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social capitals, designers in general become a community that they constantly exchange information. Ideas, opportunities and contacts are transferring in both informal and professional context.

3. What is the function of established company in fashion designers' career path?

Established companies, in general has become a stepping stone of fashion designers. To become entrepreneur or not, established company provide a hotbed for newly graduate a systematic process to learn the entre process of fashion design. From both creative side and business side, an established company can contribute expertise and mentors to enhance one's employability. Occupational training will inevitably shape one's design style, way of doing things, and career planning. Moreover, experiences in the company further influence a careerist's portfolio building. Therefore, how to choose a company suitable for one's expectation and characteristic is crucial for career planning.

4. What is the relationship between career aspiration and organizational attractions?

Due to the lack of respondents on survey, the correlation of this two variables are not able to be established. However, to conclude from the changes of general descriptive to two groups, we can identify the tendency non-owners go to established company for security and creative focus. Moreover, when comparing career aspirations between non-owner and all fashion entrepreneur, the M of set up label and creative director all goes down while entre international super brands goes up shows that workers not having an independent brand yet are considering joining other brands in the future instead of setting up a label.

CH6. CONCLUSION

Career management of Dutch fashion entrepreneurs

6.1 Conclusion

The existing literature on career management provides little insight on Dutch fashion entrepreneurs. Therefore this study aimed to provide empirical evidence of Dutch fashion designers going to established companies as a stepping stone of their career development and to investigate the relationship between career aspiration and organizational attractions. Moreover, this thesis analyzed the practicalities influencing young designer's career management, including design education in the context of the fashion industry's development. With the help of previous studies and empirical evidence from surveys and interviews, this study has elucidated the map of career management of Dutch fashion entrepreneurs.

The data suggests designers are highly motivated by creative independence, and extremely concerned about career advancement in regards to their career capitals, supporting the notion that knowledge workers are characterized by freedom, independence, and self-actualization as proposed by McRobbie(2002). Despite, creative focus are also highlighted, fashion entrepreneurs expressed nostalgia for times when they were able to focus on design independent of economic aspects.

One of the key aspects of this thesis was to validate the concept of the three Ks (knowing-who, knowing-how and knowing-why). We break down the knowing-hows into entrepreneurial skills and design techniques. In line with Mills (2010) finding, interviewee experienced time spent on business are way more than design. Interestingly, fashion entrepreneurs are highly aware of the dilemma of dual rationalities, that is of the difficulty to balance creativity and business.

Portfolio building is more than image branding; young designers treat it as an important investment into their career. Therefore, sacrificial labor exists in the Dutch fashion industry. However, designers appreciate the value they could gain from learning from an established company, very few participants complained about

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exploitation during the interview. This indicates the young designers are intrinsically motivated and the economic rewards of less concern. Networking in both informal and professional ways are considered crucial by fashion entrepreneurs.

It appears, designers are linked to the creative industry by projects, not by contract. The major resource to be tapped for the next assignment is social capital. Based on these findings, this thesis also identifies an apparent circulation of creative talents.

This study identified different career capitals but it does not show a career ladder. Which means the career construction of fashion entrepreneur is not linear, they have to be all-rounded designer and businessmen. There are plenty of ways to acquire information - and occupational learning might be the foundation, but not a necessity. In summary, career construction of fashion entrepreneurs equals accumulating experiences and competencies. Companies are less willing to have full time designers and the high number of freelancers on the market, a biases the career pattern of fashion designers towards a portfolio career. This finding contradicts Tremblay (2012), who argued that fashion designers are still in between “traditional career” and “boundary-less career”, while designers with firms and brands (in this case, entrepreneurs) tend to be more traditional. Fashion entrepreneurs may have the aspiration to expand the scale of their company, but the stabilization of the firm does not equal a traditional organizational career. Career patterns are to large extent dependent on working position and company size. While a fashion entrepreneur owning a company with 100 employees may possess entrepreneurial spirit the administration requires a set of skills distinct from that required for a smaller venture.

Finally, designers from different generations pointed out the trend of fashion design education to increasingly focus on fashion entrepreneurship. This may be influenced by the cultural policy or by market mechanisms within the educational

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system. According to DFF, Dutch fashion has recently focussed on the development of develop high-end fashion. It is generally assumed that joining an established company restrains creativity- and argument confirmed by many of the designers interviewed. The purpose of start from an established company is therefore more to learn the business side. Instead, collaborating with other designers are anticipated to stimulate innovative creativity and ideas. The key is to not to be employed by someone, but to control the freedom to design and be able to speak up for oneself.

6.2 Limitation

The majority of research limitations concerns methodological considerations. First of all, due to the relatively low response rate, the study is limited to general trends of the labor market and opinions on occupational learning. However, it cannot provide generalizable insight to link career aspiration and organizational attractions. Secondly, the questionnaire design did not cover all situations fashion designer find themselves in, and did not sufficiently address multi-job holding. Therefore, only the data collected face-to-face atn fashion fairs, allowing additional context-dependent questions, fully reflects the career status of the interviewed.

6.3 Future research

It needs to be highlighted that only through additional in-depth investigation of career patterns, an efficient management strategy for Dutch fashion designers can be developed. Future studies should consider more organizational attractions to understand the details and to investigate the link between attractions and aspirations, Moreover, a comparison of two different groups with different seniority, namely junior designer and creative director, could be of interest.

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APPENDICES

Appendix A. Questionnaire

Introduction

Thanks for participating this survey.

This is a master thesis research aims at understanding the career trajectory and organizational attractions to fashion designers in The Netherlands. You will be asked to complete a five-minutes-short questionnaire with 15 questions. Please fill out the questionnaire if you are currently working in the fashion industry. The information you provide will be used to improve the career navigation of young fashion designers. Your answers will remain anonymous and confidential.

Only researchers will have access to view any data collected during this research.

Your participation is voluntary and you may withdraw from this research any time you wish or skip any question you don't feel like answering. You agree to participate in this research project by filling out the following questionnaire. If you have any questions, please feel free to contact me.

Thank you for your time.

Hung Ting Wu

hunterwu.htw@gmail.com

Erasmus Universiteit Rotterdam

Master Cultural economics & Entrepreneurship

1. Age ____

2. Gender: Male Female Other

3. What is your highest educational degree

Secondary and under

High school

Bachelor degree

Graduate degree

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others, specify

4. Monthly gross income:

1) less than €1000 2) €1001 –€2000

3) €2001 –€3000 4) €3001 –€4000 5) over 4000

5. Have you tried to become autonomous? (studio, new label, individual designer) Yes No

6. How many years have you received arts or design education:

Fashion design: _____ years

Arts and Design: _____ years

Others, specify: _____

7. In which Institution and program did you get your design degree (please name the highest):

8. How many years have you worked in fashion industry (includes free-lancing or try-out during student period): _____ years

9. My current professional title is “fashion designer” or “stylist”

Yes > Q10 No > Q11

10. How would you rank your long-term objectives as a fashion designer?

		Strongly Disagree←	→Strongly Agree
10.1	set up a label	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/>	
10.2	creative director of current company	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/>	
10.3	enter international super brand	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/>	
10.4	Other, specify:		

11. How would you rank your long-term objectives as a fashion design worker?

		Strongly Disagree←	→Strongly Agree

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11.1	become a fashion designer	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/>
11.2	set up a label	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/>
11.3	creative director of current company	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/>
11.4	enter international super brand	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/>
11.5	Other, specify:	

12. Are you employed or self-employed.?

Employed Intern Self-employed>Q15

13. What is your current position? _____

14. How long have you worked in current company? ____years ____months

15. Have you ever worked for a fashion design company before? Yes No

16. Please rate how strongly you agree or disagree with the *following statement for your reason to work for a company*

		Strongly Disagree←	→Strongly Agree
16.1	Learn design techniques	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/> <input type="checkbox"/>	
16.2	Gain business knowledge	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/> <input type="checkbox"/>	
16.3	Practice managerial skills	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/> <input type="checkbox"/>	
16.4	Understand the market	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/> <input type="checkbox"/>	

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16.5	Have a secure job	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/>
16.6	Reasonable salary and welfare	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/>
16.7	Focus on creative side of my work than business	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/>
16.8	High degree of autonomy	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/>
16.9	Build up professional network	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/>
16.10	Company/brand reputation	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/>
16.11	Social atmosphere of company	1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/>
16.12	Others: specify	

17. Please list the other positions you have worked before in five years in the fashion sector, whether in same company or not: (pattern maker, tailor, buyer, textile design, intern, retail, product development, etc.) **Company size: 1.Small (under 200) 2.Medium (200-1000) 3.Big (more than 1000 employees)**

	Position	Duration	Company Size	Employer(if possible)
First job		___years ___months		
Postion1		___years ___months		
Postion2		___years ___months		
Postion3		___years ___months		

Thank you for completing this survey. If you would like a copy of the results of the study, or you would

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like to have an interview to talk about your experience, please provide your email address and will send you a copy some time in the future.

I am interested to meet for a short interview on my career path, following is my contact email/phone

Email me the results _____

Appendix B. Outline of interview

1. Career path-

What have you done in the fashion industry? How does your career life look like?

1.1 Career inspiration

-What makes you become a fashion designer?

-inspiration, role model,

-talent, training

-Any influence from friends and family?

-home education, background of family

-someone has similar background?

-spirit of craftsmanship, entrepreneurship

1.2 Professional training

-What kinds of professional training you take?

-education, design institute, craftsmanship, entrepreneurial skills

business knowledge

-other than above mentioned, what do you learn in design institute?

-do your education train you to become a inhouse designer or

entrepreneur?

1.3 Professional experience

-What are your previous experiences in the industry?

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- detail of every little positions and choices of career choices
- milestones, changing point to become entrepreneur,

2. Career management- how do you manage your career?

2.1 Career Choices

- What are the different positions you have worked?
 - tailor/ craftsman/
 - case of designers only do computer and outsource the rest
- What are the reasons of each choice, questions based on the CV matrix.¹²

2.2 Career aspiration

- How do you see yourself in 5 years? What about your brand?
- How do you see yourself in 10 years?
 - Join other company? Collaborate with other designers? International super brand?
 - Have you say no to opportunity? What you will do if a designer wants to collaborate with you but have different style?

2.3 Career strategy

- What are the strategies you are using to reach your career goal?
- what do you see in the market now? Is consumer behavior changing? How do you react on that?

2.4 Multi-job holding

- Do you have other jobs at the side?
 - working hours, income source, passion

2.5 Rewards and incentives

- What makes you want to work for others (previous work experience, interns, side jobs) with low rewards?

¹² CV matrix is asked in the questionnaire in the survey.

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3. Career capital- what do you learn from the previous experience when in other companies?

Do you know that you will have independent label before you work for the others?

3.1 Career advancement- what do you learn from the big company?

- design, business, management, market
- specialize in pattern making/ textile/ budget/ tailoring

3.2 Security

- money, recognition

3.3 Creative independence v.s Creative focus

- I think big company makes me focus on design and not worry about the business side and other tasks
- I think big company has high creative independence (maybe, if they are well-established and actually has more resources and financial backup)
- I think big company has grounded style that I have hard time to cooperate with.

3.4 Networking

- How do you use your network you gain from working for other designers?
 - importance/ knowhow

3.5 Company reputation

- what are the factors you concern when choosing your internship/ employer?
 - does company reputation (organizational level) and company style is a important factor?
 - What do you think about the reputation of your previous company?
 - What do you think about the reputation of your company?

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- What kind of image your are trying to convey? Organization-wise and style-wise?

3.6 Social atmosphere

-I care the social atmosphere of a company, and the recognition from designers

3.8 How do you apply what you learned on current job?

3.9 What are you currently developing?

If you could go back in time,

Final suggestion:

If you could go back in time, what would you change in your career path?

What would you recommend young designers to navigate career?

Appendix C- Interviewee 1

0:06 Small chat in the beginning, interviewee's oma is here, but left the conversation in few minutes.

0:40 H: Tell me about your educational background, how you were raised by your family.

0:46 D: Yeah I was a bit boyish with my parents, I will go with my father because he has a boat and we just be in the dirt all day, and climbing trees. My granddad is a painter, my parents are entrepreneurs as well, from them I have the feeling to do everything by myself. From my grandparents I have more of classical education, going to museums with them, my father will wait at the door while my grandparents and I are still looking at paintings and sculpture.

1:33 H: What kind of entrepreneurs are your parents?

1:36 D: My father used to own a coffee shop in the 80s, and umm, my mother do a lot of things, now they are having a Spanish restaurant together.

2:00 H: Do you feel you learn the spirit of entrepreneurship from them? And consult business skills from time to time? At least in the beginning?

2:18 D: Yeah maybe from the beginning, from there I was more concerned about the administration, although

2:36 H: Administration for what? Government? Taxation?

2:37 D:I hate it. For example, my mom was horrible with computer or email, I would be more like rational, they will be like if you have to do something, you have to do it, you have to make it work, that's it. That is what I really learned from them. They inspired me to do that.

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2:50 H: so the spirit and the management thing, however they are using different channels to manage. And, so the classical education from grand parents. Then you start studying in Willem de Kooning. With Charolotte? But you are younger than her right ?

3:50 D: She is the oldest in our class. She already did another education., I went straight after high school. I applied and never expected to let in to the program. Cuz I thought they will say: you need more experience. But, I came with shit loads of things, that I already did. During my graduation year I was bored.

4:17 H: So what did you do to put into your portfolio?

4:17 D: All the clothing I made.

4:22 H: So you were making it during high school ?

4:26 D; Yes, and I was drawing a lot, although my drawings are shit. I was always busy making things, being creative, so for me it was not a question, like what are you gonna do after high school? It's like I am gonna go to the art academie. That is quite clear for me. Then we had a presentation at school, a girl explained us what she was doing in utrecht, and I was very happy she said that it was just a possibility. Actually, at my last year I figured out that it is gonna be fashion because I was sewing all my own clothing, and almost everyday I can wear something new. Maybe it will fall apart after a week, because I wasn't technical. But I was just making things and trying things.

5:21 H: So you were just self-learning during high school?

5:26 D: I didn't follow lessons in sewing or pattern making, but my mother she was also quite handy on machines. And my grand mother, who is here next to me, with the shop called Daisy, she is the mother of my mother, And she is also super like into knitting. So I think I learned from all directions some input that i had to use.

5:53 H: So you really are like from a craftsman into the design thing, and now you are doing more design than crafts.

6:33 H: How long is the education you have to finish fro Willem de Konning?

6:33 D: The program itself is four years. And you have to have a Hafel, which is a level of high school.

6:52 H: you mean HBO, MBO? this kinds of things?

6:52 D: You have VMBO, can go to Willem de Kooning, before they were hesitating with that and now they are more free.

7:12 D: I did VWO, so from that I can also go to university, but I want to busy with my hands. And my grand parents are like, yeah... but I think you are wasting your talent and your ability to think. I was like, I am gonna think at the art school as well. But its a different way, I am not gonna be a lawyer, its not for me.

7:39 H: Do you take any theory class from Willem de Kooning?

7:43 D: of course, you got a lot of theory. But everything about design.

7:47 H: Do you have design philosophy? I know Eindhoven design academy, they have this kind of "how do you connect with the society", so they are focus on the society.

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8:07 D: No, we don't. Yeah they are more human and design, and we are more "design, design".

8:19 D: From our year I know that in our year they are more prepare you more to be a designer behind big brands. That is how they make advertisements for that nowadays. That they say: maybe we don't have the designers that are becoming entrepreneurs, but we have the designers that we can put at the big brands and big labels.

8:44 H: Interesting, what is the difference? They don't teach entrepreneurial skills at all?

8:51 D: They do learn you how to get your own thoughts and vision, but nowadays they are more focus on, if you gonna work for scotch and soda, i don't know, big dutch brands. You are gonna be able to do that. And, the year graduated before us, they were more really like, entrepreneurs. Which I prefer because I know from the beginning I am gonna work for myself, thats it, that is what I want. So, Yeah.

9:29 H: Interesting that they have this aspiration, and they are, changing all the time?

9:40 D: I don't think they are changing all the time. I think they see the tendency that nowadays it's really a trend to do something with fashion. I always said: Mode is in de Mode. "Fashion is in fashion". So, we graduated with 17 people, the year before was half. The year after us was almost double as us. So that means there's a huge expansion, that designers coming from the academie.

10:12 H: Do you include fashion design and lifestyle design? Because I just know from this year only 20 people is graduating. Life style and fashion design is 40.

10:26 D: 40 is a lot. Maybe it's half. I don't know

10:35 H: 40 is a lot, right ?

10:38 D: it is, what if all this 40 people, just staying, they want to have their own label. I mean the market is already full of the designers, you will guess like, do we really need them?

10:53 H: but I still think Dutch fashion is still flourishing right? I mean, it's not a established market yet.

10:59 D: true, it is not, I also do not think that everyone has the quality to do it.

11:06 H: then they will just selected by the market then

11:06 D: also, of course, but it starts with school, because the school is giving you sort of promise. cuz I remember a girl from my year that after the (graduation) fashion show, she said : yeah, I didn't get any phone call from company who wanted to hire me. And I was like: you really expected that? She was like yeah! If you go to this school is not you got the insurance you will have the job, but most likely you will get a job somewhere. Or

11:43 H: but is it in any positions like designer, tailor, pattern maker, textile designer?

11:48 D: I think more junior designer, because you are not really specialize in pattern making, if you finish. And you don't have the specialization yet so its more general designer, Which will be junior, but it really makes me think like yeah I guess a lot of people graduate they think that. Because after 4 years, u think you are there but actually you are not. You just starting, so if you say 40 people and they all have the promises, in front of them. And then it maybe its a bit disappointing for them. And that is what I think is really fair.

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12:34 H: But what about, because I have this hypothesis that it's kind of a career path that you start from intern, tailor, pattern maker, or then junior designer. What you said its more people learn general design and they become junior designer, and then if they want to specialize in something and they will go somewhere, because I thought that is the hierarchy that grab everything on the way. Like I learn pattern making, now I wanna specialize in tailor, now I wanna know... buyer, or merchandise. Then I know the price and everything, in the end I become a designer.

13:32 D: i think when u graduate, you become a junior designer at a big company. I also did pattern making for [...], but I don't call myself a pattern maker, because I know I am not specialize in it. I can do it. For me its just my basic knowledge, I am not like this Japanese people that I know that have this amazing ability to.... turn something new... I don't have that. Because I am also not, i mean i am not willing to become pattern maker. at least that is what i know about willem de kooning. I guess the other schools maybe get a little be more specialization. And I graduate 7 years ago, so maybe it totally change by then.

14:40 H: Like all the course are mandatory, so you dont choose specialization.

14:52 D: You do, in the end, that would be like either forecasting, designing, or nowadays, because they have life style so they have a bit more option.

15:01 H: forecasting, you mean stylist in the magazine,

15:09 D: no it will be trend research, so they will be graduating with a book, with propositions what trends are gonna come, in fabrics and in colors. yeah you do get specialization but I think they only switch to majors and minors, like couple years ago.

15:39 H: can u tell me what kind of designers are you ? how do you see yourself, what do I design, what are you bringing to the market

15:59 D: that is what I question myself everyday, whether I am an addition to what is there already, because that is the biggest question for me now why I skip the seasons because there is no point for me to have seasonal collection every half year basically because I am not with my designs yet. Umm, plus, I dont go to stores anymore to buy my clothing for this summer, maybe for autumn and winter, that is like when you were kid you will go with your mother to the store, no we go for the winter shoes, and winter coat, and then summer. But people don't do that anymore, they take a bit of that, and this, and that is also how I would like to design, like okay now we want to have a pair of pants, then we do now. Because I have pattern I already have for two years. I don;t think they are old yet, because I still wear them, people still want to have it my friends still wear, doesn't means its already out of fashion. So that is why I am not gonna call it sustainable fashion, because I am not focus on biological things, and I think we are going more and more towards that. But what I said I want to make clothing that is a classic piece in your closet you can wear for 5 years, maybe after 5 years you still like it, but you want to have it in another color. Then that's possible.

17:43 H: So you care more about the quality, you want people have it longer instead of business minded that you want people keep buying.

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18:00 D: I just spoke to my grand mother, the other one, she was like: uhhhh, such a nice shirt you are wearing, is it yours? Is it yours? Why you don't make something like that? But I have things like this, I mean had it two years ago and then people maybe don't want to buy it yet, but I do have the pattern, and I will make it now and people would like to have it. So, sometimes you also have to like trigger a bit your target group.

18:35 H: But I know you want to work like that (and consumer behavior like that), but market doesn't work like that, market still need seasons, and also after the fast fashion now they have even more seasons. Or maybe is it the statement you are trying to say that I am not there (part of the fast fashion) and I am doing what I want to do. But how do you reach the market then ?

18:53 D: That is what my point now is indeed is more difficult, like the showrooms said it's difficult for us. Okay, then I am gonna stop and I am gonna think about it. How I am gonna manage this. So I think your approach will be more personal. In stead of totally massive and I am not massive, So, for example, I have a lot of shops have my clothing in commission, then I said, you guys every season you ask me to put at least two thousand euros, out of materials, and I am not even talking about the work yet. Multiple the source that they are selling me. And then at the end of the season maybe half of it is sold maybe half is not. Because you put next to Margiela dress, that they actually bought, obviously, then they are gonna do more effort for that dress to sell it. So, there is also my thing to say, like then I am not gonna do that anymore, I am gonna minimize myself, to the minimum. From there I will start over again, I am not gonna do it anymore, I don't have resource.

20:26 H: So you are looking for another business model? It is interesting to hear, but I will stick to the questions now, we can go back to the topic.

21:11 Researcher looking for next question...

21:10 H: So, do you have internship in other big companies before? And how many of those experience?

21:36 D: I have a big one at *Christian Wijnants*, he is a belgian fashion designer, so I went to Antwerp for 4 month.

21:53 H: Do you have to have internship to graduate? And did the institute help you to find one?

21:57 D: Yes, it's mandatory, but they did not help us to find. I could also go to *Bless*, the paris one, I had a meeting there and they are very enthusiastic like yeah you can come. But I was like directly after this I have to do my graduation, I have couple of things I would like to learn, including like how *this (the studio, entrepreneur)* work, but also things about clothing, everything comes with it, being a designer, let's say. Which I can also learn at *Bless*, but they are like yeah, basically in Paris we do the accessories, and in Berlin we do clothing, and Berlin was full. But then I decide not to take it. My second guess was *Christian Wijnants*, and in the end I was super happy I went there, because until last season I came back every half year, to do his sales in Paris. I would be the sales contact in Paris, for the buyers and the brand. Now they have their own sales manager, because they said do you want to do this full-time, but I said no, and they have to hire another person.

23:57 H: Why don't you ask for the position as sales manager in Benelux?

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23:57 D: Yeah, I was thinking about that, but then I think people can do that work better than me.

Because I am not specialize in that.

24:02 H: And you do this (the shop) better than people. [then I ask D to fill out the questionnaire first to have more insights and further to have questions to ask for detail]

28:27 H: Do you any inspiration there? for design style, Or who is your role model or in the beginning, who you want to become.

28:54 D: When they ask me in my intake meeting, who was my inspiration, I said *Alexander McQueen*, and *Chanel*, but that was more like Chanel did totally in the beginning, what they doing now I don't think its interesting anymore, as design, more as a full company building up. With *Alexander McQueen*, I thought about the freedom, how he work with them and how he can still translated into fashion either wearable or not. Nowadays, I would also say that what Margiela did is really nice, because a lot of the things he does is like, I could have thought that by myself, that is also why people might think that they kind of own it, a bit. because sometimes the idea is so simple.

30:08 H: do you mean they cannot copyrighted it but they OWN the style.

30:10 D: and you can have the same kind of thought, and with maybe wearing the clothing, you tell other people that yeah we had the same thought.

30:51 H: So basically what I see now when you learn from the company you are really focusing on the business and the designs. What do you learn from your internship?

31:19 D: ummm, definitely something about designing, knitting as well, making patterns, they had a pattern maker, I came there and I said I am not really good at pattern but I would like to learn, but this was this crazy Japanese guy, that was just amazing.

31:43 H: is that as a intern you switch around departments.

31:49 D: you can call it departments but it was so small back then, because now they move to bigger office they have a huge investor. But back then, it was in his old apartment, so you would have different rooms, but that would be it. It was really easy and that is why I choose to do my internship at him. You would be in the room, so if there will be a business meeting, or conversation you will just need to pick up things. And that was what I want it.

32:26 H: to work in a small-scale, intimate place that people can communicate well?

32:26 D: yeah, also I thought this is the closest, what i am gonna do when I start, that is what I want to learn, how do you go to a company, maybe you don't have a lot of money and maybe you don't have big investor yet. and also the showroom in Paris is quite important for me, it was a designer who had a showroom, in order to learn the contact with clients, and it gave me the feeling like, withing a couple of years, you can be able to do that. And I think its a important feeling, because if I would do internship in Chanel, I would feel it is so far away from where I am right now and I will never gonna make it.

33:28 H: So the choice of internship is very important to choose what you want. maybe if you want to become a in-house designer then you just go to Chanel, if you are entrepreneur then you really try from the small scales and you can learn everything. Umm.....What do you suggest how do people choose

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their interns and their career goal or aspiration and the path? Like if you can go back in time, do you want to change it?

34:17 D: if a person would ask me now, I wouldn't change my internship at Christian Wijnants, but I would definitely do another one at a bigger company.

34:54 H: did you choose a bigger company when you look for job after intern?

34:55 D: *C. Cruden* is also not that big, but she work for Diesel in Italy, and *HUGO BOSS* green, so I was working for her and she was working for them as a freelancer. And I was her assistant so I have indirect contact with the big company. It make me worked in a quite commercial way, especially for Diesel, int he end I turned out in the end I wasn't really able to, maybe now would be easier but by then I was so into my ideals, like I want to create everything I want to, I don't want to be stuck with the fact that it has to be sexy and saleable, focus on your ass and your titts. It's not my style either, but I don't want to think that way. But maybe I will go to *Acne*, something Scandinavian.

36:14 H: To get the style and more focus on the design?

36:19 D: More focus on design and then design within a big company. Because I did a small one and learning the entrepreneurship, and everything. But then really focus on the style I will have to make, would be easier for example to Diesel.

36:45 H: Do you think the statement I made that you can focus on the creative side, instead of worry about the market and organization, cuz now you have to be multi-tasking as a entrepreneur. Why you want to go back and learn something more focus on design?

37:14 D: I think it would be helpful for future, not because I cannot design, but to really focus on that for a while, in the spirit with another company. Because I now feel like before, cleaning and doing administration, but then I think the only thing I want to do is sketch! But I cannot.

37:58 H: there is a research saying that 90% of the time is occupied by the little things, only 10% of time designers can focus on design. That is also why our study is becoming popular, we want designer to focus on design and we can do the rest for you.

38:28 D: actually in the beginning I was more focus on design, because I was ignoring the rest, things also go a bit better. But now I am also more concerned about, eyyyy, I have to pay my rent, you have more responsibilities. From there, sometimes it's better to focus on your administration and side tasks instead of just the design. Sometimes I am completely jealous my interns, because they are there modeling around with things.

39:31 H: Networking, did you get any useful networks from your previous experience? From education or company you worked for and interns?

39:39 D: I think I did, but then again, Antwerp is Antwerp, and it's quite a closed community. If I would locate there then yes cuz I know all the producers over there and I know how to get my fabrics around in Belgium, what I did get from contact is for example, stores, if I would want to push it further, and internationally, more than before. Then I would already have the contact because they would know me from Christian, and some of them knows I am a sales manager but also a designer herself. So I think it would be easier.

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From Cruden, because I was only contact with her but now with her clients. You don't really build a good network within entrepreneurs. You can ask something, like the leather company, this and that....then yeah you should go there, and the same happens to me. It's a matter of trust. But I think fashion people are not willing to share a lot, because I think you want to keep your sources yourself, because chances are

42:11 H: perhaps it depends if they are entrepreneurs or working for company? Did you made your decision to the company by their brand image? If you love the design? Maybe you know the atmosphere is nice, and you want to work with someone talented but super difficult, and do you still willing to do that or you want to work with someone easier.

42:50 D: of course, back then I went for the design, when I was there I also went because of the atmosphere, because, he was really nice and hommie. It was really like Wijnants family, we called each other, I would still prefer that, that is also I want people to feel welcome, and I can be a total bitch in the ass as well, if necessary. For example, with Cruden she is super kind and sweet, but she can also be super honest that what you just made is ugly. But she was not a awful person, but I prefer her to be honest, then just to be nice. And in her case, I really went to learn things. I have also seen the designer was a horrible bastard, and you see the interns are like afraid of expressing themselves.

45:35 water break...

46:18 H: what is the incentives for you to go to big companies? What are the rewards? It is mandatory to do interns and with low economic rewards, why you want to go there?

46:52 D: recognition by the company, what you can do. They are like your super star, at that moment you are hero, if they tell you it's good what you are doing, or like because interns is way to see whether if it's a job for you or not. sometimes I have interns here, at the end they might say: I thought that was something else, I am not gonna proceed. That could happen. And if their work is really not enough to do for the market, then it would be up to me say: you need more time. So, recognition. The feeling to be part of something, that you think it's good and important.

48:35 H: what are the other jobs you are doing at the same time?

48:38 D: in a restaurant, I also help my dad's restaurant, I also teach in Willem de Konning, it's only one night a week. Besides that, I have a side job working in the restaurant, to pay the rent. just to be certain that i can pay it.

49:10 H: Can I know the proportion? how many hours here and there? and how long you have this situation already?

49:19 D: let's say 40 hrs here, 6 hrs of teaching, 6 hrs of side job. And it is already for 5 years.

50:22 H: how long is your brand?

50:21 D: I start my brand immediately after graduation, I never launched it but, 6 to 7 years.

50:34 H: but what about the experience you mentioned in the questionnaire?

50:38 D: after graduation I did 2 or 3 days a week and the rest I spent on my own brand

51:08 (bad dog is eating the tree...)

51:29 H: how do you see yourself in 5 years, company and you? your aspiration or anything.

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51:43 D: I grow, I grow every year a bit, i work here full-time without being concerned about all my administrative bullshit, and being afraid of not able to pay the rent, meaning that my designs are being bought with enough international stores as well. Not the super big ones yet. and it would be nice to do project on the side for another brand or just the collaboration between two designers. I always learn a lot from it and i think its almost necessary, to keep you sharp.

52:50 H: do you want to work freelance for some companies or do you care about their brand image? You want to have brand fits your design or you want to have a totally different?

53:19 D: I think so, you always have something you consider either fun or must pay a lot of money, or it must be good for you because you learn, or maybe it's good on your resume, if one of the reason is involved, I am able to do things.

53:51 H: you are concerned with your resume and strategically build up your company image?

54:03 D: i skipped exhibition with other people because maybe I don't think that it would fit. Or a store wants me but I don't want to be at your store. I was more rigid in the beginning, I think your have to sometimes careful with that.

54:35 H: you think sometimes designers evolved like this easily, or you have to be more flexible in the end. because of the money or ?

54:54 D: I think you just naturally evolved by time.

55:12 H: because I thought you should be more flexible in the beginning, because you need publicity, and maybe you become more rigid, but you are the other way around.

55:19 D: I think when you graduate, you really have this thought of how it suppose to be, then you come into the real world, and turns out it is not always like it is supposed to be in your mind. As I remember the first sweater I sold. At the sale, a middle-age gery looking woman come, and I was like, she is gonna buy my sweater? but then how would she gonna wear it ? just for Sunday on the couch or what ? and I was like I don't want that, but that was ridiculous, obviously, but then I think it is more of a example of how you think, like you should wear. Sometimes people come to me like: If I buy this skirt, how do I combine it?However you want to, it's your skirt now, I can give you examples or I can try to sell you a sweater that goes good along with it. but that's it. I have nothing to say about that, that is now I think it's interesting, but back then I don't think it was interesting at all. that is why I think you should loosen up a bit, if you works again, then you can go back, to become rigid. I think for me now works like that.

56:52 H: that is the strategy how you try to manage your career?

57:10 D: I think your question is really good, it makes me think about things I don't wanna think about it.

57:30 H: how do you combine your skills you learned from education and also from previous experience to apply on here, do you know what you need to learn from it?

58:00 D: Totally by the feeling of your stomach, maybe that is why when you ask me what would you do different with your internship, I said about different company, to really focus on that, because now I know, there is only 10% of my time is fill with that, and back then I could have enjoy so much, so

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that's is more to know now what you need, and know what to apply what you learned, that is just what you do because that is what you know, that just go naturally. It's not over thinking things.

59:12 (bad dog, Woody is eating the tennis ball from the chair....)

59:20 H: what are the other things you try to develop in the sense of skills?

59:35 D: i would focus on specific crafts, because once I did a collaboration with the weaving craftman, I don't want to weave with plastic or yarn, I want to weave with leather instead, and I kind of learned how to use the machine, but I want to go deeper things like that to apply it to my designs. Then I can leave the business part to another person, then I will be a super happy person.

62:49 H: do you think you work for company, and you have to follow the style of company as an in-house designer, how will you balance your independence and that?

63:24 D: that is one of the difficult thing if you work for a company, you have to be able to follow that. They might fire you because you don'y fit the profile of the company. So that is why I find the company I want, then I can follow their style. But I think you have to give in somewhere. And also the freedom of design there is not freedom, because maybe they say this t-shirt is only allow to cost 40 bucks, in production, so if I want to do this and this finishing, maybe it's not possible because maybe it takes three minutes longer, and how many cents more.

65:09 (oma walk in to say good bye....)

65:13 H: finally line, your suggestion for upcoming fashion designers, how to manage their career.

65:33 D:at first, GO FOR IT. don't over think it, just start, now maybe I will say try to find someone who is just as passion about your work, in order to co-lap in certain way that you can actually do what you good at, and the other person can do the rest. Cuz now I look at those duos in fashion, it works, they complete each other, of course you can do it by yourself, which is also reasonable, but if you have some sort of technical back up, or financial backup, that would be the one. Business wise,

Appendix D- Interviewee 2

0:05 Small talk, to confirm how much time I have

0:43 H:What kind of fashion designers are you? What do you provide, what is your focus?

0:46 M:I am a sustainable fashion designer. First of all, it is fashion (able), second, and or I don't know which comes first, sustainability, I don't know. For me sustainability is just normal. That is why I would like to make it fashion.

1:38 H: For you sustainability is basic? And you put added value above it?

1:44 M:I realize that it's not for consumers, not for everyone. Yes, I think sustainability should be the basic, then clothes should be fashionable.

2:01 H: Can you tell me about your background? How do you start? You have family are artists or entrepreneur?

2:22 M: I come from a immigrant family, so they always focus on hardworking and to be someone like doctor or lawyer, they never thought I would be going to fashion. Because everyone thought I will do something with psychology. When I was child, I am more aware of what people do. I think it change when I was 12, when we went to museum, I saw something from (.....), the way he cuts his pattern and

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it inspired me. Since that time I remember I came home and I want to make clothes. My parents doesn't understand, my life is more engaged with the environment, not with fashion.

3:46 H: When did you start studying?

3:52 M: After that I went to Willem de Kooning, so that's the basic, and after that I went to a private school doesn't exist anymore.

4:31 H: Were you very handy before you go to Willem de Kooning? When did you have your first piece of clothes?

4:32 M: Yes I was very handy, because I start also around 12, with drawing. I made my first clothes at 12. And my mother still keep it. She had a sewing machine for things broken not for making clothes. But I start doing that and I remember that she kept one trouser.

5:10 H: Where you originally come from?

5:10 M: I was born in Cape Verde, I don't know if you know it. A lot of them live in Rotterdam. Used to be art of Portugal and it is between Africa and South America. I was born there and we came to Holland when I was 10.

5:52 (Chit chat about fashion in Cape Verde and African fashion, information about African Fashion Week Amsterdam.)

8:05 M: I like different inspirations and Asia is also a big inspiration for me.

8:14 H: What are the things you are still trying to develop. By material, by concept, by style, or by skills or by different collaboration with designers.

8:28 M: material is of course one of my main focus, and also the way I produce, the way you make a clothes, that is important for me, I tried to make less effort, and also in this easy way that doesn't harm others. Who and how it's been made. That is why we call it slow fashion, for me it's very important you don't buy something just because you want to buy it. I want people aware of what they are wearing. You don't just buy something because you think it's cheap I am gonna buy it. That is not my philosophy, I think it all start with the textile and which material do you buy. And then the way you produce it. It's important to have your concept to design it, but the concept of my label is not only how it looks but it's also where does it come from and how does it made. And all together, should be simple and also easy for the world. Not harming people and around you.

10:41 H: This is something you have done, but is there some skills you want to develop?

10:45 M: I am still developing it, try to get other material, trying to motivate people producing material to do more, trying to get recycle product. also collaborate with other who are doing that, also on the recycling, and the way producing it. Because everyone is producing in Bangladesh, I understand people need to work there. It should not be the way it is now. That's why I am the member of fair wear, they are concentrate on that part. To make it easier for me, I produce at the moment in Holland, but that makes it easy for me but also, I don't want my product goes around the way before it goes to consumer. Of course if I want silk I know it's not coming from here.

12:16 H: Where is the factory here in Holland?

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12:18 M: I produce in Amsterdam, also try to make something in social workplace, with people have handicapped work. If I grow more, of course I would have to go to another company to produce, but it will be within Europe: Turkey or Portugal. Because I speak the language. Turkey will be good because a lot of my fabrics come from there, it will also easy I don't need to take the fabric to here and go back. This is something important to me, not only my product looks but also the background is also important.

13:15 H: Do you communicate more about your concept through other channels? Do your consumer aware what they are buying?

13:39 M: not every customer is interested in the background of the brand and clothes, a lot of people buy my clothes because it's very feminine and it's tough. That was because the way I use material, I am a lot of business women wears it. I think it's the concept shows more, which is more visible. That is so strange to notice that, because you try our best to build up the back side, the business you feel good about. And people just.... it looks nice, I buy it.

14:45 H: What are the channels you reach your client? I saw you can buy online.

14:46 M: Shops, I have a lot of shops, but we don't put that on the website, because it change every time, if people want to know shop in the area, they send an email and we answer. I normally only sell twice a year, I go to Mode Fabric in Amsterdam, and last time I also went to Berlin, so people have shop they come and buy it.

15:23 H: Do you prefer buy in or commission?

15:33 M: I have two shops have commission, and the rest they just buy it. A lot of shops they buy it but did not realize that you are sustainable label. I had last year, a shop from Maastricht, and I think the order looks strange, because why they only buying dresses? And when she receive the dress, she phoned me, can you explain what says on your label? I never realize that you are sustainable. I was so surprised that you buy something but you don't realize what you are buying. But why did you bought it? She said: I saw your dress, it feels so good and a lot of people wearing it at the fair, and it looks so strong by yet it look so feminine, because the using of the material. It feels so well in my shop. She bought it for the look, but I found it strange that you buy something you don't even read. I was also in the part of sustainable label together in Mode Fabric, she should know that we are labels with story. (off topic...) I learned something from that, now I know I not only have to communicate what I am a sustainable label, I am also a fashionable, hip label. Since then I will switch on the focus, maybe. And now she is buying the whole collection, she is now educated, and she wants to try other labels similar to you. That is how it worked. In the beginning I go to Mode Fabric but you stay with sustainable brands, but now I am thinking to go to other section.

19:39 H: How long is your brand already?

19:54 M: almost 4 years by the end of the year. So it's not so long. I only have 7 collections, and I do two seasons every year. I am doing that since two years. I am thinking to change the way you communicate. I think consumers they don't want to be educated, I think they want to but you don't need to mention it. I think I would have a PR, they would do that. But of course I am a small label.

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21:24 H: Who is presenting you in The Netherlands?

21:31 M: I am still trying to look for one, cuz it cost a lot.

21:51 (Off topic, sharing information about PR agency and job opportunity)

24:59 M: For me it's easy to get the resources, because I have been working in the industry for a long time, you know your ways and also I am a member of fair wear, so you always work with others. But a lot of people don't want to pay that fee. You need to be part of something if you want to do this. You cannot do it without, like Charlotte Kan, you need to work together with others, otherwise it cost too much. For example, I was about to buy some buttons, made out of recycled bottles. But you have to order it at least 10000 buttons, I would never order that, because it's a lot. Because I am a member of fair wear, so a lot of us, so yes I want to use that. Then we order all together, when it's finished, they (fairwear) they can dye into different colors or At the end I have 5000 buttons, but that's enough for me more than 2 years. I couldn't buy 10000. It's efficient to work together, they have a lot information if you want to produce in Turkey, they have already artier are proved by them, or in China, but you don't need to do that research yourself. They already done for you. That is why you have to be a member.

27:30 H: Do they also educate you? Like workshops and others.

27:34 M: Yes, once a year you come together, with the whole Europe. They have also workshop and online one. I know fair wear from the beginning, I have a lot of friends there. People who has the same concept and aspiration stick together. of course I have friends like to work in that environment. They help you in networking and also you learn something from it. And you can learn from each other, from the smaller group under it.

29:52 H: What about the business part and entrepreneurship?

30:07 M; They are starting to do this, They connect small designers with big brands, small and young designers like me they don't have the marketing stuff, but the big company they have. Small labels always have questions, is there is something going on, they can match you with big company.

30:49 H: To have collaboration with ? But why big company wants to help small companies?

30:50 M: Make friends with big company, that they could help each other. They (big companies) also have something to get from them (small companies). Oh yes. A lot. A lot. Don't forget small companies like me, we know a lot about sustainability, the big company have people work for them, I have a lot information, I know where to get something, which normally I don't even use, because I am too small to use it. So for both sides, there are something to get.

31:39 H: Do you provide those information to the big company you work for as freelancer?

32:03 M: The companies I work for are in World fashion center, there are a lot of labels who are people like me, so they phone me and ask me to make a design or pattern for me. But of course you have to be there (to know people).

33:05 M: No,I used to do that, but I stop that. I work for people I know long time ago, but it are all project based, but not with contract with anyone for now.

33:34 H: You work in the fashion industry for 20 years, can you tell me the detail of this 20 years?

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33:39 M: I used to work for big companies, I worked for an English company, called Magazine, they work only with natural fibers, and they produce a lot in Holland. I did the designing there, I did that more than 10 years. They were very big and then they sold the company and divided into small pieces. At the same time, I also work for other small labels, but only for them I have the contract. Because if you already work such a long time, they don't want you to work other labels which are similar to them. Now I try to work for companies that are near, so that doesn't cost me a long time (to commute). So I work a lot with the World Fashion Center. Some of the brands they produce in China or Bangladesh, in those countries the sizing is always difficult, and the styling. So some times they ask you to do the styling, or the pattern and measurement for them. And now a children brand ask me to put the sizes together for them. For those company they will ask you to do the patterns and they turn that into computer of course and they can do other sizes. Sometimes, the company work with China or other places, they want to do the first sample here. Some companies they have their head designer in Turkey, and they ask me to do some design and they think we are in Holland, it is easier to translate the European size. That is how people like me do for other companies.

37:38 H: So, a lot of fashion designers they have a lot project at the side and they still have their own labels, maybe one contract with one company?

37:44 M: A lot of them even don't have contract, because big companies don't want to have contract with you, also it is easier for them, it's also important for companies, to get fresh ideas.

38:10 H: Do you think fashion designers want contract? Or they prefer to work freely? Then they can also try different styles. Maybe a designer get bored with one style, they want to be creative.

38:14 M: I think it works both ways. If you have a contract you also have a lot of rules, sometimes it doesn't work for you, sometimes you have your own label. I think that is always the problem. Also the clients they come to you, then know what you are doing (style), some of them (companies) are skeptical about that, they assume that you will also get information from there company. Some of them just want something from you, and they don't want to give information what they are doing. But that is okay. Sometimes they ask can you do one dress for us, design one dress and make the pattern, and I know they have the atelier, and I never been into the atelier, because they are afraid of my own brand. But they still ask me every time, because they like the way I work.

39:48 H: You mentioned people come to you because you are not competing brand? But some of them are still afraid of you (about copying)

40:03 M: I think none of them we are competing, of course their style is different from my own, before I work with someone, I get involved, I tried to get to know their style.

It's different if some company ask you to build a whole concept. That is different. Then you need a contract, but those are difficult to get. It means a lot of work and you give part of yourself.

41:03 H: Then they ask you more for the technique?

41:04 M: Techniques and styling, because sometimes they want to change things. (off topic...)

42:13 H: Are you worried if you work for other non-sustainable brands will harm your brand image?

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42:14 M: No ,because I still need to eat, and pay my bills I think every designers are doing something else at the side. And people buy my clothes will aware of that, you don't even mention that on your website, it has nothing to do with your label. My label is mine. Working for other brand just work, and my label is not work, is something I like. It is part of me, I don't see it as work, because I love to do it.

43:18 H: Do you sometimes say no when you do not agree on the brand concept ?

43:26 M: I would not work for Primark. WELL, maybe, I can educate them, and change them. Normally, I only say no, if I don't like the label. If it's a label work with fur, I will never do it, I cannot change the way of my thinking.

44:20 H: What do you think you learned from Willem de Kooning? Did they have a focus back in tour time? As a entrepreneur or behind a label?

44:44 M: The generation is changing, and I did not get any entrepreneurial skills at that time, I was the first year there, and it's totally different now. It h as nothing to do with entrepreneur, it was just a background. It was just improve your skills in designing and art. I learn the entrepreneurs when I was in Amsterdam, and the school was focus on confession, all the teacher has their own label, and the class is more business like. (off topic....)

47:03 H: Why and when is your changing point to make you an entrepreneur?

47:06 M: I never thought about that, it just when you get a lot of request from others, I was also live near the fashion center, so its' easy to get work. After I finish Willem de Kooning, I start work for other companies. Then you need to send them a invoice, and you need a VAT number, that is when I have the idea to start a business. It starts from there not until 4 years ago I have my own label, you have to do everything by yourself. When you work freelance, you are just part of something.

48:35 H: What makes you change 4 years ago?

48:41 M: the company I was working for they are changing the owner, for me it's time for me to think: what am I going to do now? Do I want to continue with one of them and I though it's time to do something for myself.

49:13 H: Did you join those union strategically?

49:28 M: I join the Fairwear before I start my label, I know the union already, I am always being a sustainable person, so it's the way you live, the way you think. And all my friends start in sustainable area. And I believe the union will help me a lot.

50:05 H: What makes you join that English company you worked before?

50:12 M: the company came to me. because the philosophy of the company was good, and I knew someone was doing the design for them, also Dutch person. When I was at school, I used to do little things with them. One season they ask me to do the trousers, and sometimes only the colors. Sometimes you have click with the company, and continue get more work from them. One point you are doing all the designing and pattern making.

51:18 H: in the beginning you were there because of the brand image?

51:21 M: I like to concept. and then more and more. After ten years I become the head designer of it.

51:37 H; before you become the head designer, do you feel you have the freedom to create?

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51:46 M: I felt so because they ask you because you have certain style they like, and they want that. I also love the way they work, they were space to do that. They like me because the way I work and styling, and I choose them because of their image, it is a match. I like it they give me a lot of freedom.

52:36 H: Do you like it when you are employed you don't need to take care of the business but focus only on design? Which you like better?

52:53 M: I think it was very easy to do only designing, and travelling a lot to all fashion fairs. That was very easy. At the time I like it, but you change and you evolve, now I don't think its nice to be away from home for a month. I would go to Copenhagen, Norway, Germany, France and London, it was a whole month. Now I will never do that. You just changes.

54:08 M: I already miss the part that I only need to design, but I will never change it. I miss the freedom to only think of designing, but I like the way I am working now, even it's difficult. Because now I have to think about the sales, production, PR and everything, it's much more difficult and you don't earn a lot with it. But I know I will never get back to just work for one company.

54:52 H: What do you see yourself and your company in 5 years?

54:54 M: I think it will grow, 4 years ago I thought I will just do this 2 days a week and the rest work as a freelancer. Then I found it's impossible. Even I am worrying, but I am still only focus only on my company. I think in 5 years I will not be doing freelance for the others. I must say in the beginning I did not had the focus it should be a big company. But my ambition is growing through time. I know a lot of designers doing slow fashion they have no ambition to get big, because when it's big, its not slow anymore. I am trying to find the balance, that is why you have to approach the other ways of production, materials, getting involved in the other side of the industry.

56:33 H: after 5 years, when you grow then you can focus on design again, because you can hire someone.

56:36 M: I think you start this because you like the designing, then you come to the phase that you see you are not only doing the designing , even you find the designing is not important thing. Not anymore, because you have to sell. that's the most important thing. Designing I think now it's less important, if we want to survive, then you have to make sure production is okay, then in the end of the day, and then you think you need another collection.

57:32 H: do you find it harder because you have too many different values you care about in your brand, sustainability,organic material, growth and you still have to pay the rent.

58:07 M: it is harder and you learn a lot. So it's satisfying for your personal growth, for me it's important.

58:41 H: do you think the successfulness is something you something you learned from your previous experience?

58:48 M: I think a part of it yes, I learned but I was not focus on that, at the moment you only think of your side of work, of course you learned a lot, but you are not aware of it. I know how it works in a fair and to approach costumer, I was there and of course you pick something up. And I get some network

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from it. For my production is easy, people know me from that time. You have a history together, and it opens more door for you.

60:16 H: what are the different positions you have worked in that company.

60:20 M: I start from freelancing and they hire me to change things in the seasons. The one work in the company was there for a long time and got stuck. They hire me for fresh ideas, and also I have good feeling for nature fibers, I know how it feels, and how to use it, sew it and pattern making. They would ask me every time to do one part of it and then I become a head designer.

61:21 H: What is the organizational structure of the company? Can you name me the title s?

61:23 M: They have head designer, the one decide which direction you are going, but they have also assistant designer, or the freelance designer. At the time I replace three designers, then I become head designer then I do everything on my own.

62:15 H: How do you learn from different part of fashion design?

62:18 M: because nowadays designers don't know about pattern making, when I was in school I have to learn everything, for me it's easier. Also it depends on labels, some labels are very focus on how fit it is, the label I was working for, the fitting is very important. Some designers now only have the idea, and someone else have to do the drawing for them, someone has to do computer design.

63:15 H: in this case, do you call them fashion designers?

63:17 M: no, I call them stylist, for me designer is someone who know more than a drawing, someone knows why and how they draw. A lot of companies working like that, like Coolcat, they have someone knows the style of the company and they have young kids they go shopping, they call them "shoppers", shopping for ideas. And when they come back the head designer decide how to put it together. The English brand they work for John Lewis, the big fashion warehouse, and they do private label for them. The owner goes there and I go with him, while he was doing the sales, and then I will go back and do the design, make few sketches and they will approve it, because it was easy. I was also work for a Dutch company, and they were doing the private label for Only. and Nancy Friday. I would go there twice a year, but together with a sales person. In one appointment, you will do the sales and I will sketch then they will say Okay we want that. And the other will do the pricing at the moment, so it foes very fast, but if you have someone only can do styling, they cannot make it.

If I make a skirt, i know how much fabric goes into it, cuz I know how to make pattern, so it's different.

66:20 H: you think the design education teach less about this basics now?

66:26 M: They are learning a lot of new techniques which I didn't, they are now more entrepreneurs.

67:15 H: back in time do you have a role model?

67:19 M: I have a lot of people who I admire, for creative and business side, I think I always like how designers do patterns and focus on the fittings, I think it starts with that. And Coco Chanel, one of my role model. They way she sees the need in fashion and how she translate that in a dress. Karl Lagerfeld is also.

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68:47 M: I just want to make clothes you cannot see what season is it. The label is about person who wants to wear fashion but not high street fashion. Not following is. I do with different colors to attracts come back. Otherwise you don't sell, I have to make clothes that fit into the shops. You have to be aware for the color the styling is not based on season. Collection from two years ago still fit into this season's collection. I always do something fro the back side, that is how people recognize me, for me it's not only about the front. For me it's important the back side and inside, how costumer feel about the inside.

71:33 H: Do you need to do something not design related job to support yourself?

71:45 M: I never do something out of fashion, I don't even know how to do, I never work in the shop. Now I know it would be helpful if I have worked in retail.

(off topic.....)

74:37 H: what is your strategy for your career management?

74:55 M: I think I am always focus on one side of the path. I am very clear when I work with someone, I prefer certain side, I just communicated. And then I have a lot of friends, networking and good relationship with the companies you will work together. Sometimes I go deliver my patterns or work by myself, and they know your face and personal connection. And it helps to build up reputation. Because I think I do both pattern making and designing, a lot of companies for that, always been, I think. I don't say I can design your collection, normally I say, I will make sure you have your collection. Because I can also tell costumer where to get the fabric, I can tell where to produce it, I know a lot of information. I think most of the designers they are only concentrating on the design part, they don't know a lot of the surrounding. I think that is the mistake they are making. Because it helps as a designer, you know about other things like production. It is important for company, a designer know how things work in the production side, it has more value.

77:12 H: they come to you to ask for design, but it becomes a added value that you knows more, but they don't pay you more for that? and you don't mind, and it makes your work easier, people come to you for that.

77:21 M: when I design a skirt for someone, I not only make the drawings,I do some (.....), I do a little bit of extra. I am also very free to give information. If they don't want to work with you, they will find someone else. I think the more information you give them, the more trust you get. It works both ways. I don't see people as competitors, I never see that.

(off topic....., and phone calls....)

82:15 M: I always suggest people go do an internship in a big company, cuz that help a lot. But people don't realize that, because people are more focus on I have to earn money, with what I am doing. But I think it's worth it to spend a few month in a company working for nothing. You learn how it works for the whole company, every department and its a chance to have in the kitchen of someone else. You see how they do it, it gives me something and get something out of it. I learned about it, doesn't means that i have to do the same.

In stead of doing only online, I would say go to a fair, you learn more there.

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(off topic...)

86:13 H: What do you suggest for the up-coming designers?

86:24 M: working in the big company definitely help, to do everything on your own is very difficult. I think it's always better to work with others. That is why I am the member of a lot of organizations, it helps and you need it. I am now looking for an agent, I asked the people I worked with, you don't have the money to hire people. For international market, foreign shops come to the fair to meet us, that is the way you sell. That is why you need a agent and they have a showroom, and they can show people.

(off topic....)

Appendix E- Interviewee 3

0:03 H: Tell me about your previous experience working for other designers

0:11 C: I have 3 freelance jobs and one design assistant job for other designers before, one is 2 month for a summer job when I was still studying.

0:37 H: Do you freelance for different designers at the same time? And when did you start your brand?

0:45 C: It was a couple of years after I graduated, I graduated 2007, one is the end of 2007, maybe 2008. And I started my brand on paper (VAT registration)in 2008.

1:38 H: Why do you have only on paper but not yet really run the business? You don't have a full collection yet or ?

1:51 C: I worked on my graduation project, it was my first collection. In 2011, I really went for it, it was a milestone for me. And on 2010 I spend a lot of time researching and also planning working on website and webshop.

2:28 H: But that year you prepare things around the design, because you already have your collection ready? And on 2010 you focus on the business side and just try to make your collection in the market.

2:45 C: I do my own production and I never wrote a business plan. On that year I did a lot of workshops on presenting through (organizations name) in Amsterdam, and I also did a presentation on Amsterdam fashion week to have a pitch of my business. Within a year, the second half of 2007 or 2008 -2010 was more freelancing, full-time job and a lot of research. I also have a year have a lot of workshops on finance, PR, marketing. I can attend the workshop because I wrote a plan on fashion workshops and got selected. Together with a friend we organize workshops for young kids, where they make accessories using scarab fabrics, if your idea got selected they would give all this workshops so you can develop your plan. One day a week in half of a year we attend workshops.

6:02 H: What do you get from them? Any rewards?

6:02 C: If you fully participate, they would fund you 5000 or 2500 if you can find 2500 Euros somewhere else, subsidies or something. I learned a lot from it, these years I got workshops, part-time job in a energy company, freelance jobs. For the part-time job I started 24 hours a week and then less and less.

7:25 H: because you are preparing your own business?

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7:20 C: During that time I was still making small collections, I want to keep working on collections and photographing them to develop my work; grab opportunities like the workshops. Also one workshop I went to Arnhem where we learn draping.

8:18 H: So you still learning pattern making and other design techniques ?

8:37 C: I do workshops on business side and also on creative side. Develop my plan and brand and still make my own collections. I knew I want to do keep doing something with my work, and I always present my work online on my website. It is a good idea to keep doing it. And now I am still searching.

9:30 H: What is the percentage of your online and offline sale?

9:54 C: Right now I have only one shop, Groos, and my website. I used to have 5 selling point besides my website. But they all stop after the financial crisis 2012.

10:42H: Do you attend fairs?

10:42C: No, it cost too much. If you are a start up, you can go to a talent corner, then its 500, 1000 euros. But if you go for the full, it's probably 5000 euros, with a lot of spaces. It's the same if you want to show your collection in a fashion show, it's also a high investment.

11:35 H: what about Mode Marche?

11:35 C: No, you don't attract fashion professionals. It's a stock sale for old collections. It's for someone want cheap clothes. Every now and then you go there to get rid of the pieces don't sale. Mode Fabric is the serious one, it could be interesting but now for me. I would invest all the money to online marketing, but I also have those funds.

13:46 H: Do buyers approach you through online shop? Or it's more for end costumer?

13:60 C: If I sell a garment to shop, it cost 100 euros in shop, I think whole sale price is around 25 euros. So you don't make a lot of money on the garment. Because I make everything myself, it's very hard to get profit from it. I am also not sure if I wanna go mass production. It brings a lot of stress, so I am still looking and searching how I can sell. Not just survive. Granny's finest really make me think what i am doing now. I really like doing things with my hands, and don't like mass production. I am now thinking the pre-order idea. I am also thinking to sell patterns I made. Because now if I want to make money then I have to behind the sewing machine, making digital patterns for downloading can give me sort of passive income. No, actually I still have to PR marketing and social media, but still ones get that set up it's a way to have more options of things I made. because I really like to design and work with my hands.

17:42 H: I still don't tell the difference between that idea and you work freelance and sell patterns to other company. I thought the freelance before was also you design something?

18:03 C: I helped a girl transform draping into pattern, it's interesting to see her technique and it's only one day a week. For (brand name) I will check the patterns made somewhere in Amsterdam, I would check them, sew garment and the production for show pieces. I will print, weave and create the garment with the fabric they provide. So was more the hand work. I did that for two month.

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19:42 H: Do you see your switch from craftsman to designer? But you still like to do handwork a lot. you are ready for your brand but for freelance you are still doing more craftsman

20:02 C: I think I am looking for combination, the feel of the brand more to a fashion and design level, and combine with craftsmanship. One way to do that is also to show the pattern, so people can see the crafts behind the pattern.

21:10 H: is this new business model of selling digital pattern a new thing?

21:10 C: No, it's popular in the US, that's how we seen it. There is a lot of people make their own garment. They probably do it here too, but not as visible. You have French blogs for people sewing at home, they will buy digital patterns and review them. There is quite a market for it. I am not really traditional pattern maker but I think it's interesting to let people to buy your pattern. Patterns available are quite boring, I mean i want it more adventurous and fashionable. But I still like to make with my hands, then I really need to show a clear message of what I am doing. That is difficult. The costumers are in different groups, they might have same interest, or they like to make things themselves.

22:57 H: maybe you just need to have different names to do it. Then you can market in different ways.

23:25 C: I have playing it and researching it quite a while, but still quite new that I cannot really offer a lot of patterns.

23:48 H: how many patterns are online already? or you are still developing.

24:04 C: I haven't tell a lot of people with the idea.

24:20 H: Let's go back to your background and education, how did you get to fashion? Your family and ?

24:47 C: no it wasn't a logical choice. when looking backward, I always see how people use it to be part of identity, but I am not really fashion, fashion girl, with high heels. I don't care about much about clothes in a way, I feel not enough to be a fashionable person. But I did have interest in different clothing, how it's made, beautiful fabrics and details. But I never thought I will be in fashion. I studied to become a art teacher, I don't like the teaching part, I really like the creative side. I quit school and decided to study again. (offtopics). Fashion design has a lot of that,drawing, pattern making, construction and new technique.

27:04 H: what about the entrepreneurship?

27:06 C: my grandfather had a dairy shop, and then it turns into a snack bar.

27:45 H: where and how do you learn the business side of fashion ?

27:47 C: Google by myself, workshop, but I have a good basis before I went to workshop. I know its good idea of whats you are selling, prices, at least your numbers. e

28:34 H: how about the production side even you make everything yourself?

28:35 C: I did look at how much does the production cost. But I don't want to do two collection per year. I have irregular collection, I want to be more regular now and now looking for my own system. The fashion system now is not really work for me. I think it is a movement because of the internet that you can reach such a big audience, there is no need to follow the traditional system. Changing by

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making positive contribution and don't emphasize on what is wrong. Try to highlight what is right and I believe in. Internet really gives a lot possibilities.

30:57 H: does the switch also influenced by the crisis?

31:08 C: it did makes it easier to make the choice, also I heard from a lot of fashion designer they are trying to do this thing. The big names you see from the fashion shows, they have to work so hard, I don't mind to work hard, but it needs to be a work-life balance. It's hard for me to have a weekend, and I feel guilty if I don't work in the evenings. I need to stop doing that.

32:31 C: if you really want to work with retailers than you really need to have collections, that is also another reason why I don't go to the fairs. There's only few people interested working with me, the way I works.

33:04 H: what about you guys have an organization or fairs by yourself?

33:24 C: fairs are great if you want to work with 2 collections,4 collections or 8 collections, but the scale I wan to work is so small. it's a bit of struggle to get it right. When you look at those successful people, a lot of them have worked for years and try different things. That is why I try to do right now.

34:07 H: we read a lot about the fairs and how do you create a buzz, how do you get attention if you don't have a buzz?

34:23 C: Exhibits with collections I made, that was sometimes in Amsterdam fashion week, I don't do that every time, but if I do it, I hire PR agent. Once I do something, I want people to know about it. Then you really have good opportunity to get into press, and that works. Throughout the year, I also went to Shanhai for fashion competition, then I know we need press release, and I wrote it, I get school to send it out and check it. So it is always in my mind that you can do something, but you have to tell people about what you are doing. When it comes opportunity, also want to do a presentation on creative side of it, somebody else can do the rest.

36:19 H: back in fashion institute, do you specialize in anything?

36:47 C: when I design a garment, I don't make extravagant pieces, it's very wearable, and if you take some of the pieces you can match with ZARA and others. People can fit in. The design it's quite basic. I am not focus on something but the whole package of it. I have learned a lot of patterns (off topic...) I will sell the garment and the digital patterns, to have the combination.

38:23 H: how do you learn how to budget and the fabric? providers and

38:39 C: I can calculate what kind of fabric I have a price range of the fabric, I can guess how much meters I need.

39:12 H: did you teach that in school?

39:15 C: It is all by experience. through out the past years, I read so much articles online about calculating prices and cut newspaper articles on fashion, accumulate a lot of knowledge from thousands of articles.

39:43 H: you have a forum for that?

39:49 C: google. just google it. I talk a lot with other designers as well.

40:15 H: what are the different channels you care about networking?

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40:35 C: social media for my brand and myself. Professional networking, I use Facebook, i think that's uh... and some twitter. and linkedin, but I am not really active on LinkedIn. It's just good to have a good profile.

41:28 H: do you still go to a lot of workshops? Any galleries or organizations?

41:32 C:I was part of the (organization name), we organize network meetings for creatives. We have a speaker and speed date for different creatives. I think it was for a year, and we had three network events or four.

42:13 H:Do you have something similar to that? Where do you get information?

42:42 C: we meet with other designers, in Mode Marche, friends and we drink tea or coffee. We also think how we can put professional works together. We really actively help each other out. Looking for opportunity. And we share knowledge.

43:25 H: how often do you ask help from the others? PR agent or..

43:35 C: once or twice a year, photographer or PR and also a bookkeeper. The rest I want to do by myself. Also for web shop, newsletter, I was one of the first within my network

44:45 (off topic..)

45:49 H: What about your career management, are you strategic, what is your aspiration?

46:24 C: NO IDEA, i do it by instinct, opportunities. There are some directions I want to go, I sort of have an idea how it looks like, and you turn left and right to find a way.

46:59 H: tell me about what's in your mind.

47:02 C: make a living without any side job, or interesting related ones, teaching. Have sort of life and work balance. Work has to be a joy to do, have energy left to have personal life, beautiful design. Can sustain itself and sustainable for environment.

48:06 H: do you set a goal like the size of company, employees you want to ?

48:16 C: I have done business plan, and then when I check it, I am going somewhere completely different. Business plan is not for me, it's good to know what you are doing, are the prices realistic, but I will not say how many employee want to have. I do set some goals how much turnover I want to make for a year, but still it's difficult. I am still searching, once its clearer then I make some changes, then it's good to set some goals again.

49:34 C: I have ideas how many garments I need to sell or how many patterns to make a living, but um it's one number not a package of how many visitors and what kind of visitors. I am still developing, in 2010, I planned quite a good picture of where I wanted to go, but now it's different again.

50:29 H: how many things you have achieved in the plan in 2010?

50:32 C: I am working with organic fabric and fair trade, that is something I have done, besides, i am not sure. Maybe it's a good thing to go back and see what I wrote down.

50:58 H: you mentioned you are part of some organizations?

51:09 C: it cost a lot of money, i can see if I am a member, i will also look for a reason why it's a good idea, but the disadvantage of having one of the logos, people think everything covered and people don't look into it further. So, whether or not, the approval it's a good thing, but you have to be transparent

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with your information. I want to be clear what I made, where is from and at least to share the information I have. Keep developing that, better fabric, more information, maybe now i know fabric from India, it's made at home, it's connected to some organization that helps them out. But in maybe three years time, I also know where the cotton came from, where it's grown

54:04 H: who was your role models? back in time and now, by business and creativity

54:20 C: inspiration can be anything, get a lot from fashion blogger, not so much now, from pinterest and people in the street, the nature and the world. There are couple of brands that i follow, I am interested in what and how they do it. Like (brand name), I look at more business side, that she has an online business she is very successful. How she done it it's very interesting to see, with the clothing, it's not inspiring for me. I am not entrepreneur, for me it's the creative side first. I am a fashion designer first then I can try to be an entrepreneur.

56:24 H: So you have aesthetic value more than business sides.

56:41 C: I am kind of stubborn that i want to find a way that works for me. But it also there's a market for it. Maybe it's not like the easiest to do it, but i think if I can make it work, then it's really worthy.

57:27 H: can you tell me what you have learned from the others?

58:14 C: on a practical side, for production, I was an assistant, you have to know how to organize and get it done. You can be all over the place, but you needs assistant to get things done. That was not creative side, it's the production. For (brand name), its funny to see she works completely intuitive, and with the draping its also a intuitive process, so pattern making is really rulers and... I really like to see the intuitive approach.

59:45 H: so first one you learn more business side and how to get it done, and the second one more creative side, and design techniques.

60:29 C: with (brand name), she approaches more big pictures and arts, and big gesture, it was cool to see the theatrical. When my previous experience was about beautiful hand works and get it done.

61:00 H; when you make those choices, do you think you consciously know what you need to develop?

61:14 C: sometimes it's conscious, now I am looking forward to do some projects that its not I want it to sell, but to make something really beautiful or I don't care, not focus on if it's wearable, well, it will be wearable. it's kind of second nature for me.

62:11 C: so first aesthetic, second is wearable and business comes third.

62:34 C: I need a project that to be fun and not to worry about the business to make something, to run away from the reality. This can also be a showcase of my work. It is always you have to balance all the things (the three nature) that you cannot work on what you want. I can fantasize like it's a nice idea, if I start to develop it, then I need to know more.

64:29 H: when you make those choices, you care about the brand reputation like you know their aesthetic value, and how do they work.

65:02 C: If I work with someone else I cannot be bullied by my boss. (off topic)

67:08 H: can you make a comparison like now you have to do things surround it, do you miss the time you can focus on design? that you just do only design.

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68:01 C: only in academic you can do only design, if you work for others, your creativity is constraint by the label, but the level of creativity is a lot lower when you maybe work for your self. If you work for other, you have meetings, or you need to talk to your colleague, you have to check the samples are correct, you have to measure and quality check, so it's not just only design. And if you have one task you like but somebody else in the team does it. You might have more freedom and not worried about your bills.

69:22 H: you prefer your life now.

69:28 C: If you work at big company, you stop working at 6, you get a paycheck, the work is close to office job than to make a garment, if you work for smaller company, there is more passion and beautiful products, excitement and creativity, then there is no money and you have to work late. There is only few company can do that.

70:49 H: final suggestion for the upcoming designer?

71:05 C: try different things after the academie. try to work for others, try to do freelance. try to start your own business, don't wait too long. Maybe start selling during academie. Experiment, do it soon after you graduate. Otherwise it gets hard to change things around. Keep learning!

Appendix F- Interviewee 1

1. Career path- what have you done in the fashion industry? How does the career life looks like?

1.1 Career inspiration

-What makes you become a fashion designer?

I was born in Valenza, Italy, capital of the Italian jewelry. If you born there you have to be involved in jewelry design and business. Since when I was studying jewelry design at the high school, I've started to co-work with jewelry companies, designing different objects and new collections. Career life is very difficult, you have to be focused on your project and your ideas, you have to deal with a lot of things, from designing to searching clients, PR and marketing strategy. If you are an independent designer is not easy to follow all this and you have to make a lot of choices. Study and training is very important to be prepared and always updated.

-Any influence from friends and family?

Of course from my family, all of them are involved in the jewelry fields.

1.2 Professional training

-What kinds of professional training you take?

I've studied jewelry design at high school and the costume and set design at the Academy of fine Arts in Milan. I've never studied marketing or business.

-other than above mentioned, what do you learn in design institute?

I've learned the entire design process, but school and studies can only gives you the theory, is very important to practice with internship or stage in some companies in order to understand how to develop the real process.

-Do your education train you to become a inhouse designer or entrepreneur?

Actually both, but I did not had a specific orientation.

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1.3 Professional experience

-What are your previous experiences in the industry?

I've worked as a free-lance jewelry designer and then as 3d CAD developer. When I moved in The Netherlands I then decided to start my own label.

2. Career management- how do you manage your career?

Planning is very important if you are working for your own. You need to plan your time for designing and then for marketing, business network and PR.

2.1 Career Choices

-Why did you choose different positions in different company?

Is not always a question of choices, sometime you have to choose one or another company. But working for different companies can be a good reason to improve your background and being involved in different tasks.

2.2 Career aspiration

-How do you see yourself in 5 years? And your brand ?

Still working on my label and collaborating with other companies/brand. Increasing point of sales and network.

-How do you see yourself in 10 years?

I see DSD as an established brand, designing luxury and exclusive high fashion jewelry. Not actually a kind of "massa" brand, but preferably a kind of niche brand focused on high designs, not only jewelry but also other accessories like shoes or bags. Why not collaborating with high fashion brands designing capsule collections.

-What you will do if a designer wants to collaborate with you but have different style?

It depend, but I will never sacrifice my style.

2.3 Career strategy

-What are the strategies you are using to reach your career goal?

Using internet for advertising, marketing and PR. Contacting possible client/store in order to present my collections.

-What do you see in the market now? Is consumer behavior changing? How do you react on that?

Because the crisis of the last years, market is changed a lot. Consumers are more conscious about quality and prices. Internet and online shop are changing the way of buying products, technology is very important and everything is going faster and faster.

2.4 Multi-job holding

-Do you have other jobs at the side?

Yes, a part time job in a totally different field.

2.5 Rewards and incentives

-What makes you want to work for others (previous work experience, interns, side jobs) with low rewards?

Collaborating is important to know different way to develop a concept and improve your

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background and knowhow.

3. Career capital- what do you learn from the previous experience when in other companies?

Techniques and tools necessary for your job; marketing and business information.

Do you know that you will have independent label before you work for the others?

It was always on my mind, being creative you are more motivated on starting something for your own.

3.1 Career advancement- what do you learn from the big company?

Planning, developing. How to schedule your work; sales and marketing information.

Do you think what you learned there helps your career?

Of course, when you learn something it will be always helpful, maybe not immediately but in the future.

How do you apply the learned ability on your own business?

I'm trying to apply the learned ability at the same way, but of course is not easy if you are working for your own because you to deal with all the abilities; I'm trying to be focused on the most relevant.

-design, business, management, market

-specialization

3.2 Security- go to company for job security

Of course, working for a company as intern is more secure, you do not have to deal with any risk.

-money, recognition

3.3 Creative independence v.s Creative focus

Working for a big company it does not mean that you are only focused on designing. You have to know the entire process including marketing, sales, production and PR. Of course you can attend to interesting fair in order to make research, being in contact with manufacturer and everything is covered by the company. But your creativity is not completely free, you have to deal with the market. Also depend from the brand, designing high fashion for Dior is not the same as designing for H&M or ZARA, I guess.

3.4 Network

-How do you use your network you gain from working for other designers?

Network is very important. Working for other designer allows you to know about other manufacture company or to know about new techniques and developing method. You can share information and improve the quality of your products.

3.5 Company reputation

- what are the factors you concern when choosing your internship/ employer?

Company reputation. Branch and fields. Quality and style of the products.

- does company reputation (organizational level) and company style is a important factor?

For sure.

- What do you think about the reputation of your previous company?

The reputation of the previous company was not good enough due to a bad administration and

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management environment.

- What do you think about the reputation of your company?

Even if a very small company, a good reputation is one of mine priority. Customer and client have to trust you and believe in a professional and solid collaboration.

- What kind of image your are trying to convey? Organization-wise and style-wise?

Actually both, but now I'm more focused on the style-wise.

3.6 Social atmosphere

Social atmosphere is certainly important, your working place has to make yourself comfortable and have a good relation with colleague and collaborators.

-I care the social atmosphere of a company, and the recognition from designers

3.7 What kind of skills you are still developing?

3d modeling skills, marketing and sales skills.

3.8 How do you apply what you learned on current job?

I would like to plan the developing process of new collections in a different way in order to be able to present sale samples to possible customers/clients and then planning the production time.

Final suggestion:

If you could go back in time, what would you change in your career path?

Actually nothing, maybe improving some marketing and sales skills.

What would you recommend young designers to navigate career?

To believe in their ideas and projects. Be focused on their style being always inspired, learning from other designers and do not be afraid to share information. Be patient.