MATERIALISING THE INTERFACE

BETWEEN BUSINESS DEVELOPMENT AND

DESIGNER AESTHETIC ON THE

CATWALK:

A CASE FROM THE NEW ZEALAND

DESIGNER FASHION INDUSTRY

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ABSTRACT

This thesis explores how designers within the New Zealand designer fashion industry manage the interface between business development and designer aesthetic, then materialise this on the catwalk. The investigation is guided by two research questions. The first looks specifically at finding the creativity-business balance, asking how designers manage their business development processes while considering their aesthetic. The second shifts to the fabrication of this interface, inquiring into how designers experience the process of materialising on the catwalk.

A qualitative exploratory research design was implemented in order to collect the data for this research, taking an interpretive approach. Under this approach nine designers who presented collections at the 2014 iD Fashion Show were interviewed. In-depth analysis was conducted on the data provided by these designers.

The data analysis revealed the importance of identifying showing objectives. These objectives provide a valuable insight into how designers manage the interface between creativity and business aspects. It was found that showing objectives were established by determining a designer's enterprise orientation and identifying their target audience. Mills (2011a, 2011b) developed the concept of enterprise orientations, highlighting features of businesses that distinguish their orientation. This research revealed that target audiences are based upon the businesses' stage of development.

The analysis went on to reveal modifying factors that influence the materialisation of these objectives. It explained that these factors can be categorised as limiting or enabling factors, and vary in degree of influence. The data revealed that modifying factors are either available resources (internal or external) or show conditions.

This research conceptualises the materialisation process experienced by New Zealand fashion designers when presenting a collection in a catwalk show. It summarises the process of materialisation graphically in a model. This model illustrates how showing objectives are first influenced by modifying factors before materialising on the catwalk. These findings stress the significant impact modifying factors can have on catwalk presentations.

The contribution this research makes is particularly significant. Despite its growth and economic importance the existing scholarly research into the New Zealand designer fashion industry is scarce. Specifically, this investigation was designed to close a gap in the existing literature, advancing understanding of designer aesthetics and the creativity-business tension as well as providing new insight into how this materialises on the catwalk. This information is particularly valuable for fashion designers, business support people, PR practitioners, industry bodies, design education providers, and the New Zealand Government. Each of these parties may benefit significantly from a greater understanding of the tension between business processes and creativity and the increased insight into the catwalk as a platform for materialisation. Though the findings make a welcome contribution to the existing literature, there is scope for future research to build on the understandings developed from this research.

CHAPTER ONE:

INTRODUCING THE TOPIC

This research investigates how New Zealand fashion designers manage the interface between designer aesthetic and business development. Further to this exploration of the creativity-business tension, it explores how this interface is then materialised on the catwalk. This is achieved through the analysis of data collected from interviews with nine of the talented designers who presented their collections at the 2014 iD Fashion Show. This fashion show is a feature of iD Fashion Week, a widely recognised and highly reputable event in the New Zealand Designer Fashion Industry (NZDFI) held annually in Dunedin, New Zealand.

This research will make a significant contribution to the relatively limited scholarly literature on the NZDFI and surrounding topics. In particular, it will provide further insights into the dynamic NZDFI, it will advance the understanding of the interface between creativity and business aspects, and it will explore a new area of materialisation in the NZDFI through the use of the catwalk.

THE NEW ZEALAND DESIGNER FASHION INDUSTRY

New Zealand's creative industries have proved themselves to be of high economic importance (Blomfield, 2002; Heart of the Nation Strategic Working Group, 2000; New Zealand Trade and Enterprise, 2008), particularly the film and designer fashion sectors (Mills, 2011a).

Since 1999 the NZDFI has experienced rapid growth which has seen the boutique style businesses flourishing, both on and off shore (Beattie, 2009; Lewis, Larner & Heron, 2008; Larner & Molloy, 2009; Molloy 2004). However, this success is no fluke and there are a variety of aspects that require careful consideration.

Creative industries, such as the NZDFI, are places where people use their talents to create revenue. This is where the interface between creative aesthetic and income exists. Fashion designers take pride in creating pieces that deliver their designer aesthetic, expressing their style, method or aspirations (Lassig, 2010). However, in addition to the creative aspects of fashion design, designers also need to have a thorough understanding of industrial and commercial factors (Blomfield, 2002; Lewis, Larner & Heron, 2008; Malem, 2008; Mills, 2012). These are crucial for translating creative concepts and designs into profitable businesses with the financial means to support future growth. Mills (2011b) identified that the opposing demands of creativity and business aspects can create significant tension for designers. Designers are forced to navigate this tension between business practices and their own creative processes, with the challenge of finding a balance (Mills 2011a, 2011b, 2012). The interface between creativity and business is the phenomenon central to this research and, with existing insights into this interface limited, its findings would make significant contributions to the scholarly literature.

Showcasing work on the catwalk is a renowned element of the NZDFI. Being such a visible platform for creations to be presented to the public, it is a valuable communication opportunity (Entwistle & Rocamora, 2006; Lewis, Larner & Heron, 2008; Wells, 2009). Catwalks provide an opportunity for designers to materialise their aesthetic in a multisensory way. What materialises on the catwalk is a result of all the processes and decisions designers have made throughout the preparation process. A considerable part of this preparation process is navigating that creativity-business interface. Observing catwalk shows and understanding designers' experiences give a significant insight into how designers manage this interface as

well as what other influential factors they face in the materialisation process. Literature surrounding catwalks is limited with the majority of existing information coming from popular press. This research would advance the academic understanding of catwalks and introduce the idea of them being a materialisation opportunity.

IMPLICATIONS OF THE FINDINGS

With existing literature surrounding this research limited, the findings of this research will be of significant value to the wide range of parties that would benefit from greater understanding of the NZDFI. These parties include designers, business support people, PR practitioners, industry bodies, design education providers and the New Zealand Government.

Designers and their business support people will be able to use the improved understanding of the creativity-business tension and the materialisation process to tailor their approaches in the most effective way. PR practitioners, design educators and other industry bodies will be able to shape their practices to meet the designers' needs more appropriately. Due to the NZDFI holding such strong economic importance, findings that increase efficiencies within the industry are also of significant value to the New Zealand Government.

THESIS STRUCTURE

This paper consists of seven chapters. Following this introduction, chapter two presents a review of the existing literature relating to this research. It begins by providing a description of the literature search approach taken and goes on to explore what the literature reveals about the creative industries and the NZDFI. The notions of designer aesthetics and business practices are then reviewed introducing enterprise orientation, an important concept that this

research builds on. After exploring these two key dimensions the chapter looks at how this interface materialises on the catwalk. The chapter concludes by revealing the gap in the literature that this research is addressing and providing a summary. This chapter is designed to provide the reader with an understanding of the research context.

The third chapter draws from the literature review to propose the two research questions which guide the investigation. The research methods implemented throughout this inquiry are then explained and reasons given for their selection. Specifically, this chapter explains the qualitative, exploratory research design and describes the interpretive approach taken. It provides a detailed description of the data collection and analysis methods used. To conclude the chapter the relevant ethical considerations and limitations are presented.

The following two chapters use the research approach outlined in chapter three to analyse the nine interview transcripts and present the discoveries. The research findings are then presented across two chapters, relating to the research questions. Chapter four examines the designers' catwalk preparation experiences to identify and understand the designers' objectives behind showing, in order to gain insights into how they manage their creativity-business balance. The chapter concludes by summarising the findings and presenting them in a model that illustrates how showing objectives are determined. Chapter five, the second findings chapter, moves on to look specifically at materialisation on the catwalk. It analyses the transition from showing objective to the actual catwalk show, addressing the second research question. It observes the materialisation process and identifies influential modifying factors. It then explains each of these factors in detail and the impact they have on materialisation. The findings are then synthesised and presented as a final model that represents the process of materialisation.

Chapter six goes on to further explain and discuss the model, presented in chapter five, that illustrates the materialisation process. It provides a detailed description of each stage of the

process. It then reflects on the underlying research questions, discussing how each of these has been addressed throughout the research. It concludes by explaining the value of the findings and their significance in relation to the literature.

The final chapter begins by drawing conclusions from the findings presented throughout this research. It identifies the contribution these findings make, outlining both the theoretical and practical implications. The thesis concludes by suggesting potential avenues for future research.

CHAPTER TWO:

UNDERSTANDING THE CONTEXT

As the previous chapter stated, this research explores the interface between business development and designer aesthetic in the New Zealand designer fashion industry. This chapter opens with a description of the literature search approach taken in order to discover the existing information surrounding the topic. It then goes on to review this literature, presenting an understanding of the context of this research.

The review begins by briefly exploring what the literature reveals about the creative industries, presenting a definition based on those located in the literature and looking at the significance of the creative industries. This sets the scene for an analysis of the scant research on the NZDFI. Details on the industry environment, the link to the international designer fashion industry (DFI) and the associated expectations are discussed. The notion of designer aesthetics is then explored, examining how designer aesthetic is defined in the literature. The chapter goes on to discuss the role of business practices within the industry introducing enterprise orientation, an important existing concept that this research further develops. After exploring designer aesthetic and business development, the two key dimensions of designer consideration, the chapter looks at how this interface materialises in the DFI. It looks at literature on materialisation in the DFI and explores the use of catwalks as a stage on which to materialise. The chapter concludes by revealing the gap in the literature that this research is addressing and giving a brief chapter summary.

LITERATURE SEARCH

Key words

The following list of key words and terms was developed to assist the literature search process:

> Creative industries; designer fashion; fashion designer; business development; business strategy; brand development; label development; brand promotion; brand identity; designer aesthetics; designer creativity; designer identity; designer profile; identity management; catwalk; fashion Shows; materialising.

These key words were used in a variety of combinations, with those containing 'Designer fashion' in addition to the area of interest (for example, 'business development') being most fruitful. The searches were conducted predominantly through the University of Canterbury Library MultiSearch and Google Scholar and they focused on locating peer-reviewed articles and academic books. However, a less restrictive search that included non-academic literature was useful due to the nature of this topic and the extent of public interest it attracts. Some websites and articles from magazines and newspapers were helpful as they supplement the relatively limited scholarly literature.

Search process

The long list of hits from these literature searches were explored, often leading to further searches. A particularly effective approach was to use the reference lists of appropriate sources to find authors that were commonly referred to.

Where recent studies summarised and referred heavily to certain work, this was a good indication that these were important information sources to include.

CREATIVE INDUSTRIES

Definition of the creative industries

The creative industries are defined in the New Zealand Heart of the Nation report as "a range of commercially driven businesses whose primary resources are creativity and intellectual property and which are sustained through generating profits" (Heart of the Nation Strategic Working Group, 2000, p. 5).

In addition to designer fashion, the creative industries were found to span advertising, architecture, arts and antiques markets, crafts, design, film and video, interactive leisure software, music, performing arts, publishing, software and computer services, and television and radio (New Zealand Institute of Economic Research (Inc.), 2002).

Significance of the creative industries

The creative industries are shaking their reputation as secondary to the 'real' or 'traditional' economy with their practices challenging perspectives and forcing innovations that add value (Beattie, 2009). They have rapidly become important economically - "the last 10 years or so have seen several creative sectors move from the fringes to become viable economic forces. This is particularly true for the film and fashion industries" (Mills, 2011a, p. 1). In 2002 the New Zealand Government officially acknowledged them as a "leading potential contributor to [the] future economic growth and global positioning of the country" (De Bruin, 2005, p. 2). In addition to the country's economic value, it is understood by scholars that the industry also draws from and adds to New Zealand socially and culturally (Beattie, 2009).

Success within the industry is also helping New Zealand to gain considerable attention on the global stage (New Zealand Trade and Enterprise, 2008). In fact, "since 1997, successive governments have seized on the new high-profile industry as a way of marketing a

contemporary image of New Zealand to the world" (Molloy, 2004, p.477). Furthermore, the innovation and creativity associated with this success can be applied across other aspects of the nation's economy (Heart of the Nation Strategic Working Group, 2000).

THE NEW ZEALAND DESIGNER FASHION INDUSTRY

Industry environment

Paul Blomfield, former CEO of the New Zealand fashion council, reported that New Zealand fashion businesses were typically "small companies that place a high emphasis on design and creativity, selling clothing (often through their own retail stores) to high socio-economic sectors of the community" (Blomfield, 2002, p. 1). A female dominated industry, the NZDFI was described by Larner & Molloy (2009, p. 38) as "an unexpected success story, this rapidly growing export-oriented industry is dominated by women as designers, studio employees, wholesale and public relations agents, industry officials, fashion writers and editors, as well as in the more traditionally gendered roles of garment workers, retail workers, taste-makers and consumers".

Blomfield's 2002 report also noted the relative youth of the NZDFI at that time. The report showed two-thirds of businesses were established in the 1990s and 13 percent since 2000 (Blomfield, 2002). As recorded in *The Dress Circle* (Hammonds, Lloyd-Jenkins & Regnault, 2010), the NZDFI has admirable history dating back to the 1940's; however the rapid success of the industry was responsible for the impression that it "burst from nowhere onto the international scene in the late 1990s" (Molloy, 2004, p. 478). Since then the sector has experienced rapid growth, resulting in it being recognised as having significant economic value (Lloyd Taylor, 2011). With this growth comes a considerable increase in support and interest, encouraging and assisting emerging designers (Beattie, 2009).

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This support has played a part in creating the NZDFI's unique business profile. It is composed of many small, competitive designers. In this regard, it is in sharp contrast to the sector in Europe and North America where large fashion houses dominate (Mills, 2012). "In New Zealand, small and medium sized enterprises, which to the rest of the world are micro businesses, predominate" (Mills, 2011b, p. 249). Larner & Molloy (2009, p. 38) explain this by observing:

> …*In contrast to the global fashion industry, dominated by large fashion houses owned by luxury conglomerates, New Zealand designer fashion firms are intensely local in set-up. They are small- to medium-sized enterprises, as are the vast majority of all firms in New Zealand, and in all but two cases owned either solely by the principal designers, or by the designers and their husbands.*

From the NZDFI to the world

Coined the 'New Zealand Four', *Karen Walker*, *NOM*d, WORLD,* and *Zambesi* were the pioneering New Zealand fashion designers that showed at the 1999 London Fashion Week. This proved to be the pivotal moment responsible for altering how New Zealand fashion design was perceived internationally (Lassig, 2010). It was from this 1999 show that today's New Zealand designer fashion emerged "triumphantly as an industry in national imaginations" (Lewis, Larner & Heron, 2008, p. 42).

This international recognition quickly grew to create a valuable exporting opportunity for New Zealand designers. In 2005 New Zealand apparel firms were exporting over NZ$300 million in garments each year (Campbell, 2005). Campbell (2005) explained that separating designer fashion figures from those of the overall clothing industry is particularly difficult but designer fashion was at the leading edge. To give a specific example of one designer's exporting success, the exports of one of New Zealand's most renowned designers, Karen

Walker, is estimated to be "somewhere between NZ$3.5 and NZ$5 million and to make up 80 per cent of her business. Her clothes are sold in more than 130 stores in 15 countries, including nearly 50 cities outside of New Zealand" (Lewis, Larner & Heron, 2008, p. 48-49).

Molloy (2004, p.478) reported that, "established designers are increasingly focused on export markets, while young designers are being formally mentored into "export-readiness"". Research by Larner & Molloy (2009) calculated that within our country of four million people there are about 70-80 designer fashion firms considered export-capable.

The NZDFI's exporting success has contributed to designer clothing being considered one of New Zealand's great success stories (New Zealand Trade and Enterprise, 2008). Peter Shand wrote in *New Zealand Fashion Design* "many New Zealand designer labels are represented in boutiques overseas" (quoted in Lassig, 2010, p. 13).

Designer expectations

The international designer fashion market expected certain things from the collections coming out of New Zealand with the unique location, landscapes and cultural blends for inspiration (New Zealand Trade and Enterprise, 2008). However, the expected design motifs and bright colours appear to be more of an exception then a rule. Instead, "fashion critics have commented on the development of a "distinctive New Zealand style," noted for designs that are described insistently "dark," "edgy," and "intellectual." These terms characterize fashion designs that challenge conventional approaches by taking risks with sharp, unexpected and confrontational cuts and looks" (Molloy, 2004).

This innovation and creative thinking has become synonymous with the highly dynamic NZDFI. There are expectations for constant exciting improvements and the updating of products (New Zealand Trade and Enterprise, 2011). This pressure not only streams from the

end customers but in differing intensities from the wide range of stakeholders the DFI has. These stakeholders include: "training providers, business incubators, local and regional authorities, business associations, research agencies, government departments and agencies, industry agencies, suppliers, wholesalers, promoters, media representatives, sponsors, retailers, the fashion-conscious New Zealand consumer, and last but not least, fashion designers" (Mills, 2011a, p. 3).

Considered to have "'conquered' the fashion world" (Hammonds, Lloyd-Jenkins & Regnault, 2010, p. 1) Karen Walker believes that innovation is the heartbeat of the fashion industry. The *Karen Walker* brand is constantly innovating and then showcasing their creations on a catwalk in New York every six months. In an interview Karen Walker referred to this demand saying, "every six months there has to be 35 completely new looks that come down the runway" (New Zealand Trade and Enterprise, 2011). She explains that the expectations for this come from customers and the media at a very high level.

DESIGNER AESTHETIC

Designer aesthetic proved to be difficult to gather literature on, with searches returning relatively unsuccessful results. To get insight into this concept, similar terms such as designer profile, image and identity were used. Through conversations conducted with designers it was apparent that designer aesthetic is a term used commonly in the industry, suggesting this is a gap in the academic literature.

Definition

"A set of principles underlying the work of a particular artist or artistic movement" is the noun definition given by the online Oxford Dictionaries (Oxford Dictionaries). Ultimately, a designer's aesthetic is the creative identity of their brand. It gives insight into what

may be considered the defining factors of each label's style, method, or aspiration (Lassig, 2010).

Designer aesthetic refers to what underlies the creative talent of the individual designer making them unique and setting them apart from competitors.

The importance of aesthetic

Lassig's (2010) book entitled *New Zealand fashion design* has a foreword by Hilary, the fashion director of the *Daily Telegraph.* Alexander writes

> *New Zealand remains, geographically, at least, a world apart from the main fashion centers of London, Paris, Milan and New York. And it is that distance which I firmly believe makes it easier for a designer to develop a unique signature – perfect and essential in a climate and in an industry where individuality is prized (2010, p. 9).*

Alexander stresses the importance of developing a strong, unique designer identity in order to be recognised, appreciated and differentiated. As well as being important for a designer's presence within the NZDFI, developing and managing a strong aesthetic is crucial for designers looking to extend their business into the international market. Beattie (2009) notes that, "To be successful in exporting their brand, designers need to engage in effective international public relations and identity management" (p. 4).

BUSINESS IN THE NEW ZEALAND DESIGNER FASHION INDUSTRY

Business matters

Sitting within the creative industries, it is not surprising the emphasis that is put on creativity and innovation in the DFI. However, translating creative, innovative designs into a profitable business is vital in order to fund future designs, grow and be successful. Malem (2008) explained, "fashion is creativity, but it also means being very aware of the industrial and commercial aspects" (p. 403).

Malem's London based research (2008) takes an in-depth look into business techniques and survival within the designer fashion industry. She identifies ten key steps for a fashion business to follow. These steps outline the considerations involved in business development in the DFI. The ten strategies for survival are: understand your business; manage a slow and sustained growth; receive consultancy from other brands; consolidate contractual agreements; find a retail and wholesale balance; control every aspect of your business; recognise the importance of building relationships; communicate effectively with chosen markets; understand international dimensions and attain role models (Malem, 2008). As Malem's findings illustrate, the business development elements designers need to understand and manage are considerable and complex.

The description of the NZDFI as a space that turns "artists into economic actors" (Lewis, Larner & Heron, 2008, p. 43) illustrates the importance of designers understanding and managing the commercial aspects of their business. Blomfield's (2002) report found that New Zealand tertiary design programme graduates had developed their skills in apparel design but, for the most part, were unprepared to turn this into successful enterprises. More than a decade on, there appears to be greater awareness among design educators of the importance of an entrepreneurial orientation (Mills, 2012). Despite this, Mills (2012) reported, "studies

connecting entrepreneurship to education still largely centre on business schools and their approaches to entrepreneurship education. This is despite questions being asked about the appropriateness of their approaches to entrepreneurship education for the creative sector" (p. 763).

In addition to lacking entrepreneurial education in the creative industries, Beattie (2009) highlights the issue that "many creative enterprises do not have, and find it difficult to attract, people with the necessary management skills to grow the business internationally" (p. 11). As previously mentioned, the international market is often an important part of operations within the NZDFI. Beattie (2009) attributes this to the lack of people within the creative sector that hold these skills and the less competitive compensation packages offered to attract those possessing the skills into the industry.

Creativity-business tension and enterprise orientations
From her research, Colleen Mills found that business start-up in the DFI was

> *narrated as a process of resolving two competing sets of demands; those associated with creative activity and those generated by operating a business in the highly demanding business environment that prevails within the New Zealand fashion industry (Mills, 2011b, p. 255).*

These opposing demands were responsible for creating a tension referred to as the 'creativity-business tension' (Mills, 2011b). This tension was typically expressed as a disjunction between the designer's self-identity and the identities they considered necessary for their business model. Self-identity refers to the designer's sense of who they are, which is determined by how they speak about themselves. A strong link is recognised between self-identity and motivations, aspirations, and approach to business establishment (Mills, 2011b).

'Enterprise orientation' was the term Mills coined to "capture this amalgam of motivation, aspiration and sense of self. Three distinctive enterprise orientations were identified which mapped out a conceptual space in which all designers' orientations to the creativity-business tension could be located" (Mills, 2011b, p. 257). The following table was created to outline the distinguishing features of the three orientations; creative enterprise orientation (CEO), creative business orientation (CBO) and fashion industry orientation (FIO).

Table 1. *Enterprise Orientations*
(Mills, 2011b, p. 257).

Orientation	Creative enterprise (CEO)	Creative business (CBO)	Fashion industry (FIO)
Motivation	To realise his/her creative potential	To work for oneself	To participate in the fashion industry
Aspirations	To become known as a designer	To make a living by building a successful label	To be successful in the industry
Self-identity	Creative person	Creative business person	Creative and/or style focused business person

Enterprise orientation represents the individual designer's processes, practices and decision-making activities, which typically depict their pro-activeness, risk-taking and innovativeness (Mills, 2011a, 2011b, 2012).

MATERIALISING ON THE CATWALK

Defining materiality

Despite materiality research gaining some momentum, the concept of materiality remains elusive, a term often used in reference to considerably different things (Dameron, Lê & LeBaron, 2015). Dameron, Lê & LeBaron (2015) found two prominent aspects across the varying materiality definitions: physicality and significance. "Physicality refers to the physical properties of the focal objects, while significance refers to the meaning ascribed to the focal object" (Dameron, Lê & LeBaron, 2015, p. S6). The focus on these aspects and the relationship between them tend to differ; for example, some views see materiality as purely physical while others argue social and material are inseparable, unable to be understood in the absence of the context.

Materialisation in the Designer Fashion Industry

Producing fashion apparel is a process of materialising, both figuratively and literally. In the process of creating a garment or accessory design ideas are transformed into a material object. When garments are then shown on the catwalk, material culture and performance culture combine, placing importance on both the physicality and significance aspects (Dameron, Lê & LeBaron, 2015).

Entwistle & Rocamora (2006, p. 744) explained, "catwalk theatre is a particularly visible realm where identities are created through very visible performances". It is not just the creation of the physical garment that is involved in materialisation in the DFI, but the social implications of the showing performance and how it is received by the audience. Thus the catwalk not only presents a designer's work in a material sense but allows them the opportunity to perform their designs as well.

Understanding the catwalk

A catwalk is defined by the online Oxford Dictionary as "a platform extending into an auditorium, along which models walk to display clothes in fashion shows" (Oxford Dictionaries). These shows provide designers with a stage on which to present their collections in the form of an elaborate visual statement (Wells, 2009). With the help of McRobbie's (2002) work Lewis, Larner & Heron described catwalk shows at New Zealand Fashion Week as:

> *carefully choreographed compositions of clothes, celebrity, cosmopolitanism and 'cool'. This high visibility public front-end of designer fashion (fashion as art) is a hyper-urban hedonism of catwalks, design, impossibly angular models, high-volume synthesised music and politics of visibility. (2008, p. 47).*

Godart & Mears (2009) explained, "fashion producers (i.e., fashion houses) communicate symbolic meanings and styles through advertising and, quite visibly, on the catwalk". Kawamura (2005) reported that a successful catwalk show can help designers to secure and improve their position within the highly competitive NZDFI. Further to this Karen Walker, one of New Zealand's most well known and successful fashion designers, explained that the catwalk is a critical opportunity for designers to express themselves, share their creativity and engage with their stakeholders (New Zealand Trade and Enterprise, 2011).

An example is the edgy New Zealand label, Stolen Girlfriends Club, which is "using shows to show people what we're about, what we'd like to do" (Stolen Girlfriends Club, 2007). They view catwalk shows as an opportunity to push the boundaries and really unleash their creativity. They choose to put less focus on being wearable and commercial and more on expressing themselves, attracting interest, and creating hype. One example of this was when they sent their 2011 Spring/Summer collection down the aisles of the Victoria Park New

World in Auckland (Red Bull Studios, 2011). The concept behind this was removing fashion from its usual context (Fashion NZ, 2011).

In developing an understanding of the catwalk, popular press gave valuable insight to supplement that provided by literature. The existing literature neglected to look at catwalks as an opportunity for materialisation.

Implications for New Zealand designers

Showing on a catwalk is a valuable opportunity for New Zealand designers to communicate to the market their unique aesthetic and their business approach. To have their brand being accurately translated onto the catwalk they need to carefully consider business concerns, market demands, and their own unique aesthetic and creative vision. The final product that is eventually sent down the catwalk plays a considerable part in how the brand is communicated to their stakeholders (New Zealand Trade and Enterprise, 2011). It affects how the public perceives the brand and can serve to attract or deter customers, sponsors, and investors.

Beyond the live event, the media also plays an important role in the portrayal (Beattie, 2009). Entwistle & Rocamora explained "for journalists, fashion shows represent news and they constitute stories, while they help buyers to understand the designers' vision" (2006, p. 742).

Implications for New Zealand designers appear to be largely neglected in the literature, with searches revealing very little.

IDENTIFYING RESEARCH GAPS

Based on this review of the relatively limited literature surrounding the NZDFI, insights into designer aesthetics were lacking. Despite this being a familiar term for industry members, its

presence in the existing literature was scarce. This research provided an opportunity to address this gap, asking designers about their designer aesthetic, in particular its role with regards to their business practices and how the two mesh.

This review has also revealed that existing literature on catwalks is limited, with a complete lack of research into catwalks as a materialisation opportunity. This research has inquired about the use of catwalks for materialisation, providing a valuable insight into the interface between business development and designer aesthetic.

While largely neglecting to explore what designer aesthetic is and its role in NZDFI business operations, the literature stresses the value of developing a strong identity. Existing research also makes it clear that it is crucial that design businesses possess well-developed business skills. Mills' (2011a, 2011b) research reveals insight into the creativity-business tension developed by these two opposing demands, subsequently unveiling businesses' enterprise orientation. This literature addresses the gaps in the existing literature by looking at designer aesthetic and its interface with business development, as well as how this interface materialises on the catwalk.

CONCLUDING REMARKS

The NZDFI is typically described in the literature as a creative, dynamic, and competitive sector, consisting of predominantly small businesses with a high-end focus. Since its recent burst onto the international stage and subsequent impressive success, it has become an economic force to be reckoned with.

Considering the rapid rise in importance and interest, the literature surrounding this area is surprisingly limited, as revealed by this review. In particular, there is a significant gap

concerning designer aesthetic and its interface with business development. This is in addition to the gap surrounding catwalks and the opportunity they present for designers to materialise their concepts. This research addresses these gaps by observing the materialisation process designers undergo when preparing for a catwalk show in order to get valuable insight into the interface between their aesthetic and business development practices.

The following chapters reveal and discuss the findings of my research which addressed this gap in the literature.

CHAPTER THREE:

METHODOLOGY

This chapter explains the methods implemented throughout this inquiry and provides the justification for their selection. It begins by presenting the research questions that drove this study. These were generated from the gaps identified in the existing literature on creative industries, the NZDFI, business development, designer aesthetic, and materialisation. It then outlines the qualitative exploratory research design, describing the interpretive approach taken and providing specific details on the iterative data collection and analysis process. The chapter concludes by briefly examining the relevant ethical considerations and limitations.

RESEARCH QUESTIONS

In the previous chapter a comprehensive review of the existing literature surrounding the NZDFI was presented. This review revealed that research on this industry is relatively limited. Studies addressing designer's business development practices or their aesthetics are minimal with insights into the relationship between these two elements scarce. In the DFI catwalk activity is a very visible opportunity for these two elements to materialise, which has been neglected by the current research. This research has addressed this gap by seeking the answer to the following questions:

R1: How do designers within the New Zealand designer fashion industry (NZDFI) manage their business development processes while considering their unique designer aesthetic?

R2: How do designers experience the process of materialising this interface on the catwalk?

The first question addresses the designers' business-creativity balance. The second question concentrates on designers' catwalk experiences, focusing specifically on the way the designers use the catwalk to materialise this interface.

RESEARCH APPROACH

Qualitative exploratory research

This study investigated the phenomenon of materialisation within the field of the NZDFI from the designers' perspective. In particular it aimed to understand how designers experience the interface between business development and their aesthetic, which provides the essence of their creativity. It explores how these two elements materialise on the catwalk as an insight into the way designers navigate this interface.

Creswell (2007) states that for research such as this, that is exploring an issue, qualitative research is best suited. Specifically this research was exploring the issues of business-creativity balance and materialisation. Schwandt (2001) explains qualitative research as a diverse term referring to a range of techniques that aim to describe, decode, translate, and develop meaning.

Due to the scant literature from which to synthesise a guiding conceptual framework to inform such a study, a qualitative exploratory research design was deemed appropriate (Creswell, 2007).

Interpretive approach

Because the overarching objective of this research was to understand the designers' experiences from their perspectives, an interpretive approach was taken to collect designers' interpretations of their interactions (Hesse-Biber & Leavy, 2006). This approach is founded on the assumption that "reality is constructed through subjective perceptions and interpretations of reality" (Croucher & Cronn-Mills, 2015, p. 51). According to Rowlands (2005) "interpretive researchers thus attempt to understand phenomena through accessing the meanings that participants assign to them". The study therefore set out to collect designers' interpretations of their experience of balancing business development processes and aesthetic and how this balance is materialised on the catwalk.

An interpretive approach rarely uses a guiding hypothesis (Croucher & Cronn-Mills, 2015); instead the investigation was led by the research questions listed above. This allowed for and encouraged a wider investigation into emerging themes without the distraction of predetermined theories and assumptions (Bryman, 2012).

Designers' interpretations and meanings were expressed through their unique views, beliefs, rationales, theories, and dilemmas. The researcher then interpreted what was seen, heard, and understood in order to grasp the subjective meaning of the designers' interpretations from which to develop findings (Bryman, 2012; Creswell, 2007; Schwandt, 2001).

The interpretive researcher works from the particulars of the data to create a theory. This is commonly called working inductively, as an inductive process refers to the relationship between theory and research in which theory is generated from research findings (Bryman, 2012). An inductive approach begins with an observation from which general patterns are conceptualised; tentative claims are then made and re-examined in the field and finally conclusions are drawn that build a theory (Tracy, 2013). In this research this meant analysing the first wave of data to develop tentative ideas and theories then collecting further data in

order to confirm, discard, refine, and elaborate on themes that were emerging from the designers' insights (Taylor & Bogdan 1998; Willis, 2007). The new data challenged, modified, and refined ideas, requiring more data to then test the adapted versions. This is an iterative process involving movements backwards and forwards between data collection and analysis, similar to the constant comparative method devised by Glaser and Strauss as part of their grounded theory approach (Glaser & Strauss, 1967; Strauss, 1987). Taylor and Bogdan (1998) explain that this is common practice stating, "in qualitative research, data collection and analysis go hand in hand." (p. 141). However, as explained in greater detail further into this chapter, the tight coupling of data collection and analysis required by a constant comparative method was not implemented in this research; therefore this research approach can not be considered a Grounded Theory Approach (Glaser & Strauss, 1967).

DATA COLLECTION

Sample selection

This investigation looked specifically at the 2014 iD Fashion Show, a widely recognised catwalk show within the NZDFI. The iD Fashion Show is part of iD Fashion Week held annually in Dunedin, New Zealand. This is an opportunity for both established and emerging local designers to present their collections. As there was a mixture of emerging and established designers showing, this sample provided the benefit of allowing insight into a range of business development stages. This varied participant profile uncovered a broad range of perspectives held in the industry, recognised as extremely important by Taylor & Bogdan (1998).

This reputable event fell conveniently at the beginning of April 2014, an appropriate time for this research to commence, and was very accessible with tickets sold online at a low cost. These factors were particularly important for this research due to the limited time and money

available. This sample was considered a convenience/opportunistic sample according to Tracy who described these types of samples as "convenient, easy and relatively inexpensive to access" (2013, p. 134).

The 20 designers that showed their collections in the 2014 iD Fashion Show were potential participants for this research. Each of these designers satisfied the participant selection criteria deeming them suitable candidates. The selection criteria were:

1) Fashion designer operating within the NZDFI

2) Catwalk experience

As this investigation was specific to the NZDFI it was important that they operated within the industry so their experiences were relevant. The catwalk experience was crucial as this was the type of materialisation event being studied. Presenting a catwalk show requires consideration of business development aspects and designer aesthetic. Through descriptions of their catwalk experiences designers were able to give insight into these aspects.

Using contact details published in the iD Fashion Show booklet, each designer was contacted in an attempt to enlist their participation and begin developing rapport. According to Creswell (2007), building rapport is an important stage in data collection; it assisted with the recruitment of participants and helped to build a positive relationship. This contact was made initially through phone calls with the designers, with the exception of the two designers whose numbers were not listed. This was the preferred form of contact as it allowed for the most immediate, direct communication with the designers. Only two interviews were scheduled through these initial calls as most of the numbers were unanswered or were for information lines where access to the designers was withheld. The people that answered these calls acted as gatekeepers, holding the power to grant access to the designers (Tracy, 2013). Where possible messages were left for these designers either on their voicemail or with the gatekeepers but this did not result in any returned calls. An informative follow up email was

sent to the two designers that had confirmed their involvement over the phone. This email outlined the research, its objectives, and the role of the participants to reiterate the details and give the designers a hard copy of the information to refer to. This information was accompanied by the research consent form, which is explained further in the ethical considerations.

The informative email and consent form was then emailed to the 18 designers yet to confirm their involvement, in the hope of communicating with them more successfully through a different medium. Eventually, after various further emails with nine of the designers, four interviews were scheduled and five designers declined their involvement. At times the delays between responses were considerable making this a rather time-consuming approach. A second round of phone calls was then conducted to contact the remaining nine designers yet to confirm or decline. This resulted in one more confirmed interview and two further declines. The final two interviews were arranged through text message, as calling and emailing was proving unsuccessful. There was a total of 11 designers not involved in the research. Of these 11 potential participants, seven declined and four simply did not respond to any communication despite multiple approaches taken.

As noted by Taylor & Bogdan (1998) it is important to "interview as many subjects as necessary to find out what you need to know" (p.101). They went on to explain that it would become apparent when data collection had reached this point as interviews would no longer yield new insights (Taylor & Bogdan 1998), a view supported by Tracy (2013). The remaining four designers could have been further pursued in the hope of an interview if more information was required. However, after conducting nine in-depth interviews, adequate information had been revealed. As explained in a following section on theoretical saturation, this was obvious as little, or no new insights were discovered beyond the sixth interview and each of the research questions had been addressed by the data. The further three interviews provided valuable opportunities to ensure there were no more significant insights to be

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revealed and to test the themes that were emerging from the designers' experiences,

confirming, discarding, refining, and elaborating these ideas (Taylor & Bogdan 1998).

Research sample

Within this sample of nine designers there was a range of business development stages; from

recent design school graduates without a brand through to established brands with various

years trading experience. This was an important strength of the sample as it provided insight

into how the designers' views and experiences varied as they progressed through the business

lifecycle. There also was a considerable range of catwalk experience based on how often

designers had been involved in shows. Taylor & Bogdan (1998) expressed the importance of

having a varied participant profile such as this in order to reveal a range of industry

perspectives. The following table shows the range included in the sample:

Table 2.

Sample Description

Designer ID	Brand	Time trading	Catwalk experiences
D1	No	N/A	Limited (1 show in total)
D2	No	N/A	Limited (1 show in total)
D3	Yes	2 years	Limited (1 show in total)
D4	Yes	2 years	Some (approximately 1 show yearly)
D5	Yes	9 years	Some (approximately 1 show yearly)
D6	Yes	8 years	Considerable (approximately 2-3 shows yearly)
D7	Yes	10 years	Considerable (approximately 2-3 shows yearly)
D8	Yes	15 years	Considerable (approximately 2-3 shows yearly)
D9	Yes	29 years	Considerable (approximately 2-3 shows yearly)

Semi-structured interviews

Interpretive research respects and recognises the importance of the individuals' experiences,

actively seeking these and deliberately setting out to understand them from the designer's

point of view (Croucher & Cronn-Mills, 2015; Gubrium & Holstein, 2000; Rowlands, 2005). This process is the crux of interpretive research as it is through the interpretation of these experiences that meaning and understanding can be created (Bryman, 2012; Creswell, 2007; Schwandt, 2001). Rowlands (2005) explains that the interpretive approach also recognises that reality is socially constructed, meaning the data is a product of the social engagement between the researcher and what is researched. In this research this engagement occurred through the data collection method of in-depth interviews. In-depth interviews are commonly used for data collection in qualitative research due to the belief that "individuals have unique and important knowledge about the social world that is ascertainable through verbal communication" (Hesse-Biber & Leavy, 2006, p. 119).

In order to interpret the designers' experiences in an accurate and detailed manner, rich, highly descriptive data was required, the richer the data the greater the detail from which meaning can be established (Gubrium & Holstein, 2000). In-depth interviews are an exceptional source of rich data, making them an appropriate data collection technique for this research (Bryman, 2012; Gubrium & Holstein, 2000; Robson, 2002). Johnson (2002) suggested an interview method's greatest strength is its ability to collect rich, in-depth data which can be interpreted through a variety of analysis techniques.

For this investigation semi-structured interviews were the in-depth interviews chosen to gather rich accounts of designers' catwalk experiences. These interviews provided "opportunities for mutual discovery, understanding, reflection and explanation via a path that is organic, adaptive and oftentimes energising" (Tracy, 2013, p. 132).

Semi-structured interviews consist of four types of questions: main questions to guide the discussion, probes to encourage the participant, prompts to gain further information, and follow-up questions to further investigate or clarify understanding (Bryman, 2012). Follow-up questions were particularly valuable as they provided the opportunity to verify interpretations

being made by the researcher throughout (Bryman, 2012; Robson, 2002; Warren, 2002). This was achieved by offering tentative summaries to the participants and encouraging them to challenge or confirm this understanding, as suggested by Bryman (2012). This played an important role in interpreting and analysing the data accurately.

The mixture of predetermined main questions and the ability to seek clarification or to delve deeper into emerging themes provided both structure and the freedom to respond to what the interviewee said. This freedom allowed the researcher to ensure the information was understood correctly and to pursue emerging ideas (Bryman, 2012; Tracy, 2013). This was necessary to make sure sufficient and appropriate data were gathered to reveal the designers' 'showing' experiences.

Interview preparation

A set of main interview questions were developed that addressed the research questions and prompted designers to share their showing experiences. This initial set of interview questions is attached as Appendix 1.

As guided by Tracy (2013), the questions were established to be simple, open-ended, straightforward, and neutral, avoiding double barrelled and leading questions.

Prior to conducting the first designer interview, the interview process was tested by conducting a pilot interview with a local designer. As he did not show at iD Fashion Week his data was excluded from the investigation. The recording of this pilot interview was replayed multiple times in order to reflect on how the designer understood and responded to the questions. As a result of this reflection, two questions that the designer had sought clarification for during the pilot interview were adjusted to avoid confusion in future interviews. This process of pilot interviewing is beneficial to "refine data collection plans

and develop relevant lines of questions" (Creswell, 2007, p. 133). In this case it lead to reframing two interview questions. It also developed interviewing confidence.

The final set of interview questions that were used for data collection is attached as Appendix 2. Comparing Appendix 1 and Appendix 2 reveals the adjustments made as a result of the pilot interview. Additions and changes that were made to the interview questions following the first two waves of analysis are noted at the bottom of Appendix 2. These adjustments are explained further in the data analysis section that follows.

Interview process

The data was then gathered using the finalised semi-structured interview approach in order to acquire ""deep" information or knowledge" (Johnson, 2002, p. 104). In total nine interviews were completed, ranging in length from 21 minutes to 48 minutes with an average length of 37 minutes. This variation in length was determined by how designers warmed to the interview, the degree of detail they were willing to offer in their responses to the interview questions, and the number of further prompts and probes found necessary.

The interviews were conducted over the phone, with the exception of one interview that was carried out face-to-face. This arrangement was due to the geographical dispersion of eight of the designers, making face-to-face interviews impossible. The face-to-face interview allowed nonverbal communication and a more comfortable and friendly rapport to be developed, typical of face-to-face interviews (Tracy, 2013). It generated one of the longer, more conversational interviews. The appeal of the mediated phone interviews was their ability to reach designers in a time and cost effective manner, despite their location (Tracy, 2013). Though it would have been ideal to complete all interviews in the same type of situation to avoid introducing other factors such as nonverbal cues, there was no significant value in the

nonverbal communication or extra conversation of the face-to-face interview. How the

interview was conducted did not seem to affect the data collected from the designers.

The interviews were one-off interviews with clarification collected through email for two of

the nine designers. On both occasions this clarification was sought during the analysis process

to ensure that crucial information was being interpreted correctly. In planning it was thought

that supplementary information could be gathered this way too; however, the semi-structured

interviews provided such comprehensive descriptions of the designer's experiences and

opinions that this extra information was not required.

DATA ANALYSIS

Qualitative data analysis "is not fundamentally a mechanical or technical process; it is a

process of inductive reasoning, thinking and theorising" (Taylor & Bogdan, 1998, p.140). The

following section outlines what was involved in the dynamic data analysis process of this

research.

Interview transcription

"Qualitative data are easier to analyze if in some tangible form, such as a transcript"

(Croucher & Cronn-Mills, 2015, p. 199). A transcription is a "written account – a text – of

what a respondent or informant said in response to a field-worker's query" (Schwandt, 2001,

p. 255).

In this research, transcription involved writing out the interview word for word and noting

features such as "pace, sequence, intonation, pauses, interruptions, talk-overs and volume" in

a column next to the appropriate line of transcription (Tracy, 2013, p. 178). This process

generated a 'thick' transcription of all nine designer interviews (Miles & Huberman, 1994).

To allow for the transcription of the interviews and to ensure the interviews would be conducted effectively without the distraction of note taking, audio recordings of the interviews were made. Patton (2002) stresses the importance of a good, reliable tape recorder as a means of recording "as fully and fairly as possible that particular interviewee's perspective" (Patton, 2002, p. 380). Each recording was replayed several times then transcribed by the researcher. The transcription process was assisted by voice-to-text software, Dragon Dictate. Ideally each transcription was written immediately after the interview; in practice this was not possible. Instead transcriptions were completed as soon as time allowed, at times a few days later. The implications of this delay will be discussed further in the limitations section.

Transcription facilitates the thorough examination of data, which Tracy (2013) identifies as crucial for interpretation. As suggested by Taylor & Bogdan (1998), following transcription, data was closely and carefully read and reread multiple times in order to become extremely familiar with each designer's experience.

Primary-cycle coding

Coding "refers to labeling and systematising the data" (Tracy, 2013, p. 186). It is a popular tool used to begin the data analysis process, organising and preparing the data for the focused analysis stage (Tracy, 2013). More specifically coding is "a procedure that disaggregates the data, breaks it down into manageable segments, and identifies or names those segments" (Schwandt, 2001, p. 26).

In this research interview transcriptions were initially coded using open coding, a technique used to open up meaning in the data (Tracy, 2013). 'Open coding', also known as 'initial coding', 'first cycle coding' (Tracy, 2013), and 'substantive coding' (Glaser, 1978), pinpoints

the emerging themes from the interview transcriptions. "The purpose of open coding is to identify salient topics worthy of closer study and explanation" (Schraw, Wadkins & Olafson, 2007, p.15), focusing on the who, what, and where. This inductive way of coding is a trademark of a grounded theory approach (Charmaz, 2006; Glaser, 1978; Glaser & Strauss, 1967). Glaser and Stauss' grounded theory approach is based on the belief that qualitative and other social science researchers should direct their focus to developing or creating social theories and concepts. Their approach is designed to facilitate that outcome, coupling data collection with data analysis. This research's exploratory, interpretive approach had elements of this, but was not in the rigorous manner required of a grounded theory approach. In this research coding was uncoupled from data collection, therefore coding did not have the same relationship to the analysis process that would have been the case if a grounded theory approach had been followed.

The interview transcriptions were reviewed line-by-line and coded to create a better understanding of what information had been shared and to identify significant topics. The coding process involved examining the transcript and looking for prominent content relevant to the ideas central to the research questions. This was achieved by comparing and contrasting sections of data and subsequently categorising these sections to recognise what they indicate (Schwandt, 2001). The following eight codes were created: designer aesthetic/creativity, business development, business-creativity balance, financial factors, influences, decisions, catwalk objectives, audience. These codes came about as they were topics that either had a strong link to the research questions, were an interesting idea that required further explanation or were reoccurring, suggesting they may be important to consider.

Designer aesthetic/creativity, business development and business-creativity balance directly addressed the first research question exploring how designers manage the interface of business development and designer aesthetic. Financial factors, influences, decisions, catwalk

objectives and audience related more specifically to the second research question that looked at materialising the interface on the catwalk.

The coding was achieved under a computer-aided approach (Patton, 2002; Tracy, 2013) by assigning a colour to each code and highlighting chunks of data accordingly. Double or triple coding sections of data that applied to more then one code was achieved by layering highlighting, font colour and coloured underlining.

Once the primary-cycle coding had been completed, the transcriptions were considered organised and prepped ready to be manipulated for further analysis (Schwandt, 2001).

Addressing emerging themes

A topic within the data was considered to be an 'emerging theme' if it was judged to relate to one or both of the research questions. After each interview was transcribed the open-coding process identified these emerging themes. At this point the main interview questions were reviewed while carefully considering the two research questions to ensure the emerging themes were addressed. If there was no interview question that would further investigate a certain theme in future interviews, questions were edited or added to. This was a crucial part of the iterative data collection and analysis process as it ensured that future interviews would acquire data to contribute to the tentative ideas and theories that were developing from these emerging themes (Taylor & Bogdan 1998; Willis, 2007).

As well as through adjustments to the main questions, emerging themes were further explored through probes, prompts and follow-up questions during the interviews (Bryman, 2012).

Secondary-cycle coding

"In secondary-cycle coding, the researcher critically examines the codes already identified in primary cycles and begins to organise, synthesise and categorise them into interpretive concepts" (Tracy, 2013, p. 194). Tracy goes on to explain, "rather than simply mirroring the data, second-level codes serve to explain, theorise and synthesize them. Second-level coding includes interpretation and identifying patterns, rules, or cause-effect progressions" (Tracy, 2013, p. 194). Secondary-level coding was used to arrange the identified 'emerging themes' into more descriptive codes that acted as the building blocks for the conceptual framework that answered the research questions. This meant a shift from the who, what, where focus of open coding, to the why (Tracy, 2013).

Once all nine interviews were conducted, transcribed, understood and open coded they were then analysed to explicate the coded salient topics in more detail; this stage of the data analysis "clusters codes into themes and patterns related to a central phenomenon" (Schraw, Wadkins & Holstein, 2007, p15). In particular the coded data was compared for similarities and differences, and relationships apparent. This coding process allowed the construction of a better understanding of the main themes. This secondary-cycle coding resulted in the creation of five codes that were consistent throughout the data and would form the conceptual framework that answered the research questions.

The five codes that had emerged were:

> 1) RELATIONSHIP WITH CREATIVITY – the role of designer aesthetic and the fluctuating importance of creative expression.
>
> 2) VIEW ON BUSINESS DEVELOPMENT – the varying importance of growth and degree of emphasis on financial return, an insight into the role of showing in achieving business development objectives.
>
> 3) MOTIVATIONS – factors that inspired or influenced the designer's catwalk shows.

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4) STAGE OF BUSINESS DEVELOPMENT – insights into the relationship between the stage of business development and the role of showing.

5) CATWALK PREPARATION – establishing what factors designers consider when preparing a show for the catwalk and what barriers they are faced with.

These five codes indicated data that contributed to building concepts surrounding these themes. These themes addressed the research question from which subsequent theory developed. The development of the theory is presented in the following two findings chapters.

Theoretical saturation

The term 'theoretical saturation' comes from Grounded Theory (Glaser & Strauss, 1967) and refers to the state where new data adds little, if any, new value to the analysis suggesting enough data has been collected (Hesse-Biber & Leavy, 2006; Tracy, 2013).

In this research similar codes emerged in each interview with all codes identified by the sixth interview. Beyond the sixth interview it was possible to predict, in general terms at least, what designers' responses would be. Tracy (2013) identified this as a sign that data saturation is likely to have been reached. For this reason, it was understood that the nine designer interviews acquired the data necessary to understand the phenomenon of materialisation and the challenge of finding a balance between business development and designer aesthetic (Taylor & Bogdan, 1998; Tracy, 2013). It was concluded that additional interviews would reveal fewer and fewer insights (Tracy, 2013). It could be argued that nine interviews is too few to allow the researcher to be confident saturation has been reached. However, in this case the backgrounds of the participants were similar, making it reasonable to conclude that together they constituted a fairly homogenous sample. This makes the assertion that saturation was achieved more defensible.

ETHICAL CONSIDERATIONS

Research risk

This research was considered low risk in terms of its ethical implications. It did not raise issues of deception, threat or invasion of privacy. The participants were not a particularly vulnerable group and this study did not put them at mental, physical or cultural risk or stress.

Despite the risk being low there were still ethical dimensions that required consideration prior to undergoing this qualitative inquiry. These ethical issues surface during data collection, the analysis and the dissemination of qualitative reports regardless of the inquiry approach (Creswell, 2007). Addressing this was particularly important due to the degree of detail required from the designers. They needed to be certain their interests were being protected so they felt comfortable and safe to share their experiences and provide that detail. Ultimately these considerations were in place to ensure participant benefit was greater than risk (Creswell, 2007).

Participant consent

Before collecting data, informed consent was sought from each of the participants. Consent forms were attached to the informative follow-up email designers received, to ensure they fully understood the research before consenting to participate. This email revealed details of the research and its purpose, what their involvement would require, and information on the researcher and project supervisor. It outlined how the information they provided would be analysed and used, who would have access to it and how long it will be stored for. It also stated that the project had been approved by the University of Canterbury Human Ethics Committee Low Risk Approval process and that they had the right to withdraw their participation and data without penalty.

Fully informing the participants was considered extremely important as "subjects of research have the right to be informed that they are being researched and also about the nature of the research" (Punch, 1994, p. 90). This communication was consciously open and honest as participants deserved to be well informed and complete transparency posed no threat to the research.

Ensuring confidentiality

As quite a detailed insight into the business practices of participants was required, designers needed to be assured that the information they provided would be handled appropriately and would not put them or their business practices at risk. This was crucial in building the level of trust required to make sure the designers felt comfortable to be honest and open.

Any personal data collected was treated as confidential. This was important as " settings and respondents should not be identifiable in print and they should not suffer harm or embarrassment as a consequence of research" (Punch, 1994, p. 92).

LIMITATIONS

Participants

The conditions determined by the 2014 iD Fashion Show coordinators could have influenced who was motivated to apply to be involved in the show. For example, certain designers may not be interested in being involved in a show with certain constraints or doing a show alongside other designers. This means that they would not be included in the data. These predetermined showing conditions are discussed further in the following chapters.

A further limitation of using designers from the 2014 iD Fashion Show as participants was that, due to the designers' limited availability at the time of data collection, only nine of the 20 designers who showed in the iD Fashion Show were able to find time to be involved. This made for a relatively limited sample of experiences. Despite the designer participation being less then hoped for, the near 50% participation rate provided a sample that spanned the business development stages. Also, it was fortunate that the designers that agreed to participate generously offered a great deal of detail and insight from which findings stemmed.

Data analysis

The limited availability of the designers also meant interviews were scheduled whenever it was convenient for them to talk. At times this meant that interviews were being conducted over consecutive days. In reality, the time between interviews was often not sufficient to complete the interview transcription and coding required for the constant comparison of a grounded theory approach to be tightly followed (Glaser & Strauss, 1967).

A grounded theory approach is appropriate for research such as this, that is investigating an area with little or no prior knowledge (Grbich, 2013), and the required tight coupling of data collection and analysis could have led to a more differentiated theory. Having to analyse groups of interviews meant there were fewer cycles of data collection and analysis than would have happened if each interview was analysed before undertaking another interview. This means the research approach, while inductive cannot be construed as a Grounded Theory Approach despite using some techniques from the classical approach to Grounded Theory (Glaser & Strauss, 1967; Glaser, 1978). This still allowed for each emerging theme to be addressed in multiple future interviews.

CONCLUDING REMARKS

This chapter explained the interpretive approach used in this research. It detailed how the exploratory, inductive approach drew on aspects of Grounded Theory to produce a theory that addressed the questions on designer aesthetic, business development, and materialisation that were central to this research. This approach was chosen because it was the best fit for a study seeking to understand the designers' experience of managing the interface between business development and aesthetic on the catwalk from their point of view. It was an appropriate design for an enquiry addressing questions in an area where there is scant existing theory from which to create a conceptual model.

The following two chapters present the findings that emerged from applying this methodology to the experiences of nine designers who showed in the 2014 ID Fashion Show.

CHAPTER FOUR:

DISCOVERING DESIGNERS' SHOWING OBJECTIVES

A catwalk show is an opportunity for designers to materialise their look. It is an elaborate visual statement (Wells, 2009) that fabricates the interface between their designer aesthetic and business development. Analysing designers' approaches to materialising a fashion show gives insight into how they find balance between these two dimensions.

This chapter seeks to identify and understand the designers' objectives behind showing in order to gain insights into how they manage their creativity-business balance, the phenomenon central to the first research question. It begins by describing the decision-making that occurs when preparing for catwalk shows. It goes on to explore the link between these decisions and the overall showing objective. It reveals how showing objectives act as a lens into designers' creativity-business balance. It then explores the two dimensions that the analysis suggests determine the designers' objectives: enterprise orientation (Mills, 2011a, 2011b) and stage of business development. A section is dedicated to each of these dimensions, giving a thorough explanation and describing their role in designers' decision-making. The chapter concludes by summarising the findings and presenting them in a model.

DECISION-MAKING IN ORDER TO ACHIEVE OBJECTIVES

Decisions in catwalk preparation

The analysis of designers' descriptions of their pre-show experiences revealed that preparing a collection for showing on the catwalk is a complicated process that requires a great deal of attention. As this chapter will show, each decision shapes what materialises.

One of the designers likened showing to a wedding, with the considerable task of *"getting every single detail ready for the big day" (D8)*. Designers' experiences could be distributed across a spectrum of 'thoroughness in preparation' from casual to rigorous but even designers with a more casual approach reported having a considerable 'to do list' prior to the show. This was partially explained by the fact that showing at the *iD Fashion Show* required prospective participants to complete a comprehensive and competitive application process. This meant pre-show activity including planning started well in advance. As one designer noted:

> *The way it works now you have to um basically apply um and have to be selected, there's a selection process you have to go through. And that happens in sort of October/November of the previous year. So um, it's quite a long process and you have to develop, yeah you have to develop a um look book and collection um to be considered for selection. Um so, and then the show's not until like April (D7).*

The analysis showed that designers often had their own unique approach to building a collection for the runway, whether it was determined by a particular 'recipe' followed before each show or a more organic program of activities. Their approach was contingent on the theme and concept they were seeking to communicate through their designs. The following quote reveals how one of the designers explained her approach:

Well I kind of think obviously what I want to do, and then I kind of find myself a bit of almost like a storyline, and then I take a palette and think that these are the kinds of colours that I'm going to work with. I'm going to have so many coats, so many pants, so many tops, so many dresses, and then I start working around that and getting a lineup that actually pulls together (D5).

Another of the designers described an emergent approach that developed as ideas and inspirations were researched:

I'm all about finding a really strong theme or idea, something that really speaks to me and gets me excited. I'll find photos and music and trinkets and things like that that build on this idea and then I'll make whatever garments I feel best translate the concept into a collection (D2).

However, these explanations were only referring to the clothing dimension of showing. Throughout the interviews a range of elements beyond the actual garments were identified as playing crucial roles in the catwalk productions. It became evident that there is a vast range of details that designers consider throughout their pre-show preparation to ensure their vision materialises exactly as they intend. The following is one designer's recollections about her process that illustrates clothing is just one of the many different dimensions that make up a fashion show:

Yeah ah I guess you're sort of thinking about what would look cool on the runway, like you know sort of a bit more… Some more standout pieces. And I guess you're thinking about all the styling, like the accessories and you know shoes and yeah, how's the whole look. You also have to think about the models that are wearing it and how you want it to fit on them and move when they do. So there's… And the make up

and stuff, so you would have thought about the kind of make-up you wanted and you'd send through some imagery. So it was just preparing stuff like that, and then yeah, just thinking about what would look cool and um yeah. Where's the audience? To work out how it would look from their point of view. The beat of the music and yeah… There's actually yeah there's quite a lot (D3).

Atmospherics is the term used when referring to effects that are intended to create a certain ambience. Participants identified atmospherics as a particularly important dimension in producing a catwalk show and something to which they gave a great deal of consideration. They appreciated that atmospherics such as music and lighting enhance the garments being shown on the catwalk. The following excerpts demonstrate this link between the music choices and the collection on show:

I think mine ended up being a song that I personally didn't like, but it went with my collection (D1).

Like, for the music, I sort of just thought about what my inspiration for that collection was um and then sort of went from there. So you know, I sort of tried to pick music that sort of expressed that (D3).

It's something that fits in with my collection. We might listen to lots of music; take records out at home and listen to something (D8).

Link to the overall objective

Analysis of the data revealed that this relationship between decision-making and showing went beyond making the clothing look good. Ultimately decisions were made to present the designs in a favourable manner in order to achieve the designer's goals. Decisions had a

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strategic link to the unique objective for that particular show. There were general goals that were about overall brand image and also specific goals to do with the desired impact of a collection that were specific to a particular show like the *ID Fashion Show.*

For example, one of the designers mentioned that she did a lot of research into collections from previous shows and different catwalks while she was developing her own collection. She was aiming to impress judges and other successful and influential industry members. Considering what would be most effective in doing this informed her decisions:

> *There was more looking at the previous years and the students that did well, I was looking… I looked back a lot on them and found that it was colour and print and exciting textiles and things like that people seemed to take notice of and really enjoy. I guess because it made that collection pop from the others, and that's why I think, if I can remember that's why I decided to go with all the colours and the prints and things (D1).*

Another of the designers put a great deal of emphasis on the theatrics of their performance, opting for live music and performers to accompany the models on the catwalk. She considered the music and performers to be expressions of the brand's aesthetic. *"That's a part of who I am… or I, sorry not me, but my label" (D7)* she said. She explained that these elements enhanced the garments and showed movement. As the interview progressed it became clear that the reason she wanted to portray the collection in this way was to maximise the media 'hype' surrounding the show. For her, gaining media attention was the objective of the show. She explained:

> *Because I've done two… the last two shows have been so um… Have had so much media attention, um because they'd sort of never been done before. Um, that was obviously incredibly important for me, because it was sort of about… that's why I did*

it… well, one of the reasons I did it. Because it creates more profile for your brand. It

was on, you know, every TV channel and on the news etc (D7).

For this designer the decisions surrounding elements such as the music and supporting theatrics enhanced the collection in a way that drew the attention of the media. This attention was the aim of the show as it added to the brand's profile.

Recognising the link between the decisions involved in producing a catwalk show and the showing objective is a significant finding. It suggests that identifying and understanding the designer's objectives, not just at a general level but also more importantly at a show-specific level, provides considerable insight into how they had navigated the interface between their creativity and business aspects. This discovery serves as the basis of this research; the following findings build on the understanding that show preparation revolves around achieving the showing objectives.

DETERMINING THE SHOWING OBJECTIVE

The analysis of participants' accounts of their pre-show decisions revealed two dimensions that shaped the designers' showing objectives. These dimensions were enterprise orientation (Mills, 2011a, 2011b) and the stage designers had reached in their business development.

Enterprise orientation

Each interview commenced with the designer explaining their aesthetic, the creative identity of their brand. Without being prompted some of the designers went on to articulate their sense of themselves. As explained in the literature review, this is known as their 'self-identity' (Mills, 2011a).

Mills (2011a) proposes a 'self-identity spectrum' ranging from designers who are completely preoccupied with expressing their aesthetic in their creative endeavor through to those who are primarily business focused. Mills (2011a, 2011b) used three enterprise orientations to define this spectrum: creative enterprise orientation (CEO), creative business orientation (CBO) and fashion industry orientation (FIO). In the study reported in this thesis, those designers who were preoccupied with expressing their aesthetics on the catwalk were found to show little or no acknowledgement of business concerns. In this regard, their behaviour aligned with the CEO described by Mills (2011a, 2011b) (see Table 1 in chapter two). Their decision-making was different from those whose focus embraced brand and business development (i.e., consistent with CBO). The descriptions didn't indicate any designers as primarily interested in showing because of the opportunity it provided to participate in the fashion industry (i.e., consistent with FIO). Each designer fitted into either a CEO or a CBO, as defined by Mills' enterprise orientation (Mills, 2011a, 2011b).

Categorising designers in terms of enterprise orientation

As noted in the literature review, Mills (2011a, 2011b) proposed that a designer's enterprise orientation is composed of their motivations, aspirations, and self-identity. With this in mind, the data provided by designers was analysed paying particular attention to their motivations, aspirations, and self-identity to determine their enterprise orientation.

One designer clearly fit within a CEO. She passionately shared her appreciation for conceptual designing and excitedly gave details on her latest creations as well as the ideas she was developing:

I don't think I would be doing it to fill a gap, I think it would be more yeah, um I love

being creative and it's just sort of a way now that I know how to express through,

yeah express through clothes (D2).

As in Mills' (2011a) nation-wide study of designers who had started a designer fashion business, the CEO orientation appeared to be most prominent among both the emerging designers and those yet to develop a brand. There was also one designer with an established brand whose perspective was entirely consistent with CEO. This was a designer who was committed to keeping her operation small, favoring her creative vision over growth:

It's based on a little Parisian boutique. It's the size of a boutique, it works on the

principles of a boutique. It's not big business, but it actually… if I can't do it like that

and just focus on creating and expressing myself, then I'd rather not do it (D5).

This is a strong contrast to another of the designers whose comments suggested she sits strongly within the CBO. She is interested in making a living through a creative outlet. Though she is still passionate about her creative expression, she stressed that financial targets and constraints often determine the decisions she makes regarding her aesthetic. This comment illustrates this:

So there is certain times when you sell yourself out, I suppose. It's about getting

money in the till as well. There are quite a few pieces that I wouldn't have on the shop

floor, but um yeah (D6).

Another designer that sat within the CBO expressed the high importance she placed on achieving commercial success:

Obviously for me it's to create um ranges, commercial ranges that that appeal um
that appeal and sell basically. Yeah, I mean that's… yeah, at the end of the day we
have to make a living (D8).

Determined by their motivations, aspirations, and self-identity, the designers' enterprise orientation gives a great deal of insight into their business objective and what is considered a priority. This has a clear link to overall showing objective as showing is considered a tool for business development. This means that the objective of what materialises on the catwalk is likely to be informed by the business development.

Stage of business development

Unlike Mills' 2011 study, this investigation included designers with brands at a range of business development stages. Upon summarising the interviews into nine separate designer profiles there were three key stages of business development identified. These stages were labeled no brand (NB), emerging brand (EmB), and established brand (EsB). The following table was developed to clearly illustrate their distinguishing features.

Table 2.

Business Development Stages

Development stage	Features
No Brand (NB)	Yet to develop a label. These designers were referring to their experience and learning opportunities.
Emerging brand (EmB)	Developing their positions in the industry. These designers were acquiring new customers and wholesalers.
Established brand (EsB)	Maintaining their positions in the industry. These designers had loyal customers and wholesale accounts.

Regardless of the stage of their business, designers reported experiencing a creativity-business tension. This suggests creativity-business tension is not something that is limited to creative businesses in their start-up phase, but is apparent at each stage of development.

Within the group of designers that were interviewed, there were one or more brands at each stage of development. One of the NB designers had recently graduated from her studies. She stressed what a valuable learning experience showing at *iD Fashion Show* was. However, she has further learning she wants to do before developing her own brand. She stated:

> *A label for me will not be for a bit after I've done my Masters and have like worked overseas under some great designers (D1).*

Even without an established label, she had experienced the conflict between aesthetic and business development. She had been creating highly adventurous pieces but is beginning to transition into more wearable creations in order to make them commercial. She said of her iD collection:

> *It was my graduate collection it was quite outrageous and now I'm making more commercial collections that are wearable (D1).*

There were designers that were considered EmBs. They emphasised building a customer base and attracting the attention of wholesalers. Their focus tended to be on building these relationships. This was demonstrated through comments such as:

For us we're styling it so it's relatable to the customer, that they can visualise themselves maybe in it. Um… And maybe that, you know, hopefully the next day they go and buy something from seeing it on the catwalk (D5).

Whatever you send down there you've got to sell. There's one customer in Dunedin that will buy off the catwalk, yeah, so at the end of it she gets first choice of what she wants. Um, yeah it's actually quite a big drive for us. Yeah (D6).

The designers that were classified as EsBs viewed catwalk showing as an opportunity for publicity; they tended to not consider it to be an integral part of their business as it had little or no effect on sales. They explained this was due to being confident in their customer base and wholesaler accounts. The following two comments are examples of EsBs:

I mean iD is important for marketing and publicity but it's not… It's really only, it's only a… It's a very very small part of the business and it's not… And from a financial point of view it doesn't really have any financial return. So um for me, it's not essential to my business at all (D7).

Like we didn't show for 2012 and 2013. And I mean, from a commercial point of view it made absolutely no difference to our business. I mean, because we have… We're sort of established, we're quite fortunate in that we're not really um… We're pretty well covered as far as our wholesale accounts in New Zealand go (D9).

Identifying the target audience

The data revealed a strong relationship between the stages of business development and the target audience of the designer. Once designers were grouped as NB, EmB or EsB it was apparent that there was a clear pattern showing for which target audience each section tended

to create their shows. This relationship between business development stage and target audience was a significant finding.

By summarising the data the target audiences could be grouped into three separate categories: judges (J), customers (C), and media (M). The following table outlines the distinguishing features of each of these categories and the popular reasoning behind their appeal.

Table 3.

Identifying Target Audiences

Target Audience	Distinguishing features	Appeal
Judges (J)	Designers aim to present a show that appeals to the judges or other important industry professionals	Grades, awards, recognition, exposure to key players in the industry
Customers (C)	Designers aim to produce garments that appeal to customers and wholesalers to be purchased	Growth in customer base and wholesale accounts, consequent wider exposure, increased sales
Media (M)	Designers aim to produce a spectacle that attracts media attention	Memorable, creates hype beyond the audience present, maximises exposure

The following excerpt is from the interview with a designer who was primarily focused on the judges:

You know, and being seen by other reputable designers and then to be showing alongside other great brands, it sort of helps to just you know, put yourself where you're trying to head um in terms of development (D3).

At the stage she had reached in her brand development, it was important to create some brand recognition and have some exposure alongside household (brand) names. One of the designers that had a strong customer focus said:

> *We're hoping that what we're sending down the catwalk is appealing to all of the potential customers in the room. We want people to sit up and take notice, to see things and add them to their wish list (D6).*

Similarly, a designer said:

> *I think it's very important that they see that we're, you know, out there, kind of the shop's there still. Because it's not on the main street, it's totally out of the way. So its kind of destination shop, I have to make people aware that it's actually there (D5).*

These designers had little interest in creating a spectacle for the media with their shows; it was directed at existing and potential customers. Alternatively, one of the designers quoted earlier was primarily focused on attracting the media. She stated:

> *[The media attention] was obviously incredibly important for me, because it was sort of about… that's why I did it (D7).*

It is important to note that designers reported more than one target audience. Some gave similar weight to both judges and customers or customers and media; however closer inspection of the interview data revealed that one audience tended to dominate. Furthermore, this closer inspection revealed the primary target audience varied according to the designer's stage of business development. For NB designers, the primary audience was the judges; EmB designers' primary audiences were spread between customers and media although customers

appeared to hold slightly more importance;. EsB designers reported focusing primarily on the media while recognising customers.

Identifying a designer's target audience explains a great deal about their showing objective. The judges are clearly the audience that matters when a designer is seeking endorsement of their aesthetic and aiming to launch a brand (NB). As overheads increase and the importance of a good cash flow is realised then financial sustainability becomes a greater concern so, not surprisingly, the audience focus shifts to the customers for emerging businesses (EmBs). The customer focus is less when your business is established. At this stage the media is clearly what matters most (EsB). Having your brand in front of the public is confirmation for both loyal customers and the industry that you are continuing to be a key trendsetter.

CONCLUDING REMARKS

Throughout the analysis of the designers' showing experiences particular attention was given to designers' motivations, aspirations and self-identity. This understanding was used to determine the designers' enterprise orientation based on Mills' findings (2011a, 2011b). The outcomes of this analysis were then examined alongside data on the designers' stage of business development and their target audiences.

A strong link was found between the designers' stage in business development and their primary target audience. The analysis showed that designers primarily focused on either judges, customers or media depending on their stage of business development. Specifically, NBs focused on judges, EmBs on customers, and EsBs on engaging the media. It also showed that the enterprise orientation varied with the stage of business development. CEOs were more prominent among NBs while EmBs and EsBs tended to report motivations, aspirations and self-identities consistent with a CBO.

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By identifying both the business's overall objective and more specifically the aim for that particular show, a thorough understanding of the showing objective was developed. This process is summarised graphically in the following model:
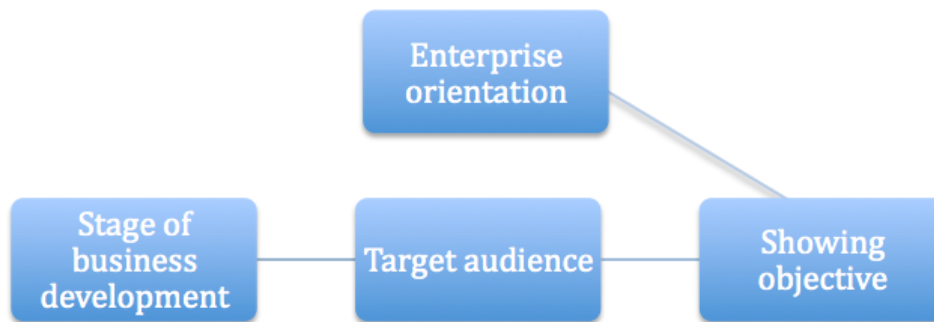
Figure 1. Determining showing objectives

This model provides a clear visual representation of the findings described throughout this chapter. It demonstrates how the different elements combine to determine designers' showing objectives. The model will be developed further in the following findings chapter.

CHAPTER FIVE:

EXPLORING THE MATERIALISATION PROCESS

Following on from the previous chapter where designers' showing objectives were determined, this chapter looks specifically at materialisation by analysing the transition from showing objective to the actual catwalk show. This focus is in line with the second research question.

The data revealed that, though the designers may have set objectives for showing, there are modifying factors they face throughout the process of materialisation that influence the end result. These factors are divided into two categories: available resources and show conditions.

This chapter begins by defining and explaining 'modifying factors' and outlining the two categories the data was coded into. It then explains each of these factors in detail and the impact they have on materialisation, providing specific examples from the designers' experiences. The investigation's findings are then synthesised to create a model that represents the process of materialisation. This chapter concludes with a brief summary of the findings and how they link to the next chapter.

RECOGNISING MODIFYING FACTORS

The analysis of the showing experiences designers shared revealed a range of factors that influenced what and how their catwalk shows materialised. The term 'modifying factors' was coined to refer to these factors. Modifying factors were things that influenced the decisions

designers were faced with or altered the outcome of their choices. Their influence could be either limiting or enabling.

The designers identified a range of modifying factors that shaped their approach to showing. Some of these factors were coded as limiting factors because they restricted what the designer could do. Other factors were coded as enabling factors. Enabling factors provided opportunities that the designer considered enhanced the way they prepared for or displayed their collection on the catwalk.

Cutting across these two categories were two categories that determined the factor type. These were available resources and show conditions. Available resources refer to those resources available to support or help materialise a designer's vision. Show conditions were the predetermined show details that were established by external parties such as the show organisers. Both types of factors were highly influential. They had the ability to cause a deviation from the designer's desired show therefore it was crucial they were taken into consideration when analysing what materialised.

AVAILABLE RESOURCES

Through the descriptions of their pre-show experiences the designers made it clear that the list of things involved in preparing for a catwalk show is extensive. They also reported that organising each element required a great deal of resources such as time, money, skills, raw materials, and equipment. The analysis showed that planning and executing a catwalk show put a lot of pressure on their finances, time, and production cycles. The designers emphasised the extent of this pressure by explaining that the demand showing puts on resources can even force them to question their participation.

Designers' time availability

Out of all of the limiting resources the designers spoke about, the shortage of available time appeared to be one of the greatest concerns. This was reported to be due to the sheer number of details the designers needed to organise. The extent of this was expressed in the previous chapter when exploring the large number of decisions designers reported they were faced with. One of the designers referred to this:

> *There is just um, there's so much involved in getting ready for a show that you do really need to have a lot of time to dedicate to it... getting everything just perfect takes some serious time and effort. There are just not enough hours in the day sometimes (D4).*

More than one designer mentioned having to reduce their involvement in showing due to the drain it put on their time. For example, one designer said:

> *Normally we used to do two [shows] a year, um but at that moment I'm only managing one, to be honest. Um, I've got the most amazing staff but I, um, yeah, it's really hard because you don't want to throw too much at them either because they are really busy with everything else too. It is, it's a lot of work to the find time and energy for (D6).*

Another of the designers interviewed reported iD fashion showing made heavy demands on her time and so she was going to have to restrict her future participation. She explained that despite loving the experience she would not be participating in the next *iD Fashion Show* as she simply did not have the required time to dedicate to preparation.

Financial implications

The analysis of the interview data revealed that the considerable financial drain associated with showing is also of high concern. Many of the designers stressed the immense costs associated with putting on a catwalk show. The following quotes are just a few examples of the financial demand designers experienced:

> *Um, often we'll custom make it [the garment] for the models, for ID it's all custom-made to each girl, so often you end up with things that you can't sell (D6).*

> *But to do something like Fashion Week, ah, it's like $55,000. It's incredible. It is a huge amount of money you have to claim back (D6).*

> *I think you've got to work out about money. It's all about money. If you've got $50,000 to put on a catwalk show, have you got… can you raise $30,000 worth of sponsorship… If you're going to use that $50,000 is that your advertising budget for the year? What, what are the financial rewards from that? How do you measure them? You know, are you going to receive $300,000 worth of wholesale orders? (D8).*

Deciding to show a collection on a tight budget could mean a dramatically different show was delivered. The two designers that touched on this subject mentioned that downsizing their detailing was not an option as the detailing was a critical part of expressing their aesthetic. One of these designers said, *"oh no, that's something that I would always, always do" (D7).* These comments suggested that if the funds required to do a show properly were unobtainable showing would not be done at all. One of the establishing designers explained her view on this:

> *I guess the bigger, more extravagant it is then the more excited people get about your label. So I um, yeah like I always felt like all the amazing big shows overseas and*

things… Like it was crazy, hundreds of thousands of dollars. I reckon I would

definitely try and do it like that but, God I'd need a lot of money (D1).

Designers mentioned that they determined a reasonable budget to work from but this still resulted in some sacrifices for a smaller, more workable scale. For example, designers reported making sacrifices in terms of the accessories they included or the amount of embellishment used on the final piece.

At the other end of the spectrum it was clear that designers believed an abundance of financial resources provided them with greater freedom to truly express their creativity and deliver a pleasing performance. When asked about how their expression would change if the financial factors were taken away the common answer was that there would be the freedom to create more elaborate garments. One designer explained:

I would do lots more, oh I would just use heaps more um embroidery and oh like

embellish things a lot more because it's incredibly expensive to do that. So the less,

the less details you have the less it costs to make. So um, yeah, I'd go crazy (D7).

Materials, machines and equipment

Based on how frequently time and money were mentioned across the interviews, and the amount of passion used in the discussion of them, it was concluded that these are the resources designers considered most critical to materialising a look on the catwalk. However, they were not the only things mentioned. Designers also referred to the materials, machines, and other equipment they had available for production.

One of the designers mentioned she was unable to source the shoes that she wanted as the supplier only had a limited number. In situations like this, where a particular resource was

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unavailable or limited, designers reported having to make compromises. For example, this particular designer had wanted all of her models in a particular style of shoe to complete the look but, due to their unavailability, she had to have a mixture of several different shoes throughout the collection. She explained:

> *I do like things like having all the shoes the same if you can, but sometimes you just have to actually let it go. Yeah, you're being held up by their production and so… Sometimes you actually have to go, for God's sake just, it looks great (D6).*

This is an example of when the unavailability of a resource affected what materialised on the catwalk. A similar situation occurred with another designer who was unable to source enough of a fabric she had planned to use.

Creativity and design skills

Further to materials and equipment, designers also mentioned they needed to have the creative capacity to develop the concept and the skills to transfer this into a collection of garments. One designer explained:

> *It's not easy [preparing for a catwalk show], so I need to know that I have a team that will be able to deliver the little gems that are required. They need to have the skills there but also the energy to really work on it (D6).*

Each of the resources mentioned can be identified as either internal or external. Internal resources are things that come from within the designer; these tend to be intangible like a designer's time and their skills, passion, and creativity. External resources are the opposite: tangible and from outside the designer like money, equipment, and materials.

SHOW CONDITIONS

The designers' descriptions of their experiences also revealed that for the *iD Fashion Show* the show coordinators determined some of the details. Throughout the explanations of their preparation process for the *iD Fashion Show* designers often followed their description of what they did in this instance with an indication of their normal approach when referring to a condition that was predetermined. This direct comparison revealed that the showing circumstances did have an effect on the designers' materialisation process.

Model selection

Model selection was one of the predetermined conditions that designers commonly referred to. The designers explained that models play a critical role in how a garment fits, falls and moves. However, their purpose goes beyond a support role for the garment; they add to the overall appearance of the show with their unique look and the posture and attitude of their walk. One designer explained, *"a lot of thought goes into um picking your models really. Um so, what look your models are going to be" (D9).* However, for the iD Fashion Show, the organisers chose the models, as models were to walk for more than one designer. The model situation for the *2014 iD Fashion Show* was explained as follows:

> *For iD we were given models that they, they thought would work for our clothing (D4).*

> *You don't actually get to choose your models, they're chosen for you. So hmm, you don't have any control of that. The only control you have is, is I usually brief the models beforehand and talk to them about how I want them to be in terms of their facial expressions and stuff. But to be honest, mmm… Because of the way ID works*

yeah, you don't have a lot of control over that so it's not something that you, yeah,

that you can manipulate too much. Yeah (D7).

Because we ah shared models um, we didn't really get to choose models or… They

sort of sent through like 'oh send us any kind of requirements' but yeah, so that was

sort of organised (D3).

As models were shared across the different collections it also meant that the hair and make-up looks had to be something that worked for all designers:

And hair and makeup obviously is something, I mean all the designers would submit

what they would ideally like the hair and make up to be, but then also bearing in

mind that it is a group show and so you've actually got to work with the looks of all

the other designers participating. So often, you know, just a simple hair make up look

is going to work the best. You know (D8).

One of the designers expressed that this limitation meant that the look she materialised was different from what she would normally try to achieve in a catwalk show. She said:

Often if you're doing an individual show, say if we we're just doing a show for

Fashion Week, we have a very strong hair and make up look because it's going to be

what we're going to have for a whole show and you're not sharing it with anybody

else. But, you know, for iD, you know, you do just have to take into account that you

are sharing, so it's better to work together and, and [sic] *for everybody to be happy*

with it (D9).

Show type

Choice of models was not the only decision the organisers made. The second most prominently mentioned show condition was the fact that the event was a consumer-based show. One of the designers explained this to mean *"the general public can buy tickets"* (D9), therefore this is the type of person that should be catered for. Many of the designers identified the audience as an element they considered when developing their show. The following statement provides an example of the role the audience plays in show materialisation:

> *If I was showing at Australian Fashion Week then, and I was looking at international buyers or bloggers or whatever being in the room, and I was expecting to make orders out of it, it's a much more sophisticated audience with um a higher level of education about fashion. So, at that point you can do something quite extreme and they're still going to understand it and cut through very quickly the froth and the stuff to see what the bones of the collection are. If you do that for the general public then they won't understand it (D8).*

As this designer suggested, not all shows are consumer-based. Other shows are filled with potential buyers, bloggers, and media. What designers choose to send down the catwalk can differ considerably depending on the mixture of who is in the audience.

Allocated looks

The final show condition that featured frequently throughout the interviews was the number of looks designers were allocated in the show. One of the designers explained a look as *"basically when we send a model down the catwalk, and yeah just the top-to-toe style that we've created for her. A look is the full package" (D3).* It is the term used to describe the complete package of a model's designated appearance, including the small and subtle details (Mears, 2008).

The implications of this are very clear; the number of looks they have to communicate with the audience determines the time the audience has to focus on the designer's collection. Designers commented that editing their collections down to a certain number of looks that still achieve their showing objectives could be a considerable challenge. One designer explained:

> *Um, but, I mean obviously you'd, you'd* [sic] *sort of refine that down to being the ones that you feel most strongly represent what you're doing for the season. So, yeah (D9).*

It seemed that in *iD Fashion Shows* the collections could be restricted to quite a small number of looks. One designer mentioned, *"I think it's really sad because I would love to do the 12 outfits" (D6)*. This sort of comment suggests that if designers were given more models they would be able to include other garments that allow them to deliver a more accurate representation of their aesthetic.

Designer selection

As well as the number of looks each designer had, the organisers controlled how many designers participated in the show. One of the new designers suggested that this played a big part in determining what and how she showed. She explained that showing with other designers meant she wanted to present her work in a particularly memorable way. She said:

> *At iD you're not having your own individual show, you're showing alongside so many other designers. And I've heard from many people who have gone that as the night goes on things just blur in. You might remember one or two designers that stood out but um otherwise it all just becomes the same. Um and so especially yeah, at iD*

you want to stand out so at the end of the show they think 'oh, I really liked her, I'm

going to look her up, check out her other work um you know see her artwork' and

whatever else. Yeah, because otherwise there's no point showing in a fashion show if

at the end they don't even remembered that you showed in it (D4).

Basic event details

Other details the designers revealed to be determined by the organisers were the date, time

and location of the show, the application process, who the successful applicants were, and the

setup of the venue and accompanying lighting scheme. Each of these details affected the way

a designer's work materialised. For example, the show date was a particularly influential

condition as designers' workloads can be extremely demanding at certain times of the season.

It was important that the show was held at an appropriate time of year. One of the designers

mentioned that she would not be involved in the *iD Fashion Show* next year as the timing

clashed with a project she was organising overseas.

Another example of the influential show conditions at the *iD Fashion Show* is that it is held at

the Dunedin Railway Station. The models walk 110 meters down the platform, making it one

of the longest catwalks in the world. One of the designers commented on the effect this detail

had on her show:

> *It's a really long runway put your… don't put your models in high heels, like you*
>
> *know they've got a long night… and a couple of nights and you know, just be nice*
>
> *and you know it will, yeah be nice. And you'll get a better looking… You know there's*
>
> *nothing worse than girls walking along that can't walk or are just looking*
>
> *uncomfortable (D3).*

Though the examples of predetermined show conditions given are all from the *iD Fashion Show*, this modifying factor is certainly not restricted to this show. For example, one of the designers referred to *New Zealand Fashion Week* saying that *"you're very much in their hands with how they do it" (D6)* when showing there. The most freedom comes with an independent show, one designer said, *"when you're in charge you can do it your way and it's nice… it's invigorating having that creative freedom" (D6).* However, even with this, there can be some restrictions such as rules set by the venue.

THE EFFECT OF MODIFYING FACTORS

On its own a compromise, such as agreeing on a mixture of shoes, doesn't sound as though the show would have much of a variation from what the designer may have envisioned originally. However, each slight compromise accumulates to create an end result that can be significantly different from what was originally intended.

Ultimately the effects of modifying factors can combine to dramatically influence what materialises on the catwalk.

THE PROCESS OF MATERIALISING A DESIGNER'S AESTHETIC: A MODEL

This chapter built on the findings presented in chapter four, explaining the creation of a designer's showing objective. This chapter has investigated the next stage in the materialisation process, uncovering the modifying factors that influence how these intentions get realised in a fashion show.

As the findings have revealed, the designers' explanations suggested that what materialises is a function of their showing objective and the modifying factors. The following model

illustrates the concept developed from these findings, the process of materialising on the catwalk.
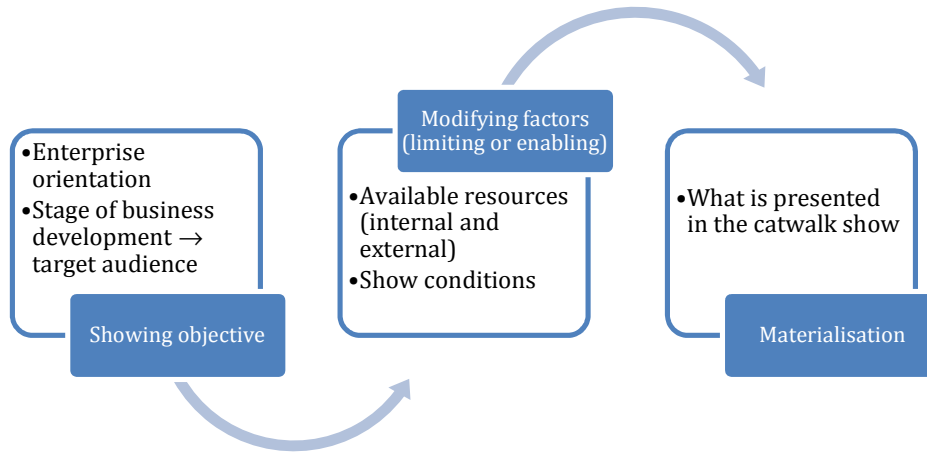
Figure 2. The process of materialisation

This model draws on all of the findings to represent the process designers go through when materialising their show on the catwalk.

It incorporates the model developed in the previous chapter that revealed a designer's showing objectives are determined by their enterprise orientation and their stage of business development. This development stage in turn determines the designer's target audience. These factors combined define the showing objective.

The showing objective is then influenced by the modifying factors that are present. These vary in strength of influence and can either be limiting or enabling, depending on their nature. Modifying factors can be classified as either available resources (internal or external) or show conditions. These mediate between the showing objective and the display and performance that materialises on the catwalk.

CONCLUDING REMARKS

Analysing what a designer materialises on the catwalk, and how they perceive their preparation experience, gives a significant insight into their creativity-business balance. In particular, the analysis suggests that this balance changes depending on a designer's stage of business development.

However, the analysis suggests that to more fully understand designers' experience when materialising their aesthetic on the catwalk it was important to look specifically at the contributing factors they identified in the interviews. Chapter four explored the showing objective; this chapter has gone on to look at the modifying factors which influence how these aims get realised.

Modifying factors were categorised as either available resources or show conditions and the analysis showed these could limit or even dictate some of the designers' decisions. These factors are important as their influence can make a substantial impact on what is presented in the catwalk show.

In the following discussion chapter the model that integrates these findings will be more fully explained and discussed.

CHAPTER SIX:

DISCUSSING THE MODEL AND ITS VALUE

The previous chapter presented a model that shows the process of materialisation as developed from the findings of this research (Figure 2). This chapter goes on to further explain and discuss this model. It begins by giving a detailed explanation of the model, fully describing each stage of the materialisation process as informed by the research findings.

The chapter continues on to reflect on the research questions that have guided this investigation, commenting on how the research has addressed these. In doing so it explains the value of observing the creativity-business balance prior to the influence of the modifying factors. It goes on to discuss the value of the insights provided by answering the research questions and their significance in relation to the existing literature.

MATERIALISATION PROCESS: UNDERSTANDING THE MODEL

This section provides a full explanation of the model that integrates the research findings into a process model, presenting how the interface between designer aesthetics and business development translates into what is materialised on the catwalk.

Stage one: showing objective

An analysis of the data revealed that fashion designers naturally tend to express their self-identity as well as their motivations and aspirations when quizzed about their business

practices. Mills (2011a, 2011b) indicated these aspects as the determinants of enterprise orientation. This meant that it was possible to reflect on each transcript and pinpoint a brand's enterprise orientation as either a creative enterprise orientation (CEO), a creative business orientation (CBO) or a fashion industry orientation (FIO). Recognising a brand's enterprise orientation reveals a great deal about what is considered important for its business, giving a valuable insight into how it experiences the creativity-business tension.

In addition to this general understanding of a business' priorities and direction, a more specific understanding of its objectives behind a particular catwalk show was developed by identifying its stage in business development. The stages were either no brand (NB), emerging brand (EmB), or established brand (EsB), with designers in this research spreading across all three stages. A strong relationship between stage of business development and target audience emerged from an analysis of the data. It showed that designers tended to focus predominantly on communicating with either judges, customers, or the media, based on their stage of development. The findings revealed that, for designers with NB, judges were the primary audience while EmB designers focused on customers and EsB designers targeted the media. The data shows that the designers' target audience informed the decisions involved in catwalk preparation. This reiterated the business's objectives and how the individual designer managed the creativity-business tension.

The findings suggest that, by exploring a designer's self-identity, motivations, and aspirations, we are able to determine their enterprise orientation and, by acknowledging their stage of business development, we are able to identify their target audience. Identifying these two aspects creates an understanding of a designer's specific showing objective as well as giving a great deal of insight into how they manage the interface between designer aesthetic and business development.

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Stage two: modifying factors

After determining the showing objective and the insight it provides into the creativity-business interface, the second stage of the process model focuses on how these objectives materialise on the catwalk.

When reflecting on the data, it became apparent that what the designer intended to create was not always translated directly onto the catwalk. An investigation into this materialisation process revealed that there was a range of modifying factors that designers had to allow for in their materialisation process. These factors varied in degree of influence and were considered either enabling or limiting, depending on whether they helped or hindered the designer to create their vision and achieve their objectives.

There were two categories of modifying factors that designers had to consider: available resources (internal and external) and show conditions. Available resources referred to the availability of things such as time, money, skills, materials, and equipment that were required by the designers in order to materialise the vision effectively. Show conditions were the details determined by show coordinators; these were the constraints that the designers had to work within.

Stage three: materialisation

As the model illustrates, materialisation is driven initially by the designer's showing objective and flows through the modifying factors. These factors influence what materialises, as designers have to allow for the existing limiting and enabling factors. Even in the case that there may be few, relatively insignificant modifying factors, the combined effect of these can mean a considerable shift from the vision that the designer had intended to create for their catwalk show.

The garments the designer creates and the performance through which they are presented in the catwalk show is the output of the materialisation process. This is what the audience can observe.

ADDRESSING THE RESEARCH QUESTIONS

Revisiting the questions

As outlined in chapter three, there were two research questions that drove this investigation. These questions were determined by gaps in the existing literature to ensure that findings would be valuable, contributing to the field of knowledge. These research questions were:

R1: How do designers within the New Zealand designer fashion industry (NZDFI) manage their business development processes while considering their unique designer aesthetic?

R2: How do designers experience the process of materialising this interface on the catwalk?

Both of these questions looked specifically at the interface between a designer's aesthetic and their business development process. The first question focuses on the management between the two opposing sets of demands. In the second question the focus shifts to the process of materialising this interface on the catwalk.

Determining the answers

In order to understand how designers manage the interface between designer aesthetic and business development, this research confronted designers on their experiences and collected their detailed recounts. The analysis revealed that designers experience the struggle of finding

a balance between expressing their aesthetic and satisfying their business demands to varying degrees.

A comparison of the transcripts showed that there were considerable differences in how designers referred to their self-identity, motivations, and aspirations, giving valuable insights into the designers' priorities and what they considered important. Mills' (2011a, 2011b) studies revealed that how designers positioned themselves in regards to these aspects determined the level of creativity-business tension they experienced. Based on Mills' (2011a, 2011b) findings, the amalgamation of designers' perceptions of their self-identity, motivations and aspirations determines a designer's enterprise orientation. As explained above, enterprise orientation, along with target audience, combines to create a designer's showing objective. This means that the creativity-business tension experienced by designers was observed through their perspectives on self-identity, motivations, and aspirations and was taken into account when determining the showing objective, addressing the first research question.

Interestingly, as the research focused on materialisation on the catwalk, the phenomenon central to the second research question, it became apparent that there were a significant amount of external factors that had the potential to influence how the designers translate their visions. Designers reported that what they materialised on the catwalk often varied from what they had wanted to achieve. This meant that the creativity-business balance determined in the showing objective was not entirely evident from looking at the catwalk show as the modifying factors get in the way. The compromise created by the modifying factors means that what materialises can be a distorted version of the creativity-business balance. The best way to observe how designers manage the creativity-business balance is by looking at the showing objective.

FINDINGS IN RELATION TO THE EXISTING LITERATURE

The research questions were determined in chapter two, following a thorough review of the existing scholarly literature surrounding the NZDFI. The literature review revealed that insights into designer aesthetics were lacking. In particular the relationship between designer aesthetics and business practices, and how the two opposing demands were managed, was unclear. The review also found that scholarly literature on catwalks was limited, with studies neglecting to explore catwalks as a materialisation opportunity.

After identifying these knowledge gaps the research questions were finalised. The questions were designed to guide an investigation that would generate findings to reduce or close the gap, contributing to the existing scholarly literature.

As the previous section has revealed, this research has addressed both of the research questions, contributing answers to the questions. The findings have advanced the understanding of designer aesthetics and their interface with business practices, as well as revealing insight into how they materialised on the catwalk. The findings were summarised graphically in a model illustrating the materialisation process, part of which looked specifically at the creativity-business balance. This is a significant contribution to the field of knowledge.

As is often the case with academic research, the findings have also generated more questions to be answered in future research. In order to fully appreciate the materialisation process and the role of the creativity-business balance, further research could investigate some of the ideas that emerged in this investigation. As this research represented a new contribution to the previously neglected area of materialisation in the NZDFI, leaving avenues for future research is expected.

CONCLUDING REMARKS

This chapter provided a thorough explanation of the process of materialisation illustrated in Figure 2. It gave a detailed description of how showing objectives are determined and the influence of modifying factors in the materialisation process. It then reflected on the research questions presented in chapter two that were the driving force behind this investigation, discussing how this research addressed them. Ultimately, it revealed that creativity-business tension is a very real thing for designers, resonating through their showing objective. It stressed that what materialises on the catwalk can be a distorted version of the designers' creativity-business balance as it has the potential to be modified by factors. This means that the best way to observe the interface between designer aesthetics and business practices is through the showing objective, before modifying factors in the materialisation process influences them.

Finally, this chapter reflected on the literature, explaining how the findings are positioned in relation to what was already known. It suggested that though significant contributions have been made to answering the research questions, there is room for further investigation. The next chapter will build on this. It will begin by drawing conclusions from the research and will continue on to highlight the theoretical and practical implications of these findings. It will conclude by identifying the opportunities for future research suggested by this investigation.

CHAPTER SEVEN:

CONCLUSIONS, CONTRIBUTIONS AND FUTURE RESEARCH

In the previous three chapters data from nine semi-structured interviews were analysed to investigate how designers within the New Zealand designer fashion industry were managing the interface between business development and designer aesthetic and how this was materialising on the catwalk. The findings from this interpretive research approach were presented, explained and discussed.

This chapter draws conclusions from the study's contribution theory and practice. First, it summarises the findings, then it considers the contribution these make to the literature on the designer fashion industry, especially designers' aesthetics and their interface with business practices, fashion shows and the process of materialisation. It then discusses the practical implications of this research and concludes by identifying potential avenues for future research.

SUMMARISING THE FINDINGS

The focus of this qualitative, exploratory investigation was to provide an insight into the interface between designer aesthetic and business development and explore how this materialises on the catwalk. The investigation into this topic was driven by two research questions and has been presented throughout this thesis however the key findings are summarised in the following paragraphs.

A strong link was found between stage of business development and the designer's primary target audience revealing that designers primarily focused on judges, customers or media depending on their stage of development. The findings showed that NB designers focused on judges, EmB designers on customers, and EsB designers on engaging the media. Understanding the target audience of a designer gave a great deal of insight into their showing objective.

Enterprise orientation also proved to have a strong relationship with the stage of business development. CEOs were more commonly found among NBs while EmBs and EsBs reported motivations, aspirations, and self-identities that identified them as a CBO. As Mills (2011b) explained, enterprise orientation provides valuable insight into a designer's creativity-business tension. By recognising the business's overall objective through their enterprise orientations and, more specifically, the aim for that particular show through target audiences, a thorough understanding of the showing objective was developed.

In the process of materialisation modifying factors then influenced these showing objectives. Modifying factors could be either limiting or enable and were categorised as available resources or show conditions. It was crucial to consider these factors as their influence has the potential to make a substantial impact on what materialises on the catwalk. Because of this, a more accurate insight into the creativity-business tension can be observed in the showing objective as it is yet to be distorted by modifying factors.

CONTRIBUTIONS OF THE RESEARCH

Theoretical implications

A thorough review of the existing literature relating to this research was presented in chapter two of this thesis. This review made it apparent that research in the NZDFI and surrounding topics was relatively limited. In particular, very little was known about designer aesthetics and their interface with business development processes. There was also a limited amount of information on catwalks. Catwalk activity is a very visible, material face of the DFI yet the literature on how it is woven into strategic business development is scarce. There was also a complete lack of research into the use of catwalks as a platform for materialisation.

Due to the lack of scholarly research on the NZDFI, this research makes a considerable contribution. It adds to the work of key writers such as Molloy, de Bruin and Mills who are responsible for much of the academic insight into the creative sector.

In particular, it advances literature in the area of designer aesthetics, providing a more solid definition of, as well as insight into, what it means to designers and the role it plays in their practices. The data made it clear that designers value a strong aesthetic and consider it crucial to communicate this effectively.

Mills looked at startup from an enterprise development point of view that embraced motivation, aspiration and self-identity. This research built from her concept of enterprise orientation (2011a, 2011b), adding to the limited studies of the relationship between creativity and business. It has applied the concept of enterprise orientation to businesses at different stages of development and it has investigated a new area of materialising this interface on the catwalk. Materialisation is a topic that is becoming more popular and is particularly prevalent

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in creative industries such as the NZDFI. These findings add to the literature on startup in the creative industries and designer education.

This research was specific to the NZDFI, therefore the findings can only be accurately generalised within this context. However, there are elements that may apply to the wider creative industries in New Zealand. For example, though the concept is built specifically from catwalk show experiences, it is likely to resonate with other materialisation endeavors such as show rooms or exhibitions. It adds to the literature surrounding the creative industries in New Zealand.

Practical implications

The original model this research has developed (Figure 2) is of significant value to designers, business support people, PR practitioners, industry bodies, design education providers, and the New Zealand Government. Each of these parties may benefit from the greater understanding of the tension between business processes and creativity and the increased insight into the catwalk as a platform for materialisation.

Recognising and understanding the materialisation process is beneficial for helping designers to effectively tailor their approach to showing in order to achieve their objectives. It is also valuable insight for business support, PR practitioners and other industry bodies to shape their assistance more appropriately to designers' needs. Further, it supplies design education providers with evidence based information and recommendations to guide future emerging designers. The findings are also of significant value to the New Zealand Government. As creative industries are becoming such an integral part of the New Zealand economy, information to help them flourish is important. Helping designers to show successfully, while managing their business-

creativity balance effectively, would assist designers in building and exporting their businesses that are now such an important part of our nation's economy.

FUTURE RESEARCH

This thesis conceptualises the materialisation process of New Zealand fashion designers when presenting a collection in a catwalk show. It is a relatively constrained study exploring specifically the business-creativity balance and materialisation on the catwalk. Though the findings make a welcome contribution to current literature, there is scope for future research to build on the understandings this research has developed in a more comprehensive manner.

Investigating other creative industries

The findings revealed the importance of understanding the objectives behind materialisation in order to understand the experience of presenting designs in a fashion show. It uncovered modifying factors that contribute to these objectives and their achievement.

Future research could look more deeply into this relationship, not only in the DFI but also in different creative industries. While this research focused on the NZDFI it would be interesting to see if these findings are consistent across different sectors of the creative industries. As the economic importance of creative industries has been recognised, further scholarly research into these different sectors would be beneficial for both the New Zealand Government and the industry itself.

Further exploring modifying factors

There is also scope to extend the current research by returning to the designers to seek further understanding of specifically how the modifying factors are managed in subsequent fashion

shows and designers' views towards them. This added detail would consolidate the findings and provide a longitudinal aspect.

It would also be interesting to conduct a comparative study on self-managed individual fashion shows where the designer has the power to minimise or eliminate modifying factors. This could provide useful insights into what different types of catwalk shows allow designers to achieve. Such insights could be of interest to designers and other industry bodies, as they would help these groups to understand how they can most effectively and efficiently achieve or support the achievement of designers' showing objectives.

International comparison

It is also important to note that this research is specific to New Zealand's small-business dominated economy. It would be interesting to see how the findings of this study compared to those of a similar study conducted elsewhere that explored the role of materialisation in creative industries.

Some of the designers mentioned that shows they had participated in abroad were extremely different as they had a wholesale focus and media exposure was the primary object for the designers participating. They also noted that the NZDFI is likely to move towards shows like this as our media influence and communication abilities increase.

Reviewing the limitations

This study used data from nine fashion designers. As noted in the Methodology chapter, a larger sample was sought but proved impossible to secure. Despite the limited sample, the richness of the data the nine designers produced ensured considerable insight was gained into the process of materialising their aesthetic on the catwalk and managing this with business development considerations.

The emergent model, based as it is on a small sample of designers showing at one New Zealand fashion show, should be treated as a beginning – as a framework for discussion and further research. It identifies a range of interesting factors that mediate the interface between business development and designer aesthetic as it materialises on a NZDFI catwalk. As such, it is a single show case study. Verification by more comprehensive studies both within New Zealand and abroad would enhance its contribution to the scant literature on the interplay between creativity and business development in the DFI. At this point it introduces an important research focus and identifies opportunities for the future that could contribute both at the theoretical and practical level to a high profile and dynamic industry.

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APPENDICES

Appendix 1. Initial interview questions

Q1. What is your aesthetic?

Q2. How do you express this aesthetic?

Q3. What are you trying to achieve through your designs?

Q4. Why did you decide to participate in iDFashion Week?

Q5. What was involved in preparing to show at iDFashion?

(What decisions did you have to make? What compromises did you have to make? How did

you decide which garments to include in your collection for the catwalk? How did you decide

on the accessories/models/music that accompanied your designs?)

Q6. In what ways do you communicate your aesthetic?

Q7. What role does showing on the catwalk have in developing or maintaining your profile as

a designer?

Q8. How is showing related to your business plan (if you have one)?

Q9. How closely linked is what you showed this year at iDFashion to what you have on your

website or in your look book (if you have these)?

Appendix 2. Finalised interview questions

Q1. How do you describe your unique aesthetic?

Q2. How do you express this aesthetic in your designs?

Q3. What are you trying to achieve through your designs?

Q4. Why did you decide to participate in iDFashion Week?

Q5. What was involved in preparing to show at iDFashion?

(What decisions did you have to make? What compromises did you have to make? How did

you decide which garments to include in your collection for the catwalk? How did you decide

on the accessories/models/music that accompanied your designs?)

Q6. In what ways do you communicate your aesthetic?

Q7. What role does showing on the catwalk have in developing or maintaining your profile as

a designer?

Q8. How is showing related to your business plan (if you have one)? Or your aspirations for

your label?

Q9. How closely linked is what you showed this year at iDFashion to what you have on your

website or in your look book (if you have these)?

Adjustments and additions:

Q6. In what ways did you use accessories, models and music to communicate your aesthetic?

Purpose: This question gave unsure designers a little direction and touched on ideas that had emerged in prior interviews.

Q10. What factors influenced what you showed and how you did this at iDFashion? Modifying factors were a strong theme that often emerged; I decided to address this more directly with a specific question.

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