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The Fashion Design Entrepreneur: skills and solutions to create a fashion-related business

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Dedictory

À mes parents, qui depuis toujours veillent sur moi et sans qui ce rêve n'aurait pas pu se réaliser.

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Resumo

O presente estudo propõe analisar a importância do empreendedorismo na área do design de moda. Partindo das alterações que se tem verificado neste campo, nomeadamente ao nível da educação, considera-se a evolução dos cursos de design de moda e em particular a implementação de uma visão empreendedora no ensino. A importância de estudar este novo paradigma deve-se às mudanças registadas na própria indústria, mas também ao despontar de uma nova geração de designers de moda, que tiraram partido das suas experiências e visões profissionais para se tornarem empreendedores. São vários os autores e relatórios sobre empreendedorismo que sublinham a importância e necessidade de começar a empreender o mais cedo possível, desde logo nas salas de aula, mas também para que depressa se aprenda o que verdadeiramente significa o ensino empreendedor.

Em Portugal, e no caso particular do Design de Moda, é possível observar várias falhas no ensino, quer ao nível dos conteúdos, quer ao nível do pensamento e atitudes empreendedoras. Esta realidade contraria a evolução que se tem verificado noutros países, onde são vários os conteúdos relacionados com empreendedorismo que integram os currículos formativos. A investigação assume uma lógica multidisciplinar e procura colmatar a falta de conhecimento e investigação científica sobre um tema premente, na medida em que procurar encontrar respostas para as dificuldades que os jovens designers enfrentam. Dificuldades impostas pela indústria têxtil e do vestuário e pela necessidade de criar produtos inovadores e com valor acrescentado, capazes de se diferenciarem, por um lado, dos produtos de luxo e, por outro, dos produtos de baixa qualidade produzidos em países do terceiro mundo.

O enquadramento da temática será feito através de uma detalhada revisão da literatura sobre o empreendedorismo e a indústria da moda, mas também a partir de uma análise dos programas de ensino superior, que atraem todos os anos centenas de estudantes para os cursos de Design de Moda. Este levantamento bibliográfico permite identificar algumas das questões mais relevantes, no contexto da implementação do empreendedorismo em design de moda, e contribui para que se discutam aspetos fundamentais ao nível da forma como este pode ser uma mais valia para a área do design de moda. Será o empreendedorismo a resposta para a falta de empregabilidade dos jovens designers de moda? Podem os jovens designers de moda pensar o seu futuro na área de uma forma distinta, se o empreendedorismo for incorporado nos programas educativos? Que espaço existe para a criação de novas empresas e negócios na área da moda? Pode o empreendedorismo ajudar no desenvolvimento de negócios numa área cada vez mais competitiva?

Baseada numa metodologia mista, esta investigação recolhe dados quantitativos e qualitativos através de duas técnicas: questionários e entrevistas. Com os inquiridos, dirigidos a finalistas dos cursos de Design de Moda, prestes a entrar no mundo profissional, e antigos alunos da área, que já se encontram no mercado de trabalho, procura-se recolher dados que

permitam compreender as expectativas dos futuros profissionais, as suas perspetivas e em que medida entendem o empreendedorismo como uma forma de vingarem num mercado cada vez mais competitivo. Já as entrevistas, realizadas junto de profissionais da indústria, em Portugal, mas também no estrangeiro, permitem recolher dados sobre os atuais designers de moda, quais as suas motivações e expectativas em relação à indústria. As entrevistas foram também dirigidas a criadores de soluções empreendedoras para designers de moda, como por exemplo incubadoras e plataformas criativas online. Entre os entrevistados contam-se ainda reputados profissionais da indústria, como é o caso de Paulo Vaz, diretor-geral da Associação Têxtil e do Vestuário Portuguesa (ATP). Os questionários e as entrevistas exploraram casos nacionais e internacionais, com o intuito de recolher as opiniões dos profissionais em relação aos mercados dos diferentes países, mas também perceber o que pensam sobre as formações profissionais e académicas na área do design de moda.

Esta investigação propõe explorar a relação entre empreendedorismo e design de moda, entendendo que na articulação entre estes dois campos pode estar a solução para o futuro de uma indústria em permanente mudança. Com a recolha de informações junto de designers de moda e profissionais da área, este trabalho constitui-se também como um importante repositório com opiniões de verdadeiros conhecedores do sector.

Os resultados obtidos através deste estudo demonstram uma falha nos apoios por parte das entidades que podem ajudar na criação de projetos empreendedores. Nesse sentido, apresenta-se uma proposta de plataforma empreendedora, que deve ser entendida enquanto modelo, cujo objetivo é contribuir para a criação de valor na indústria da moda, mas também colmatar a falta de pensamento e conceitos empreendedores nos cursos de Design de Moda, evidenciada nas respostas dos jovens designers de moda. Entende-se assim que existe uma real necessidade de criar uma solução que possa ajudar estes jovens empreendedores. Considerando os resultados obtidos, o modelo que será proposto para a criação de uma plataforma, pretende ser um primeiro passo num caminho que é preciso construir para que a indústria da moda ganhe valor acrescido.

Palavras-chave

Design de Moda, Empreendedorismo, Indústria, Educação.

Abstract

The following study proposes a view of entrepreneurship in fashion Design, where various alterations have appeared in the last few years regarding education, as fashion design courses have evolved and moved to a more entrepreneurial vision. This new paradigm is due to the changes in the industry itself, as a generation of fashion designers has transformed past experiences and professional vision to become entrepreneurs. As authors and reports linked to entrepreneurship observe more than ever the importance and necessity to bring entrepreneurship very early to classrooms, some studies are more divided on that opinion and tend to show that the introduction of such concepts in early stages of education can be prejudicial for the future of entrepreneurship if those concepts are poorly given to students. In Portugal, it can be observed that there are still many flaws in the use of entrepreneurship methods and thinking regarding fashion design courses. However, this field of education case has evolved in other countries, where entrepreneurship thinking is now part of the curricula of such courses.

This study inserts itself in a multidisciplinary logic, in which very few information is available, as a lack of research works on this particular subject is blatant and where young fashion designers must overcome the difficulties of the textile and clothing industry by creating valuable and innovative products, differencing themselves from high-cost luxury goods and fast-fashion, low-quality items produced in third-world countries. Throughout the literature review, used to learn more about entrepreneurship, the fashion industry and educational programs that lead each year more and more students in fashion design courses, this study pretends to answer several questions in the current situation of fashion design entrepreneurship, its implications in the industry, the main difficulties encountered, and how can these issues be overcome. Is entrepreneurship the perfect answer to the lack of job offers for young fashion designers, or is the introduction of entrepreneurship thinking, the first step into inception for young people to think differently to create new educational dynamics and moreover?

Furthermore, it is important to answer if whether the creation of fashion businesses is a solution for a sector which appears to be always in crisis. Based on a mixed-methods approach, the study explores qualitative and quantitative data obtained with two primary tools: surveys and interviews. Using surveys directed to almost-graduated fashion design student, ready to enter the professional world, as well as recently graduated fashion students who are already making their way into the fashion industry, the idea is to understand these future professionals of the industry and their views on entrepreneurship thinking, and the possibility to become entrepreneurs in a competitive and challenging market.

On the other side, interviews were held with three groups of professionals of the fashion Industry to comprehend who these fashion design entrepreneurs are, what are their motivations and expectations in the industry, as well as their personal views on the current fashion industry. Interviews were also directed to creators of solutions for fashion design entrepreneurs, such as

incubators or online platforms; the third group interviewed corresponds to fashion industry professionals, considered experts of the field, such as Paulo Vaz, director of the Portuguese Fashion and Textile Industry Association (ATP).

Both surveys and interviews explored cases in Portugal and international profiles, to comprehend opinions of fashion designers before and after graduation, in Portugal and abroad, as the curricula of fashion design courses are explored and compared in several countries. The following work seeks to examine the question of the relation between entrepreneurship and fashion Design as a possible solution for the future of this ever-changing industry, uncovering the reality faced by fashion design entrepreneurs.

Results and implications obtained in this study show a lack of support from entities for fashion-related ventures, as well as an evident lack of entrepreneurship thinking in fashion design courses, translated by enormous difficulties for young fashion designers willing to take the entrepreneurial way, therefore, the need for a solution helping fashion design entrepreneurs was also clearly highlighted by the results obtained. Considering the results obtained through this study, a model for the creation of an entrepreneurship platform will be proposed to create value in the fashion industry.

Keywords

Fashion Design, Entrepreneurship, Industry, Education.

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List of Acronyms

AAS	Associate of Art's degree
ATP	Associação Têxtil de Portugal
BA	Bachelor of Arts
BoF	Business of Fashion
EI	Entrepreneurial Intention
EML	Escola de Moda de Lisboa
EMP	Escola de Moda do Porto
EIP	Entrepreneurship Indicator Programme
ESAD	Escola Superior de Artes e Design (Matosinhos)
ESART	Escola Superior de Artes Aplicadas (Castelo Branco)
I&D	Investigation and Development
IP	Intellectual propriety
IPCB	Instituto Politécnico de Castelo Branco
ITV	Indústria Têxtil e do Vestuário
GEM	Global Entrepreneurship Monitor
MA	Master of Arts
LSD	Lisbon School of Design
R&D	Research and Development
SMEs	Small & Medium Enterprises
UBI	University of Beira Interior
UM	University of Minho
TEA	Total Early stage Entrepreneurial Activity

Chapter 1. Introductory framework

1.1. Introduction

The Portuguese textile and clothing industry has undoubtedly experienced many changes in the last few years. After the international crisis that struck hard the economy of many countries, the catastrophe has been the catalyst for unemployment and austerity as its consequence. However, countries like Portugal are showing a real evolution since those dark times. The textile industry of Portugal has ended the year 2016 with 5063 million euros in exportations, a number that had not been reached since the beginning of the century (Felismino, 2017). Thus, encouraging and pushing the Portuguese textile and clothing industry further into former provisions made by the director of ATP (Textile and clothing industry association), Paulo Vaz. Such encouraging numbers are also going towards ATP's recent investment and plan to gain even more visibility and promote a "Made in Portugal" strategy (Portugal Têxtil, 2016).

Portugal has also experienced a significant augmentation in terms of higher-education demand from students. Fields like fashion, apparel, and textile design have seen the number of entering students increase in their higher-education courses, considering years 2009/2010 in comparison to 2015/2016 (DGES, 2010; DGES, 2016).

Entrepreneurship has also been unquestionably one of the most used words in the past few years, in Portugal and internationally. In Portugal, such affirmation can be confirmed through the amount of entrepreneurial models and incentives proposed and created, most of the times linked to regulatory proposals made to emphasize such ventures (IAPMEI, ANJE etc.). In this context, entrepreneurship has become more than something achievable with "luck" and is now considered by public opinion on a global scale as an objective of improvement by many countries, seeing an opportunity and solutions through the growth of entrepreneurship.

More generally, students coming from various fields related to creative arts may benefit significantly from an entrepreneurial mindset, as innovation and multidisciplinary contents are part as these fields as they are part of entrepreneurship itself and can very well lead to a variety of jobs (European Commission, 2008). On the other side, the fashion design field has come to adopt entrepreneurship in another way for the past few years, in the sense that it can be considered that some individuals have always created their businesses in the field, even if entrepreneurship cannot be reduced to such definition.

In such circumstances, the fashion industry has come to understand the need to innovate in an ever-changing field that comes across crisis on a daily-basis (ATP, 2014), even if

on a national level, many are the family SMBs that cannot evolve and grow through innovation, trapped by their traditions, many times associated with the need for family union and only decider of the business's future (ATP, 2014).

As governmental entities have understood the importance of entrepreneurship for the future, many studies are also being made to determine whether or not entrepreneurship education can be the engine for a new generation of entrepreneurs (Mwasalwiba, 2012; European Commission, 2008; European Commission 2013; GEM, 2016; GEM, 2017).

Years after the most recent economic crisis that stroke the world, it is essential to reflect on the current reality in which our society inserts itself, as well as how the powerful fashion industry has seen a new generation of fashion design entrepreneur rise, in order to change a paradigm where only fast-fashion and historical luxury brands were in.

Even with the recent numbers of unemployment keeping at their lowest since 2009 (Caetano, 2017), Portugal is still sixth in the ranking of highest unemployment rates in the European Union, and fourth when only considering the Eurozone (Eurostat, 2017b). More importantly, youth unemployment is still a massive problem for the country, as its rate was 28% in the last trimester of 2016, according to the National Statistics Institute¹ (INE), putting young people between the ages of 15 and 24 years old in a critical place (Sousa, 2017).

For Thomas Friedman, editorialist at The New York Times, paradigms have changed, and generation used to the reality of finding a position after graduation are now in need to create their way into the job market by becoming self-employed, in comparison to the previous generation that "had it easy" (Friedman, 2013). In Portugal, small and medium-sized enterprises (SMEs) lead the numbers, generating low rates of employment at the time (Schiemann, 2006). As the socio-economic frame in which we are inserted has come to create an impulse and evidence the necessity to create alternatives to traditional jobs or, when they do not exist, created through new businesses, entrepreneurship can become a solution (Carvalho & González, 2006).

According to the European Commission 2008 report on entrepreneurship education, up to 20% of students who participate in an entrepreneurship education program in secondary school will later start their own company. However, as the primary objective of this investigation aims to understand entrepreneurship as a potential solution for young fashion designers, entrepreneurship education will be approached in the higher education environment. Moreover, this study will also observe definition of the word entrepreneur (Sousa,

¹ The data considering different age groups is available at: [url]
https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_indicadores&indOcorrCod=0006406&contexto=bd&selTab=tab2

2015; Santos, 2013), as many still reduce it to the creation of a business, yet, being an entrepreneur is far more than creating self-employment (Knight, 1921; Schumpeter, 1949; Kirzner, 1973; Drucker, 1993; Hisrich, 1990).

Furthermore, by exploring entrepreneurship in the fashion design field, this study has for goals, firstly, to clarify if fashion design higher education programs are prepared for the new challenges of a society always more directed to entrepreneurship; secondly, to understand what specific skills and attitudes young fashion designers lack when it comes to creating their venture in the industry and finally, and thirdly, an exploration of existing solutions aiming to help fashion design entrepreneurs will be made as well as a search for qualities and functions that could be game-changing.

This study inserts itself in a misinformation gap, where very few studies approach the specific field of fashion design entrepreneurship. This topic, which is very new regarding scientific research, is approached locally and globally, to contribute to the scientific exploration of fashion design and entrepreneurial activity in the field. Moreover, this study seeks to understand who are these fashion design entrepreneurs in Portugal and abroad, as well as comprehending their stories, their point of view as professionals of the industry, the main difficulties they encountered in their journey, and most importantly, if fashion design higher-education can contribute to the increase of such behavior.

A mixed-method approach is used to cover as much information on both sides of this issue (Coutinho, 2015); fashion design students in their senior year will be inquired as well as recently graduated students and on the other side of the fence. On the qualitative analysis side, three groups of distinctive professionals related to the fashion industry will be interviewed to understand the crossroads between entrepreneurship and fashion design.

The results obtained through this analysis aim to contribute to the scientific research in the field by choosing a topic of investigation socially relevant, a problem that belongs to the disciplinary area of design, using a model that can be applied in future studies, and finally, a process involving users (Moreira da Silva, 2010); as the results obtained will directly contribute to the creation of a solution, proposed here as a model, aiming to help fashion design entrepreneurs.

1.2. Research Questions and Objectives

In an interview on the French late show “On n’est pas couché”², Olivier Rousteing, creative director at Balmain reflected on his dream as a young child, knowing that he liked to design clothes at a very young age and declared that for him, having a passion is great but that he was able to make a job out of that passion. Rousteing also declared that he senses that this is an actual issue among young people nowadays, as many are never able to turn that dream into a profession. As the scientific field of fashion studies is still very recent (Tseëlon, 2010), the study of multidisciplinary topics involving fashion design is crucial, this study inserts itself in this logic, as it aims to comprehend the relation between fashion design and entrepreneurship.

The challenges and opportunities that come into the path of Fashion Designers is the core of this investigation, considering higher education and its transcription on the job market. The discussion of such thematic develops itself around a set of research lines, considering the education of Fashion Designers: youth unemployment that affects almost every field of activity, the professional skills of these students leaving the educational system, the lack of experience from these young people at the end of their education, as well as the perspective of self-employment.

Considering for that matter fashion design as the nucleus of this research and the particularities of fashion design research (Kawamura, 2011; Smelik, 2017), the following research questions emerge: are fashion design higher education courses prepared for the new challenges ahead, in a society that is more entrepreneurial than ever? What specific skills, knowledge, and attitudes do young designers lack of to be finally able to launch their venture in this particular field? What are the solutions that are created or can be created to help young designers aspiring to become entrepreneurs? These are the main lines in which this study inserts itself.

The research questions are based on all the previous investigation made to this moment, and it is believed that they reflect what Moreira da Silva interprets as the four conditions essential to produce an investigative work in design: "the problem must belong to the disciplinary field of design, the methods used must construct themselves into a model that can be applied in futures investigations or in the profession of design itself; the topic of investigation must be socially relevant, the process must involve the users" (Moreira da Silva, 2010, p. 85). The four conditions presented by Moreira da Silva were adapted in the context of

² The interview is available at: [url] <https://www.youtube.com/watch?v=mHN70Qxygjc>

this study and were used as a guide to elaborate the following organigram, demonstrating the importance and articulation of the research questions.

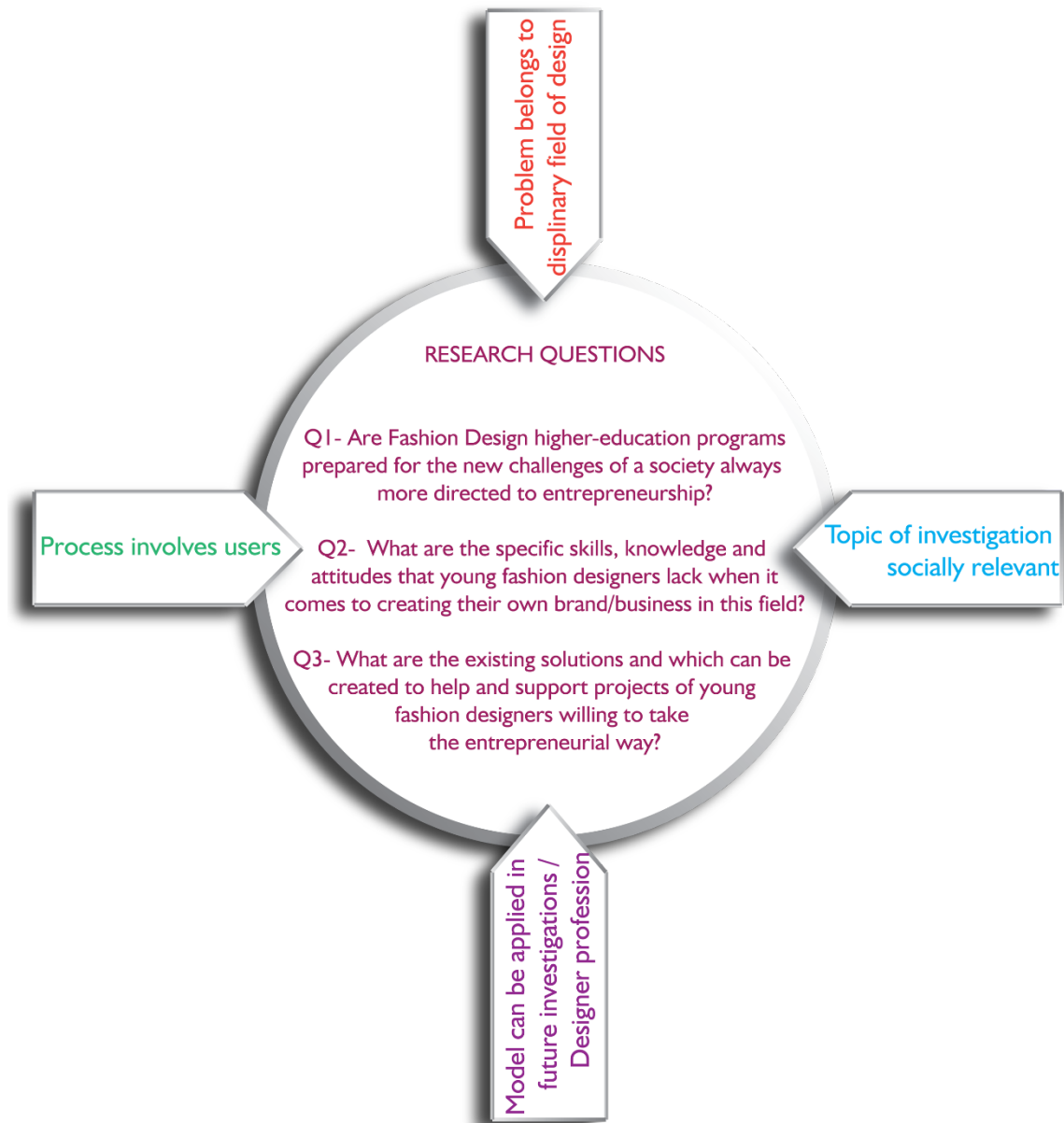


Figure 1. Representation of the research questions and their importance.

In figure 1, it can be observed that the first question reflects the necessity to understand if students from higher educational programs developed the necessary skills to face the challenges of an entrepreneurial society. For Frideman (2013), establishing skills and being innovative is crucial, as being able to use information that has been taught in a classroom is more important than the information itself. Through the research that was previously conducted, it can be noticed that there are many factors contributing to a devaluation of education, as it was the case for the Bolonha process (Vieira & Marques, 2014). This depreciation that was also the object of study of many researchers of the design field, namely

Alexandra Cruchinho, who approached this thematic in her doctoral thesis entitled "Design- A construção continua de competências" (Cruchinho, 2009, p. 85).

The second question approaches the necessity to bet on developing new skills that will allow students to create their brand or business, during the process of graduation, a time when the designer must decide the path to follow: joining the industry or starting an entrepreneurial career.

“the education of designers should not be exclusively about the know-how, focusing on technical abilities, technologies and methodologies that are not sufficient on their own, but should focus on knowledge, knowing how to be, how to interact and communicate, with the dominance of skills related to leadership and coordination in teams, with innovation and creativity, skills that are more directed to their insertion and adaptation in the corporate ground” (2009, p. 247)³.

The third question approaches more concretely the self-creation of brands and other ventures from fashion designers, as well the questioning of the tools allowing designers to apply their ideas on the market as well as the role of educators that is essential in the development of the tomorrow's designers (Manzini, 2011, p. 9). The problem of this investigation is molded around these investigation questions, articulating with four central axes: higher-education, the specific skills associated with business creation, the job market and entrepreneurship.

The choice made on this thematic is linked by the fact that Portugal has lost, in the last ten years, essential positions regarding employment in the textile industry⁴. With the most recent economic crisis, many were the segments of the textile and clothing industry that saw their exportations getting disturbed. As the fields of threads, home textiles knit clothing (a sector that still represented 40% of exportations in 2013) and woven clothing are some of the domains that lost the most between 2007 and 2013. However, the issue was minimized due to good results in the sector of technical woven, which shows the importance to bet on educating people and continue to develop this kind of sector among others. The factor of internationalization developed by associations of the field or even by businesses of this industry has promoted the stability of the commercial balance with the increase of exportations from enterprises implemented in the international market. Though, the low rate of national consumerism has not allowed the development of small businesses created by young designers as well as the immovability of long-lasting enterprises with a history of financial issues at a

³ This preview was translated from the original text in Portuguese, from Alexandra Cruchinho's doctoral Thesis.

⁴ According to Eurostat data (2005), Portugal has moved from 3rd best employer in the textile field of Europe in 2003, to the 5th place in 2005. In 2015, according to data from the Portuguese Employment institute (IEFP, 2005, p. 9), an unemployment rate of 1,3% in the textile manufacturing field and a 3,2% rate for the clothing industry.

challenging period worldwide. Nevertheless, the internationalization of businesses to new markets outside Europe has allowed the insertion of fashion designers in enterprises for the last few years, though with some fragilities regarding wages and functions attributed, creating a growth in exportations apparently stable over the previous three years.

The choice of this thematic is also justified by the increasing role that fashion design education programs play in Portugal⁵ as well as a growing recognition of the fashion design field, nationally and internationally. In this context, many names have promoted the Portuguese fashion design scene. Although many have chosen foreign countries to improve their skills and design education, names like Marques'Almeida (winners of the LVMH prize)⁶ or internationally renowned Filipe Oliveira Batista are some of the people changing the fashion game.

This thematic was also chosen with the idea of demystifying the concept of "easy employment" of the field, that many young students have when beginning their academic process, as it is vital to understand that the reality is different from the stereotypes produced many times by society (Sousa, 2015). On the other side, belonging to a generation that faces many employment challenges but also believes that an entrepreneurial and creative vision can overcome this crisis, is also the one of the reasons for the choice of such thematic (Runco, 2007), in a complex and challenging sector that belongs to one of the most influential industry of the world's economic system (Teodoro, 2013).

It is also believed that this study will help in mapping a reality that still needs to be analyzed, approaching a problem of multidisciplinary content, with a logic of investigation-action, as it is crucial to highlight concerning the treatment of this subject.

1.3. Specific objectives

Considering the subject and the problem of investigation of this study, the following work will observe a structure regarding these contributions:

- a) to contribute to a discussion about youth employment and opportunities after graduation;
- b) to reflect on entrepreneurship education and learning, considering the fashion design field in Portugal and abroad;
- c) to understand the skills needed by fashion designers to create value and innovation in such a challenging industry;

⁵ The first "Stylist" course was created in 1980, and was later converted to "Professional course of Fashion Design" by the Fashion School of Lisbon, where names like Lara Torres, Nair Xavier or João Soares have passed.

⁶ For more information about the Portuguese pair Marques'Almeida and the 2015 LVMH prize visit: [url] http://www.vogue.xl.pt/moda/noticias/detalhe/marquesalmeida_vencem_premio_lvmh.html

d) to identify alternative models and solutions of professional development through the creation of new business and author brands;

e) to propose new solutions to promote a successful transition from formation to the job market as well as the development of new businesses in the fashion industry.

1.4. Overview

The study will begin with the formulation of the problem and the research questions, to comprehend the depth of this analysis, followed by the purpose of the study and a presentation of the hypotheses. After this first approach, the thesis will be divided into two main parts.

The first part contains the theme framing, a theoretical approach in four chapters. The first chapter will present a brief approach to fashion design in Portugal and abroad, as the second chapter will contemplate the ever-evolving profession of fashion designers, considering their role in the industry as well as the possibilities ahead. The third chapter will discuss entrepreneurship, with the ambition of defining key-concepts, as well as introducing entrepreneurship education and its evolution in the fashion field. Finally, the fourth and last chapter of part I will reflect on fashion design entrepreneurship and the depth between intention and the actual opportunities and solutions for entrepreneurs in this industry.

The second part of the thesis, based on empirical research, contains two chapters. The fifth chapter will approach methodological proceedings for this analysis, where the use of mixed-methodology will be explained. For the methodology, Interviews will be the main tool of this study, as they are an essential solution to collect data that one could not obtain by mere observation during the literature review process (Boni & Quaresema, 2005, p.72). Finally, the sixth and last chapter will contemplate the analysis of the results, responding to the research questions and testing the hypotheses. Results and findings will be used to propose a model for the creation of a platform, a proposed solution to promote entrepreneurship in the fashion field.

Part I. Theme Framing

Having identified the subject and the problem to be analyzed in the context of this investigation, it is essential to consider and frame the extent of the issue treated in this study. The importance of this study resides in understanding how fashion designers can become entrepreneurs, considering the current economic and social times in which they are entering as professionals of the industry. As every fashion designer has experienced a learning period to prepare for the industry, although very different from country and higher education program, it is crucial to comprehend the range of offers in fashion design courses. However, this study does not pretend to study the education of fashion designers, related to entrepreneurship; this research is focusing on what happens after a fashion course.

Thus, this study will also approach fashion education programs in terms of entrepreneurship, in Portugal and abroad, the focus of this project is to understand what fashion designers lack when starting their entrepreneurial project in such sophisticated and powerful industry, as well as proposing a solution for that issue, based on literature review as well as opinions and personal experience of the people who know the industry as well as people who became fashion design entrepreneurs.

Chapter 2. Fashion design education overview: curricula, professional outcome, expected skills and attitudes

Fashion is and will probably always be the center of many opinioned divergences, however, as antagonistic as these opinions and views may appear, the fascination for fashion will still be high due to its polyvalence and extensity (Craik, 2009). In Portugal, fashion design has appeared tardily comparing with other countries of Europe such as France, England or Italy. As Fashion can be considered like a "production and communication system that inserts behavioral and appearance changes, following the culture and ideals of an era" (Rüthschilling, 2009, p10), the word "Design" is a synonym of intention (Redig, 2005). As it is in English, the word "Design" can be interpreted as a verb: to design, as to design something; and as a noun: design and is linked to other words like plan or scheme; a characterization approached by Vilém Flusser in his 1995's essay entitled: "on the word design". In that sense, fashion design needs to comprehend the will to create or project something new, that is the object of fashion. In this chapter, the cultural aspect of fashion design's evolution in Portugal will be approached, as well as it will be for other countries that have demonstrated their importance and value regarding fashion design around the world, to observe the differences in the evolution and characteristics of each geographic area contemplated.

2.1. Fashion design education: Portuguese overview

In Portugal, fashion design has made a late entry compared with other countries, due to its political and historical context. However, the country has a fine textile production tradition, considering the large number of fashion-related clusters present in the country pointing to textile, clothing and shoe making (Porter, 1994; 2002), which have apparently become strengths in the "Made in Portugal" strategy (Amaral, 2015). Nevertheless, it was only in the late 1970's early 1980's that Portugal evolved and had opened drastically and exponentially, considering the political context until the 25th of April 1974. In that context, the country started to open to the rest of the world and entered the UE in 1986, allowing the country to develop even more partnerships and export its textile production until today. Both designers are still considered as figures of the Portuguese fashion design at international level. Portugal

would only know its first bachelor degree of "fashion design" in 1992⁷, at the Architecture faculty of the University of Lisbon, contrasting with the offer at that time, centered on author creation, as this new coming course would explore the industrialization of the product (Bonsiepe, 1992), focusing on design methodologies and thinking.

In the same context and historical timeline, the beginning of Ana Salazar's career in the fashion industry has opened many doors for others to come, as she is still nowadays considered as the pioneer of Portuguese fashion (Garcia, 2011). Salazar's starting career also coincides with Portugal's opening in terms of design, modernization, and evolution of consumerism, the first taste of aesthetics, fashion, and beauty after a problematic historical period (Almeida, 2009). A few years later, in 1984, the pair of designers Alves/Gonçalves initiated their partnership opening a shop at Lisboa's Bairro Alto. Nowadays, other names like Felipe Oliveira Baptista, Susana Bettencourt, who accepted to be interviewed for this study; Marques d'Almeida, Anabela Baldaque, Dino Alves, Lidija Kolovrat, Fátima Lopes, Filipe Faísca, Nuno Gama, Luís Onofre, Carlos Gil or Alexandra Moura, are examples of the Portuguese designers known for their work outside of Portugal. However, most of these Portuguese designers have chosen to study outside of the country, as it is also the case for fashion designer Lara Torres, one of the professionals interviewed in this study.

As for the educational formation, where any young aspiring designer begins a path as professional, there are many possibilities only considering the Portuguese case. As it is, there are several types of educational programs available such as public ones, private or even technical and professional. Each course has its designation, however the offer can appear to be very homogenous, even if each formation seems to be different in terms of curricula, installations, teaching methods, educational quality, in a field that counted in Portugal in 2015, a percentage of 11,6% of newly graduated people in public and private education (Dados e Estatísticas de Cursos Superiores, 2016).

In order to confirm some of the general ideas made on the fashion design educational formation and attempting to make a first approach on the educational offer made to the fashion designers of tomorrow, a comparative table was made to group all the institutions that propose a course in fashion design (see table 1 and 1b). Table 1 and 1b contemplate the geographical origin of the course, the institution's name, its type, educational levels proposed, the course's designation and finally, the last column is dedicated to the curricula of the course, more precisely about the entrepreneurial education program, whether it is taught as a subject or as full part of the educational system of the course. Every detail and characteristic was made

⁷ This affirmation is related to the creation of the first bachelor degree (licenciatura) with the name "fashion design" in Portugal, information available at: [url] <http://graduacao.fa.ulisboa.pt/index.php/pt/cursos/design/lic-moda>

based on the programs delivered on each institution's pages and is mainly informational.

Table 1. Sample of the Fashion Education Programs in Portugal⁸ (part I).

INSTITUTION CITY	TYPE		EDUCATION LEVEL				COURSE'S DESIGNATION ⁹	ENTREPRENEURIAL CURRICULUM
	PUBLIC	PRIVATE	1*	2*	3*	4*		
ESART IPCB / Castelo Branco							Design de Moda e Têxtil (BA)/Design de Vestuário e Têxtil (MA)	The course's curricula highlight the innovative motivation of the course, even if nothing is directly referencing entrepreneurship in any way.
DCTT UBI/ Covilhã							Design de Moda (BA, MA, Ph.D.)	Although entrepreneurship is implied in the content, nothing is mentioned on the course's curriculum or in any description available.
UMinho/ Guimarães							Design e Marketing de Moda	Nothing mentioned on course's curriculum or in any description available.
Escola de Moda de Lisboa/ Lisbon							Design de Moda/ Coordenação e Produção de Moda	Nothing mentioned on course's curriculum or in any description available however "self-employer" is mentioned as a possible profession.
Architecture faculty of The University of Lisbon							Design de Moda	The course's curriculum refers to entrepreneurial will, even if the description is very vague.
UE- IADEUniversity /UBI Lisbon, Covilhã							Branding e Design de Moda	Nothing mentioned on course's curriculum or in any description available

⁸ Note: As explained in the title, the table only presents a sample of fashion design courses, as it presents courses related directly to fashion design, only considering higher education courses, Level IV and professional courses, leaving behind other short courses and long duration courses that did not enter in these categories. Note: Changes may have occurred in curricula since the making of this table.

⁹ Course's designations were purposefully left in Portuguese.

Table 1b. Sample of the Fashion Education Programs in Portugal (part II).

INSTITUTION CITY	TYPE		EDUCATION LEVEL				COURSE'S DESIGNATION ¹⁰	ENTREPRENEURIAL CURRICULUM
	PUBLIC	PRIVATE	1*	2*	3*	4		
Lisbon School of Design Lisbon/Porto							Design de Moda/marketing de Moda	The course's curriculum refers to entrepreneurial will, even if the description is very vague. Some of the possible professional outcomes presented are: "Self-employment, founder of a brand;"
ESAD Matosinhos							Moda	Nothing mentioned on course's curriculum or in any description available.
Escola de Moda do Porto							Técnico de Design de Moda, modelista de vestuário, Técnico de Coordenação e Produção.	Nothing mentioned on course's curriculum or in any description available.

Table legend for tables 1 and 1b:

- 1 Bachelor's degree
- 2 Master's degree
- 3 Doctor's degree (Ph.D.)
- 4 Level IV courses¹¹

Observing the previous tables, it can be concluded that there are great disparities between the technical and professional education compared to higher education institutions, more naturally regarding curricula and general information given of each institution. Regarding the private system, nothing indicates a tendency to propose an entrepreneurial education. The propositions and descriptions made in the curricula are mostly vague, and most of the educational tools and objectives are not very clear, and if any of them has any particular type of entrepreneurial learning, it is not specified. Even if some of the descriptions present as opportunities the possibility to create a business in the field, nothing is defined in the curricula to promote such skills to the students, moreover, some of the courses that integrate marketing

¹⁰ Course's designations were purposefully left in Portuguese.

¹¹Level IV course, defined by the European Qualification Framework available at: [\[url\] https://ec.europa.eu/ploteus/en/content/descriptors-page](https://ec.europa.eu/ploteus/en/content/descriptors-page)

and communication classes do not specify the use of entrepreneurial methods and education to improve value and innovation.

Furthermore, courses presenting entrepreneurship as an option for their students have created no direct relation between the education of future fashion designers and the possibility for them to be fashion design entrepreneurs, creating and innovating in the fashion field as designers and entrepreneurs.

Considering this approach on fashion design courses in Portugal and abroad, the following hypothesis is formulated:

H1. Fashion design higher-education programs prepare their students to think and act like entrepreneurs.

This first hypothesis considers the exploration made on fashion design higher-education programs in Portugal and abroad, and the observation made on their curricula to understand if such programs are preparing young designers to think and act like entrepreneurs inside the classroom, challenging them to know more than what they are expected to.

After this first take on the Portuguese fashion design educational offer, it is essential to reflect on professional outcomes presented by the institutions observed before, as well as the skills and attitudes expected by such institutions of students when graduating. To observe these characteristics, another set of tables were made to facilitate the view per schools and differences of levels (see tables 2 and 2b).

Table 2. Professional outcome presented by Portuguese courses¹² (part I).

INSTITUTION/CITY	TYPE (original language)	PROFESSIONAL OUTCOME	SKILLS/ATTITUDE
ESART/IPCB Castelo Branco	Licenciatura em Design de Moda e Têxtil	-Fashion designer -Textile designer -fashion consultor &/or fashion image -Stylist -Editor & fashion Communicator -Fashion illustrator -Creator/curator for cinematographic wardrobe and art shows.	-Development of creativity & imagination, capacity to analyze & explore materials, new technologies able to give innovative responses to production. -Education of future executive managers for artistic creation in fashion & textiles. -Project methodology, theory fundamentals using innovative tools.
	Mestrado em Design do Vestuário e Têxtil	-Fashion designer -Project Manager -Design Production Manager -Design consultor -Businessman in the design fields	-Development of creativity & imagination, capacity to analyze & explore materials, new technologies able to give innovative responses to production. -Education of future executive managers for several activity fields.
DCTT/UBI Covilhã	Licenciatura em Design de Moda	-Creative development for fashion collections & products. -Creative development for accessories. Creative development for interior textiles. -Coordination of material purchases. -Commercial activity & management of products for chain stores. -Illustration & fashion communication.	- Integrate, rate, create relations & apply general design knowledge to propose solutions & concrete proposals to clients. -Integrate the holistic fashion system to develop fashion collections & products. -Developing fashion projects & professional activities related to fashion design including creation, marketing, communication & production.
	Mestrado em Design de Moda	-Development of activities in industrial or commercial enterprises, design studios, consulting businesses or freelance, in textile, knitting or threading businesses, consulting or clothing distribution.	-Interpret market trends, cultural & behavioral phenomena. -Apply knowledge in design solution presentations to clients in a multidisciplinary context. -Investigation/ studies applied to develop knowledge for complex & innovative design solutions for very exigent markets.

¹² Note: Since the elaboration of this table, some changes in the courses' descriptions may have occurred. Not mentioned: No information available about the topic in question in any section of the curriculum. Not specified: The information provided could not be used as it was not specific to the topic/the information was implied but not self-explanatory.

Table 2b. Professional outcome presented by Portuguese courses (part II).

INSTITUTION/CITY	TYPE (original language)	PROFESSIONAL OUTCOME	SKILLS/ATTITUDE
UE-IADE University/UBI Lisbon, Covilhã	Mestrado em Branding e Design de Moda	<ul style="list-style-type: none"> -Creation & management of fashion brands in the contemporary market -Fashion production, -Fashion collection making focusing on a particular market. - Product sourcing for fashion brands. -Higher education career & investigation in fields related to branding and fashion design. 	<ul style="list-style-type: none"> -Knowledge on strategic thinking on human to create emotional management for fashion brands. -Interpreting market & behavioral trends to establish correlation between rational & emotional processes to improve the activity quality of the designer/brand manager. -Use of project methodologies for branding & fashion to structure strategically the creative process of brand management, fashion design & product development. -Project management integrating marketing, design & publicity, focusing on consumer, brand DNA, for new or rebranding brands. -Capability to evaluate a brand and suggest new positioning, marketing actions, design & mixed products, among others.
UMINHO/ Guimarães	Lic.em Design e Marketing de Moda	<ul style="list-style-type: none"> -Integrating a fashion product creation enterprise. -working in a manufacture company (textile, clothing etc.) -Distribution & commercialization enterprises. 	<ul style="list-style-type: none"> -Designers specialized in textile and clothing product capable to create high quality & innovative designs. Capability & knowledge of market changes to detect new necessities or opportunities to innovate through technology or process to create sustainability in the workplace. Multidisciplinary and dynamic learning, capacity of development, flexibility, innovative & team spirit

This second analysis of fashion design courses, this time focusing on professional outcomes, skills, and attitudes, revealed the second hypothesis of the study:

H2. Young fashion designers entering the industry after a fashion design course are equipped with the necessary skills and knowledge to create their own business. The second hypothesis proposes to observe if young fashion designers are prepared for the challenges and difficulties associated with the creation of a business in a competitive and fast-moving industry, considering higher-education courses and the reality of the fashion industry.

Table 2c. Professional outcome presented by Portuguese courses (part III).

INSTITUTION/CITY	TYPE (original language)	PROFESSIONAL OUTCOME	SKILLS/ATTITUDE
FA ULisboa/ Lisbon	Licenciatura em Design de Moda	-Junior fashion designers eligible to work in teams to develop fashion products and clothing in industry, companies in the sector and fashion media.	-Understanding of the historical, cultural and economic contexts of fashion and their possible interconnection; -establishing connections between the theory and practice of fashion design; -application of methodologies/pragmatic project planning strategies; -consolidation of a personal vision of the world of fashion through the creation of concepts and their materialization in the form of clothing, accessories, costumes and styling; -individual/team inter-relational and work organization skills; -the capacity to create and communicate marketing strategies.
	Mestrado em Design de Moda	-Freelance Designer/own-label creator; -Designer working for the industry, brand or studio. -Fashion forecaster, -Fashion styling; -Creative director	Not specified
Escola de Moda de Lisboa/Lisbon	Curso Profissional nível IV - Design de Moda	Technical worker in a Fashion Design enterprise/manufacture	-International & national trends (designs, accessories, materials etc.) -Collect information on market and target -Custom made clothing -Fashion <i>croquis</i> : accessories & clothing -Technical file of garments -Prototyping & changes -Creation of events, expositions or fashion shows.
LSD/Lisbon/Porto	Design de Moda	- Self-employer -Fashion designer in studios or brands. -Fashion collections promotion; -Cool hunter/trend forecaster; -Fashion illustrator -Fashion producer -Fashion consultant	Not mentioned
ESAD Matosinhos	Licenciatura em Moda	Not mentioned	-Self-identity preoccupation -Creative expression
Escola de Moda do Porto/Porto	Curso técnico e profissional de nível IV	-Fashion collection development -Fashion consultant -Sales advisor -Illustrator -Costume designer -Fashion critic -Professor.	Not mentioned

It is clear that the types of professional outcome presented are different among courses, as some present particular professions in the fashion field and others are vaguer whether they introduced very similar curricula or not. Unfortunately, some courses' online curricula do not present clear professional outcomes or expected skills or present a mix of those. Creativity appears many times in the "skill/attitude" section, as well as "innovate", a strong orientation for students and expectations for them to be able to develop such skills and attitudes in their professional future. These professional outcomes are in many cases referencing self-employment or the creation of a brand, however, as previously observed, very few information was presented in curricula about entrepreneurial thinking and learning. One can then question if the professional outcome offered by these courses are really in phase with what is expected from the students at the end of their studies, considering what is taught in class.

2.2. Fashion design education: international overview

To create the table below and its content, the following criteria were observed:

The Business of Fashion's Education ranking page of the best fashion schools in the world separates Bachelor of Art and Masters of Art courses. BoF classifies each course by three leading indicators: the Global Influence rate, calculated with the reputation of the school, its selectivity process and the awards attributed to it; the Learning experiences, calculated based on the student body, the resources and the teaching; and finally, the long-term value of the course, based on the careers, the preparedness and the alumni network.

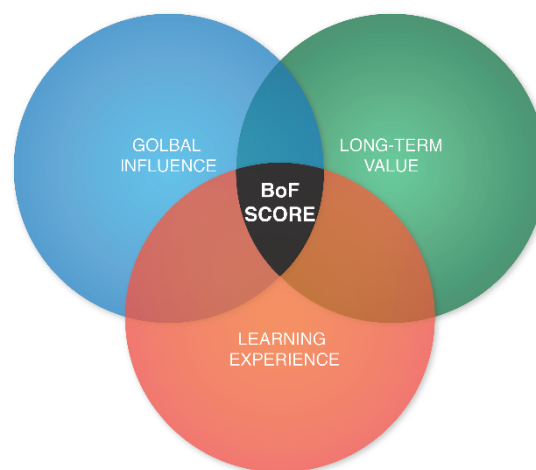


Figure 2. Interpretation of Business of Education's ranking structure.¹³

¹³ Figure created based on the information available at [url]: <https://www.businessoffashion.com/education/rankings/2016>

The Global Influence rate (represented in blue) is based on surveys taken by “industry professionals and insiders”, also considering how selective schools are in terms of applications, as well as recognition “through international fashion prizes” (Business of Fashion, 2016). The learning experience rate (Represented in orange) is calculated by feedback from students, taking in consideration “quality of teaching and resources available at the institution”; finally, the long-term value rate is based on feedbacks from alumni on “preparedness for the real world, satisfaction about employment opportunities, careers preparedness and, as well as graduation rates provided by schools” (Business of Fashion, 2016). Based on these scores, BoF’s education page ranks the Fashion programs provided by schools around the globe and has ranked 10 best schools for Fashion design programs as the following (see table 3).

Table 3. Business of fashion 's 10 best Fashion Schools of 2016¹⁴.

CITY/ COUNTRY	INSTITUTION	EDUCATIONAL LEVEL	COURSE'S DESIGNATION ¹⁵	ENTREPRENEURIAL CURRICULUM
Paris, France	ESMOD (Paris ¹⁶)	Summer courses and courses during up to 5 years.	Styliste Designer Mode, Créateur Directeur de la Création, etc.	No course is presented as specifically entrepreneurial.
London, United Kingdom	Central Saint Martins	Short courses, BA,MA	Fashion, Fashion Design Womenswear/Menswear, Fashion design with Marketing, etc.	The word "entrepreneurship" appears several times in the descriptions of the course and educational methods.
London, United Kingdom	London College of Fashion	Short courses, BA ,MA	Sportswear, Bespoke Tailoring, Fashion Design etc.	The word "entrepreneurship" appears several times in the descriptions of the course and educational methods.
Florence, Italy	Polimoda	Seasonal Courses, BA, MA	Fashion Design, Brand Management, etc.	The will to educate future entrepreneurs of the fashion industry is clearly implied (Luxury Business Course)
Helsinki, Finland	Aalto University, School of arts, design and Architecture	BA, MA, Ph. D.	Fashion and Collection Design, etc.	Entrepreneurship is described as a skill promoted by the fashion course.
Paris, France	Institut Français de la Mode	Open Programs, Post-graduate programs	Fashion Design	Entrepreneurial component appears in the description of the course unit: "Market/retail/consumption"
New York, United States of America	Parsons School of Design	Non-degree, AAS, MA, BFA, Certificate, MFA, BFA	Fashion Design, Fashion Design and Society, Fashion Marketing, etc.	The fashion-related courses do not specify entrepreneurship as a component, however it is assigned to entrepreneurship courses that are not directly linked to fashion.
New York, United States of America	Fashion Institute of Technology	AAS, BFA	Fashion /Fashion business Management etc.	The course "Fashion" does not describes any entrepreneurial component.
Antwerp, Belgium	Royal Academy of Fine Arts	BA, MA	Fashion	None
Tokyo, Japan	Bunka Gakuen Fashion College ¹⁷	Courses with a duration of 1 to 4 years.	Global Business Design/Fashion textiles/Foundations of Fashion Technology/Garment Creation	Only presented in the advanced course of "Global Business Design" (4 year course)

¹⁴ Note: Changes may have occurred in curricula since the making of this table.

¹⁵ Courses' designations were left purposefully in the original languages.

¹⁶ ESMOD additionally exists in France in the cities of Bordeaux, Lyon, Rennes e Roubaix, and is also present in other countries.

The previous table demonstrates the vast disparity between courses regarding curricula and educational programs. As these courses are located in different parts of the world, one can make the assumption that the standards of these courses also depend on the country they are located in, the culture in which they are inserted, the reality of the fashion market in such countries, as well as the traditions and history of these locations. As explained previously, this ranking was taken from Business of Education's ranking of the best fashion programs in the world, considering for that matter the MA level, as BA and MA have some similarities in terms of ranking, however, some of the schools did not make it in that ranking for both educational levels, and the higher educational level contemplated by this classification was, in fact, the MA level. As for the Portuguese table, this ranking as it is presented in the table does not follow a particular order, as it was considered that these ten schools would be displayed on equal levels since they already benefited from BoF's distinction. It must also be noted that these levels may differ from country to country, as not all educational levels are under the same policies.

Thanks to the table, it can be concluded that on ten courses, only three have absolutely no entrepreneurial specification, mention or approach in the curricula that were seen on the respective programs. However, the seven courses remaining do not approach entrepreneurship in the same manner, as some present entrepreneurship as a skill developed by students during the course, others mention entrepreneurship as a possible future profession for graduates, as for the others, they present entrepreneurship part of the curriculum, but in courses that do not involve fashion design. As the table contemplates various courses for each institution, it is important to note that some institutions such as FIT, Polimoda or Central Saint Martins, have Entrepreneurship courses or classes, which are not directly related to fashion design. Polimoda's Luxury course presents the will to educate entrepreneurs in fashion. However, none of the courses that designate entrepreneurship as part of the program are fashion design programs.

Although this study contemplates fashion design courses only through the observation of their online curricula, further observations should be considered in the future. However, this approach has allowed concluding that none of the fashion programs present in this list contemplates entrepreneurial education as an option. Nevertheless, it is important to refer that the London College of Fashion has created a new MA program called "Fashion Entrepreneurship and Innovation", at the time of this research, entrepreneurship and innovation was an optional class, very few information was available to compare with other courses¹⁸. The

¹⁷ Bunka Gakuen University has branches in Taipei, Seoul, Bangkok and Shanghai.

¹⁸ More information of the course "Fashion Entrepreneurship and innovation" on the school's website available at: [url] <http://www.arts.ac.uk/fashion/courses/postgraduate/ma-fashion-entrepreneurship-and-innovation/>

London College of Fashion is also part of a significant collaboration called "Fashion Innovation Agency", that will be approached in the next chapter.

Moreover, it appears that no course of the list has made a direct link between educating fashion designers and giving them the necessary tools to become entrepreneurs, as no fashion course is related to this field, nevertheless, the creation of entrepreneurship or business courses related to fashion are a proper development. Thus, it can be concluded that educational programs abroad have not created a real connection between educating fashion designers, capable of innovation and creativity, able to develop their own business in the future or to develop ventures in the fashion industry. As in the observation phase of the Portuguese fashion design education, it is also important to highlight the corresponding skills and attitudes expected of fashion design students, as well as professional outcomes presented by higher-education fashion design programs, using once again, the ten schools observed (See tables 4, 4b and 4c).

Table 4. Professional outcome presented by international courses (part I)¹⁹.

INSTITUTION/CITY	TYPE (original language)	PROFESSIONAL OUTCOME	SKILLS/ATTITUDE
ESMOD/Paris	Fashion Design Undergraduate Program	-Workshop manager -Stylish photography -Art Director -Collection coordinator -Fashion manager -Designer -Computer graphics expert	-design and construct a collection of clothing and accessories in various domains of the fashion industry, specializing in a specific market in their final year.
	Graduate program "Créateur Directeur de la Création"	-Art Director -Collection coordinator	-Convey the creativity through the "savoir-faire" and to master the accentuated technics. -Launching simulation of the project collection on the market.
Central St Martins/London	BA(Hons) Fashion	-Not specified	-Talented, self-motivated fashion enthusiast. -Spirited, informed and mature enough to commit to a course that is demanding in its breadth and depth. -thrive in the competitive & global industry
	MA Fashion	-Designers and Design Directors -Own label creator	-Leading, not following. -Guided experimentation -Explore individual style -Challenged to innovate to the highest standards.
London College of Fashion/London	BA(Hons) Bespoke Tailoring; Fashion Sportswear etc.	-Tailor or working for renowned tailor -Designer for technical brands etc. (depends on course)	- independent creative thinker capable of making an effective contribution to the relevant sector of the fashion industry (common to all courses)
Polimoda/Florence	Fashion Design Undergraduate Program	-Fashion designer (specialized by gender, reference material or category) -Costume designer -Freelance fashion consultant	Not mentioned
	Fashion Design Master's Program	Not mentioned	Either working for someone or free to create, the designer must cultivate curiosity and keep up to date with trends, materials and techniques.
Bunka Gakuen Fashion College/Tokyo	Garment Creation 3 year program	Not mentioned	-General ability and knowledge of garment creation including fashion design, pattern making, sewing, illustration etc. -improved creativity & ability to express ideas.

¹⁹ Since the elaboration of this table, some changes in the courses' descriptions may have occurred. Not mentioned: No information available about the topic in question in any section of the curriculum. Not specified: The information provided could not be used as it was not specific to the topic/the information was implied but not self-explanatory.

Table 4b. Professional outcome presented by international courses (part II).

INSTITUTION/CITY	TYPE (original language)	PROFESSIONAL OUTCOME	SKILLS/ATTITUDE
Aalto University, School of arts, design and Architecture/Helsinki	Bachelor's Program, Major in Fashion	Not mentioned	<ul style="list-style-type: none"> -Focus on the design of different types of collections, clothing and materials, and related concepts. -Addressing fashion as a social, cultural and historical phenomenon. -Students majoring in fashion are encouraged to develop creative expression of a high standard and to combine artistic and research-related thinking. -An entrepreneurial spirit is approached in a creative and open-minded way.
	Master's program in Fashion Clothing & Textile Design	<ul style="list-style-type: none"> -Professional career in fashion, clothing, textile and design business and industry, media and education; -Career in academic -Career incorporate research. 	<ul style="list-style-type: none"> -Strategic thinking as & creating, coordinating and leading design concept processes. -Cultivate their personal creative vision as a base for portfolio design and management skills by creating fashion, clothing, and textile design collections. -Analyze the mechanisms and phenomena in fashion, clothing, textiles and design. Students are challenged to explore the possibilities of new technologies and innovative design solutions in both physical and digital media.
Institut Français de la Mode/Paris	Post- graduation in Fashion (3 different majors)	<ul style="list-style-type: none"> -Work in studio of renowned company -Own brand/line of clothing 	<ul style="list-style-type: none"> -Know-how on production techniques to create in a more realistic way without forfeiting inventiveness. -Develop a fashion collection and produce garment prototypes -Confront creative vision with a marketing and business approach.
Royal Academy of Fine Arts/Antwerp	Bachelor in Fashion Design	Not mentioned	<ul style="list-style-type: none"> Fashion design; tailoring/pattern design; history of dress; professional jargon; material & color. Sample charts & descriptions of general trends, theoretical approach, collection creation.
	Master's in Fashion Design	Not mentioned	<ul style="list-style-type: none"> -display a synthesis of all the skills & techniques acquired. -organizational skills and plan everything well right from the start for a collection. -approaching reality of professional life, becoming preoccupied with practical questions.

Table 4c. Professional outcome presented by international courses (part II).

INSTITUTION/CITY	TYPE (original language)	PROFESSIONAL OUTCOME	SKILLS/ATTITUDE
Parsons School of Design/New York	BFA Fashion Design	-Variety of roles within the professional field of fashion, including design, creative and research practice, styling, visual merchandising, textiles, marketing and public relations, and production.	Not mentioned
	MA Fashion Studies	-Pursue PhD degrees at top universities around the world; -work at top fashion media companies and publishing houses. -Work in institutions as archivists, consultants, researchers, merchandisers, buyers, and public relations professionals in fashion houses and at corporations -careers in fashion archiving and curation, museum administration, journalism, media and consulting, criticism, and academia.	Not mentioned
Fashion Institute of Technology/New York	Fashion Design BFA	-design assistant -designer -CAD designer -stylist -collection specialist	-Create global design products utilizing advanced knowledge of new technology and traditional craft; -identify problems, anticipate challenges, and envision solutions in existing fashion systems; -Understand and incorporate sustainability decisions into design aesthetics & creativity; -Collaborate across disciplines as a team leader, effective team member, and innovative design thinker; -Function independently with a forward-looking ability to promote inventive personal design vision through the creative work presented.
	MFA Fashion Design	-design assistant -designer -CAD designer -stylist -collection specialist	-Design fluency & creative confidence -mastery of own specialized craft, -place as a maker and influencer in fashion history/futures. -articulate, vocal, and formidable design specialists, -not design generalists, -populate a mix of large-scale, high-end design houses, smaller ateliers, entrepreneurial ventures, experimental think tanks and consultancies.

As it was the case for the Portuguese table, some skills and attitudes were mixed with professional outcomes, or never even mentioned in the program.

Reflecting on both the Portuguese and the international tables, it can be verified that even there is a real intervention to create entrepreneurial values and education among fashion design courses, none of the previously observed course has established a direct relation between fashion design and entrepreneurship, as no course proposes to educate fashion design entrepreneurs, capable of creating and innovating in the fashion field through businesses and ventures. Hard skills (drawing, sewing, pattern making, planning, etc.) were more mentioned in the curricula, as it can be observed on both Portuguese and international tables. Soft skills also appeared but outnumbered by practical skills, a reality that can be explained by the difficulty to teach soft-skills, which are more dependable on the person's intuitions and already present attitudes (Hodges et al., 2016).

Previous observations and conclusions do not annul the fact that many young fashion designers have and will create their own business in the future, as this study will also explore other factors for the creation of businesses and ventures from fashion designers.

After this contextualization of fashion design in Portugal and on an international level and contemplating the vision proposed of the evolution of that same field and its education, a transition to the professional side of fashion design will be approached, more precisely the profession that a fashion designer is entitled to in the fashion industry, as well as observing the possibilities for the fashion designers of tomorrow.

2.3. The profession of a fashion designer and its role in the apparel and textile industry

A study made in 2011 showed the gap between the content and preparation of fashion design courses and what is expected from students in the sector (Chida & Brown, 2011). The article also suggests that there is, now more than ever, a necessity for institutions to follow closely the actual working skills expected from firms for these future professionals to be able to respond creatively and naturally to these expectations (Chida & Brown, 2011). However, it is difficult for higher education institutions to maintain a close relationship with the industry, especially in apparel and textile programs where the industry is growing and evolving daily. It is now more than ever expected from future designers to be much more than what they learned in school and should have a capacity to understand faster as well as the ability to adapt to new environments (Malem, 2008, p. 399).

Per Richardson (1996), the textile and clothing industry is very competitive and can be difficult for new players to enter the circle as they have to understand the complexity and

weaknesses that can be transformed into opportunities in the future. Thus, the relation and information shared between fashion design education and the industry must be as tight as possible, to prepare future professionals for the rhythm and reality of the market, as students expectations are sometimes very far from the hard truth of this global and ever-changing industry.

Thus, fashion designers must always be reinventing themselves (Cruchinho, 2009), as well as keep up with the evolution of the market and be able to detect opportunities of process, materials, functionalities, and production. As creative individuals are eager to be self-sufficient, they also need to understand the environment they are working in faster than ever (Malem, 2008), since in the fashion industry, adapting is also surviving, fashion designers who are capable of being creative, innovative and adaptive are the ones who can really make a difference.

According to Kozar & Connell, it is crucial for students to have a professional experience during the transition to studies to the job market, as it will be their first contact with the professional reality as well as it will also be a change in their personal lives (2015, p. 3).

The internship is pointed out as a great learning tool and a way to transfer from the academic environment to a professional environment in which students gain skills and knowledge such as communication, stress and conflicts management, as well as it is the first real time they can project their possibilities through the academic formation they are concluding (Kozar & Connell, 2013).

In the past few years, students have a global tendency to pursue their academic education with a master's degree. In Portugal, this bias has been drastically proven since the implementation of Bolonha, however, the Portuguese case is not isolated, as other countries have also experienced the same symptoms. A study by Kozar & Connell (2013), highlights three main reasons for this phenomenon applied to fashion design education:

- The preparation for a career in the fashion industry;
- The transition to a doctorate's degree;
- The limitation of professional opportunities due to the economic recess.

Master's degrees have appeared as a solution against the shortening of bachelor's degrees. However, students must be exposed to the reality of the industry outside the classroom. As seen before, a fashion designer must possess design thinking as global view, but also attend the industry and its functioning, a position that can be almost antagonistic (Agis, Vaz, & Dinis, 2014). Per Aspers (2010):

“The knowledge needed to design sellable fashion garments in a consumer market can be divided into two forms. The first is embodied, and or tacit knowledge: sewing, draping and the like, as well as knowledge of how to run a business.”

Such statement emphasizes the need for designers to learn skills related to the product itself and how to make it, but also how to sell it, as well as to be capable of making it in the market in the long run. Being capable of reading the market and translating this reading into new solutions for the consumer also must be considered in this context (Aspers, 2010). ATP's 2014 report for the future of the textile and clothing industry emphasized the need to educate new professionals of fashion capable of innovating in difficult times, able to create ventures, new businesses and stimulating the industry.

2.4. Future possibilities for the fashion designer profession

In a world molded by the culture of aesthetic and function, design is more than ever essential to the economy (Aspers, 2010, p. 213). The fashion industry is globalized more than ever, each collection is created for a global world, where the idea comes from a country, is produced in another country, and every process taking part in the making of a garment can be made in other parts of the planet until the final product is distributed around the world (Crane, 1999; Hean et al., 2016). The textile and clothing industry depends on the evolution of many factors and fluctuates in a globalized world, where collaborators are everywhere, and technologies, innovation, and production costs are key (Segonds, Mantelet, Maranzana, & Gaillard, 2014).

The evolution of technologies, as well as sustainable design processes, are two of the most important trends for the future of fashion, as both are becoming part of what is necessary for the industry and society (Manzini, 2011, p. 10). John Elkington's triple bottom line for a sustainable business (Planet, People, Profit) sums up what the real challenge for fashion designers. If the environmental concern is not new, social sustainability related to the production of fashion goods is hard to define (Lilley, 2009), moreover in such a globalized industry, where profit is vital, and being able to know precisely where and how the products were made is second (Smelik, 2017).

Sustainability is a key to the future of fashion brands, as designers must take part in this reality, since fast-fashion brands and habits of consumerism have taken back interests in the environment (Clark, 2008), preferring to focus on numbers and profit (Sull & Turconi, 2008). This has been a concern as this situation is antagonistic: new brands who should come in the market as the epitome of sustainability and ethical issues, to really change the market are, unfortunately all concerned by sustainability.

Some entities have tried to change this reality, for example, Fashion Revolution, an organization created in 2013, following the Rana Plaza collapse in Bangladesh. This particular structure aims to generate more transparency from fashion brands, as it is still, very

complicated for the consumer to understand the extent in which a garment was made, in which conditions and in how many countries the garment has traveled to be in store. It is also important to refer the difficulty to thrive in fashion as a small player to influence production and manufacture to be more responsible (Clark, 2008), or to be able to only work with transparent and environment-friendly factories (Lilley, 2009). However, as tricky as this topic is, it is crucial fashion designers to make this effort, be conscious, transparent, consider social sustainability and environmental sustainability, to make changes that could transform the future of this industry (ATP, 2014, p.85)

Moreover, fashion designers must be capable of adapting to the society's evolution, as well as being capable of fluctuating with the market, for that matter, knowing the market, being capable of identifying new opportunities is crucial, whether working for a brand or self-employed. Unfortunately, this is probably one of the most difficult ability for designers, as the lack of preparation for the reality of the fashion industry is the greatest challenge for designers, employers, and educators (McRobbie, 2005).

Chapter 3. The evolution of entrepreneurship and its application in the field of fashion

Entrepreneurship is not new; however, as previously seen, it has been a recurrent topic as it is associated with the past changes of the social and economic paradigm of the last few years (Tedeschi et al., 2015). As the term entrepreneur is more than ever present in this economic and social context, the fascination for entrepreneurship is not an ephemeral trend; it is indubitably a phenomenon anchored in our society, being the focus of many multi-disciplinary studies. However, there are still few concerning the entrepreneurship-fashion design relation. This chapter pretends to explore entrepreneurship according to the literature review process and the information acquired during that phase, as well as to study its evolution and multi-disciplinary character. As design is considered as the will to Project, plan or proceed strategically (Flusser & Cullars, 1995), the word *entreprendre*, in French, stands for the capacity to solve problems through creativity and innovation, the word itself implies that one can and takes care of a specific situation, the use and origin of the French word is presumed to be linked to French businessman Richard Cantillon (Santos, 2013). In such context, the link between design and entrepreneurship can be easily made, as it is the case for fashion design and the need to plan, create and innovate to improve people's lives.

3.1. What is an entrepreneur?

Scientifically speaking, the differences between an entrepreneur and a business-related professional are still blurry (Naffziger et al., 1994). As previously stated, the word entrepreneur derives from the French word *entreprendre*, a word introduced by French banker Richard Cantillon in 1755 (Santos, 2013), but the term entrepreneurship has evolved and is still a topic of discussion for many authors of the field. To contemplate all the definitions encountered during the literature review, a table was made to reunite the leading authors of the field and their definition of what is an entrepreneur (See table 5). According to Gartner (2007), there is a lack of definition of entrepreneurship and what is an entrepreneur, forcing researchers to adapt their definition in their work.

Table 5. Entrepreneur's definition from relevant authors.

Author, reference	Definition, citation
<p>Cantillon, R. (1775, p. 7)</p> <p>Original version from the book:</p> <p>English version translated from the book:</p>	<p>First mention of the word entrepreneur in literature.</p> <p><i>“Ces marchés, qui se tiennent une ou deux fois la semaine, encouragent plusieurs petits entrepreneurs et marchands de s’établir dans ce lieu”</i></p> <p>“These markets, tat take place once or twice a week, encourage many small entrepreneurs to establish in that place”</p>
<p>Say, J.B. (circa 1800) <i>apud</i> Drucker, 1993, p. 21.</p>	<p>“The entrepreneur shifts economic resources out of an area of lower and into an area of higher productivity and greater yield”</p>
<p>Knight, F. (1921)</p>	<p>“a person who takes risks as an opportunity”</p>
<p>Schumpeter, J. (1949)</p>	<p>“individuals who exploit market opportunity through technical and/or organizational innovation”.</p>
<p>Kirzner, I. (1973)</p>	<p>“the person who alertly (but passively) simply notices the opportunities generated by earlier errors”</p>
<p>Meredith, G., Nelson, R., Neck, P. (1982, p. 3)</p>	<p>“people who have the ability to see and evaluate business opportunities; gather the necessary resources to take advantage of them, and initiate appropriate action to ensure success”</p>
<p>Hisrich, R. (1990, p. 209)</p>	<p>“someone who demonstrates initiative and creative thinking, is able to organize social and economic mechanisms to turn resources and situations to practical account, and accepts risk and failure”</p>
<p>Drucker, P. (1993, pp. 27-28)</p>	<p>“Entrepreneurs see change as the norm and as healthy [...] the entrepreneur always searches for change, responds to it, and exploits it as an opportunity”</p>
<p>Johnson, (2001, p137.)</p>	<p>“an individual who takes agency and initiative; who assumes responsibility and ownership for making things happen; is both open to and able to create novelty; who manages the risks attached to the process; and who has the persistence to see things through to some identified end-point, even when faced with obstacles and difficulties. ”</p>
<p>Hisrich, R. (2007, p. 576)</p>	<p>“entrepreneurs create something new with value, dedicating necessary efforts and assuming the accompanying financial, psychic and social risk, and receiving the resulting rewards”</p>

For Schumpeter, the definition of entrepreneur has changed throughout his research (Śledzik, 2013), the question of entrepreneurship also resides beyond its own definition, in a context where anyone has imagined at some point, master of their destiny, boss of their own business whether from taking the lead of the family legacy or through the experience and skills acquired through professional experiences. As previously approached, being an entrepreneur is not merely the same as being a business owner. However, Peter Drucker is responsible for the end of this misconception, since his work clarified the differences between entrepreneurs and small-business owners (Santos, 2013).

From the idea that anyone can become an entrepreneur, the most critical question of all subsists: how can someone become an entrepreneur and is there even education for such? For Drucker:

“everyone who can face up to decision making can learn to be an entrepreneur and to behave entrepreneurially. Entrepreneurship, then, is behavior rather than a personality trait. And its foundation lies in concept and theory rather than in intuition” (1993, p. 26).

However, McClelland's study on need Achievement (n Ach) observed differences between individuals who obtained high scores in n Ach, and those who scored low, concluding that people with that specific trait were more eager to be found in entrepreneurial occupations (1965, p. 389). McClelland also observed that occupation is not enough to categorize people as being more or less entrepreneurial (1965, p. 391).

For Meredith et al.:

“Being an entrepreneur is more than a job or a career: it is a lifestyle, and certain principles may influence your career strategy for being an entrepreneur. You must be flexible and imaginative, be able to plan, take risks, make decisions and implement action to achieve your goals. You should be realistic as well as future-oriented. You should be willing to work under conditions of conflict, change, and ambiguity. This will require that you analyze yourself in relation to the environment in which you will have to work.”

Such definition places entrepreneurs as people who must be very well-balanced, as well as take part of their past experiences as a person and as a professional to respond to whatever can come in their way, as they can analyze at early stage what are their capabilities always considering potential risks (Reid & Smith, 2000). For Israel Kirzner, entrepreneurs do learn from experience, as the author observed entrepreneurship in the market process (1973, pp. 14-16), concluding that "the competitive market process is essentially entrepreneurial" (1973, p. 15).

Entrepreneurship is one of the most significant debate topics regarding economics and business (Gunes, 2012), as it has been presented in the past few years as a global solution to fight unemployment, on the creation of incentives and impulse, as well as a gain in innovation for start-ups. For Hisrich, entrepreneurs are "leaders who have an impact on their cultures,

particularly those around them who share in their vision of the creation of something new of value and wealth with potential for new employment" (1990, p. 209), for that matter, if entrepreneurs do not save directly the society from unemployment, they can at least be considered as part of the solution, since they can create employment. As summed by Susana Santos (2013, p.24), McClelland (1961) defined the entrepreneur as a "major driving force in the development of the society, able to transform a country's level of achievement in economic growth". Entrepreneurs, if not technically definable on the same terms for all, are considered game changers.

As the definition of an entrepreneur is still under discussion, and will probably be in the future, as new research and results evolve, the necessity to define that concept for this particular study was made clear. For that matter, it is understood that the entrepreneur is someone who can transform a problem into the possibility to create an innovative solution, as well as having the capacity to reach goals by taking risks and foreseeing what others were not able to.

Nevertheless, can it be considered the solution to so many problems? Is there a ready-to-use model applicable for each country or is it impossible to implement this desirable solution? In a complex economic context, technology and design appear as two viable factors for the creation and innovation of enterprises, in a market economy so competitive (Gunes, 2012). One could observe the evolution of significance and rising interest in entrepreneurship in the past few years, as such interest has quickly been adopted by educational programs, an exploration of entrepreneurship education seemed valid.

3.2. Entrepreneurship education

As entrepreneurship education is considered as a priority for organizations and governments as well as a fundamental of learning in Europe (Campos, 2013; European Commission 2012; Junior Achievement Young Enterprise, 2006), it seems relevant to define its regulations and why it is considered so necessary in today's educational system. According to Shane (2004): "there is a consensus in the way that entrepreneurship in the higher education is viewed as the engine of great importance for the economic growth and future richness creation". In her study on the Entrepreneurship Education Project (EEP) in Portugal, Julia Campos adds that "the entrepreneurship education is an important factor in the development of entrepreneurs", however, the author also states that "the entrepreneurship learning is not sufficient to measure entrepreneurship or the entrepreneurial activity, or even the propensity to become an entrepreneur, it is necessary to study the behavioral factors of entrepreneurs".

Carvalho & Gonzalez stated that "higher education institutions must bet on a business-creation oriented education, where students are potential creators" (2006). According to Jack & Anderson (1998), entrepreneurship education has two main components: science, which involves all the technical and business-related skills that can be taught traditionally, and art, that consists of the person's creative and innovative skills, a component that cannot be taught. If the efficacy of entrepreneurship education is still debated by authors, one cannot doubt that to become an entrepreneur, background must be set up, as it can come from a family heritage, or an entrepreneurship workshop or course during the academic education. However, the lure of entrepreneurship is stronger than ever, as it is usually associated with a solution to an economy in crisis, and even a possible way to enter the job market after the acquisition of a degree (Matlay, 2006).

It is also imperative to differentiate the entrepreneurship education and learning entrepreneurship, as one can agree that there are differences between those two concepts. As suggested by Campos (2013, p. 11) entrepreneurship is a global solution, and there is more than ever a necessity to create a network of entrepreneurs, educational institutions, and businesses.

According to Rocha (2013):

"In this current context, where young people reach the job market more prepared than ever, there is a tendency to have even more competitiveness and a search for new competencies always more differential. Facing these facts, the preparation of these young people has generated even more research for more and newer knowledge, capable to introduce wider competencies in the market. Entrepreneurship has revealed itself as an important factor to be introduced in new paradigms, as its introduction to the educational system is highly important." (2013, p. 36)

As the importance of the entrepreneurial education has been approached, the possibility that anyone can be properly formed and taught to be an entrepreneur is more important to answer than ever. As this particular topic seems to need more studies and focus, authors like Henry, Hill & Leitch (2005), have highlighted the need to study entrepreneurial education and its outcomes.

According to Saeed (1996), entrepreneurship education can be equated to art as some people tend to have a natural predisposition to its comprehension. As academic institutions are in a strategic position to introduce their students to entrepreneurship, they can also be the instigators of entrepreneurial thinking (Henry, Hill & Leitch, 2005). As previously seen, it is as important to focus on the way to teach entrepreneurship as it is to introduce students to the concept of it. The capacity to think like an entrepreneur cannot be explained traditionally but can be presented to students by new ways of thinking and approaching their classes, their assignments or even their final projects when it comes to the making of a fashion collection. It was also contemplated that there is, in fact, a separation of science from art, and as it is, there

is no *prêt-à-porter* methodology to apply entrepreneurial thinking on fashion design courses, however, the fact that students from creative classes need to be stimulated with creative thinking is indubitable, as displaying students to entrepreneurial thinking and making them experience and be exposed and open to such mindset is proven effective (Peterman & Kennedy, 2003).

Other skills like self-confidence, persistence or self-control are not teachable. However, they are inseparable from the skills needed by an entrepreneur. According to Miller (1987), students can acquire the science-related part, but the art-related side of entrepreneurship cannot be entirely taught.

The attitude is a variable considered important by Mwasalwiba, as it can predict entrepreneurial behaviors, the author also argues that the difficulty of such predictions reside in how such attitudes turn themselves into actual entrepreneurial activities (2012, p. 42).

McGuigan (2015), defines four steps for practicing entrepreneurship education:

-Defining entrepreneurial education:

“Most introductory courses in entrepreneurship do not allow programs to pick the students who will be in the class. This class should be broadly inclusive and encourage students to think in terms of value creation no matter how they ultimately spend their career” (2015, p. 4).

-The class redesign:

“The redesign of the class is built on a stream of activities. Students review the course requirements during the first class and complete a written statement that they are willing and able to complete the course requirements. Time pressure is an important element of the class. The work students will be completing challenges their ability to complete the tasks, organize and transform their ideas into actionable deliverables, and present their work product and accept outcomes” (2015, p. 5).

-The worldwide exercise:

“The worldview concept has received increased attention, and it is important to understand how we view the world, and why we view the world the way they do! Completing this assignment challenges students to explore who they are, and document why they are that way” (2015, p. 5).

-The proposal and the pitch:

“In an entrepreneurship class, it is appropriate that students should be required to act entrepreneurially. Allowing students to create and pitch a proposal for 40% of their course grade is real, timely and demands action. Students will do what they would do to develop and pitch an idea for a new business, but they will be pitching course work. They will be pitching to a panel of professors who are experts, and have the power to accept or reject their proposal.” (2015, p. 7).

As the question of learning fashion design in a more entrepreneurial way to think is made, observing how fashion design learning curricula can be more entrepreneurial. Pedersen & Burns reported the results of an experience made in a fashion design course in the USA and observed how students reacted to the possibility to make their curricula, connecting other areas in complement to the "traditional" classes proposed in their field (Pedersen & Burns, 2011, p.43). According to the authors, the experience also allowed students to gain a broader vision of what they actually learned in the course, making it easier and more natural for them to think in terms of process and link to other fields in their professional future. The authors concluded that such modification is not proper to every institution as the performance of this model involves many variables, such as communication between departments, the participation and willingness of all parts required, the communication student-teacher, the motivation and knowledge of the professors as well as their will to be involved and their interest in the project (Pedersen & Burns, 2011).

Per Rideout & Gray (2013), the Global Entrepreneurship Monitor (GEM) highlighted three main factors for failed entrepreneurship such as social and cultural reasons, lack of capital and deficiency of education (McGuigan, 2015). In industrialized countries, the reality points towards motivations related with the desire to become a boss, the autonomy, and flexibility, the will to complete a project or idea, or even to take care of the family business (Schoof, 2006).

Many country-members of the EU have made it a priority to implement entrepreneurship education as the idea that the future of entrepreneurship can be directly related to learning concepts introduced at school (Oosterbeek, Van Praag, & Ijsselstein, 2010).

In Portugal, entrepreneurial education has since been made a priority and is highlighted in many reports by the European Commission as a country with ongoing initiatives (Entrepreneurship at school in Europe, etc.). The GEM report for 2015/2016 places Portugal as the first place in terms of entrepreneurial education in schools, however, the entrepreneurial topic seems to fade with the level of education as Portugal reaches the 27th position in terms of entrepreneurial education at a post-school stage. Nevertheless, Portugal is also referred as the best rate of physical infrastructures with the best ratio among the 62 countries presented (GEM, 2016, p. 145).

According to the European Commission in its 2006 Report: "entrepreneurial education is about developing attitudes, behaviors, and capacities on an individual level" (European Commission, 2006). Per Augusto Rocha, entrepreneurship "promotes the development of a nation and generates a series of contributions to its population" (2013, p. 11). The author also stated that the entrepreneurial education should not be reserved to whom has a will to create a business.

Per Testa & Frasccheri, to give an impulse and generate motivation for students to find self-sufficiency in their professional lives, preparing them with the tools and abilities needed for them to create and innovate in the future (2014, p. 12). For the authors, the evolution of entrepreneurship in a multi-disciplinary context is directly related to the innovations and technological advances made in the past few decades (Tedeschi et al., 2015), making it even more critical to create new programs and incentives for entrepreneurship and the creation of innovation at a global level.

3.3. The evolution of entrepreneurship education in the fashion field

Portugal inserts itself in a logic of market where family SMEs dominate the ever-changing textile industry and where tradition and future stand in opposite directions and where creativity is most of the times, not considered as a priority at (Agis et al., 2014). In this complex context, entrepreneurship appears as a way to create innovative products and value to a country where tradition sometimes rhymes with stagnation. Nevertheless, educational programs involving entrepreneurship are focusing on the creation of businesses, to the detriment of the education and development of entrepreneurial behaviors.

It is also considered that many design students are not particularly attracted to the business and management part when considering a career in the industry by creating their own business. However, it is crucial for fashion education programs to develop a real dialogue within courses for entrepreneurial thinking to become a priority (Kurz, 2010). Although not everything can be taught in the classroom, existing qualities can be enhanced in students, as it is explained by Hodges et al.:

"qualities such as empathy and a global outlook are as important to entrepreneurial competency within the global apparel industry as developing a business plan, and therefore should be addressed in the classroom. Teaching by observation and example can be an excellent way to help students develop soft skills, especially when linked with practicing apparel entrepreneurs through mentoring or shadowing as well as case-based learning." (2016, p. 80).

As it is clear that not all students are interested in a future as entrepreneurs, it is crucial to comprehend that a fashion design course must typically mimic and test what was lived by designers on the job, reproducing in the classroom, the reality of the industry (Evans, 2011). The need to educate students on entrepreneurship thinking is therefore crucial since it could lead to future opportunities in the work field.

Another essential part of education should also consider the need for fashion design courses to encourage students in activities outside the classroom, such as contacting the industry for events, engaging in workgroups or participating in contests, as students should gain pro-activity by engaging in such ventures (Drew, 2011), new courses are also being created, supporting the idea that a reliable designer should be a good design thinker, but that not every design thinker should be a designer, as well as provoking the thought that not every design course can educate design thinkers (Lloyd, 2011). Other qualities should be required by students at the end of their education, as pro-activity was referred as one of them, the need to promote independence among students is as critical as to educate future designers capable of creative thinking (Black, Freeman & Stumpo, 2014).

Of course, such qualities should be encouraged through platforms available for young designers as they are exploring their options and still learning in the classroom. Several models can be examined. However, one has notably appeared innovative-driven. Implemented in 2013, the Fashion Innovation Agency (FIA) promotes technology and innovation at the service of fashion. The initiative is part of the University of London, more precisely, the London College of Fashion. FIA proposes to join emerging talents in fashion with technology enterprises such as Nokia or Microsoft to create innovative fashion-tech projects, as many have been rewarded and other projects involving nanotechnology and robotics are in the works.

Other types of incentives are being created directly in schools, as it is the case for Central Saint Martins "Careers and Employability" program, available for any student in need of mentoring and funding, or the "MEAD scholarships & Fellowships" program, that provides fellowships and scholarships every year for undergraduate students in their penultimate year after application approval. Moreover, schools have understood the need to create offices dedicated to their students' professional future. However, such dedication should also be improved inside the classroom, by creating an entrepreneurial environment and thinking for students to see a professional outcome differently. For fashion design education to evolve in the future, it is crucial to implement entrepreneurial projects and platforms linked Universities and their students to the real world.

Chapter 4. Entrepreneurship and fashion: from entrepreneurial intentions to the creation of Fashion-related businesses

According to Naffziger, Hornsby and Kuratko (1994), the decision to behave entrepreneurially comes from diverse characteristics that are not only related to personality traits. The authors selected seven factors that define such behavior: personal characteristics; personal environment; personal goals; business environment; business idea; perceived implementation-outcome relationship; and perceived expectation-outcome relationship. The first five components are often referenced in literature, as for the last 2, they were added by the authors. If the entrepreneur's aim is merely related to performance, then the entrepreneur will not be able to perceive a full experience in the matter, the concept of entrepreneurial motivation was introduced precisely to create a better perception of the field (Naffziger et al., 1994).

4.1. Entrepreneurial intention, motivation, and behavior

As many studies have proposed and observed intention models (Bird, 1988; Davidsson 1995; Krueger et al., 2000), entrepreneurial intention is still a significant topic of discussion, as it involves many factors and variables such as culture, social range, age, etc. (Ozaralli & Rivenburgh, 2016). However, it is clear that entrepreneurial education from a very young age can be an influence on students and their decision-making when adults (Paço et al., 2011). Campos (2013, p. 7) defines entrepreneurship as a "behavior, an attitude and not a profession" and adds that there are many words attached to entrepreneurship such as "pro-activity", "calculated risk" or even "innovation". If this definition tends to be subjective and varies from author to author, conversations about this so actual thematic feed the need to study about this topic, in an attempt to reach a global understanding of the phenomenon.

Through her study, Campos was able to conclude that entrepreneurial intentions are not influenced by the need of independence for Portuguese university students, she also completed that their entrepreneurial intention is affected by a self-sufficiency need, confirming the opinion of Carvalho & González (2006). As for the motivation to become an entrepreneur, Carvalho & González consider the following factors: the necessity of independence, the necessity of personal development, the perception of the instrumentality of richness and the need for approval (2006, p. 46).

The authors also consider that someone's entrepreneurial motivations can weight a great deal on the scale as the opportunity to create a business presents itself. The authors also add that the higher/lower the entrepreneurial motivations, the higher/lower is the probability of the person building a business (2006 p. 55). Self-efficacy is also referenced by the authors, as the way to define the state in which an individual believes in his capacity to handle a task. Entrepreneurial motivation is also linked to family antecedents, as a will to proceed with the family business, proving their capacity to the clan or simply as the will to replicate an element always present in the personal education (Rocha, 2013).

According to Delmar & Davidsson (2000), people who have entrepreneurs in their family have more chances to become entrepreneurs. In the UK, authors like Henry Matlay suggest that the whole economy is counting on the entrepreneurial skills of recent graduates to create a new vague of newly diplomates seeing entrepreneurship as an opportunity for their future (Matlay, 2006). For Donald Kuratko, focusing on the real motivations behind entrepreneurship and educating students on business and development is crucial (2005, p. 589). The antagonism in the choices made in entrepreneurship education such as the objectives and curricula, as well as teaching methods are still a significant issue, making it very difficult to implement such programs (Mwasalwiba, 2012).

As authors agree on the fact that entrepreneurship must be viewed as more than just a solution to a stagnating economy (Matlay, 2006; Mwasalwiba, 2012), the fact that the focus should be made on the creation of value for students receiving an entrepreneurship education is crucial. It is clear that entrepreneurship education is a topic of particular interest, as it was observed on the table of the entrepreneurship education in fashion design among the best schools listed in BoF's list that such schools are not quite prepared for their speech to train their students to think like entrepreneurs, as it is also observed that the entrepreneurship education is most of the times not specially directed to a specific type of students as well as their future professional setting. Testa & Frascheri also pointed out the incongruences of such courses, since the actual learning methods and objectives are Mwasalwiba also explores the need to study the motivations and approaches made by the educational body as well as the curricula proposed to students, as well as a method for schools to keep track of the students for 10 years to verify if the course had influenced them into becoming entrepreneurs (2012, pp. 41-42).

Gibb (1999), proposes, for examples to rethink entrepreneurship education through 3 main points:

- the first is related to curricula, giving more emphasis to entrepreneurial education and learning how enterprises can become an opportunity to gain more skills and how to re-use skills learned in other classes;

-the second is linked to the respect to learn and to the teaching methods employed by the teacher, keeping in mind that he must be seen as a tutor or a guide who prepares students to be self-sufficient;

-The third point complements the second, as it is related to the skills and methods used by teachers, which should be in an ever-renewal state as well as their connection with entrepreneurship should be constant and alert. An opinion shared by Alexandra Cruchinho, as the industry is evolving, stakes get higher, and education must take part in this continuous evolution, establishing higher patterns for educators and consequently students (2009, p. 240).

In the 2006 report made by the Junior Achievement Young Enterprise Europe, José Barroso considered a total of eight key-competences that define the base for entrepreneurship: communication in the mother tongue, communication in foreign languages, mathematical competence and necessary competencies in science and technology, digital skill, learning to learn, social and civic abilities, sense of initiative and entrepreneurship and at last, cultural awareness and expression (Junior Achievement Young Enterprise, 2006).

The tolerance to risk and self-efficacy are both essential for the existence of entrepreneurial intentions (Segal, Borgia, & Schoenfeld, 2005). As any student can potentially become an entrepreneur, it is vital for higher education programs to create a real discussion around that topic, allowing students to use their knowledge as a tool for future projects (Testa & Frascheri, 2015), policies directed to the creation and development of such programs are imperative, as communication between Higher Education institutions and business entities should be frequent to allow a better balance between supply and demand (Silva & Leitão, 2009, p. 159).

One can also conclude that the Portuguese case is peculiar, as Portugal was part of the UE member countries to have the higher rates of self-employment in 2006, however, it also appeared as one of the countries with lower rates of self-employment preference, showing that the lack of opportunities in the job market forced many to dive into self-employment even if it was not a first choice (Eurostat, 2006). If such numbers have now evolved, it is interesting to perceive what motivate people to develop entrepreneurial behavior.

Johnson (2001), sums up entrepreneurial attitudes and behaviors through 8 characteristics, which cannot be considered as skills and are not all necessary for entrepreneurial behavior, however, the combination of them is defined by the author as what is included in such behavior:

- the motivation to achieve and compete;
- taking ownership and being accountable;
- making independent and self-directed decisions;
- being open to new information, people, practices, etc.;

- being able to tolerate ambiguity and uncertainty;
- creative and flexible thinking, problem- solving and decision making;
- the ability to see and capture opportunities;
- awareness of the risks attached to choices and actions;
- the capacity to manage and ultimately reduce risks;
- persistence and determination in the face of challenge or lack of immediate reward;
- considering, discussing and formulating a vision;
- the capacity to make an impact.

(Johnson, 2001, p. 137)

Many factors can contribute to the motivation and appearance of entrepreneurship (Rocha, 2013). As the entrepreneurship career is mostly perceived as a risky and frustrating process, related to doubt and disappointment in the worst cases (Segal et al., 2005), to understand where the motivation to become an entrepreneur can appear is somehow crucial. This particular field is divided into two theories: the content theories, which study the origin of such behavior in people, and the process theories that focus on how this behavior develops on time (Segal et al., 2005). Other theories like Gilad & Levines' "pull & push" (1986) or Bandura's "self-efficacy" (1977) have contributed to the understanding of behaviors and actions in entrepreneurship. As many variables can be tested to comprehend the relations between entrepreneurial behavior and upbringings (Newton & Shreeve, 2002, p. 31), there is a significant interest in observing such relations to comprehend which personal experiences can lead to such behavior.

4.2. Becoming an entrepreneur in the fashion industry: An alternative option?

In a social and economic paradigm where the traditional lifetime job has become utopic, the creation of incentives and ventures that aim to augment youth entrepreneurship has turned out to be vital. The nature of self-employment among young people can become a solution against the problem of youth unemployment (Schoof, 2006), as unemployment itself is an opportunity to become an entrepreneur (Davidsson, 1992). Developed countries like the United States of America are the living proof that entrepreneurship is an alluring solution for growth and evolution (Ozaralli & Rivenburgh, 2016). Yet, even if very luring, the idea to promote youth entrepreneurship is unclear as it involves much research and such data is often deliberately joined with data regarding adult population (Schoof, 2006), nevertheless, crossing such numbers can be very interesting in terms of research, but mixing them will not contribute to research on a topic so particular as youth entrepreneurship.

Many are the influences and reasons that can lead young people to become entrepreneurs. The incentives and motivation of such factors are thus significant for the development of youth entrepreneurship (Schoof, 2006). Experiences and upbringing have been proven to be a massive part of entrepreneurial behaviors (Newton & Shreeve, 2002). There are also many factors contributing to youth entrepreneurship motivation, they are related to personal attitudes and experiences, particular lifestyle interests as well as skills and characteristics (Schoof, 2005).

As previously approached, there is a strong relationship between entrepreneurial education and the rise of entrepreneurs, as well as past experiences and other factors. However, the development of new ventures can also be explained by the creation of incentives to encourage entrepreneurship inside and outside classrooms. However, preparing young designers for the industry is no easy task.

There is a stronger co-relation between incentive programs attributed to learning institutions and the development of curricula among these institutions to their students, as well as the lack of preparation of students in such a competitive job market (Romeo & Lee, 2013). The textile and apparel industry is without a doubt, one of the fields that has suffered the most with the technological and social changes created in the past few decades (Hartley & Montgomery, 2009), as these changes have transformed the way firms work but also the profile of the professionals that enterprises look for (Romeo & Lee, 2013).

It is a significant difficulty for learning institutions to keep up with the industry and teach their students on a budget, as there are many gaps in the curricula related to the speed at which the industry changes and evolves, a breach is created between what is taught in the classroom and the reality of what will be expected of these future professionals (Romeo & Lee, 2013). An example of that issue and probably the most significant is related to technological advances such as Computer Aided Design (CAD), 3D printers and digital printing, body scanning or any software used in the industry that is not reachable for every institution (Fernandes, 2013).

Another breach in the system concerns the communication and collaboration between departments inside the institutions (Romeo & Lee, 2013), a dynamic that should be learnt and practiced inside the institution as it will be a major part of the functioning of any enterprise, installing networking systems or hierarchy systems inside classrooms can be seen as a solution for education (Breder, 2009). Students should be capable of recognizing each department as part of a mechanism and understand the whole process to communicate better with future collaborators. The lack of professional experience is also pointed out as a breach of the educational system, which reinforces the idea that it is crucial to consolidate the relationship between learning institutions and enterprises. Romeo & Lee also suggest that the access to

internships should be not only facilitated but also be a part of the academic curricula, allowing students to gain credits as well as the professional experience (2013, p. 138).

Any student with entrepreneurial intentions should be prepared for the reality of being a fashion designer-entrepreneur, as the amount of work required in such profession goes beyond the creation of garments since the time needed to take care of the business is crucial (Sousa, 2015). However, fashion design entrepreneurs have a hard time to mix design thinking and entrepreneurial thinking, Kurz states the following:

“they need to position themselves as entrepreneurs in order to present themselves to investors and banks and to facilitate the access to external finance. Their performance in front of investors or bank employees is crucial for accessing financial support. Therefore a relevant and well thought out business plan is necessary. The business plan needs to be an integral part in the education of a fashion designer, who wants to start a company. This should be taught at universities, at incubators and in post-academic programs. Bank loans should be easier to achieve for creative people and adjusted to an adequate scale of finance.” (2010, p. 52).

It is then, imperative for fashion design entrepreneurs to be capable of making the product but also comprehend the market to be capable of selling it, for that matter, understanding the consumer is crucial. Furthermore, young fashion design entrepreneurs must grasp the importance to create value, as it will reflect the real image of the brand and its identity, a quality that is crucial for the creation of the business plan (Testa & Frasccheri, 2015).

A study on incubators made by Franco, Haase, & Correia (2015), observed the need to view incubators as "innovative organizational form that is a vehicle for enterprise development". However, authors compared antagonist results, some verifying higher survival rates for new businesses starting in incubators, and others like Amezcua et al. (2013); Bruneel et al. (2012), concluding that such institutions are not directly related to successful results. Franco et al. (2015), also expressed six success factors among incubators:

1. Facilities and location
2. Incubator governance
3. Shared services
4. Networking
5. Selection process of tenant firms
6. Funding and support

The study concluded that there is no such thing as an applicable model ready-to-use for every incubator since it depends on many variables such as its function, the location, the economy and so on. However, authors also concluded on the lack of such incentives and recommended the growth of incubators and other incentives linking universities and businesses as well as other learning programs (Franco et al., 2015, pp. 21-24). The involvement of incubators in communities has proven to be very efficient and helpful for new businesses and early ventures (Veciana, 2007). Research on incubators in Portugal and internationally is crucial since it is a field of exploration in need of investigation due to the lack of results of incubators on a long-term study (Franco et al., 2015).

Incubators have evolved a lot since their first appearance in Portugal, in 1987 (Shev, 2015). However, as different types and sizes are available, this study will only focus on a sample available of the creative industries incubators. According to Junior & Andrade (2017), incubators have become such a phenomenon in Portugal and abroad, that it is crucial to observe some of the existing models of incubators dedicated to creative industries in Portugal, as they aim to support creativity and innovation in the community in which they are inserted.

a) Oliva Creative Factory

Oliva Creative Factory²⁰ is a project resulting from the city of São João da Madeira, the Portuguese capital of shoes. Located in the former Oliva factory, the former metallurgy plant reputed for its sewing machines, and launched in 2013; the incubator is still running and accepting projects in the creative industry field. Projects in many areas are currently being incubated by the hub, fields like software development, product design, fashion design, web design, among others.

b) Hub Criativo do Beato

Hub Criativo do Beato²¹ is a venture, currently being developed by the city of Lisbon and Startup Lisboa, that will be officially launched in the year 2018, as the former military building used for the hub is still under renovation. Presented officially to the public in July of 2017, the project aims to incubate many entrepreneurial projects in the creative industry context, as well as other services for the community. The general conditions for acceptance refer credibility, self-financing capacity, originality and innovative projects capable of creating value

²⁰ More information available on Oliva Creative Factory's website available at: [url] <http://olivacreativefactory.com/>

²¹ More information about hCB on Startup Lisboa's website available at: [url] <http://www.startuplisboa.com/hub-criativo-beato/>

to the city and community, as well as coexisting with other projects. Applications are already being accepted, and the first projects should be incubated by the end of the year 2018.

c) Mouraria Creative Hub

Situated in Lisbon, the Mouraria Creative Hub²² is the first creative industry specialized hub of the capital. Created by the city and for the community in 2015. Projects involving design, media, fashion, jewelry among others are being incubated at Mouraria. The hub can welcome ventures for 24 months. In 2015, the incubator's jury composed of collaborators of the Lisbon city hall and Mouraria officially accepted nine projects out of the original 39 candidates. Of these nine projects, five of them involved fashion design.

d) Fábrica de Santo Thyrsó

To finish this observation of some of the Creative incubators in Portugal, the next incubator is very particular since it is the only one presented as exclusively related to fashion design projects. Fábrica Santo Thyrsó²³, located in Santo Tirso, the fashion design incubator accepts projects following guidelines such as creative quality, market potential, technical and financial viability, co-existence with other projects related to the industry as well as the motivation and profile of the candidates. Every candidate is subjected to a jury that later decides if the project can be incubated. At this time, Fábrica Santo Thyrsó apparently incubates five fashion projects.

At the time of this study, only one incubator has responded to the interview request, Bernardo Gaeiras, director of Mouraria Creative Hub and FabLab Lisbon, two institutions promoting innovation and entrepreneurship in the Portuguese capital. Fortunately, another creative hub coordinator, Margarida Carronda had responded to a previous exploratory interview about the Fábrica Santo Thyrsó, at the early stages of this study, as the interview was made in March of 2016. Both interviews can be seen in the appendices (See appendices XII, p. 202 and appendix XVI, p. 216), and the results can be observed in chapter 5.

4.3. Opportunities and business creation in the fashion industry

The Portuguese association for textile and clothing (ATP) has launched in 2016 a project called "R'ITV", that stands for the regeneration of the textile and clothing industry.

²² More information about MCH available at: [url] <http://www.cm-lisboa.pt/centro-de-inovacao-da-mouraria-mouraria-creative-hub>

²³ More information about fábrica Santo Thyrsó available at: [url] <http://www.fabricasantothyrso.com/>

The entity results from an initiative from ATP to "create a dynamic into the entrepreneurial ecosystem of the textile and clothing field, by facilitating the development of innovative businesses, qualified and creative with a strong potential of internationalization" (RITV, 2017). The project resulted in a final report presented in April of 2017, all the results were obtained through crossed referencing and literature review of other reports, as well as workshops and surveys. "Regeneração ITV" has listed a list of opportunities for entrepreneurial activities in the field. Seven categories are presented, each one has many opportunities associated, the categories are the following:

- Offers related to processes of I&D+I (ex: Mass customization, new product technologies, etc.);
- Exploration of segment niches specific to the market (ex: products and services for elderly population, etc.);
- Integration and articulation of cultural and creative industries (ex: Product design, web design, etc.);
- New logistics, transportation and distribution solutions (ex: Drones, etc.);
- Exploration of new geographic markets (ex: Consulting, trading, etc.);
- Innovative management tools (ex: Brand management, innovation, and intrapreneurship, etc.);
- Innovative offers in the management of people, skills, and qualifications (ex: Specialized learning in emergent fields, etc.).

The report concluded that these categories are just a preview of what can be done in the long run, as the report concludes that the "success of entrepreneurial projects developed from these identified opportunities highly depend on the people who will take advantage of them and their capacity to find conditions, resources and skills" (RITV, 2017, p. 68). The report also detected a very important input about innovation and sustainability, as the fashion industry must embrace this reality. As sustainability is a topic of priority, consumers are sometimes lost by the lack of determined policies to inform them of the products they are buying (Hill & Lee, 2012).

Even if mentalities have changes in the past few years in terms of sustainable clothing, there are still many things to do in this field, as it has been pointed out as a market niche more often that it is considered as a conscious priority for the fashion industry (Beard, 2008), the reality is that we are very far from a sustainable industry, as there is still a very long way to go in terms of society and learning (Vezzoli, 2002). Many are the examples where environmental consciousness is only a "trend" used for commercial purposes in an industry where it is almost

impossible for consumers to know exactly the origin and conditions in which the product arrived in the store (Beard, 2008).

Businesses are perceived as a solution for the growth of local economy and are associated with the idea of economic salvation in many countries (Carvalho & González, 2006). To concretize projects, one must be motivated to use innovation and be capable of bearing problems until the project is on track, however, such characteristics are directly related to psychological features of the individual (Naffziger et al., 1994). One of the issues concerning governmental institutions is associated with the creation of self-employment-only for entrepreneurship, one's creating their job without generating other job opportunities in the process (Testa & Frascheri, 2015), yet entrepreneurship is still viewed as a solution for the making of innovation-driven projects.

Johnson (2001), reveals the need to redefine terms such as entrepreneur, entrepreneurship, and innovation, since these are used in the wrong manner, are even exchanged with each other. Besides his definition of an entrepreneur (see table 5), Johnson also defines the various forms of innovation that can be encountered through entrepreneurship, as it can be observed in the following figure (See figure 3):

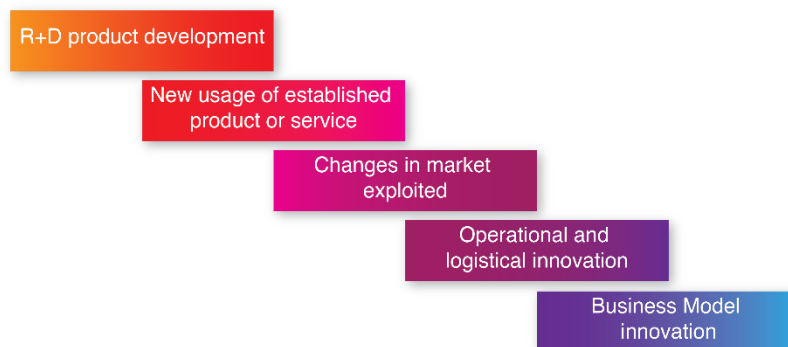


Figure 3. Adaptation from Johnson's forms of innovation (2001)²⁴.

Johnson considers these five main factors that can be defined as innovation in the entrepreneurship field. Influencing young minds through entrepreneurial thinking is essential since entrepreneurial behaviors can be crucial for the creation of value and innovation (Johnson, 2001). As design thinking and project methodologies are a big part of design education (Nielsen & Stovang, 2013), the introduction of entrepreneurial thinking also seems very important as well as coherent with what the current design education is. For enterprises to grow through innovation, they must stop question why something is not functioning and start solving how it could be solved (Johnson, 2001).

²⁴ Figure adaptation of "The various forms of Innovation" (Johnson, 2001, p. 139).

Entrepreneurship is not only about creating a business; it is also about being able to create value through innovation and initiatives capable to help the economy in a sustainable manner (Ferreira et al., 2015). The designer himself, should be able to recognize the need to be transparent in the process of manufacturing, in order to show to the industry how to change things for the best, taking in this manner, the role of model for others and change once and for all the industry in a sustainable and ethical way (Vezzoli, 2002).

Some governmental entities in Europe and the US see entrepreneurship as a viable tool for the creation and innovation to generate growth and economic prosperity, and according to Van Praag & Versloot (2007), research has proven the benefits of entrepreneurship on the economy.

The choices and decisions on the entrepreneurship education curricula must be very wisely made, as students can simply not be interested in entrepreneurial learning or the evaluation process can be too over-whelming when customarily used to a more traditional process (Oosterbeek et al., 2010). However, it is essential for students to understand what entrepreneurship is and how it can be important for their professional future and from that point, luring them into thinking like entrepreneurs and organizing their student lives with pro-activity and innovation.

Shafer, Smith & Linder (2005) attempt to define the term "business model" by separating both words from each other and then reunite the essential components in a diagram, including the following: strategic choices, value network, create value and capture value. The authors also highlight the four main problems of business models: flawed assumptions underlying the core logic, limitations in the strategic choices considered, the misunderstandings about value creation and value capture and the faulty assumptions about the value network, concluding that the value capture is fundamental for enterprises, although such characteristics depend on the type of company and as such, business models should be considered as a value in order to test strategic options, not as a long-term strategy (Shafer et al., 2005).

Self-sufficiency is a significant variable to study when it comes to observing entrepreneurial motivation, however, the desire for independence is a confirmed variable that does not need to be proven. Bandura's Theory (1997) on self-sufficiency defined the degree on which one believes in his capacity to complete a task and according to Carvalho & González, the theory also distinguishes two sides, the expectation of efficacy and the expectation of result, individuals react differently to stress and risk, as anyone has differences of personality that affects directly such behaviors (2006, pp. 55-56).

Many are the incentives created in the last few years in Portugal for the growth of self-employment, as well as the creation and development of innovative ideas and products, more recently with the Portugal 2020 program. The national association for young entrepreneurs

called ANJE, celebrating its 30 years of existence in 2016 has been made specially to promote such incentives.

Per McGuigan, there is no actual model to become an entrepreneur; however, regarding entrepreneurial education, the aim is "to challenge students to explore their entrepreneurial intentions while simultaneously exploring their capacity to be an entrepreneur" (2015, p. 4). Breder suggests that even if the design industry is in constant evolution regarding the process, methodology, and products, design courses seem to opt for a traditional method where students are prepared for conventional firms (2009, p. 1). Nowadays, the insertion of young designers in the professional sphere should not be seen as a significant preoccupation but as the development of skills for the creation of innovation from future professionals (Breder, 2009). It is clear now that design is considered as a competitive tool that generates competitiveness for enterprises which understand the creation of financial return and innovation (Breder, 2009).

As the society is becoming hungry for technology and a digital lifestyle, the fashion industry has adapted itself to accompany an evolution that has also opened many doors, and will create new opportunities in the market (Black, 2007), new materials and new ways to produce are evolving and improving daily, technologies such as 3D printing, mass customization techniques and new ways to create, produce and distribute fashion goods are changing (Raeve, 2012).

4.4. Models of entrepreneurship incentives existing in the fashion design field

This first model was implemented in an educational context, for the author's design students. Breder's "empreendesign" model (2010), is designed a 3-phased structure (see figure 4), where the phase A is "observe", phase B is "think," and phase C is "realize", these phases are linked to each-other with other steps allowing the individual to achieve each stage successfully until realization of the project.

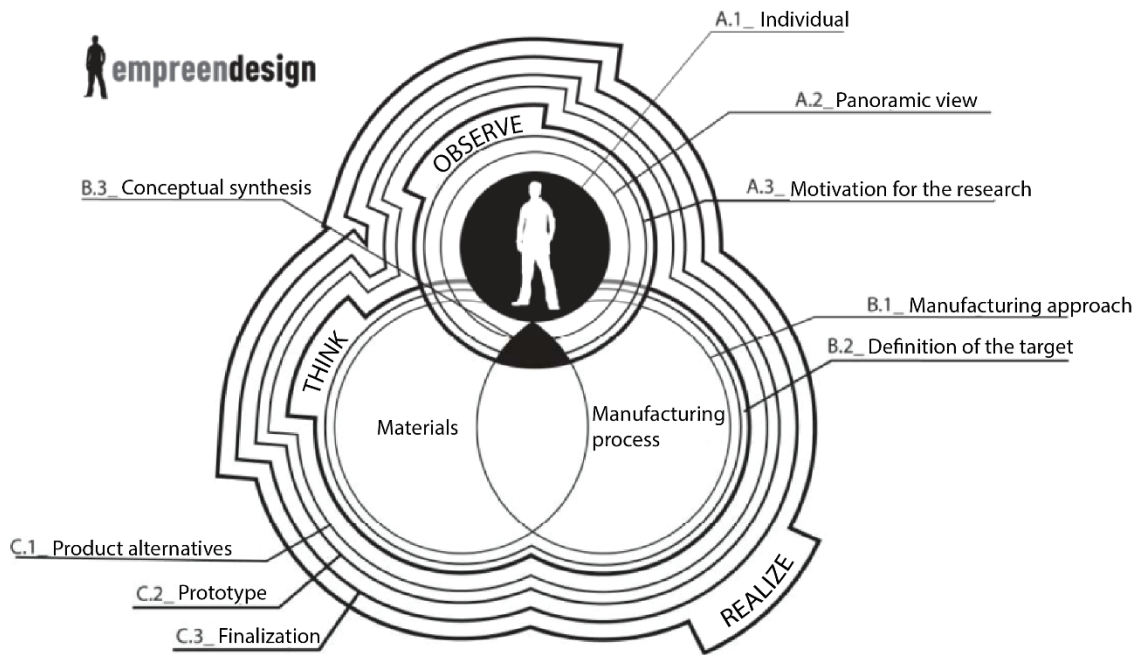


Figure 4. Breder's Empreendesign model (2010)²⁵.

For Black, Freeman & Stumpo, “creativity is a vital factor within the context of a complete education in apparel design” (2014, p. 136). As the importance of entrepreneurship education has been made clear in the previous part 3, an actual observation of the models already implemented in fashion design education seems essential, as a way to learn more about how these incentives have been implemented as well as their preliminary results. For that matter, entrepreneurial programs in fashion design courses are the main focus of this study, as well as hubs linked to these institutions as well as other incentives linking students to what could become their future. The development of models and approaches to educating designers to become self-dependent and creative is crucial (Runco, 2007).

Breder's model has been exploited in a 2015 article called “*Design, Empreendedorismo e Inovação: bases para um método de ensino orientado para uma formação empreendedora*” and is described as a model for the bachelor's degree in Product Design, which also includes fashion Design as a study unit. In the article, the authors claim that the basic idea of the project was that students can learn to become entrepreneurs and that there is no such thing as born entrepreneurs, even if some of them can naturally show a tendency or characteristics considered important for entrepreneurs, using in that sense the idea that people can be influenced and stimulated into entrepreneurship in a social environment prepared for that matter (Tedeschi et al., 2015). In their study, the authors give much emphasis to the lack of

²⁵ Figure taken and translated from “Metodologia empreendedora para um designer globalizado: Empreendesign” by Marcos Breder, 2009.

entrepreneurship incentives for design students as well as the fact that design is too often associated with the industry. However, it should be considered as an important tool for entrepreneurship (2015, p. 6). The way design courses are directed is also described as a negative point by the study, as some methods are too classic and do not encourage students to think creatively and differently, impeding them to think as entrepreneurs (2015, pp. 6-7).

The model proposes an organization by departments, responsible for each task, where every group is hierarchized and is voted by the students and coordinated by a teacher. After this separation by function, market necessities are defined using project methodologies such as Munari's, Baxter's or Phillips' where the project method is composed of 4 phases: preparation, generation, evaluation, and realization. Following these four steps, students work in each department and change every semester for a better understanding of the whole process. As for the results, the authors and instigators of the project declare themselves satisfied with the results on short-term, as the course is evolving in a start-up logic. As the venture is still very recent, the teachers aim to create a file for each student, to verify the results on long-term and observe cause-effect relations in the future for the alumni.

Fascinatingly, this study has come across another research, aiming to create a model of entrepreneurship studies for fashion design courses in Portugal. Graziela Sousa, Professor at the Faculty of Architecture of the University of Lisbon, proposes to create a model for fashion design courses to apply entrepreneurial content as well as entrepreneurial thinking throughout the course. The results of the study have not yet been published, since the investigator is still collecting results in order to create such model, however, the author's views on fashion design courses are very interesting, since they explore the image reflected by schools in their curricula, and the reality of what is taught in class, the model is also specific to the Millennial generation, currently studying (Sousa & Simões, 2015). The present study could count on the participation of Sousa in the interview process, as it can be observed in the next chapter.

4.5. Fashion entrepreneurship in the present.

As their model was tested on potential entrepreneurs, Carvalho & González highlighted the importance to ask only one question to evaluate the entrepreneurial intention: "Do I intend to create my own business?". A straightforward and efficient way to divide entrepreneurial traits in a very heterogeneous sample, as the authors added a question if the answer was positive, the inquiries would have to respond about their intention to create a business in the next five years or if they already had produced one (2006, pp. 56-58). There are also many difficulties in evaluating the efficacy of entrepreneurship education as it must be a very long-term study and can be very subjective (Matlay, 2006). The author also highlighted the

difficulties and doubts that one can make on such results, involving time, definitions, opinions, generalizations and validity (Matlay, 2006).

As for existing models of entrepreneurship in the fashion field, the Portuguese government has made it a priority to face youth employment, following the directives of the European Commission. The European organization has approved in the last few years, a set of financial incentives aiming to correct this problem (Martins, 2015).

Education institutions are also seeking to stimulate creation and innovation, as well as raising entrepreneurial thinking among their students, as it has been considered a goal to reach in the next years, to create stronger relations between enterprises and higher education institutions (Cruchinho, 2009, p. 246). Entrepreneurship scholarships and other incentives have been designed around the country for students to concretize their projects in many fields (Souza, 2010, p. 82). The creation of such incentives by Universities is directly linked to the vocation of design by teaching students to use design thinking and methodologies to be able to practice what will be their profession, but also to create new forms of investigation and new resources that could become tools (Nielsen & Stovang, 2013; Evans, 2011).

These incentives are usually backed by a set of institutions such as ANJE (National Association for Young Entrepreneurs) or even by the Portuguese Institute of Employment and Professional Education (IEFP). Considering more precisely the fashion field, the institution previously stated ANJE has many partnerships with entities of the fashion sector, such as *Portugal Fashion*, a project co-created with ATP (Textile and Clothing Association of Portugal), that "conceives its strategy around the idea of empowering Portugal's image internationally, associating the country to concepts of fashion, innovation, irreverence, design and entrepreneurship", as it can be read on the website of ANJE²⁶.

The association has many other projects, one of them called "Global Market Strategy 2014" that centers its activities around fashion by reinforcing its presence in international markets²⁷. Other organizations such as IAPMEI (Institute for Small and Medium Enterprises and Innovation)²⁸, also promotes entrepreneurship and the creation of small businesses through the creation of incentives such as "Start-up Vouchers", their recent incentive to encourage young entrepreneurs from many fields, by helping them during 12 months with funding, mentorship, technical assistance and finally, a concretization reward if the project has reached their

²⁶ This definition of "Portugal Fashion" was translated in English from the website of ANJE: [url] <http://www.anje.pt/portal/anje-projetos>

²⁷ The name "Global Market Strategy 2014" was translated from the Portuguese name, more information available on the website: [url] <http://www.anje.pt/portal/anje-projetos>.

²⁸ More information about IAPMEI available on the website: [url] <https://www.iapmei.pt/>

goals²⁹. “ModaLisboa” is also a good example of the Portuguese promotion of its fashion designers. Other online platforms like “Not just a label” also aim to disclose emerging designers globally, using an informative platform containing profiles of young fashion designers and a preview of their work.

As this study focuses on the creation of entrepreneurship projects in the fashion design field, it is important to focus on recently created brands, as well as projects involving the creation of innovative fashion ventures. During the first phase of this study, that was exposed in the thesis’ project in 2015, three models were explored: *MintySquare*, *AwayToMars*, and *Luevo*. Unfortunately, one of these explored projects, *Luevo*, has not been evolving since that time and has never responded to any request or interview from this research. The website³⁰ is still online but does not show any sign of evolution, even if various request were sent during this investigation process, for that matter, it was considered ineffective to focus further on this venture. *MintySquare*’s founders, Ana Cravo and João Figueiredo were also contacted in order to follow their evolution since 2015, but also never responded to the various requests sent, although the website³¹ has evolved and it can be understood that the business has grown, as new brands are being promoted by the website since 2015.

MintySquare is an interesting case of Portuguese brand promotion. Cravo and Figueiredo had previously participated in the beginning of this study, as they were interviewed in 2015, during the thesis’ project phase³². As explained in this interview, Cravo and Figueiredo aim to promote “Made in Portugal” brands and use this strategy to grow internationally. However, as their goal was to be very selective on the brands they promoted, it can be observed on the website that this continues to be the case, as Cravo & Figueiredo had previously stated their will to only promote “emerging talents and renowned fashion designers”, they also announced their restrictive list of acceptances, as they admitted that they would only promote young fashion designers “if they had already shown their work at least on one of the main Portuguese catwalks”.

As it has become very clear that *MintySquare* has evolved in the past two years, it can also be observed that their selection process does not fit into this particular study, as it only concerns already renowned fashion designers, whether it is on a national or international scale. It is also important to refer that many models like *MintySquare* exist in other countries, platforms who only promote emerging and renowned brands from the country they are settled

²⁹ More information about IAPMEI’s Start-up Voucher incentive available on the website: [url] <https://www.iapmei.pt/PRODUTOS-E-SERVICOS/Empreendedorismo-Inovacao/Empreendedorismo/Startup-Voucher.aspx>

³⁰ More information about Luevo on the project’s website: [url] <http://www.luevo.com/>

³¹ More information about MintySquare on the website: [url] <https://mintysquare.com/>

³² Ana Cravo and João Figueiredo 2015 interview can be found in appendix XV, p. 188.

in, it is the case of the website “Young British Designers”³³, created in 2010 to promote British fashion designers and sell their collections online.

As both *Luevo* and *MintySquare* have not been selected to be further investigated in this work as the following phase will contemplate the platforms and other existing solutions where fashion design and the need to generate entrepreneurial projects are the main goals.

a) AwayToMars

First introduced in March of 2015 during *Moda Lisboa's* 44th edition, *AwayToMars*³⁴ is a new concept of fashion, created by Alfredo Oróbio and Carlo Valentini, this platform allows anyone to pitch an idea or inspiration on the website, idea that can be picked up by the *AwayToMars* community in order to be produced and commercialized. *AwayToMars* was conceived to disrupt the current model of fashion, create balance and fairness among creation and production, as the creators believe that anyone can have a good idea but not everybody has the tools to turn them into reality (Cardoso, 2015). Osorio has also participated in the interview process; his answers were used in the results of this study.

b) FFDS

The “Future Fashion Designer Scholarship” was created in 2014 by Bruno Pieters, Belgium-based designer and founder of “Honest By”³⁵, a fashion brand where transparency is key. “Future Fashion Designer Scholarship” follows the same example, as the website explains that FFDS main goal is “to offer financial support to exceptional students who want to develop their collection in a sustainable, vegan and transparent way” (FFDS, 2017)³⁶. An application must be sent to the FFDS organization, as applications are accepted all year long, students from all over the world and all ages can participate with their ideas. If the scholarship is granted to a project, the winner can receive between €1000 and €10.000 and must create their collection in a transparent manner, as projects involving ethical and social sustainability and vegan materials and proceedings are privileged. The FFDS is a good example of the changes in the fashion industry, promoting sustainable values for young designers, as such values can be a great way to make a difference in the industry as an emerging fashion designer. After several in attempts to reach to FFDS contributors, none of the contacted parties responded to the interview request.

³³More information about YBD on the website: [url] <https://www.youngbritishdesigners.com>

³⁴ More information about “AwayToMars” on the website: [url] <https://www.awaytomars.com>

³⁵ More information about “Honest By” on the website: [url] <http://www.honestby.com/>

³⁶ Quote retrieved from the FFDS website, available at: [url] <http://www.futurefashiondesignerscholarship.com/>

c) Mastered

*Mastered*³⁷ is an online accelerator program for creators of the fashion industry, as many different angles are contemplated, such as fashion stylist, accessories, womenswear designer, menswear designer, etc. Launched at the beginning of 2014 by Perri Lewis, Adil Abrar and Cheryl Adamson (Bobila, 2015), this paid online accelerator allows support and guidance for creative careers, with the help of coaches and industry experts who give feedback to the trainee's works. The 10-month program is made for the masses but customized for each trainee, as it promotes self-empowerment and learning. *Mastered's* logic resides in the ever-changing industry of fashion, preparing these professionals for an improvement in themselves and their careers, stating that "Only a particular type of creative thrives in this new world" and adding:

" They're relentless, resilient and massively collaborative. They work hard to develop their mindset and collaborative skills, not just their technical ones. They're polymaths, entrepreneurs and they won't let anything hold them back" (Mastered, 2017).

Mastered was created to fulfill the gap that can happen in creative professional careers, building a business on the paradigm of fashion, the ever-evolving industry, growing even faster as technology and innovation, as well as the need to be continually reinventing oneself in a professional environment, are crucial. *Mastered's* expert producer Samantha Southern has accepted to take an interview for this study, the results from that interview are presented in the next chapter, and the full transcription can be viewed in the appendices (See appendix XIII, p. 207).

Before concluding this phase of the study, it is important to refer that literature review has eliminated a topic that was explored in the early stages of this research. Crowdfunding was then investigated as one possible way to begin a successful venture in the fashion industry. However, after much exploration of the topic and after observing platforms like Luevo and their evolution, it was concluded that crowdfunding was not a model to be explored for this study, as the percentage of success rate is very low among creative projects (Mollick, 2014). Although many crowdfunding platforms are present on the market and some are exclusively dedicated to fashion, a lot have since been abandoned or failed to prove effectiveness (Myriam, Cheikh & Abdellatif, 2014).

Of course, many other solutions and platforms are being created as this study is being made, and many are repetitions of other platforms contemplated in other countries and many models

³⁷ More information about Mastered on the website: [url] <https://join.mastered.com/>

like the British Fashion Council³⁸ or the Fashion Beauty Monitor³⁹ contribute in their way to the improvement of fashion design entrepreneurship. For this study, the need to observe what is being made to help fashion entrepreneurs was crucial, yet, as observation cannot be the only tool used in this research, the second part will contemplate the empirical research, starting with the research question, an exploration of the methodology used, to finally collect results to conclude the study.

Concluding this review of existing incentives, platforms and hubs aiming to propose solutions for fashion design entrepreneurs, the following hypothesis is formulated:

H3. Existing incentives and solutions created to help entrepreneurs are adapted for fashion design entrepreneurs.

The third and last hypothesis aims to approach the existence of incentives for entrepreneurship, as well as other solutions created to help entrepreneurs, to perceive their differences as well as their level of adaptation for the specificities of fashion design entrepreneurship.

Considering H1, H2, and H3, presented in the previous chapters, figure 5 reflects these hypotheses, based on the contributions and purpose for this study.

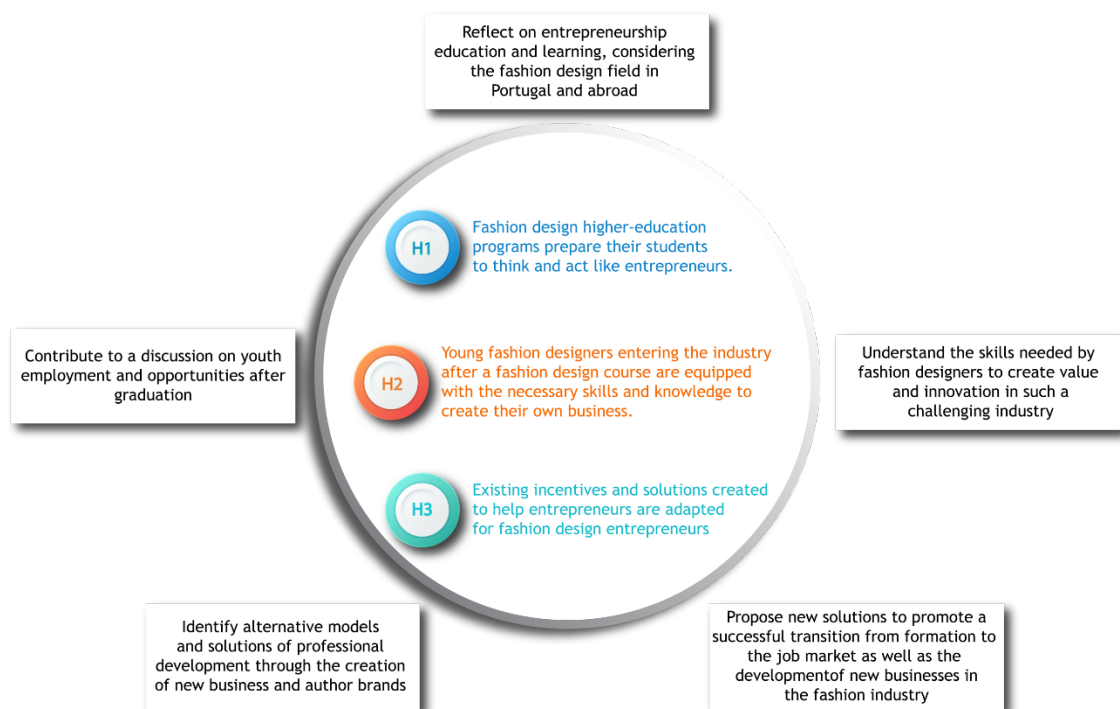


Figure 5. Representation of the hypotheses, as influenced by the purpose and contributions of the study.

³⁸ More information available on their website at: [url] <http://www.britishfashioncouncil.co.uk/>

³⁹ More information available on the website at: [url] <http://www.fashionmonitor.com/#/>

Figure 5 represents the three hypotheses formulated in this study, considering the purpose and contributions of the work (represented outside the bubble):

H1. Fashion design higher-education programs prepare their students to think and act like entrepreneurs.

This first hypothesis considers the exploration made on fashion design higher-education programs in Portugal and abroad, and the observation made on their curricula to understand if such programs are preparing young designers to think and act like entrepreneurs inside the classroom, challenging them to know more than what they are expected to.

H2. Young fashion designers entering the industry after a fashion design course are equipped with the necessary skills and knowledge to create their own business.

The second hypothesis proposes to observe if young fashion designers are prepared for the challenges and difficulties associated with the creation of a business in a competitive and fast-moving industry, considering higher-education courses and the reality of the fashion industry.

H3. Existing incentives and solutions created to help entrepreneurs are adapted for fashion design entrepreneurs.

This third and last hypothesis approaches the existence of existing solutions and incentives created to help entrepreneurs, to perceive their differences and adaptability to specific issues encountered by fashion design entrepreneurs.

PART II- Empirical research

The previous section has showed the literature review process, as well as an approach to the field of fashion design entrepreneurship and finally, a field research of some of the existing solutions for fashion design entrepreneurs, field research that is determinant for the following phase of this study, as it procured understanding of some of the determinant people to interview and inquire (Coutinho & Chaves, 2002; Da Costa, 2014). The second and last central part of this study will explore the empirical research, starting with the methodology, the data collection process and the results obtained, followed by the discussion of these results and the proposition of a model based on the outcome.

Chapter 5. Research methods and design research

Beginning the second part of this study with all the previous information, the empirical research is based on a mixed-methods approach. A quantitative methodology was used to target a particular sample, which had to be approached as massively as possible. A qualitative method was also used for this study, as it is also referred by authors as the most efficient way to collect information based on interviews, inquiries and other qualitative tools (Franco, Haase & Correia, 2015; Bogdan & Biklen, 1994) that are not considered compatible with statistical treatment. In sum, the use of a mixed-methodology that considers both data to obtain as much information as possible (Morgan, 2007; Coutinho, 2015).

5.1. Methodological proceedings

For this particular study and considering the field in which the work is inserted, the choice of methodology is directly related to design methodologies, choosing for that matter, both quantitative and qualitative methods, as both can explore the data needed in a multidisciplinary field. To clarify the entire process of investigation since its beginning, an organigram was made (See figure 6). Each phase of the study is presented, separating the first phase of research previously shown in the project, before the actual thesis, and the second stage of the investigation, presented in this study.

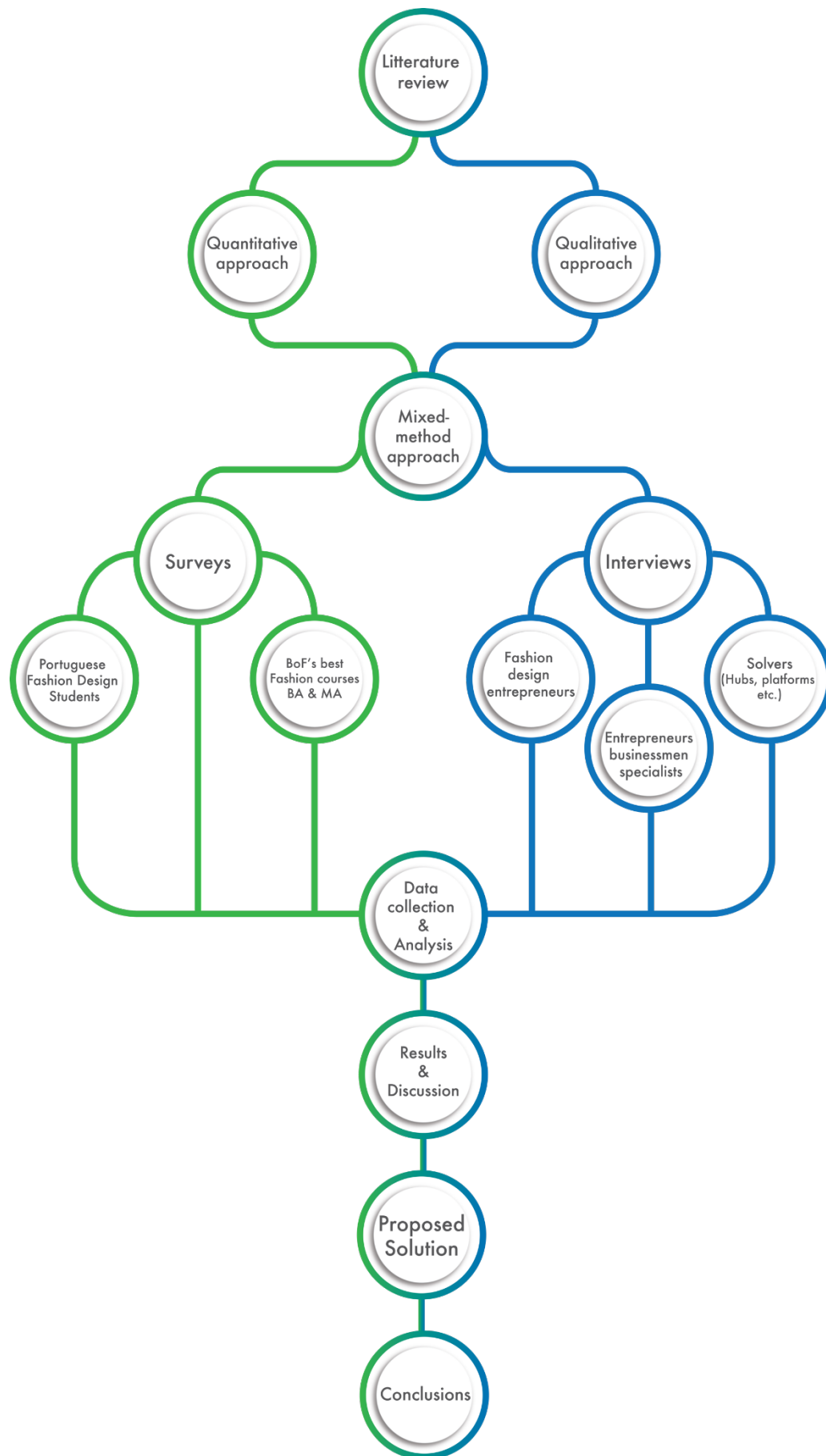


Figure 6. Methodological proceedings.

Based on the literature review, the choice of a mixed-methods approach was made, reflecting both sides of the problem (Morgan, 2007; Holloway & Wheeler, 2009; Coutinho, 2015).

As previously explained, a mixed-methodology was used in this study in order to approach both sides of the problem, as the quantitative research focuses on students and former students of fashion design courses through the use of surveys, observing two different groups: the first one focuses on Portuguese fashion courses and the second explores international fashion courses.

Passing on to the qualitative approach, interviews were held, focusing on three main groups: “fashion design entrepreneurs” from Portugal and abroad, “experts” and professionals of the fashion industry as well as entrepreneurs of the field and finally, a group of “solvers”, creators or contributors to existing solutions aiming to help fashion design entrepreneurs. Data collection and its analysis will lead to results, answer research questions to conclude this study with the proposition of a solution for fashion design entrepreneurs, based on the results obtained through this study.

5.2. Pertinence of the chosen methodology and data collection method

In their book entitled "An Introduction to Research Methodologies in Graphic Design", Ian Noble and Russell Bestley consider that "the adoption of a rigorous methodology that either addresses the specific requirements of the brief or sets a series of boundaries within which to work on a broader visual investigation, can help the designer to focus a project and define the exact problem, or series of problems, to address" (Noble & Bestley, 2005, p.47). It is stated by these authors that methodologies can be viewed as different ways to approach a problem or series of problems. In the design field, the use of both interventionist and non-interventionist methods is frequent. However, the base is always mixed as it considers both quantitative and qualitative methods, combining research inside and outside, on the field (Jesuino, 2014). In that sense, it can be stated that design research does not take part in the so-called "traditional" methods (Moreira da Silva, 2010, p.90). In this study, the application of a theoretical-practical model was proceeded, following Inês Secca Ruivo's definition of the new paradigm of design study in the XXIst century (Ruivo, 2014, p.2).

In a research method, two main phases are considered: the non-interventionist and the interventionist. The first englobes the research and literature review, focusing on scientific databases, books of referenced authors and complementary information found on other

networks associated with the research, considering that this will be the foundation of the research project (Moreira da Silva, 2010, p.84).

The process began with the definition of the problem and the formulation of the research question. According to Fernando Moreira da Silva: "Design begins with the intuition (finding) and finishes with the reason (justification)" (Moreira da Silva, 2010, p.86). Following the author's logic, and by the same way Ines Secca Ruivo's opinion, the identification of a problem subjected to the investigation can be part of the intuition and be questioned and corrected by the investigator in an in-depth research that considers state of the art (Ruivo, 2014, p.10).

The second phase is dedicated to the analysis based on an interventionist method of recently graduated fashion designers, as well as seniors experiencing their last year of the course. This sample was approached through a survey, considering the opinions of students in Portugal but also students from Business of Education's top 10 Fashion Design programs, presented in the tables 1 and 2. The sample was composed of any student in their senior year of BA or MA or any alumni who had concluded a fashion design course in one of the institutions in question in the last three years. This way, the survey approaches not only students who are preparing themselves to enter the job market, but former students who already did and have a different perception since they already are in the professional side of the fashion industry. Since the choice made on those two groups of individuals comes from the bibliographic research previously produced and presented, it can be noted that some of the hypothesis can be confirmed or refuted for that matter (Rüthschilling, 2009, p.64).

As observed by Garavan & O'Cinnéide (1994), control groups are needed to compare students who had at least an introduction to entrepreneurship at school and those who had not this experience to observe the effects of entrepreneurship education on a long term. The method used by Garavan & O'Cinnéide lasted over a period of 36 months for the application of structured questionnaires, as it could have been extended on years considering all the variables meant to be proven in this study. As it is for this study, the need to test such psychological variables are not a priority as it is, the need to understand how can young fashion designers be driven to think about entrepreneurship as a career path and how can they succeed in such a competitive market, creating their own job. For students and recently graduated fashion designers, a questionnaire was prepared to understand how these future professionals perceive the field they studied and if they can become entrepreneurs.

A table was made in order to keep track of the contacts made for the surveys as well as the interviews, the samples and people who were contacted, as well as the dates and methods used for contacting the samples (see appendices XXVIII to XXX, pp. 245-247), as it can be observed in the table, many institutions were contacted several times via e-mail and social media from the from the 13th of July to the 19th of September 2017. As previously explained, the survey was conducted to two main groups: fashion design students from Portugal, seniors of a BA or MA degree, also considering relevant the opinion of alumni of such courses, having

graduated in the last 3 years. The second group contemplated senior students in BA or MA from fashion design programs in one of BoF's ten best schools, also considering in this case, alumni who had also graduated in the last three years. As the international sample was very narrowed by its specificities, the list was extended to a total of 71 schools across the world, all referenced in BoF's ranking. The following table contains a synthesis of the qualitative methodological aspects (See table 7):

Table 7. Aspects of the quantitative methodology.

Collection tool	Sample survey
Universe	Fashion design students & former students of higher education programs
Sample	Fashion design students in their last year of study/former fashion design students who graduated in the last 3 years from a higher education program in Portugal and from BoF's list of best International fashion design programs.
Availability	From July 13th to September 19th 2017
Total Respondents	Portuguese survey: 172 respondents International survey: 56 respondents
Valid respondents	Portuguese survey: 166 (74,8%) International survey: 56 (25,2%) Total valid respondents: 222 (100%)
Data analysis	(Software: SPSS, version 24)
Analysis type	Linear regression & multivariate linear regression

For the international group, the choice was made after the literature review phase, since it made it possible to understand the importance of these 10 schools in the global fashion landscape, as well as their unique take on what it is to be student or former student in one of these schools, extending to the final 71 schools listed by BoF. Of course, the opinions of alumni who had graduated in the last three years were also part of the sample, for the same reasons considered for the first group: their views on the aftermath of the course, now that they are part of the job market.

Both surveys (Portuguese and International) were tested a month before making them available online. To check the surveys, small groups were chosen to detect any mistake, comprehension issue, as well as to test the questions in general and correct any problem before applying the surveys to the public. For the Portuguese version, the survey was tested on a group of students from the fashion design bachelor's degree. However, these were not corresponding

to the sample wanted of senior students as they were in their second year of studies. For the international survey, the questions were tested by former students from Erasmus, also attending fashion studies in other countries, as well as friends who were able to share the survey with other acquaintances, the tested sample originated from the following countries: England, France, Germany, Poland, Romania, Spain. As it was the case for the Portuguese survey none of the people responding in the tested sample was in the wanted situation for the real survey, as none had already finished their fashion studies nor were they in their final year as students. Following this method, none of the answers were usable for the real surveys, but the feedback was sufficient to proceed with the actual surveys safely.

After confirming that both surveys were ready to be submitted to the groups, both were activated on the platform, so anyone could access them using the links, making both surveys available for approximately two months (see table 7).

To contact as many students as could be, on the Portuguese side, extensive research on coordinators and directors each course was made, to contact them directly and make the survey available. As not every person contacted responded, social media were used to gain visibility. *Facebook* groups in which Portuguese fashion design students usually subscribe to were contacted to share the link to the survey.

For the international group, a similar approach was taken, as the research for every coordinator or director was conducted, to reach the first ten international schools selected. Further exploration of the survey made it clear it would be necessary to expand the range of chosen institutions. For that matter, BoF's ranking list⁴⁰ was used to contact the 50 courses mentioned in the "BA" ranking list, as well as the 25 courses mentioned in the "MA" ranking list, turning into a total of 71 international schools, total that is presented in the appendices (see Appendices XXVIII to XXX, pp. 245-247). To complement the visibility of the survey, *Facebook* was also used, as every school has an online *Facebook* page or group dedicated to the students and alumni. International schools were contacted several times via e-mail and social networks. By e-mail, every fashion and textile department, Associate Professors of corresponding courses as well as secretaries were reached, headmasters of these courses were also contacted when possible. Via social networks, *Facebook* was mainly used to reach every group or page related to these courses and alumni. However, after much contacting and only 56 responses obtained, some institutions invoked the Family Educational Rights and Privacy Act (FERPA) Law⁴¹ as the reason for the lack of responses, as many schools admitted they did not answer to the previous

⁴⁰BoF's ranking list is available at: [url]
<https://www.businessoffashion.com/education/rankings/2016/bachelors>

⁴¹ More information about the FERPA Law available at: [url]
<https://www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html>

e-mails sent and would not forward the link to their students because of this reason. As it can be seen in the contact sheet available in the appendices, several attempts were made to contact schools, though many never responded to the disclosure request (See appendices XXVIII to XXX, pp. 245-247). Unfortunately, the decision to withdraw the international survey was taken by the lack of answers, and was not due to time, as the survey was closed, no new answer was obtained in the previous weeks, even after attempting to contact other schools outside the United States.

The survey was elaborated in Portuguese, and then translated in English, adapting specific terms that can be misleading in the translation, such as "Licenciatura" to "Bachelor of Arts", or "Mestrado" to "Master of Arts" etc. As both surveys (Portuguese and English versions) had no significant differences but the language, the description above considers both surveys, which are available in the appendices (see appendices I and II, pp. 151-166).

The survey was elaborated on the Google Forms platform, as it appeared as an intuitive and appealing website for the creation of the survey, as well as for the people who answered. The survey was conducted by three primary goals, represented in the following table (See table 8).

Table 8. Description and questionnaire design.

Introduction	-Title and introduction of the sample targeted to avoid mistakes. -Explanation of the survey process.
First section	-Characterization & profile of respondent (gender, age, education, past experiences etc.)
Second section	-Knowledge and skills (rating attributed to each type of skill using linear scale) -Level of knowledge (regarding previously presented skills using linear scale) -Personal skills that could be improved (Nominal) -Educational institution rating (Nominal) -Self-rating of skills and preparation for job market after degree (linear scale).
Third section	-Perception on education and perspective on job market (Linear scale). -Opinion on fashion design courses, skills and knowledge to enter job market.

The first goal was to understand who was the inquired person and what their background was; for that phase, general questions about gender, age, level of education and location, as well as their professional profile were asked, to separate social groups (Coutinho, 2015).

The second goal was to comprehend the skills and knowledge they received as students, as well as their perception of the education they received during their program and school, always considering entrepreneurship as a way into the job market; for that matter, the questions were made using a linear scale for them to rate their knowledge and capacities on

particular skills and abilities as well as rating their higher education institution in regard to what they have learned during that time. In this category, respondents were asked about their personal skills and most important disciplines in fashion design courses, based on the observation of fashion higher-education curricula made in chapter 1.

The third and last goal was to monitor the inquired people's opinion on the reality of the job market and its relationship with what they were taught in school, making the connection between the skills and knowledge, and the capability to create a business. For this last objective, the final phase of the survey was also composed by linear scale questions on their vision about what their degree brought them, now that some of the respondents are on their way to the job market, and the others already are. The last question was an open one and was not obligatory, participants were asked to reflect on their own experience and opinion on fashion design higher education programs, considering the job market, the reality of the industry and if their education comprehended entrepreneurship as a path. However, the data obtained through this question was not used due to the lack of responses in both samples.

As it can be observed in the appendices (see appendices I and II, pp. 151-166), the survey was primarily composed of linear scaled questions, as eight in nineteen groups of questions comprehended that configuration (See table 9). This choice can be justified by the need to obtain only positive or negative responses, as many questions were made following this configuration, neutral results would not have benefitted to receive clear answers from students (Nielsen & Levy, 1994; Bishop, 1987; Presser & Schuman, 1980).

Table 9. Configuration of the linear scale questions.

Example of question asked for each type of answer	Names attributed to each answer proposed in the survey	Value attributed in the survey (from 1 to 4)
Consider the following skills and abilities and rate each of them considering the job market.	Very important	1
	Important	2
	Not so important	3
	Not important at all	4
What is your level of knowledge in each category?	Very good	1
	Good	2
	Poor	3
	Very poor	4
Currently, there are very few job opportunities in the fashion industry.	Totally agree	1
	Agree	2
	Disagree	3
	Totally disagree	4

All data obtained through the "Google Forms" platform was downloaded into a spreadsheet and converted into numeric values using Microsoft Excel (version 15), where questionnaires half-full were wiped out, leaving the 172 responses for the Portuguese survey to a total of 166 participants and a total of 56 participants for the international survey. Both samples are very reduced considering the number of schools contacted in Portugal and internationally, the time dispensed, and the various attempts made, as well as the tools used for disclosure (e-mail and social media). Considering the limitations of these samples and considering the difficulties encountered when contacting schools, moreover internationally speaking, as many schools refused to disclose the survey, the data collected will be used as it is interesting, even if no general conclusions can be made on the results obtained, tendencies can be showed among fashion design students. All schools and attempts to contact them can be seen in the appendices (See appendices XXVIII to XXX, pp. 245-247).

With each survey's spreadsheet ready, data was then transferred to SPSS (version 24), creating values for each type of question. With the variables available, data was transferred from the Excel spreadsheet to an SPSS data set, always separating the Portuguese from the international data.

Passing on to the second part of the methodology; interviews were chosen as a tool to complete the missing information for this study, as focus-groups were also a strong contender, they did not appear to be as useful as individual interviews for this particular study, as it focuses on a specific topic (Stokes & Bergin, 2006; Rajasekar et al., 2006; Wilson, 1997).

As interviews can bring information that cannot appear through the use of surveys, they are a very dominant type of data collection as they allow the interviewer to go further if necessary, using closed questions, open questions, or a mix of those, in order to complement and cross information given from the interviewed people (Coutinho, 2015).

To prepare the script, three phases were contemplated to complete the draft, starting with the rough draft and ending with the final draft that would be later used in the interview process (Rajasekar et al., 2006).

The first phase of the draft was made to define the groups to interview, as well as the targeted questions for each category. This rough draft identified three main categories to interview: fashion design entrepreneurs, coordinators and founders of creative hubs and helpers for fashion entrepreneurs, and lastly, specialists of the field, experts, such as investigators, professors and other professionals of the industry. These groups constitute the categorization of the interviewees, allowing to explore more information and differences of views and experiences (Morgan, 2007; Coutinho, 2015).

The second phase, already considering these three main groups, defined the need to divide the interview process into two parts: the first part would be directed to profile the interviewee (name, age, profession, etc.), as the second part would be general inside each group. The series of questions would, of course, be defined by their group, but would be the same inside each group, to facilitate the comparison and answers given inside each unit.

The third and final phase allowed to conclude three scripts, one for each group, as these scripts were translated to obtain three languages: Portuguese, English, and French, to prepare upfront for international interviews.

Boni & Quaresma define that "observation is also considered data collection as information is obtained on determined aspects of reality" (2005, p. 71). Interviews were held using online video chatting programs like *Skype*, *Facetime*, *Facebook* video chat or *Google Hangout*, as most of the interviewed people were out of the country, due to work, vacations, as well as this tool, was used to simplify the contact and guarantee them they would not have to leave the comfort of their house or workspace, making them more confident, avoiding any stress and ensuring more assertiveness in their answers (Boni & Quaresma, 2005, p. 77). The interviews were all made with the author of this study, guaranteeing accuracy in the process and reducing the risk of interviewer variance (Groves et al., 2004, p. 299).

For each category (Solvers, Fashion Design Entrepreneurs, Experts), a list of personalities was made based on their knowledge, profession, studies, background, and nationality. For example, Fashion Design Entrepreneurs were chosen based on the Fashion Education Institution attended, considering schools that were approached in this research, among other reasons explained in table 10.

Table 10. Justification of the selection process for the interviewees.

CATEGORY	SELECTION PROCESS	TOTAL OF PEOPLE CONTACTED:	
		PORTUGAL	INTERNATIONAL
FASHION DESIGN ENTREPRENEURS	-Recently talked about in a Fashion Magazine (ELLE, VOGUE, BoF etc.) -Recently rewarded internationally. -Fashion degree taken in one of the referred Fashion Schools.	23	58
SOLVERS	-Recently created a solution for fashion design entrepreneurs (Website, Hub etc.). -Knowledge of the industry and difficulties experienced by fashion designers.	6	6
EXPERTS	-Knowledge of the fashion industry. -Professional background in the fashion industry/ fashion education. -Studied in a fashion education program.	6	6
SUBTOTAL		35	70

Additionally, the list of contacted professionals can be found in the appendices, as well as the attempts made to contact them (See appendices XXVIII to XXX, pp. 245-247), and from the total of 105 people approached, the final total of 19 respondents are presented in three different tables, separated by group (see tables 11, 11b and 11c).

Table 11. Categorization of interviewees, “experts” category.

NAME	AGE	PROFESSION	STUDIES
Paulo Vaz	54	Director at ATP (Textile and Clothing Association of Portugal)	Law degree at the Catholic University of Porto. PhD candidate in Fashion Design, UMinho/UBI.
Manuel Serrão	58	CEO at ASM (Associação Seletiva de Moda)	Law Degree, UCP, Lisbon.
Adelino Costa Matos	36	President of ANJE since January of 2017. Chairman and CEO at ASM Industries (renewable energy).	Bachelor’s degree in Management, University of Aveiro. Specialization in strategic management and value creation, Catholic University.
Graziela Sousa	33	Teaching fellow in Fashion Design at the Faculty of Architecture, University of Lisbon (Fashion design project / Stimulation techniques for productive design thinking).	Master’s degree in fashion Design at Fac. Of Architecture, PhD candidate in Design at FAL.
José Mendonça	57	Consultant at Liberto Jeans, Barcelona Trend forecaster at Claude Montana, Paris.	MA student, Textiles Features at Central Saint Martins, London.
Lara Torres	40	Fashion designer at Lara Torres Fashion Studio; Teaching Fellow in Fashion; Course Leader - MA Fashion and Textile Design.	PhD on Critical Fashion obtained in 2017, London College of Fashion

The first table (table 11) explores the “experts” category, with the 6 professionals who took the interview, as each of them has a particular field of expertise, years of experience and professional field, this group is composed by different types of personalities and profiles, chosen for their knowledge of the fashion industry, their education and their professional background (See table 10).

Table 11b. Categorization of interviewees, “solvers” category.

NAME	AGE	PROFESSION	STUDIES
Bernardo Gaeiras	34	Director at Mouraria Creative Hub, Lisbon, founded in 2015. Director at FabLab Lisbon Responsible for the project “Criativas de Lisboa”	BA in Product Design (Rietveld Academie, Amsterdam) / MA Arts & Design (Sandberg Instituut, Amsterdam)
Adriano Fidalgo	54	Executive administrator at Astrolábio; Coordinator of the project “Regeneração ITV”.	Bachelor’s degree in Business Management, ISAG, Porto; International relations, UMinho; MBA, Institut Français de Gestion, Paris; PhD candidate in European Studies, Catholic University, Porto.
Alfredo Oróbio	29	Co-Founder and CEO of AwayToMars, platform launched in 2015.	International relations course (Brazil)
Samantha Southern	33	Expert Producer at Mastered Accelerator, platform created in 2014.	Fashion journalism. Publications include WGSN, Wonderland, The Guardian, Telegraph Fashion and Stylist magazine.

The second table (table 11b) explores the “solvers” category, with the 4 professionals who took the interview, each taking part in the mutation of the industry in their own way, this group is composed by different professionals chosen for their recent participation in the creation of a solution for fashion design entrepreneurs, their knowledge of the industry and difficulties experienced by fashion design entrepreneurs (See table 10).

Table 11c. Categorization of interviewees, “fashion design entrepreneurs” category.

NAME	AGE	PROFESSION	STUDIES
Patrick Pádua	29	Fashion designer and founder of the brand Patrick de Pádua, created in 2014	Fashion design degree at Modatex
Cristiana Costa	22	Fashion designer and founder of the brand Náz, created in 2016	Bachelor’s degree in Fashion Des’ student in Fashion Design, UBI, Covilhã
Joana Ferreira	30	Fashion designer and founder of the brand JAHNA, created in 2017	Master’s degree in Fashion Design, UBI, Covilhã
Jonathan Kirschstetter	29	Co-founder of the brand Saudade de Paris, created in 2016. Former creative director at Le Coq Sportif.	Master’s degree in Product Design, ENSAAMA, Paris
Alexandra Sulzynska	28	Fashion designer and founder of the brand Jolie Su, created in 2012	Master’s degree in Branding and Fashion Design from UE-IADE University, Lisbon/UBI, Covilhã.
Richa Aggarwal	ND	Fashion designer and founder of the brand Richa Aggarwal, created in 2010	Fashion Design at the National Institute of Technology, India. Fashion design degree University of Southampton.
Susana Bettencourt	32	Fashion designer and founder of the brand Susana Bettencourt, created in 2011.	BA Fashion Knitwear (Central St Martins); MA Digital Fashion (London College of Fashion).
Daniela Barros	30	Fashion designer and founder of the brand Daniela Barros, created in 2014	Level IV at Porto Fashion School/ Escola superior de Belas Artes Porto
Alessandro Trincone	26	Fashion designer and founder of the brand Alessandro Trincone, created in 2016	Universita’ La Sapienza di Roma” in Science of Fashion and costume; Polimoda International Institute of Fashion Design & Marketing; Bunka Fashion College, Osaka.

The third and last table (table 11c) explores the “fashion design entrepreneurs” category, with a total of 9 professionals who took the interview. This group is composed by different professionals chosen either for their recent participation in a fashion contest, their appearance in a fashion magazine or publication, or because of their studies in one of the schools referred in this investigation (See table 10).

During the interview process, very few interventions were made to keep the interviewed person on track, avoiding interruptions of thoughts. Nevertheless, it was always implied that the interviewer was following every word of the interview process, as simple signs were made to do so, such as discreet vocal approbations. However, some interventions were made between questions, as the interviewed person was done with the previous question. In such case, the interviewer would go back with a relevant point made by the interviewed person and ask a spontaneous question related to that point, to make their answer clearer, or only because their response was considered particularly interesting for the topic of research.

As explained by Groves et al., monitoring interviews was made simpler using computerized devices (2004, p. 297). The monitoring of the conversation was made by

computer using the "Screen replay" app, conceived to record the computer's screen in video format, as well as the sound. To make sure to capture both video and audio correctly, a second device was set simultaneously to record the interview, guaranteeing that if one device failed, the other was still recording and data would not get lost.

All interview recordings were transcribed to writing, a process that would occur right after the interview, to keep the conversation fresh and were sent to the interview as soon as possible, to confirm data accuracy (Coutinho, 2015). Interviews were held by e-mail only if needed and no other alternative was possible, as it was considered better to use interviews held this way than to lose potential data that could be used for this study. Evidently, the use of e-mail was avoided.

Nevertheless, in some cases, its use was inevitable, as it was the case for Indian-based fashion designer Richa Aggarwal, or Poland-based fashion designer Alexandra Sulzynska. Other Portuguese interviewees had no other options, as some were out on vacations and would not return in time, for others, questions related to convenience and lack of time to plan, sit and go through the interview process was considered impossible. The answers obtained through e-mail were also considered helpful and useful regarding methodological proceedings, as both tools (e-mail/ video-chatting) are considered valid if the same questions are asked, even if the possibility to ask further questions and improvise is not possible in both (Coutinho, 2015).

As the creation of a solution for young fashion design entrepreneurs was the goal of this study, it seemed very important to collect data from the various experiences of people who actually worked in the industry, obtaining real people's opinions, real testimonies and experiences, rather than just collecting quantitative data (Wheeldon & Ahlberg, 2012).

As previously explained, three main groups were interviewed, as it can be seen in the following descriptive table (see table 12), also exposing the technical process of each interview, per date, tool, recording tool, time dedicated to the discussion as well as the total of recorded words.

Table 12. Technical description of the interview process.

	NAME	DATE DD/MM/YY	TOOL	RECORDING TOOL	TIME OF INTERVIEW HH:MM:SS	WORDS RECORDED
EXPERTS	Paulo Vaz	28/08/17	Skype	Screen Replay/ Dictaphone App	00:31:45	2443
	Manuel Serrão	6/08/17	E-mail	-	-	349 (Microsoft word count)
	Adelino Costa Matos	30/08/17	E-mail	-	-	887 (Microsoft word count)
	Graziela Sousa	30/08/17	Skype	Screen Replay/ Dictaphone App	01:12:31	2095
	José Mendonça	20/09/17	Facebook video chat	Screen Replay/ Dictaphone App	00:19:53	843
	Lara Torres	20/09/17	Google Hangout	Screen Replay/ Dictaphone App	-	993
SOLVERS	Bernardo Gaeiras	8/09/17	Skype	Screen Replay/ Dictaphone App	00:36:11	1583
	Adriano Fidalgo	19/09/17	E-mail	-	-	294 (Microsoft word count)
	Alfredo Oróbio	19/07/17	Skype	Screen Replay/ Dictaphone App	00:32:26	1781
	Samantha Southern	12/09/17	E-mail	-	-	1104 (Microsoft word count)
FASHION DESIGN ENTREPRENEURS	Patrick Pádua	1/09/17	Facebook Video Chat	Screen Replay/ Dictaphone App	01:12:31	1294
	Cristiana Costa	9/08/17	E-mail	-	-	776 (Microsoft word count)
	Joana Ferreira	15/08/17	E-mail	-	-	464 (Microsoft word count)
	Jonathan Kirschstetter	1/09/17	Skype	Screen Replay/ Dictaphone App	00:21:52	1113
	Alexandra Sulzynska	12/09/17	E-mail	-	-	424 (Microsoft word count)
	Richa Aggarwal	24/09/17	E-mail	-	-	525 (Microsoft word count)
	Susana Bettencourt	4/10/17	Phone	Screen Replay/ Call recorder app	00:55:30	2174
	Daniela Barros	23/09/17	E-mail	-	-	547 (Microsoft word count)
	Alessandro Trincone	27/09/17	E-mail	-	-	380 (Microsoft word count)

As shown in the table, the profiles are very different as they are specific to particular questions. The first category explores experts in the field of entrepreneurship and fashion design; the second is related to coordinators and founders of creative hubs and solvers for

fashion entrepreneurs fashion and lastly, fashion design entrepreneurs. Individual interviews allowed that specific profiles could answer specific questions aiming to comprehend subjects that only people with a certain level of market experience, industry experience, or even academic experience could reach, as the questions were intending determined issues (Stokes & Bergin, 2006). Each person was also asked to introduce themselves in the first part of the interview, allowing more depth and interpretation in their answers (Gerber, Hui & Kuo, 2012).

Due to the flexibility of informal interviews, where the interviewee can speak fluently about their opinions on a specific topic, the quantity of information is massive which turns codification of the information crucial (Coutinho, 2015). The description for each interview, observing recording times and words recorded for each interviewee is presented in table 12.

Interviews recorded from video chat calls or phone calls were challenging organization-wise since many participants were reluctant to respond without preparation, and some took more time than others, as every respondent is different. However, having recorded interviews was rewarding, since the quality of the material and responses obtained was enlightening, as many respondents would approach certain aspects of the industry with their perspective and views.

Using the software Nvivo (version 11) to collect qualitative data from the interviews, each interview transcript was uploaded to the software in order to be analyzed, as the use of the software would be complemented by a detailed research and analysis of each transcript, for each category, considering that three different languages were used in the interview process (see table 13).

Table 13. Aspects of the qualitative methodology.

Collection tool	Interviews
Sample	3 groups: - 6 Experts of the industry; -9 Fashion design entrepreneurs; -4 Solvers
Interview process	From July 19 th of 2017 to October 4 th of 2017
Total Respondents	19 interviewees
Languages used	Portuguese, English, French
Recording devices	Dictaphone app (iOS market) Screen Replay app (iOS market)
Interview tools	Skype, Facebook videochat, Google Hangout, e-mail, Phone call
Data analysis	(Software: Nvivo, version11)

Respecting the three categories selected from the beginning of the methodological process, three separate documents were made using Nvivo with the following groups: "experts", "solvers" and "fashion design entrepreneurs", simplifying the analysis, as well as respecting a specific hierarchy as well as the fact that interview scripts were different for each category. Sources added in each document were separated files were the interviews were transcribed (question/answer format).

A memo file was created in the sources, to remember what the objectives, questions, and hypotheses of the research were, as well as making notes during the analysis process. Nodes were created to separate and code certain types of recurrent parts in the text. A particular node was created for each question, reuniting the same questions for each interview. Specific nodes directly related to the frequency of responses given by certain interviewees were made, using the "word frequency" tool, as word recognition patterns must be used to create categorization (Coutinho, 2015). For example, words and expressions like "innovation" or "financial" and all stemmed words would then constitute a node. Such nodes were too specific to be left out; they were then introduced inside other nodes. For example, "innovation" would be part of "entrepreneurial project should have", and "financial" would be introduced in the top-level node called "difficulties".

All coding was done manually, as answers were very different from interviewees and besides using specific word search, many information could not be accessed only by auto coding. At the end of the coding phase, for each category, the "Matrix Coding" query method was used, to obtain a table (matrix), of each respondent (sources), and their references in each node. Results for each category will be approached in the next chapter, as well as their presentation in diverse graphic forms.

Chapter 6. Data analysis and discussion of the main results

6.1. Interpretation of the results

The methodological approach used for this study will reflect the need to respond to the research questions, also reminding the research questions themselves (See table 14).

Table 14. Reminder of the research questions.

Q1.	Are fashion design higher education programs prepared for the new challenges of a society always more directed to entrepreneurship?
Q2.	What are the specific skills, knowledge and attitudes that young fashion designers lack when it comes to creating their own brand/ business in this field?
Q3.	What are the existing solutions, and which can be created to help and support projects of young fashion designers willing to take the entrepreneurial way?

As these questions will be answered until the end of the study, the use of hypotheses has also contributed to this research, involving three different hypotheses that are reminded in table 15.

Table 15. Reminder of the hypotheses.

H1.	Fashion design higher-education programs prepare their students to think and act like entrepreneurs.
H2.	Young fashion designers entering the industry after a fashion design course are equipped with the necessary skills and knowledge to create their own business.
H3.	Existing incentives and solutions created to help entrepreneurs are adapted for fashion design entrepreneurs.

6.1.1. Results from the quantitative analysis.

Starting with the quantitative analysis of this study, both surveys were treated in the same manner, as their constitution was identical and only differed on the language used. For a total of 166 Portuguese responses and 56 international answers, it is essential to refer again that samples are very reduced and therefore, the intent is not to generalize. The percentage of respondents is also justified by the fact that many education programs invoked the FERPA Law, as explained previously, and other institutions never even answered to the several attempts to make contact, even when using social networks; other schools replied only to ask

not to be bothered again. However, the data collected is still interesting and can show some tendencies regarding fashion design students and former students, in Portugal and internationally.

Starting on the descriptive statistical analysis, a table was made to describe the sample in Portugal (See table 16) comparing students' backgrounds regarding their institutions, in terms of bachelor's degree and master's degree, where 88,6% of respondents were female, and 11,4% were male and with an age mean situated at 25 and the median at 23. In this sample, 49,4% of the participants were in their senior year of bachelor's degree, and 36,7% were seniors at a master's degree course. Meanwhile, 1,2% were in a doctor's degree course, and 9% had already graduated in the last three years. As it can be observed in table 15, 40,2% of the sample obtained their bachelor's degree from the University of Beira Interior, leaving 11,4% of students graduated from the bachelor's degree at the University of Minho, and 10,2% who concluded their degree from ESAD (Matosinhos). On the master's degree side, 10,2% of the sample was composed by students from the University of Beira Interior, 18,1% were from the University of Minho, and 7,2% were from UE-IADE University.

Table 16. Sample description of the Portuguese respondents (per institution of bachelor's and master's degree).

		Institution for master's degree									TOTAL
		UBI	UMINHO	ESAD	FAL	UE-IADE/UBI	LSD	IPCB	OTHER	NONE	
Institution for bachelor's degree	UBI	9%	1,8%	0%	0%	2,4%	0%	0%	0%	27,1%	40,4%
	UMINHO	0,6%	5,4%	0%	0%	0,6%	0%	0%	0%	4,8%	11,4%
	ESAD	0%	0%	1,2%	0%	1,2%	0%	0%	0,6%	7,2%	10,2%
	FAL	0%	0%	0%	0,6%	0,6%	0%	0%	0%	4,8%	6%
	UE-IADE	0%	0%	0%	0%	1,8%	0%	0%	0%	0%	1,8%
	LSD	0%	0%	0%	0%	0%	0,6%	0%	0%	0%	0,6%
	IPCB	0%	0%	1,8%	0,6%	0%	0%	0,6%	0%	7,2%	10,2%
	OTHER	0,6%	9%	0%	0%	1,2%	0%	0%	1,8%	6,6%	19,3%
	TOTAL	10,2%	18,1%	1,8%	1,2%	7,2%	0,6%	0,6%	2,4%	57,8%	100%

Crossing the references of bachelor's and master's degree of this sample, it can be observed that 9% of students who graduated from the University of Beira Interior stayed to pursue a master's degree from the same institution, and 2,4% moved to UE-IADE University/UBI to pursue a master's degree in "Branding & Fashion Design", a change that can be explained by the partnership between both institutions in the creation of the Branding and Fashion Design master's degree. It can also be observed that many students answered "none", when asked about

their master's degree course, meaning that 57,8% of respondents were either in their last year of bachelor's degree or had concluded already graduated their bachelor's.

On the international side, a table was made to observe the sample (See table 17), that was composed by 75% of female respondents and 25% of male respondents with ages between 18 and 48, for a mean of 25 years and a median of 24. Regarding their level of education, the sample was composed of 69,6% of bachelor's and 30,4% of master's students. Regarding institutions, the sample was formed by 37,5% of students from the École de la Chambre Syndicale de la Haute Couture in Paris. Students from the University of Brighton represented 10,7% of the sample, 7,1% from the Otago Polytechnic, New Zealand and 5,4% from ESMOD Oslo.

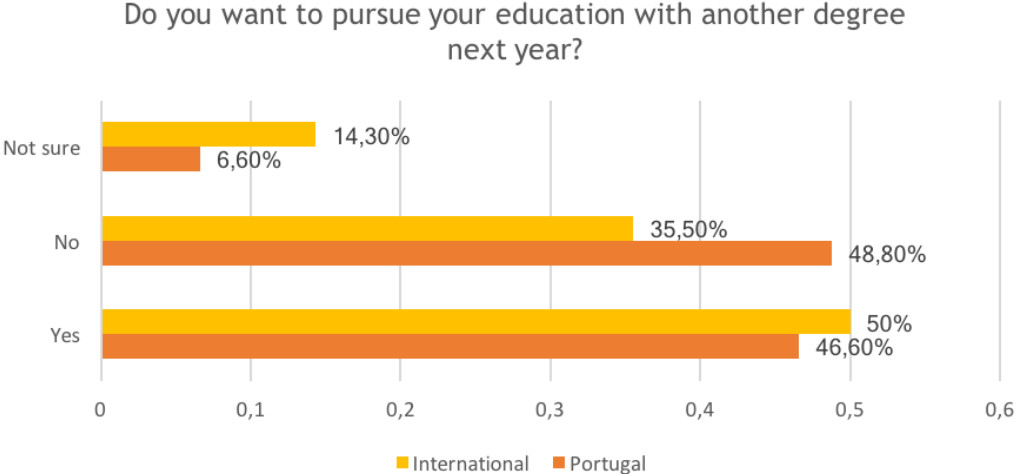
Table 17. Sample description of the International respondents.

INSTITUTION	PERCENTAGE OF RESPONDENTS	PERCENTAGE OF RESPONDENTS	
		FEMALE	MALE
ÉCOLE DE LA CHAMBRE SYNDICALE DE LA COUTURE PARISIENNE	37,5%	75%	25%
LONDON COLLEGE OF FASHION	1,8%		
UNIVERSITY OF BRIGHTON	10,7%		
ESMOD (OSLO)	5,4%		
SHENKAR FASHION COLLEGE	1,8%		
OTAGO POLYTECHNIC	7,1%		
HAUTE ÉCOLE D'ARTS ET DESIGN DE GENÈVE	1,78%		
KOLDING UNIVERSITY	3,6%		
OTHER	30,4%		

The other 30,4% of respondents are composed of respondents representing percentages under 1% and were group together forming the category "other".

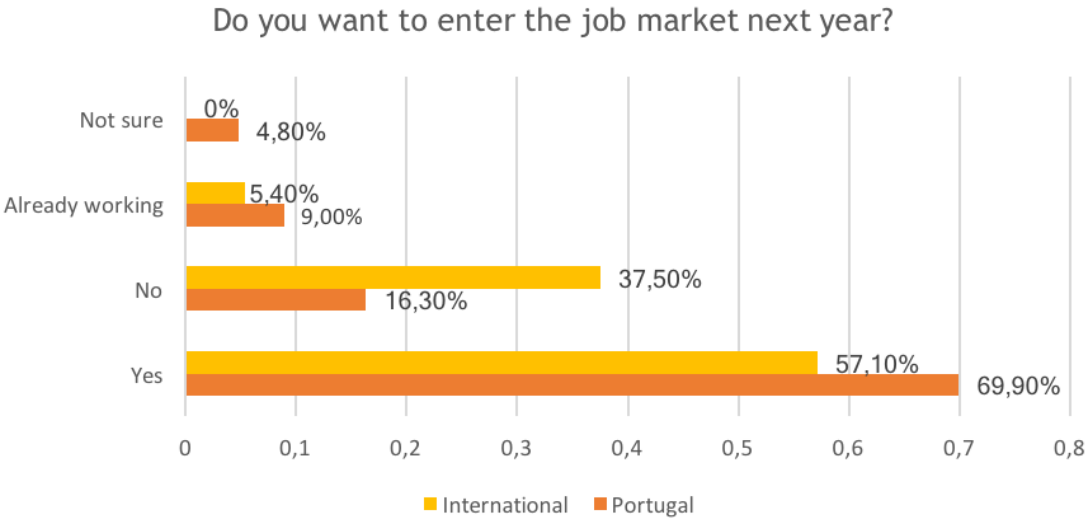
Passing on to the core of the quantitative analysis, the following report will explore both international and national samples, comparing them to each other. Taking both samples, the questions "Do you want to pursue your education with another degree next year?" and "Do you want to enter the job market next year?" were asked to observe variables such as the "need for further education" and the "will to start working". Most respondents showed their intention to pursue their studies in the following year, with 50% of international respondents and 46,6% of national respondents. On the other side, most Portuguese respondents showed no interest in

pursuing their studies, as 48,8% answered "no", compared to 35,50% of international respondents (See graphic 1).



Graphic 1. Portuguese and international results on the variable “need for further education”.

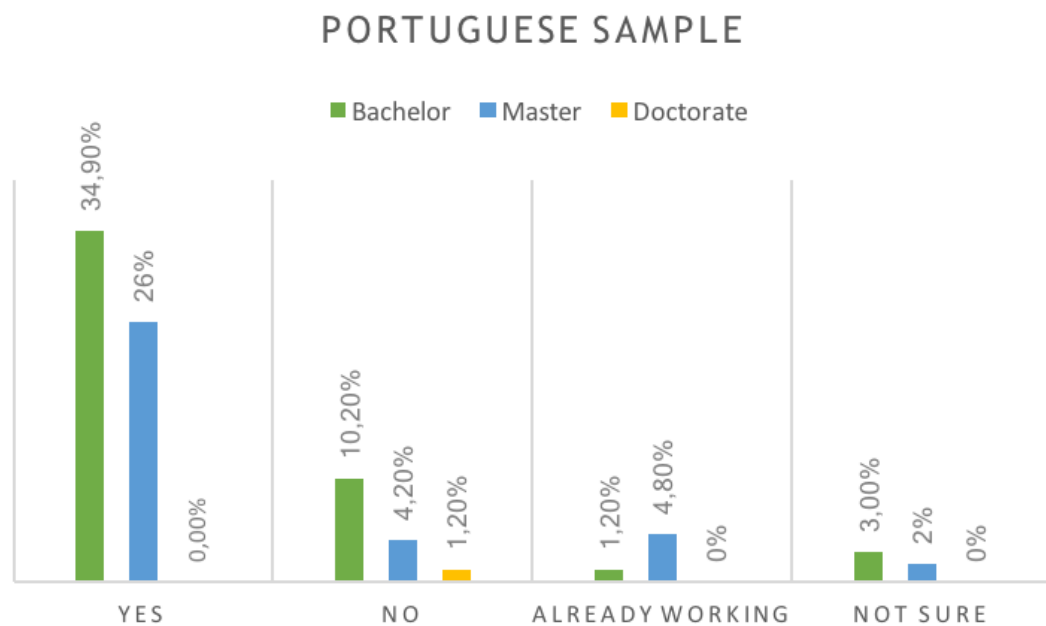
Respondents were also asked about their intentions to enter the job market, considering that many respondents were already graduated or in the process of graduation. The next graphic crosses responses of both international and national respondents on the question: “Do you want to enter the job market next year?” (See graphic 2).



Graphic 2. Portuguese and international results on the variable “will to start working”.

The will to enter the job market appears to be a priority on both sides, as 57,1% of the international sample declared their will to do so, and 69,9% of Portuguese respondents agreed with that statement. However, 37,5% of international respondents reported no intention to enter the job market in the following year, compared to only 16,3% of Portuguese respondents. It can also be observed that 9% of Portuguese respondents were already working, as well as 5,4% pf international respondents.

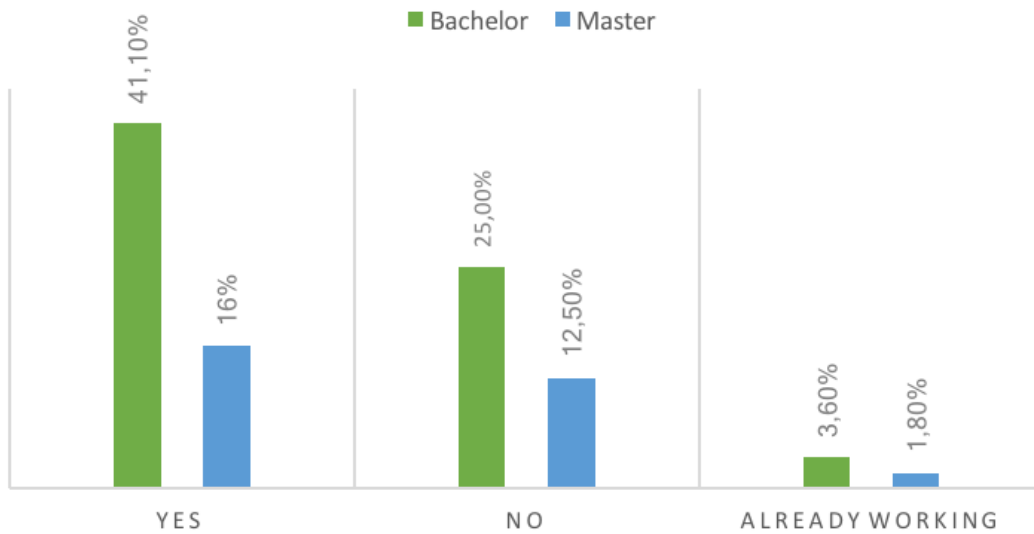
The will to enter the job market was also crossed with the current education level of the respondents on both samples. The results show on both samples that students in bachelor degrees express more will than students from master degrees, whereas the Portuguese sample also indicates that students of master degrees declared themselves more unwilling to start working in the following year comparing to bachelor students (See graphic 3). Nevertheless, the opposite situation can be observed in the international sample (See graphic 4).



Graphic 3. Crossing of the references “current education level” and “will to start working” (Portuguese sample).

As it can be observed on graphic 3, Portuguese respondents showed a high intention to start working, as 34,9% of bachelor’s students answered “yes” at the question: “Do you want to enter the job market next year?”, followed by 26% of master’s students. Only 10,2% of bachelor’s students declared no intention to enter the job market in the following year, followed by 4,2% of master’s students and 1,2% of doctorate’s degree students. On the other side, 1,2% of bachelor’s students were already working, as well as 4,8% of master’s students. Additionally, only 3% of bachelor’s students were unsure of their intentions for the following year, as well as 2% of master’s students (See graphic 3).

INTERNATIONAL SAMPLE



Graphic 4. Crossing of the references “current education level” and “will to start working”(International sample).

Now on the international sample, 41,1% of bachelor’s students showed intentions to start working in the following year, as only 16% of master’s students agreed. On the other side, 25% of bachelor’s students declared they had no intention to start working in the following year, and 12,5% for the master’s students. On the same sample, 3,6% of bachelor’s students were already working at the time of the survey, as well as 1,8% of master’s students (See graphic 4).

Students from both samples were asked about their view on the importance of academic degrees for the fashion job market. This variable, named here variable 38, was tested on both samples with one-way ANOVA to detect any statistically significant difference between groups within their respective samples (see table 19). One-way ANOVA only allows comparisons between three groups. Therefore, the first group was composed by bachelor’s students only, the second by master’s students, and the third by all the other groups (doctoral students, already graduated, and others), as represented in table 18.

Table 18. Groups created for One-way ANOVA.

Group 1	1= Bachelor’s degree
Group 2	2= Master’s degree
Group 3	3=Doctor’s degree + 4= Course concluded + 5= Other

The following table represents the results obtained on the Portuguese sample after exposing the three groups created to one-way ANOVA (see table 19).

Table 19. One-way ANOVA for the variable “importance of academic degree” (Portuguese sample).

Var. 38	df	Mean square	F	Sig.
Between Groups	2	0,877	1,139	0,323
Within groups	163	0,770		
Total	165			

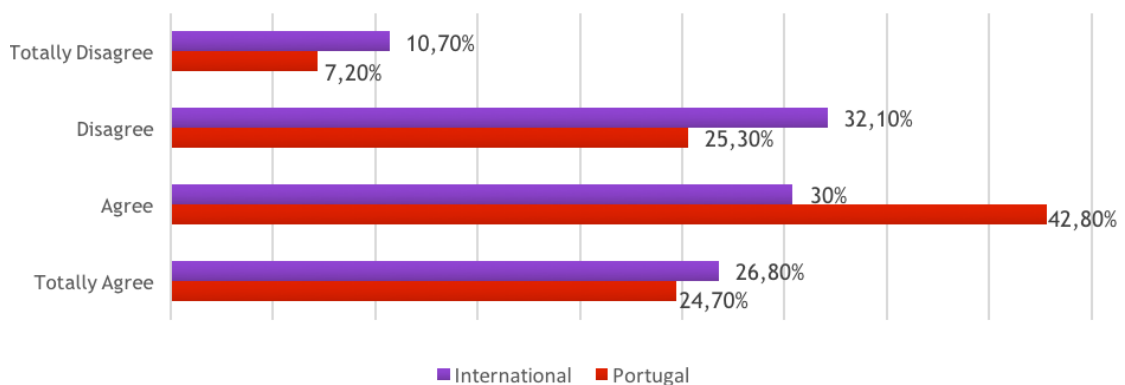
The statistical interpretation of this test can be represented by the following formula:

[F (2,163) = 1,139 ; p=0,323] for the Portuguese sample;

[F (1,54) = 0,017 ; p=0,896] for the international sample.

As the significance value for this variable is higher than 0,05 it can be concluded that there is no statistically significant difference between groups for the variable 38 on both samples. Therefore, the results presented in the following graphic compare both samples on the necessity to have a degree to enter the job market (see graphic 5).

Having an academic degree in the fashion design field is vital to enter the job market.



Graphic 5. Comparisons between samples on the necessity to have an academic degree.

As it can be observed on the graphic, Portuguese respondents agreed massively with the affirmation “Having an academic degree in the fashion design field is vital to enter the job market”, as 67,50% agreed with that statement (cumulative percentage), leaving nonetheless 32,5% disagreeing.

On the international side, the difference observed is not as massive, as 56,80% agree on the importance of higher-education degrees to enter the job market, and 42,80% disagreeing with this statement. It can be concluded that Portuguese fashion students consider academic degrees more important than international fashion design students, when it comes to starting to work in the industry.

As students from both samples have different experiences and views on their academic experiences, it appeared to be important to ask how they would rate the school in which they obtained their bachelor’s degree, in this case, represented by variable 30, tested with one-way ANOVA as showed in the following table (See table 20).

Table 20. One-way ANOVA the variable “bachelor’s degree school rate” on both samples.

Var. 30	Portuguese Sample				International Sample			
	df	Mean square	F	Sig.	df	Mean square	F	Sig.
Between Groups	2	4,594	5,475	0,005	1	0,045	0,044	0,835
Within groups	163	0,839			54			
Total	165				55			

As showed in the table, there are only statistically significant differences between groups in the Portuguese sample, as interpreted by the following formula:

$$[F(2,163)=5,475; p=0,005]$$

On the contrary, as the significance value is higher than 0,05 in the international sample, there are no statistically significant differences between groups in this sample, therefore, a graphic was made to interpret differences between both samples for bachelor’s degree students and master’s degree students (see graphics 6 and 7).

An indicator was created to obtain results of fashion design school ratings considering both samples, based on the following variables and formula:

$$\text{Ind_shcoolrate} = (\text{bachelorschoolrate} + \text{masterschoolrate})/2;$$

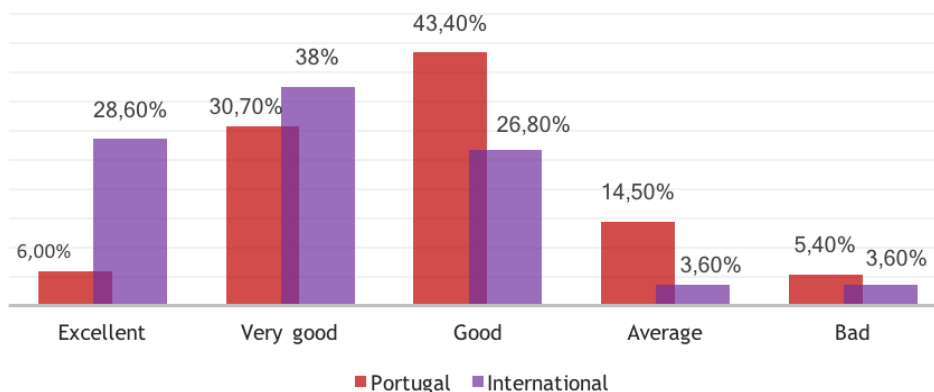
obtaining the following result:

$$\alpha_c = 0,422 \text{ (Portuguese sample);}$$

$$\alpha_c = 0,432 \text{ (International sample)}$$

As Cronbach’s Alpha < 0,6 on both samples; it can be concluded that in terms of reliability, this indicator is statistically inconsistent, however, the results for these variables are still important to observe, therefore, two graphics were made to compare results obtained in both samples (see graphics 6 and 7).

How would you rate the school in which you completed your Fashion Design Bachelor's degree?



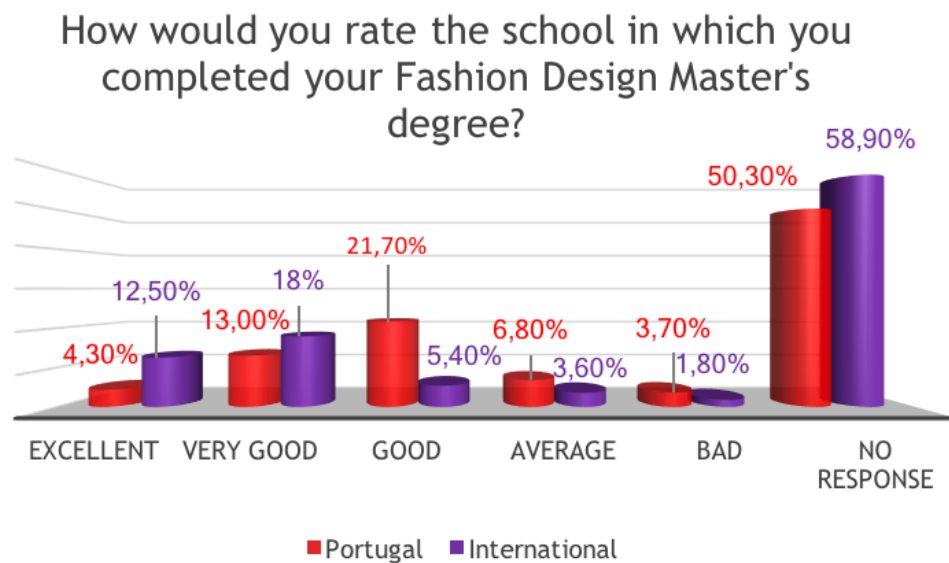
Graphic 6. Comparison of samples in variable 30.

In graphic 6, it can be observed that, on the Portuguese side, the most answered option is “good”, followed by “very good”, “Average”, “excellent” with only 6% of respondents, and

finally, the lower rate is attributed to “bad”, with only 5,4% of respondents, an indication that Portuguese bachelor’s students and former students are satisfied with their course.

On the international side, the option “very good” comes first, with 30,7% of respondents, followed by “good” and very closely, “excellent”, leaving both options “bad” and “average” with 3,6% each; also confirming the idea that international fashion design students are satisfied with their bachelor’s degree school, and very few show frustrations regarding their school or former school.

In order to complement these results, a similar graphic was made regarding the data on master’s degree (see graphic 7).

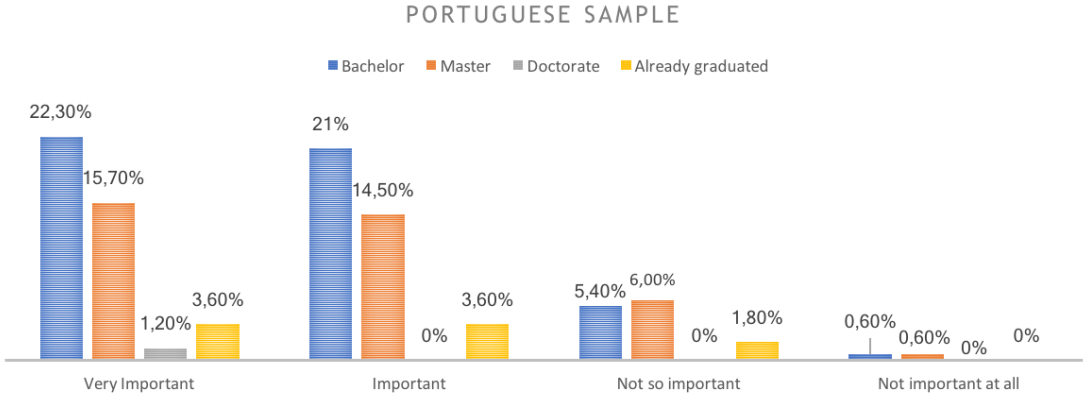


Graphic 7. Comparison between samples in variable 31.

Graphic 7 shows the same scale used for the previous variable, this time, only attending to current and former master’s degree students and their opinion on their school. Firstly, the high rate of lack of response can be explained by the fact that this question was only mandatory for students who were taking a master’s degree course or former master’s degree students, putting aside all bachelor’s degree students and former students. In this graphic, differences between sample appear clearly.

On the Portuguese side, the most-answered option is “Good” with 21,7% respondents, followed by “very good”, with 13%, and “average” with 6,8%; leaving options “excellent” and “bad” for last with respectively 4,3% and 3,7%, showing once more that Portuguese students are satisfied with the institution in which they are taking a master’s degree. On the international side, once more, the most-answered options are “very good” (18%) and “excellent” (12,5%), followed by “good” and “average” with respectively 5,4% and 3,6%, and leaving only 1,8% with “bad”; which shows the resemblance with the results obtained in the bachelor’s degree category, and an inclination to be more satisfied in both cases than Portuguese students.

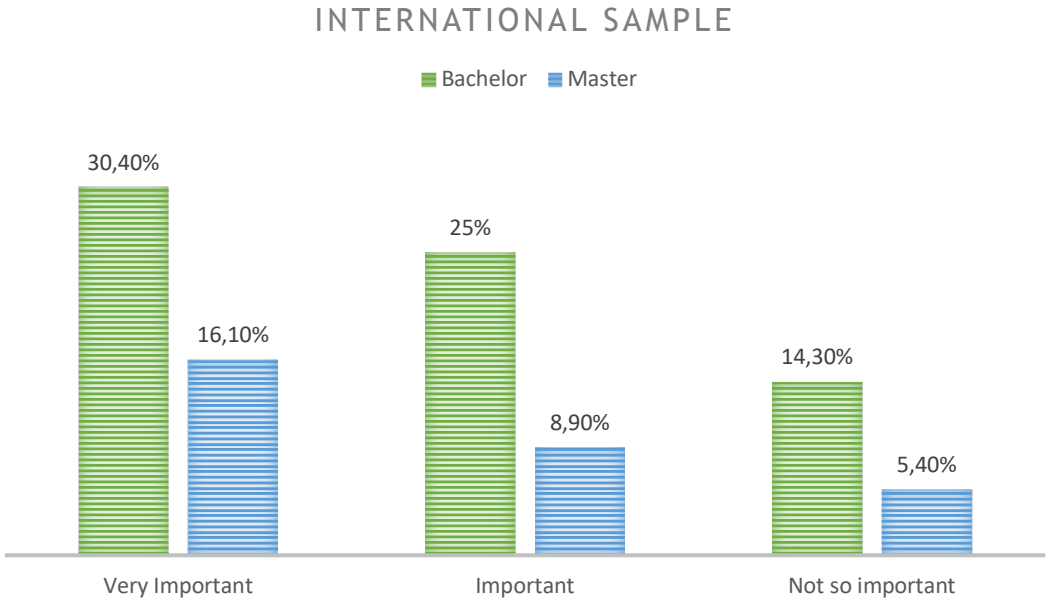
The need to gain more knowledge on entrepreneurship in fashion design courses has appeared in both samples, as the international sample, appearing as “very important” and “important” in both samples, with a higher rate among bachelor students (See graphic 8).



Graphic 8. Crossing of the variables “need for entrepreneurship” and “education level” (Portuguese sample).

Considering the Portuguese respondents, a total of 42,8% of respondents among already graduated, bachelor’s, master’s and doctorate’s students considered the introduction of entrepreneurship in fashion design courses very important, additionally 39,1% declared it very important, as only 11,4% considered it not very important, and only 1,2% not important at all (See graphic 8).

Now observing international respondents, the same analysis was made, in order to compare their views on the need for entrepreneurship in fashion design courses, considering each education level (See graphic 9).

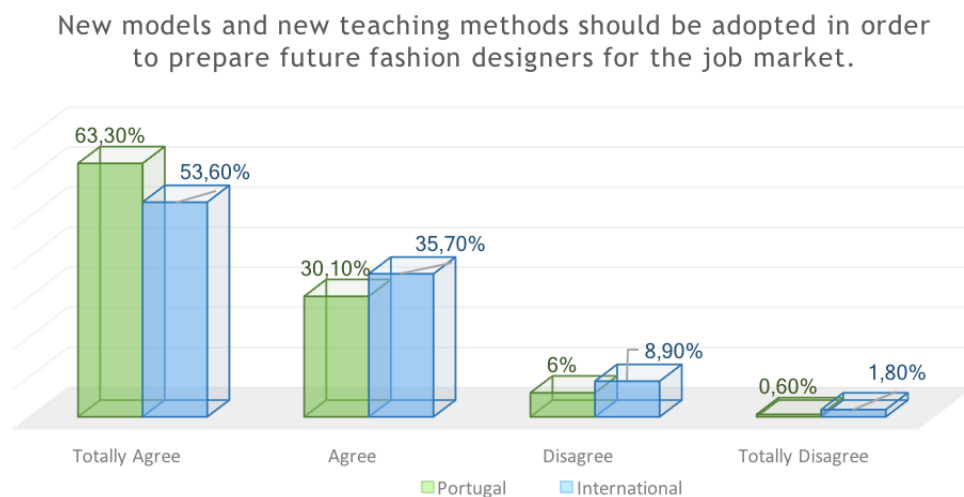


Graphic 9. Crossing of the variables “need for entrepreneurship” and “education level” (International sample).

The graphic shows that 46,5% of international respondents see entrepreneurship as very important for fashion design courses, when adding data from bachelor's and master's students. Additionally, 33,9% of respondents declared it important, and 19,7% see entrepreneurship in fashion design courses as not so important (See graphic 9).

On both samples, students also declared a lack of entrepreneurial knowledge, since 45,2% of portuguese students declared their level "poor" and 14,5% admitted it to be "very poor". On the international side, 26,8% declared a "poor" level and the same percentage was declared for a "very poor" knowledge of the field of entrepreneurship.

Moreover, respondents were exposed to the following affirmation: "new models and new teaching methods should be adopted in order to prepare future fashion designers for the job market", to comprehend if students feel the need to be more prepared for the job market during their studies, the results were compared between both portuguese and international respondents in the following graphic (See graphic 10):

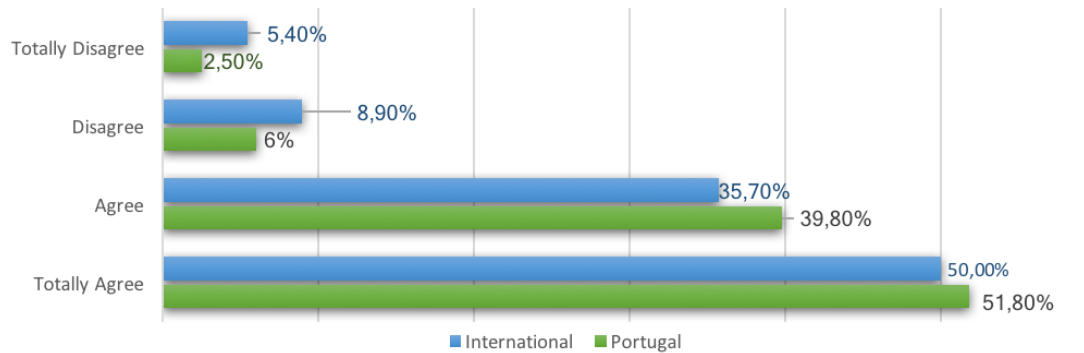


Graphic 10. National and international responses on teaching methods in fashion design courses.

As it can be observed in graphic 10, both Portuguese and international respondents share the same opinion on the subject, as a majority responded, "totally agree" or "agree", translated by a total of 93,4% of Portuguese respondents (cumulating percentages of "totally agree" and "agree") and 89,3% on the international side. On the other side, only 10,7% of international respondents disagreed, as well as 6,6% of Portuguese respondents.

To complement this idea, the following affirmation was made: "fashion design educational programs should give students the tools and skills for them to create their own business/brand", and results for international and national respondents are presented in the following graphic (See graphic 11):

Fashion design educational programs should give students the tools and skills for them to create their own business/brand.



Graphic 11. National and international responses on fashion design educational programs.

As it can be observed in graphic 8, both Portuguese and international respondents seem to agree that fashion design courses should prepare students for the potential creation of a business, as 91,6% of Portuguese respondents agreed or totally agreed, as well as 85,7% of international respondents. On the contrary, 14,3% of international respondents disagreed or totally disagreed with the affirmation, as well as 8,5% of Portuguese respondents.

Once again, one-way ANOVA was used in order to compare statistically significant differences for the variable “business creation as a solution against unemployment” (variable 42), which results are presented in the following table (see table 21).

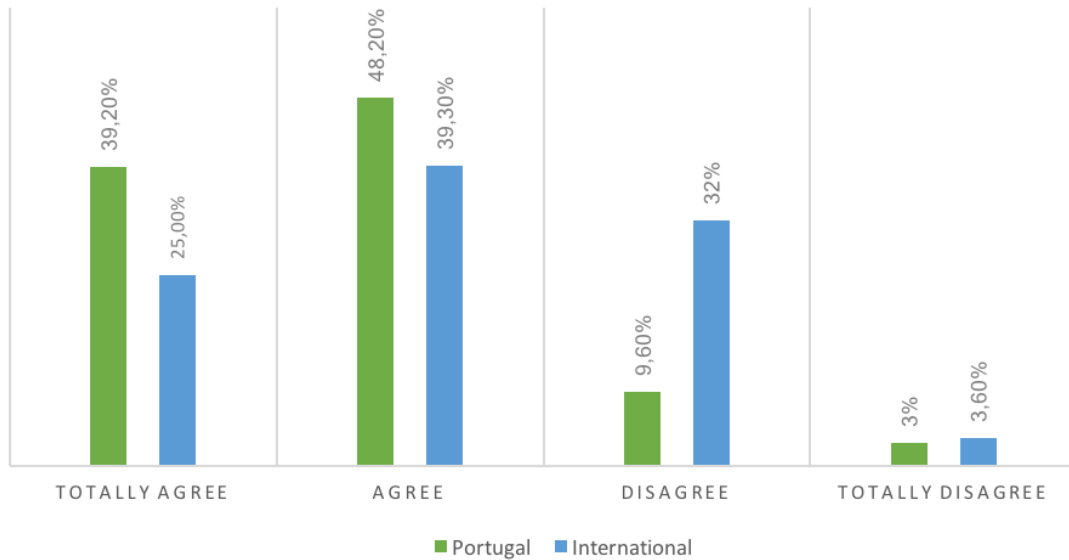
Table 21. One-way ANOVA results on both samples for the variable “business creation as a solution against unemployment” (variable 42).

Var. 42	Portuguese Sample				International Sample			
	df	Mean square	F	Sig.	df	Mean square	F	Sig.
Between groups	2	1,226	2,235	0,110	1	6,206	10,263	0,002
Within groups	163	0,548			54	0,605		
Total	165				55			

As showed in the table, one-way ANOVA was used to test both samples on variable 42, resulting from the affirmation: “The creation of businesses or brands in Fashion Design can be a solution against youth unemployment in the field”, however, as it can be observed on the table, there is only statistically significant differences between groups in the international sample, as $p < 0,005$. Therefore, the comparisons between samples on this variable is presented in the following graphic (see graphic 12).

Respondents were asked about their view on fashion design entrepreneurship as a potential solution against youth unemployment in the field. Both Portuguese and international responses are presented in the following graphic (See graphic 12):

The creation of businesses or brands in Fashion Design can be a solution against youth unemployment in the field.



Graphic 12. National and international responses on the creation of fashion design businesses.

The graphic shows the differences between samples, as both show more concordance with the idea that youth unemployment in the fashion design field can be fought with the creation of new businesses and brands, as 87,4% of Portuguese respondents agreed (cumulative percentage), whereas only 12,6% disagreed with the statement (cumulative percentage). On the international side, a similar configuration can be observed, as 64,3% agreed with that idea, leaving however 35,6% disagreeing with it (cumulative percentages).

For the same variable, a table was created in order to identify differences between groups for each sample (see table 22).

Table 22. Description of responses for both samples per academic group.

Percentages		Totally agree		Agree		Disagree		Totally Disagree	
		Portuguese	International	Portuguese	International	Portuguese	International	Portuguese	International
Academic degree	Bachelor's degree	13,9%	23,2%	28,9%	28,6%	6%	17,9%	0,6%	0%
	Master's degree	19,9%	1,8%	13,3%	10,7%	1,8%	14,3%	1,8%	3,6%
	Other	5,4%	-	6%	-	1,8%	-	0,6%	-

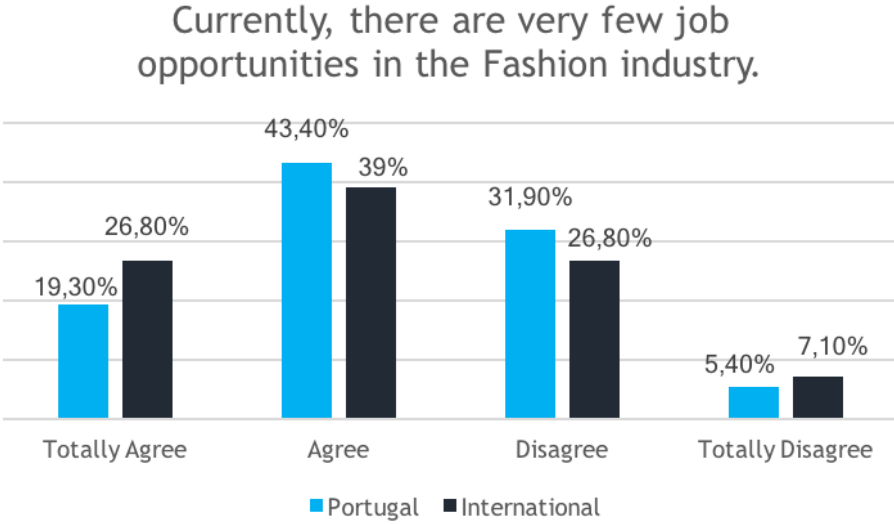
Table legend:

	Portuguese respondents
	International respondents

As it can be observed in the table, the 35,6% of disagreeing international respondents encountered in graphic 12 can be explained by the important number of international

respondents that disagreed, more precisely bachelor’s students (cumulative percentage=18,5%), followed by master’s students (cumulative percentage=16,1%). Even with these results, it can be verified that students from both samples mostly agree than the creation of businesses is important to fight youth unemployment in the field, as it was previously observed in graphic 12.

A similar graphic was made for variable 40, in order to compare both samples on the idea that there are few job opportunities in the fashion industry.



Graphic 13. Comparison between both samples on the variable “low employment rate” (variable 40).

Graphic 13 shows that respondents on both sides mostly agree with the statement: “Currently, there are few job opportunities in the fashion industry”, as 62,7% agreed on the Portuguese side, as well as 65,8% on the international side, leaving disagreeing respondents under with 37,3% on the Portuguese sample, and 33,9% on the international sample.

These results confirm that students mostly think that the industry lacks job opportunities in the moment, as well as they see entrepreneurship as a potential solution for this problem.

To confirm this idea, results obtained in each sample were also crossed with variable 40, obtained through the questionnaire with the affirmation: “Currently, there are very few job opportunities in the Fashion industry”. These crossed variables are presented in the following table, separated by sample (See table 23).

Table 23. Number of respondents on both samples when crossing variables “low employment rate” and “business creation as a solution against unemployment” (variables 40 and 42).

		42. The creation of businesses or brands in Fashion Design can be a solution against youth unemployment in the field.								
40. Currently, there are very few job opportunities in the Fashion industry.	Frequencies	Totally agree		Agree		Disagree		Totally Disagree		Total (both surveys)
	Totally agree	22	5	7	8	2	2	1	0	47
	Agree	23	5	40	7	7	10	2	0	94
	Disagree	16	2	31	0	4	6	2	0	68
	Totally Disagree	4	2	2	0	3	0	0	2	13
	Total (both surveys)	79		102		34		7		222

Table legend:

	Portuguese respondents
	International respondents

In this table, it can be detected that students who agreed on variable 40 also agree to variable 42, which shows a strong correlation, since both samples show similarities from one variable to another. It can also be observed that the international sample, who mostly disagreed with variable 42, agreed with the idea that there are few opportunities in the fashion industry (variable 40).

On the contrary, in the Portuguese sample, a large number of respondents who agreed with variable 42 also disagreed with the idea that the creation of fashion businesses can be a solution against youth unemployment (variable 41). However, the majority of Portuguese students composing the sample (40 respondents), agreed on both variables, creating a strong correlation between these views, as the disagreement are also consistent on both samples when crossing the variables.

An indicator was also created to rate the importance of skills needed by fashion students, based on the following variables and formula:

$$\text{Ind_skill} = (\text{Communicationskill} + \text{patternskill} + \text{productionskill} + \text{CADskill} + \text{webdesignskill} + \text{managementskill} + \text{entrepreneurshipskill} + \text{MKTskill}) / 8$$

Obtaining the following result:

$$\alpha_c = 0,797$$

As Cronbach’s Alpha > 0,6; it can be concluded that in terms of reliability, this indicator is statistically consistent, enabling the results in the following table (see table 24):

Table 24. Mean and standard deviation of skills indicator.

Skills indicator	Mean	Std. Deviation
Bachelor's degree	1,70	0,50
Master's degree	1,78	0,48
Others combined	1,48	0,37

As it can be observed in the table, Portuguese Master's degree students showed less importance in the skill indicator ($M= 1,78$; $SD=0,48$) as well as Bachelor's degree students ($M=1,70$; $SD= 0,50$), leaving the group "others combined" with the highest importance ($M=1,48$; $SD=0,37$), since this group is the one with a mean closer to 1, corresponding to "very important". This can be explained by the fact that people who have already experienced the industry as professionals feel more strongly about skills improvement.

The indicator was also submitted to one-way ANOVA, in order to test if there is any statistically significant difference between groups for the skills indicator (see table 25).

Table 25. One-way ANOVA for skills indicator.

Skills indicator	df	Mean square	F	Sig.
Between Groups	2	0,740	3,190	0,044
Within groups	163	0,232		
Total	165			

The statistical interpretation of this test can be represented by the following formula:

$$[F (2,163)= 3,190; p= 0,044]$$

Since $p>0,05$, it can be concluded that there are statistically significant differences between the 8 variables present in the skills indicator.

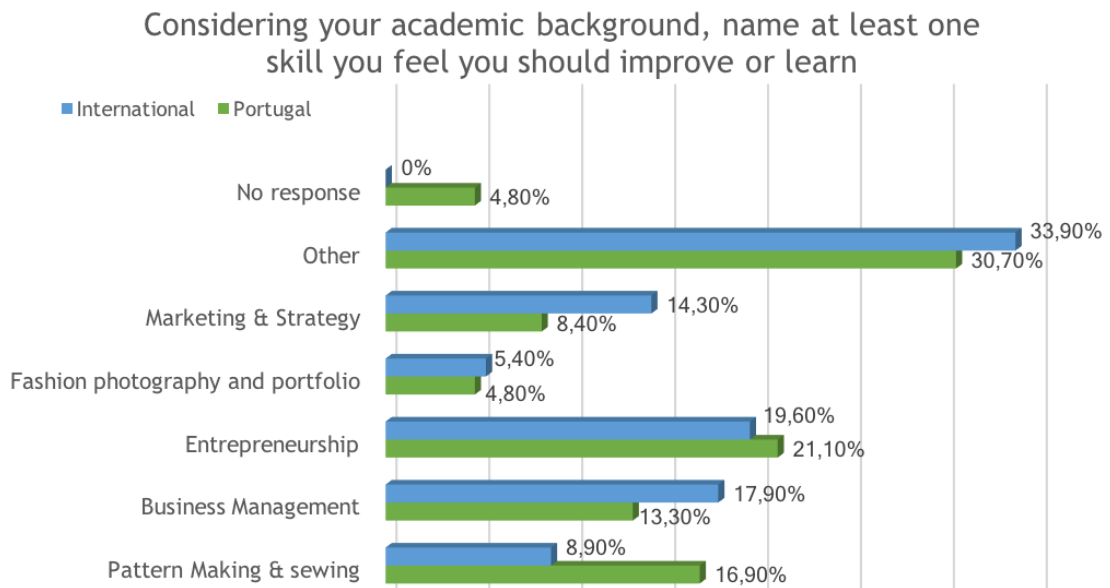
The same method was used for the international survey, obtaining the following reliability:

$$\alpha_c = 0,740$$

As Cronbach's Alpha $> 0,6$ it can be concluded that that in terms of reliability, this indicator is statistically consistent for the international sample as well (Hair *et al.*, 2010; Hayes, 2005). However, after testing with one-way ANOVA, results showed no statistically significant differences, as showed in the formula:

$$[F (1,54)= 2,401; p= 0,127]$$

Therefore, the skills indicator was used to compare percentages between both samples, represented in graphic 14.



Graphic 14. Comparisons between skills considered important by respondents from both samples.

The results show a higher rate for Entrepreneurship, in both samples, followed by Business Management on the international side, and “patternmaking and sewing” on the Portuguese side. Although the first place is taken by the option “others”, this category was composed by several answers with rates below 4,8% that were grouped all together.

This approach on the skills needed by fashion designers clearly shows an acknowledgement of the need to improve entrepreneurship as a skill, on both samples.

A second indicator was created to rate the importance of the same aptitudes in a fashion design course, according to students:

$$\text{Ind_importance} = (\text{Communicationrate} + \text{patternrate} + \text{productionrate} + \text{CADrate} + \text{webdesignrate} + \text{managementrate} + \text{entrepreneurshiprate} + \text{MKTrate}) / 8$$

the reliability of this indicator composed by 8 variables, One-way ANOVA was used to test any difference in the following affirmation: “Higher education institutions should help and support their students to create Fashion Design-related businesses”, as represented in table 26.

Table 26. One-way ANOVA test on the variable “schools should support students” (Portuguese sample).

Var. 43	df	Mean square	F	Sig.
Between Groups	2	0,127	0,197	0,821
Within groups	163	0,644		
Total	165			

The statistical interpretation of this test can be represented by the following formula:

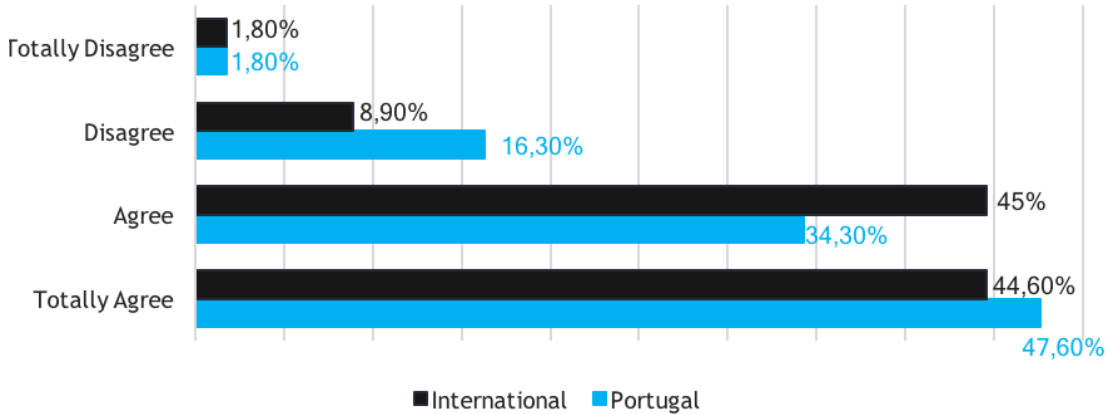
$$[F(2,163) = 0,197 ; p = 0,821]$$

As well as the following formula for the international sample:

$$[F(1,54) = 2,012 ; p = 0,162]$$

As it can be observed in table 26, as well as both formulas, there is no statistically significant difference between groups for this variable in both samples, as Sig.>0,05, however, graphic 15 represents the differences of percentage between both samples for the same variable (see Graphic 15).

Higher education institutions should help and support their students to create Fashion Design-related businesses.

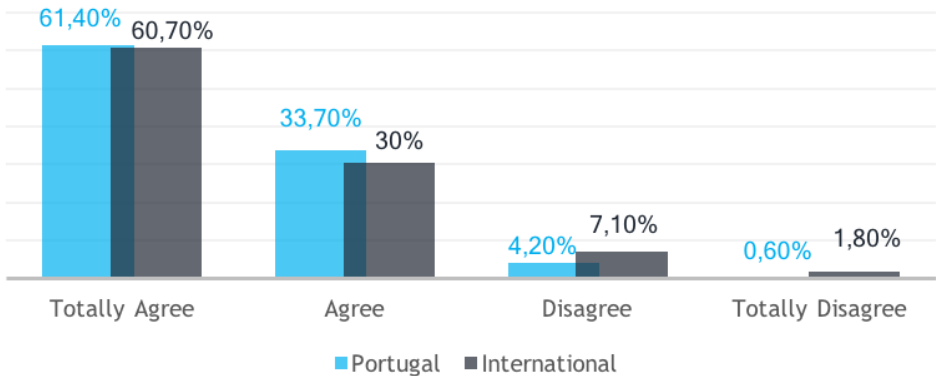


Graphic 15. Differences between Portuguese and international students for the variable “schools should support students” (variable 43).

As it can be observed, both samples agree mostly on the affirmation that higher-education should help and support their students to create their businesses, as a massive 89,6% agreed on the international sample, and 92,6% on the Portuguese sample (cumulative percentages), leaving only 10,7% disagreeing on the international side, and 18,1% on the Portuguese side.

A similar affirmation was presented to respondents of both samples, this time directed to the facilitation of access to hubs and co-work spaces to students, from their higher-education institutions (see Graphic 16).

Higher education institutions should facilitate the access to Hubs and co-work spaces for their entrepreneurial students.





Graphic 16. Differences between Portuguese and international students for the variable “schools should facilitate access to hubs” (variable 45).

A comparative table was also built to observe the number of respondents from both samples, comparing variables 43 and 45, more precisely, the need for schools to support their students to create businesses and the need for higher-education institutions to facilitate the access to hub to their students (see Table 27).

Table 27. Number of respondents on both samples when crossing variables “support students” and “access to hubs” (variables 43 and 45).

		45. Higher education institutions should facilitate the access to Hubs and co-work spaces for their entrepreneurial students.								
		Totally agree		Agree		Disagree		Totally Disagree		Total (both surveys)
43. Higher education institutions should help and support their students to create Fashion Design-related businesses.	Totally agree	74	20	4	5	1	0	0	0	104
	Agree	22	11	35	12	0	2	0	0	82
	Disagree	6	3	16	0	5	2	0	0	32
	Totally Disagree	0	0	1	0	1	0	1	1	4
	Total (both surveys)	136		73		11		2		222

Table legend:

	Portuguese respondents
	International respondents

As it can be seen on the table, there is a strong correlation between these two variables, on both samples, since most respondents agreed with both affirmations at the same time.

The same method was used for variable 34 “In my course I learnt everything I needed to create my own brand /business in the Fashion Industry”, as on-way ANOVA was also used to compare statistically significant differences between the same groups, as represented in table 28.

Table 28. One-way ANOVA test on the variable “learnt everything I need to work” (variable 34).

Var. 34	df	Mean square	F	Sig.
Between Groups	2	6,048	8,785	0,00
Within groups	163	0,688		
Total	165			

The statistical interpretation of this test can be represented by the following formula:

$$[F (2,163)= 8,785; p<0,001]$$

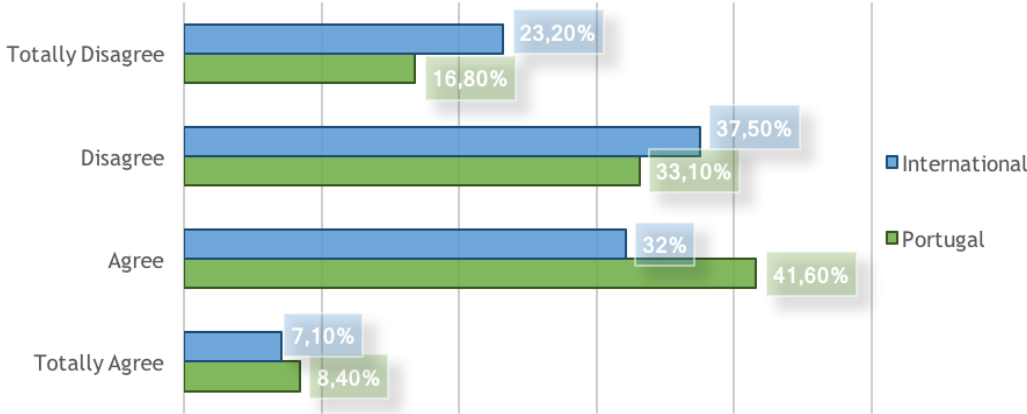
As it can be observed in table 12, as well as the formula, there is a statistically significant difference between groups for this variable, as Sig.<0,001. For the international sample, the following formula represents the statistical interpretation of the same variable:

$$[F (1,54)= 0,0; p=0,986]$$

As Sig.<0,05, there is no statistically significant difference between groups within the international sample, therefore, the Portuguese sample was represented on its own in graphic 19.

Even if statistically significant differences were only detected on the Portuguese sample, as comparison between both samples is available in graphic 17.

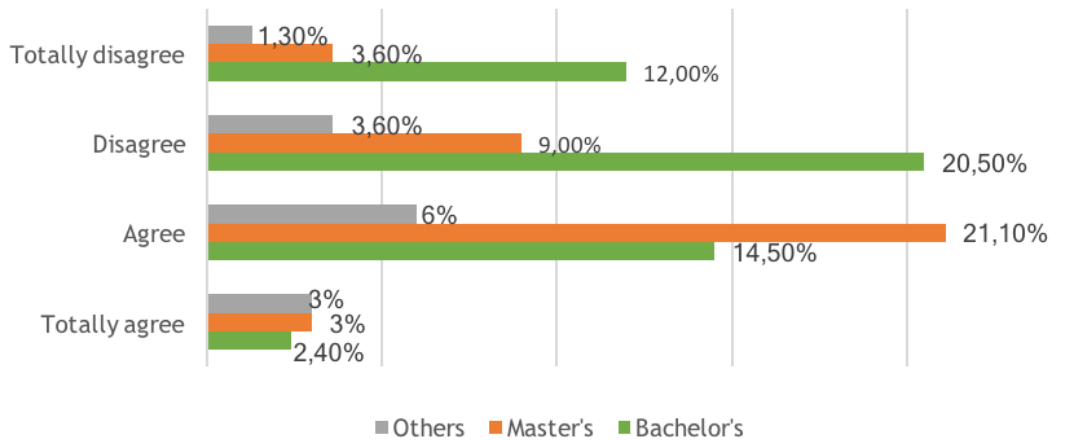
In my course I learnt everything I needed to create my own brand/business in the Fashion Industry.



Graphic 17. Differences between Portuguese and international students for “learnt everything I need to work” (variable 34).

Graphic 18 shows the disparity of responses, as the Portuguese sample shows a 50%-50% separation (cumulative percentages), and the international sample shows a majority of disagreement (cumulative percentages), with 60,7% disagreeing with the affirmation, leaving 39,3% of respondents agreeing with the affirmation on the international side. However, as the Portuguese sample is the only one with statistically significant differences between groups, a graphic was made to show these differences (see graphic 18).

In my course I learnt everything I needed to create my own
brand/business in the Fashion Industry.
Portuguese sample



Graphic 18. Portuguese sample results for the variable “learnt everything I need to work” (variable 34).

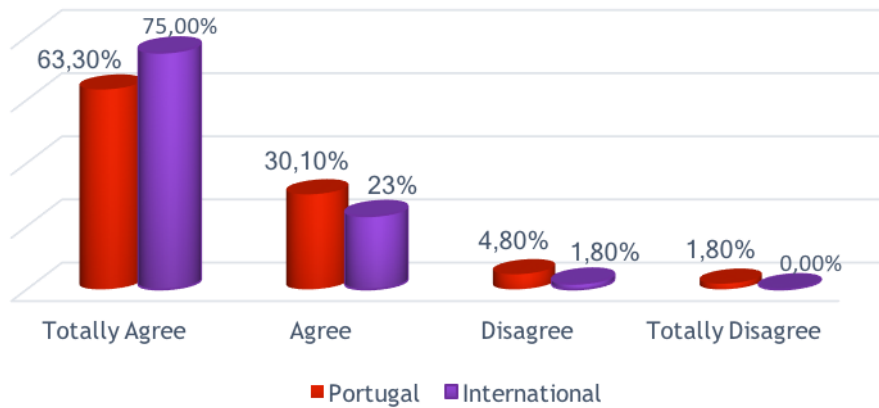
The graphic shows the differences between academic degrees within the Portuguese sample, showing a majority of disagreement with the affirmation “In my course I learnt everything I needed to create my own brand/business in the Fashion Industry”. In each group observed, the only agreeing mostly with the affirmation are the “master’s degree” group and the “others” group, with respectively 24,1% and 9% (cumulative percentages), with only 12,6% disagreeing in the “master’s” group and 4,9% in the “others” group. For the “bachelor’s group”, the opposite effect can be observed, as only 26,9% agree with the affirmation as 32,5% agreed (cumulative percentages).

These differences within groups can be explained by the fact that a bachelor’s degree does not prepare students as fully as master’s degrees and further studies do. Therefore, it can be concluded that Portuguese students feel better-prepared to create their own business after pursuing their studies.

Asking further questions on the student’s opinions on fashion design programs and curricula, three variables last were also teste with one-way ANOVA to detect statistically significant differences, however, it was not the case for any of them, in both samples. Nevertheless, it was considered that these variables were still important and should be observed in this study as well.

The first variable was obtained by asking the question: “Partnerships between educational institutions and fashion industry businesses can help and improve students during their academic formation”. A graphic was made to compare both samples on this variable (see graphic 19).

Partnerships between educational institutions and fashion industry businesses can help and improve students during their academic formation.



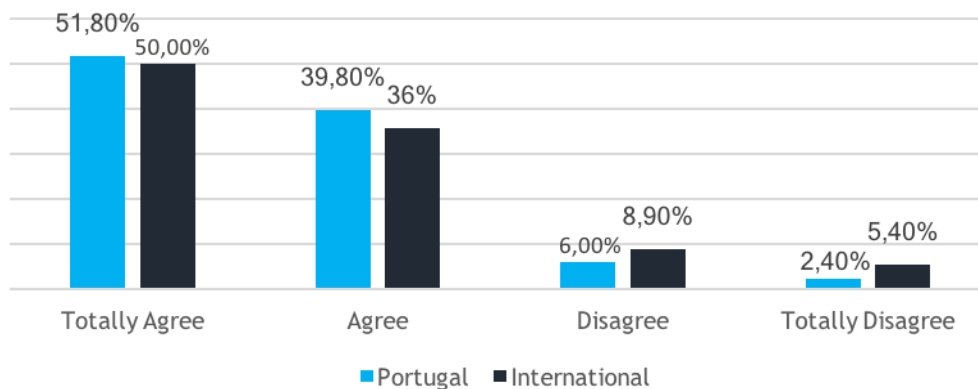
Graphic 19. Comparisons between both samples for the variable “partnerships improve students” (variable 37).

As is can be observed, both samples appear to agree massively with the idea that fashion design school could beneficiate from partnerships with fashion-related businesses, as 93,4% of Portuguese respondents agreed (cumulative percentage), as well as 98,2% on the international side, leaving only 6,6% disagreeing of the Portuguese sample, and 1,8% of the international sample.

It can thus be concluded that fashion design students from both samples agreed that partnerships between fashion-related businesses and fashion design higher-education programs would be beneficial for students.

The last variable of this group focused on the need for fashion design programs to become more entrepreneurial, with the following affirmation: “Fashion design educational programs should give students the tools and skills for them to create their own business/brand”, graphic 20 displays the data obtained from this variable.

Fashion design educational programs should give students the tools and skills for them to create their own business/brand.



Graphic 20. Comparisons between both samples on the skills and tools given by higher-education programs (variable 41).

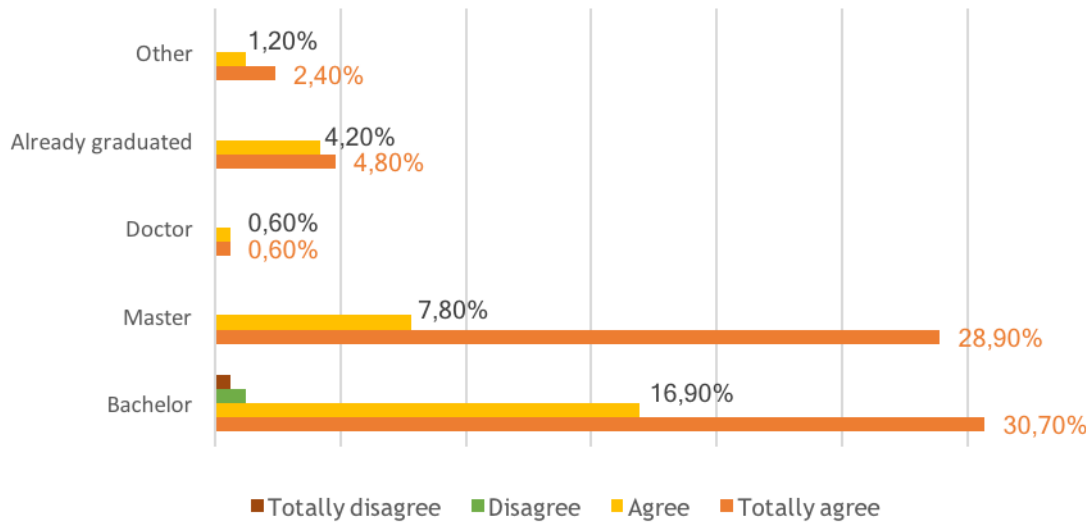
For this variable also, a strong relation can be observed on both samples, as respondents from the two samples agreed massively with the idea that fashion design programs should improve their curricula by giving their students more tool on how create fashion-related businesses. On the Portuguese side, 91,6% of respondents agreed with the affirmation, leaving only 8,4% disagreeing with it.

As for the international side, 86% agreed with that statement, and only 14,3% disagreeing with this affirmation. Therefore, it can be concluded that students from both samples mostly agree that fashion design educational programs should prepare their students for the possibility to become entrepreneurs.

On crossing the variables “current level of education” and “need for platform”, a relation can be observed in graphics 23 and 24, showing that in both surveys, the respondents agreed with the statement “There should be platforms to help young designers in the creation of their business/brand and connect them with other brands, designers, manufacturers etc.”.

When joining the total of respondents, 67,4% totally agreed with the statement, as 30,7% agreed, leaving only 1,9% of respondents declaring no interest in such platform (See graphic 21).

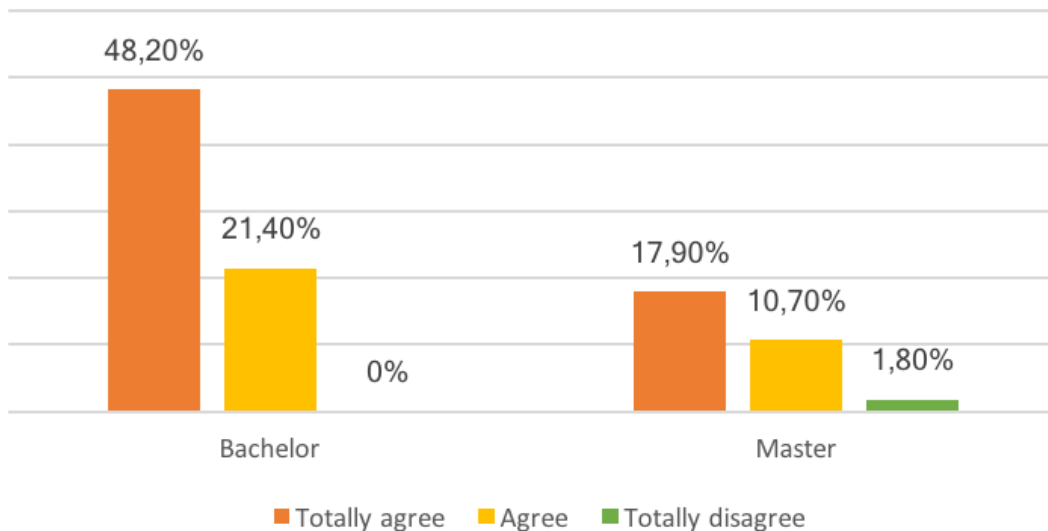
PORTUGUESE SAMPLE



Graphic 21. Crossings of the variables “current level of education” and “need for platform”(Portuguese respondents).

The same question was asked to international respondents, and are presented in the following graphic (See graphic 22):

INTERNATIONAL SAMPLE



Graphic 22. Crossings of the variables “current level of education” and “need for platform” (International respondents).

Bachelor’s students agreed with the need for a platform with a total of 69,6% of respondents (when cumulating percentages for "totally agree" and "agree"). Master’s students declared an interest with 28,6% (when cumulating percentages for "totally agree" and "agree"),

leaving only 1,8% of respondents declaring no interest in the platform, composed by master's students (See graphic 22).

Additionally, 85,7% of international students agreed with the fact that Fashion design educational programs should give students the tools and skills for them to create their business/brand, while 91,7% of Portuguese students agreed with this statement. This opinion was already approached by authors like Graziela Sousa (2015), since implementing strategies to enhance entrepreneurship among fashion designers is not only beneficial for their career as potential entrepreneurs, it is also crucial for the enhancement of "intrapreneurial" behavior as future professionals working for a company (Hisrich, 2007).

After this first analysis, it can be concluded that both Portuguese and International respondents showed an interest in entering the job market in the following year, as well as pursuing their education, demonstrating therefore an interest in continuing to study whilst starting to work, an opinion also provided by the fact that 21,7% of Portuguese and 51,8% of international respondents had already taken an internship, a view shared by authors such as Romeo & Lee (2013) and Kozar, Hiller & Connell (2015), who express the need for fashion design courses to implement the experience for every student. The will to start working was more present in bachelor's students in both samples, as the second place was taken by master's students, and very few respondents were already working.

Students from both samples also showed their satisfaction with the school in which they studied. Nevertheless, students and former students also approved massively with the idea that new models of teaching should prepare better their students for the job market, as well as teaching them skills and tools for them to be able to create their own business, a gap between design education and fashion business also approached by authors such as Mills (2008) or Sousa & Simões (2015). Respondents went further by declaring massively that higher education institutions should support their students in the creation of fashion-related businesses, as well as facilitating their access to hubs and co-work spaces, as suggested by the European Commission report for entrepreneurship in higher education (2008).

Respondents also highlighted the importance to be introduced to entrepreneurship during their fashion design course, as both Portuguese and International respondents declared it "very important" and "important" when observing all educational levels. Additionally, both samples declared that their knowledge on entrepreneurship was "very poor" or "poor", and both samples agreed with the need for fashion design courses to introduce their students to entrepreneurial thinking and logic, as proposed by Marcos Breder in his "Empreendesign" model (2009), as well as helping them to create their businesses or brand, opinions already expressed by authors like Elisa Kurz (2010) and Graziela Sousa (2015). Respondents additionally declared that entrepreneurship could be seen as a solution against unemployment in the field, as both samples proclaimed that there is a lack of opportunities in the job market at the moment.

With the creation of an indicator, based on the skills that were presented as more important to develop by respondents, it can be concluded that the group composed by Ph.D. candidates and already graduated respondents give more importance to the improvement of skills, more precisely entrepreneurship, followed by business management and so on a change that could highly beneficiate future fashion design entrepreneurs, as explored by Hodges et al. (2016). This approach on the skills needed by fashion designers shows an acknowledgment of the need to improve entrepreneurship as a skill, on both samples, and its emphasis by the more "mature" group is explained by their knowledge of the job market and their growing experience in the industry.

Moreover, respondents were divided on the idea that their fashion design course gave them the tools to create a business in the field, as Portuguese respondents showed a 50/50 separation (cumulative percentages). As for the international sample, only 39% agreed, leaving 61% disagreeing with this statement, showing that students and former students from both samples were mostly unsatisfied with the tools and skills learned in their course.

Still considering fashion design courses, respondents also highlighted the importance to create partnerships between schools and industrial businesses, as both samples massively agreed with that statement, an idea also shared by several reports (European Commission, 2008; GEM, 2016) and authors such as Hodges et al., (2016).

When questioned about the need for a platform to help young fashion design entrepreneurs, the answers were also very clear, as the majority of both samples declared it "very important" or "important", comforting the idea that young fashion designers consider such platform as a viable solution for the creation of a business in the industry, as the creation and improvement of entrepreneurial platforms are one of the goals expressed by the European Commission's 2012 report of the 2020 entrepreneurship action plan (European Commission, 2012).

6.1.2. Results from the qualitative analysis.

Passing on to the qualitative analysis of this study, as previously observed, each group of interviewees was composed by very different profiles, even inside each unit, considering different ages, professional background, and education, information available in tables 11, 11b and 11c. To remind each interviewee and their profile, three different tables were made, each contemplates one group (See tables 29 to 31). The first table is composed of the profiles of the "experts" group (see table 29).

Table 29. Profile reminder of the “experts” interviewees.

Name	Age	Gender	Education background	Current profession
Paulo Vaz	55	Male	Bachelor’s degree in law, 1985, Catholic University of Porto. Doctoral candidate in Fashion Design UMinho/UBI.	General director at ATP
Manuel Serrão	58	Male	Bachelor’s degree in Law, UCP Lisboa	CEO at ASM (Selective fashion association)
Adelino Costa Matos	36	Male	Bachelor’s degree in Management, University of Aveiro	President of national direction, ANJE
Graziela Sousa	33	Female	Master’s degree in fashion design, Fac. of Architecture Lisbon. Doctoral candidate in Design, Fac. of Architecture, Lisbon.	Professor at the fashion design, Fac. of Architecture, Lisbon (Fashion design project /Design stimulation & productive thinking techniques).
José Mendonça	54	Male	Master’s Degree in Textile Futures, Central Saint Martins	Consultant at Liberto Jeans, Barcelona Trend advisor Montana, Paris
Lara Torres	40	Female	Doctor’s degree by the University of the Arts London	MA Fashion & Textiles Course Leader, University of Portsmouth / Lara Torres Studio London

This first group is composed of 6 different people, with ages varying between 33 and 58, and very different backgrounds regarding education, as well as various professions. Educational backgrounds comprehend participants with Law studies, Management, Fashion Design and textile studies. All participants of the group work for one or more entities, as Lara Torres is also the owner of her own Fashion Studio in London, as it was also the case for José Mendonça, who has also created a fashion-related business in his early career and is now working for brands Liberto Jeans and Claude Montana.

All participants of the group are directly related to the fashion industry but Adelino Costa Matos, president of ANJE. However, Matos was also considered for his high knowledge of creative industries and start-up creation in Portugal, and cultural understanding of the fashion industry. These participants constitute a heterogeneous group that can be considered for analysis.

Asked about the importance of entrepreneurship learning in fashion design studies, Graziela Sousa, Professor at the University of Lisbon and researcher in the field of entrepreneurship education in fashion design agreed that "entrepreneurship is not reduced to becoming our boss, it comes from the French word *entreprendre*, which means undertaking something", a definition going towards the observations made during this study. All participants

of the group agreed with the fact that Portugal has good opportunities in terms of business creation, as ANJE's Adelino Costa Matos highlighted that "the textile field is in vast expansion and its products are competitive in both internal and external markets, that recognize the Made in Portugal quality as well as the creativity and innovation of our clothing (ready-to-wear and designer brand)", a paradigm exposed by ATP 2020 report on the future of the clothing and textile industry (ATP, 2014).

When asked about the characteristics that can distinguish a fashion related venture from others, ATP's director Paulo Vaz referred that "(...) the designer must solve concrete problems, find oriented solutions or even anticipate consumers or enterprises, however, we can observe that this preoccupation with the market and to figure out what it wants is not always present (...)", comforting the idea that students should also be confronted with the study of the market, a view also shared by Graziela Sousa: "I think that in general, they don't know it (the market) that well, even if some of them try hard and even know some things that we don't". Both statements also point to Eliza Kurz's views on fashion design entrepreneurship education, which highlights the importance of courses to prepare students for entrepreneurial and market-driven thinking (Kurz, 2010).

Mapping opportunities in the fashion industry, Lara Torres, fashion designer and head of the MA in Fashion & Textiles course at the University of Portsmouth, established that "(...) to produce an eco-friendly product is not easy, there is much difficulty in guaranteeing a fully sustainable product", an opinion professed by authors such as Hazel Clark (2008) and Ezio Manzini, who also encourages fashion design courses to become "agents" of sustainable changes (Manzini, 2011). The higher difficulty is to make sure that production is also ethical and does not have a negative impact on the planet and simultaneously making sure it stays competitive price-wise", an opinion shared with Graziela Sousa and ASM's CEO, Manuel Serrão, referring that "a project that presents sustainability and innovation" are elements of distinction among other fashion design propositions, also highlighted by author Jenifer Craik as an essential issue among consumption and production habits (Craik, 2009), also related to the new generation of consumers exposed and their perceptions of sustainability by Hill & Lee (2012).

José Mendonça, trend forecaster, and consultant also highlighted the importance to "register author's right for designers works" or intellectual propriety (IP), also referred by Lara Torres as a priority to define in Portugal, to protect fashion design entrepreneurs in their venture's early stages. The issue on IP is also expressed in Regeneração ITV's 2017 report on opportunities for the textile and clothing industry and is presented as one of the innovative tools to improve regarding management (R'ITV, 2017). Further conclusions of this group will be approached in the general qualitative analysis results. Passing on to the "solvers" category, a table was made to describe each profile composing this group (see table 30).

Table 30. Profile reminder of the “solvers” interviewees.

Name	Age	Gender	Education background	Current profession	Country
Bernardo Gaeiras	34	Male	BA in Product design, Rietveld Academie, Amsterdam / MA Arts & Design Sandberg Instituut, Amsterdam	Coordinator at Mouraria, FabLab, Criativas de Lisboa	PT
Adriano Fidalgo	54	Male	Bachelor’s degree in business management (ISAG); International Relations, UMinho MBA at Institut Français de Gestion, Doctoral candidate in European studies, Catholic University, Porto	Executive administrator at Astrolábio Project coordinator at Regeneração ITV .	PT
Alfredo Orobio	29	Male	Bachelor’s degree in International relations (Brazil)	Co-founder of AwayToMars	UK
Samantha Southern	33	Female	Journalism Major (UK)	Expert Producer at Mastered Previously: WGSN, Wonderland, The Guardian, Telegraph Fashion and Stylist magazine.	UK

Although only composed of four different profiles, the "solvers" group provides two profiles from Portugal, and two from the United Kingdom. Educational backgrounds are very diverse, as they go from "Product design" to "Journalism", also attending "international relations" and "Business Management", and ages between 29 and 54 years old. As the profiles of this group have so many differences, the solutions that they represent are also diverse, providing a heterogeneous group for the analysis.

For *AwayToMars*' Alfredo Orobio, the main difficulty to create his project was the business plan: "being able to show a viable business model, show that it's possible to create fashion goods with any technical knowledge, it is a real barrier in the industry", as for Regeneração ITV project leader, Adriano Fidalgo, "the capacity to be different and scaling the business" are two main difficulties encountered by fashion design entrepreneurs, views that are verified by authors like Hartley & Montgomery, in the sense that: "Fashion Design is an evolutionary process, involving amplification or scaling up of the successful designs to the next stage of the process" (2009, p. 63), as also explained by Ostwalder et al. in their "Value Proposition Design" (2012). This view was also shared by Mouraria Creative Hub and FabLab Lisbon manager Bernardo Gaeiras, who explained that "the business plan, how innovative the idea is, market potential and profiles of the team members" are fundamental points to consider when it comes to choosing a new project for the hub, as this opinion is also shared by authors such as Eliza Kurz (2010), Testa & Frascheri (2015), however, authors Hodges et al. consider it important but also highlight the importance of traits "such as empathy and a global outlook are as important to entrepreneurial competency within the global apparel industry as developing a

business plan, and therefore should be addressed in the classroom" (2016, p.80). Gaieiras also stated that the "sustainable preoccupation" of the project is essential, considering socially and environmentally ethical practices as well as the co-existence with the environment and community in which the project will insert itself, an opinion already referred by participants of the previous group.

When asked about fashion design entrepreneurship education, Bernardo Gaieiras stated that: "not every student will become an active fashion designer, nor will they all become one, and other will not be able to make it, so if there are no other incentives during their studies it can cause frustration, because they will have this idea that they have to create their brand, but they also can work for another brand and not work as designers (...) if I had entrepreneurship classes during my studies I would probably have detected other opportunities when I started working (...)", an issue expressed by Breder (2009) as the author proposes a model to implement entrepreneurial thinking into fashion design course. Adriano Fidalgo also highlights the "management skills and risk-taking abilities" as one of the reasons for the implementation of entrepreneurial thinking in the classroom.

Mastered's expert producer, Samantha Southern, also identified that higher education programs "(...) were falling short when it came to equipping design students with the relevant entrepreneurial skills to successfully set up their brand or business, particularly in such a fast-paced industry as the fashion industry", also highlighted by Tedeschi et al. (2015), in their study on the importance to implement teaching methods to encourage entrepreneurial thinking. However, Alfredo Orobio's point of view was far different from other participants, as the solver referred that "these courses should be focusing on teaching people how to think creatively". Other conclusions of this group will be observed in the general qualitative analysis results.

Introducing the next and last category of professionals, the following table presents the "fashion design entrepreneurs" profiles (see table 31).

Table 31. Profile reminder of the “fashion design entrepreneurs” interviewees.

Name	Age	Gender	Education background	Brand	Country
Patrick Pádua	29	Male	Fashion design degree at Modatex	Patrick de Pádua	PT
Cristiana Costa	22	Female	Bachelor’s degree in Fashion Design; MA student in Fashion Design, UBI, Covilhã	Náz	PT
Joana Ferreira	30	Female	Master’s degree in Fashion Design, UBI, Covilhã	JAHNA	PT
Jonathan Kirschstetter	29	Male	Master’s degree in Product Design, ENSAAMA, Paris	Saudade de Paris	France
Alexandra Sulzyska	28	Female	Master’s degree in Branding and Fashion Design from UE-IADE University/UBI, Lisbon.	Jolie Su	Poland
Richa Aggarwal	ND	Female	Fashion Design at the National Institute of Technology, India. Fashion design degree University of Southampton.	Richa Aggarwal	India
Susana Bettencourt	32	Female	BA Fashion Knitwear (Central St Martins); MA Digital Fashion (London College of Fashion).	Susana Bettencourt	UK/PT
Daniela Barros	30	Female	Level IV at Porto Fashion School/ Escola superior de Belas Artes Porto	Daniela Barros	PT
Alessandro Trincone	26	Male	Universita' La Sapienza di Roma" in Science of Fashion and costume; Polimoda International Institute of Fashion Design & Marketing; Bunka Fashion College, Osaka.	Alessandro Trincone	Italy

The "Fashion design entrepreneurs" category is composed of eight professionals, five of them received their education in Portugal. Brands are based in Portugal, the United Kingdom, India, Italy, Poland and France. Education levels are different, and some have studied in higher education programs that were observed in this study, such as Polimoda, Bunka Fashion College, Central Saint Martins, London College of Fashion, as well as UE-IADE University/UBI or Modatex in Portugal. The diversity of the profiles reunited in this heterogeneous group can also bring more variety in the answers, as views and opinions are directly related to the profile and background of the participants.

Interestingly enough, all participants in this group agreed with the importance of entrepreneurship education in fashion design courses, even if for fashion designer Patrick de Pádua: "a designer can't do everything, I can't be busy working on my new collection and handling paperwork and legal matters at the same time", joining *Mastered's* Samantha Southern's opinion: "Employers are looking for polymaths. This means that designers are frequently being forced to focus less on design and more on marketing and business elements these days; perhaps the reason why the term Creative Director is now more prevalent than that

of Designer"; as experienced by designer Susana Bettencourt: "Right now I only can dedicate 10% of my time to my brand".

All fashion design entrepreneurs agreed on the lack of preparation to enter the market, as French brand Saudade de Paris' Jonathan Kirschstetter observed: "I have had many interns working for me and I always detected a lack of knowledge and entrepreneurial thinking" an issue identified by authors Kozar, Hiller & Connell (2015) as being the only effective preparation for students for their professional future. As for Jolie Su 's founder and designer Alexandra Sulzyska: it is "extremely important for fashion designers to know the business. It can help them to figure out what function do they want to have and in what kind of the company".

All designers highlighted the importance and difficulty to finance a fashion design project in the early stages, as Indian based fashion designer Richa Aggarwal indicated: "you definitely need that initial seed money to run a business"; Italian designer Alessandro Trincone also referred "monetary funds" as one of the important functionalities a platform should provide. However, Portuguese fashion designer Daniela Barros also highlighted the necessity for such incentives, to "be studied better and improved, since some do not provide for the necessities of businesses" financial needs and supports referenced by author Eliza Kurz as vital (2010), also presented by the European Commission as one of their targeted improvement plans in the Entrepreneurship 2020 improvement plan (2013, p. 9). Náz's founder, Cristiana Costa, agreed that "there should be a platform providing information", an opinion also shared with Graziela Sousa: "I've already been told before that a platform is an informative tool", however, Susana Bettencourt alerted: "the platform must have non-lucrative motivations and be very well backed by experts from the industry".

Using Nvivo for the qualitative analysis, the results for each group are available in matrix code sheets in the appendices (see appendices XXV to XXVII, pp. 242-244). As it can be observed, even if some coding categories were different from one group to another, some were the maintained, as interviewees would frequently approach specific topics, also considering the questions that were asked, although, some groups would point other reasons more regularly than others, for example, the difficulty to come with a good business model was pointed out much more among the "fashion design entrepreneurs group", in comparison, the same issue as only pointed out twice in the "solvers" group and once in the "experts group". "Lack of trust" and "lack of communication" with the industry were also two issues coming as strong among "fashion design entrepreneurs" and "solvers", other difficulties were commonly pointed out such as "finances", "sourcing", and more importantly "production and scaling", an issue that was commonly referred to as very complicating among groups, as each have approached that topic among several sources, sometimes even obtaining multiple references for the same source. Concerning the existing solutions at the service of fashion design entrepreneurs, the opinions on whether or not these solutions are adapted to the specificities of fashion design businesses, as 7 sources agreed with their adaptation, against 10 sources disagreeing, however, it can also

be observed that among the fashion designer entrepreneurs group, the majority declared that such solutions were not adapted, rejecting H3 in the sense that existing incentives and solutions created to help entrepreneurs are not adapted for fashion design entrepreneurs.

Considering the preparation of young fashion designers for the industry and creation of a business, 14 sources considered them not prepared for the reality of the industry, as well as the creation fashion businesses in general, rejecting H2 in the sense that young fashion designers entering the industry after a fashion design course are not equipped with the necessary skills and knowledge to create their own business.

Continuing in that line, results regarding the preparation for entrepreneurial activities of higher-education fashion courses as 12 different sources for a total of 25 references stated that the preparation was not sufficient, also considering that other interviewees did simply not make any declaration on this subject at all in comparison. Nevertheless, these results reject H1 in the sense that fashion design higher-education programs do not prepare their students to think and act like entrepreneurs sufficiently, a statement also going in the same direction as the observation made in Chapter 2.

Nevertheless, as results are looking globally at the reality of fashion higher education programs, the study has also shown improvement and global consciousness of the improvements that can be done by such educational institutions. The majority of interviewees also agreed on the importance of entrepreneurial education and teaching in fashion design higher education courses as 16 sources referred its importance, some respondents agreeing on the topic also stated that it is as important to prepare students to act like entrepreneurs and be relentless and innovative as it is for them to learn how to develop a business model. Nevertheless, 2 respondents also referred that it should stay as an option a not be forced on students, an opinion shared by Hodges et al. about the fact that even if business models are in fact relevant, they are not the only tools that should be taught to students (2016, p. 80), however, the need for students to be know how to make a business model was also approached in several interviews, as it was the case for Alfredo Oróbio.

Passing on to the final interview phase, two questions were asked about the utility of a new platform that could help fashion design entrepreneurs, as well as the functions such platform should have. On the total 19 interviewees, 16 declared an interest in the construction of the platform, as two sources pointed that the benefit of the platform would depend on its functions and one source did not declare a particular interest.

Many functions were pointed out by participants, also having differences of items among groups. The "experts" group pointed out a total of 10 interesting functions to consider for the platform, as the "solvers" group 6, as one and finally, the "fashion design entrepreneurs" group reunited a total of seven interesting functions. As some of the references were repeating by different sources, a table was made to clarify each purpose and references made (See table

32). The table shows each function referred by the various sources, as the total of each reference would later define the most important functionalities for the platform model and potential solution.

Table 32. Platform functions referred by sources.

Function	References	Sources	Group		
			FDE	Experts	Solvers
Connection with other existing solutions	5	3			
Connection to higher education	3	3			
Data base of partners (services, trade etc.)	2	1			
Financial solutions	8	7			
Info Guide (How to...)	15	10			
Intellectual propriety (IP)	3	2			
Mentoring & consulting	12	9			
Networking	22	14			
Marketing & Communication help	7	6			
Paperwork & legal matters	4	4			
Rate partners	2	2			
Business model help	2	2			
Simplicity of use (characteristic)	1	1			

Table 32 legend:

 Group in which a respondent suggested a function

The table content shows the different functions referred by the participants, separated by group (Fashion Design Entrepreneurs, Experts, and Solvers). As each group contains several sources (participants), and each source could refer a particular function more than once, a reference count was also made. Repetitions of function name by sources of different groups make a total of 12 solutions, and one characteristic (simplicity), placed in the functions since it was mentioned as one by one of the interviewees.

Functions like "Info guide", "Networking" and "Mentoring & consulting" come in the first place regarding sources referencing as well as each was mentioned in the three groups. The analysis of such results comforts the idea to obtain a multi-disciplinary platform, to inform fashion design entrepreneurs and redirect them for solutions adapted to their necessities. Following these answers, the main functionalities of the platform must be to inform visitors on upcoming events, guiding fashion design entrepreneurs with suggestions and frequently asked questions, as well as providing them with tools to create a network of professionals, able to help them with an issue, answer a question, or introduce them to another professional who can help them. Moreover, the platform will also have to contain a mentoring and consulting space, where everyone can contribute with their past experiences, as well as consult already solved problems experienced by other fashion designers.

Group's sources were also asked about the characteristics of a good fashion design entrepreneurial venture, leading to the selection criteria that the platform could assume in the

future. However, this topic was only approached with two groups, leaving the "fashion design entrepreneurs" group behind, as their responses could not be considered objective in this situation. Considering this matter, responses like "innovative and creative", "sustainable" and "have a good business model" were the higher considerations, among others. The possibility to "choose" only certain projects cannot be an option in this first stage, as the platform presented in the next part is still a model, and is not yet finished, as a pre-launching phase and further appreciation of users' feedbacks must be implemented before taking such a decision.

6.2. A proposed model for the creation of a platform promoting entrepreneurship in fashion design

Entrepreneurship has a definite impact on the improvement of the economy as well as the job market (McGuigan, 2015), generating entrepreneurship in the fashion field can, not only create new businesses, but also new ideas, as innovation is what will always drive new concepts and evolution. It is important to note that the following part of this study is a mere proposition for the model, obtained through the literature review, the results and following the methodology of this research and is not at a final stage as it will suffer alterations in the future.

Resulting from Noble & Bestley's methodology for graphic design (2005), the research process for the platform is represented in the following figure (see figure 7):

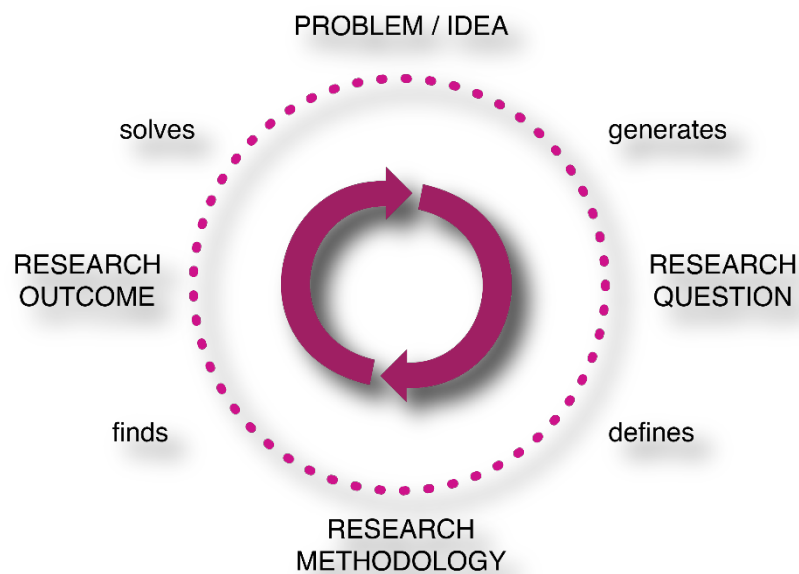


Figure 7. Noble & Bestley's research process for graphic design (2005).

As it can be observed on figure 7, the problem or idea generates a research question that will define the research methodology, to find the research outcome and solve the problem, represented here as an endless cycle. The problem/idea, was the lack and need for support for

fashion design entrepreneurs, which generated the question: how can fashion design entrepreneurs find support and information when starting their business/venture? This item defined the need for assistance, the need for information, as well as the results obtained and the literature review process. These elements delivered the idea of a platform for these professionals in need of guidance, solving the first problem/idea.

The research process on the name for the platform started with several propositions, all with different directions, but always with the will to make the name simple, attractive, but most importantly, the name had to have some connection with the purpose of the platform, as explained by Bruno Munari's "Design as Art" (1966). Some of the propositions can be seen in the appendices (See appendix XXXII, p. 248).

Several names were contemplated, until the idea to use a part of clothing occurred, as well as symbolism related to the need to find structure when starting a business. Following that concept, the name "hoop" occurred after joining all these elements together, following Heller & Talarico's methodology guide for the creation of a logo: "it is important to create a viable name (not something that merely sounds good, but has no relation to the product function or goal), then develop an identity (...) every product needs to have a mnemonic attached to it that distinguishes its virtues but also locates it in the marketplace" (2008, p. 35).

The guidelines for the proper use of this logotype based on Nobel & Bestley's (2005) methodology can be found in the appendices (See appendices XXXIII and XXXIV, pp. 225-226), and the final visual is presented in figure 8.

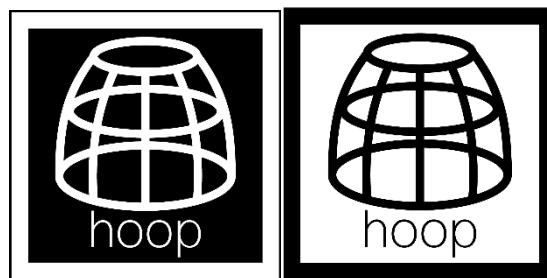


Figure 8. *Hoop* logo propositions (Negative/positive).

6.2.1. Platform objectives

Considering the results obtained and explored in the previous part, the functions found for this model are represented in figure 9. The functionalities obtained with the qualitative data were reduced to three primary purposes:

-The first goal is to inform the visitors by providing updated information on upcoming events such as contests and forthcoming awards, conferences, scholarships, new incentives, as well as fashion events such as *Portugal Fashion*, *Moda Lisboa*, etc. The platform will also provide specific information that could be useful for fashion design entrepreneurs, such as entrepreneurship workshops and conferences, crash courses and online courses, as well as entrepreneurship gatherings and other events that were approached during the interviews process (See appendices III to XXIII). This first functionality will also provide a "how-to guide", with tips and tricks that are frequently asked on several topics such as intellectual propriety, legal matters, incentives, contests, etc.

-The second purpose is to provide networking possibilities for fashion designers in need of new contacts, specific profiles, as well as present interesting professionals to each other, always respecting a collaborative logic, as well as using other professional networking platforms such as *Linkedin*.

-The third purpose will explore a consulting and virtual mentoring space, where professionals will share their issues and doubts to obtain the right tools and guidelines to overcome a specific phase or problem (See figure 9).

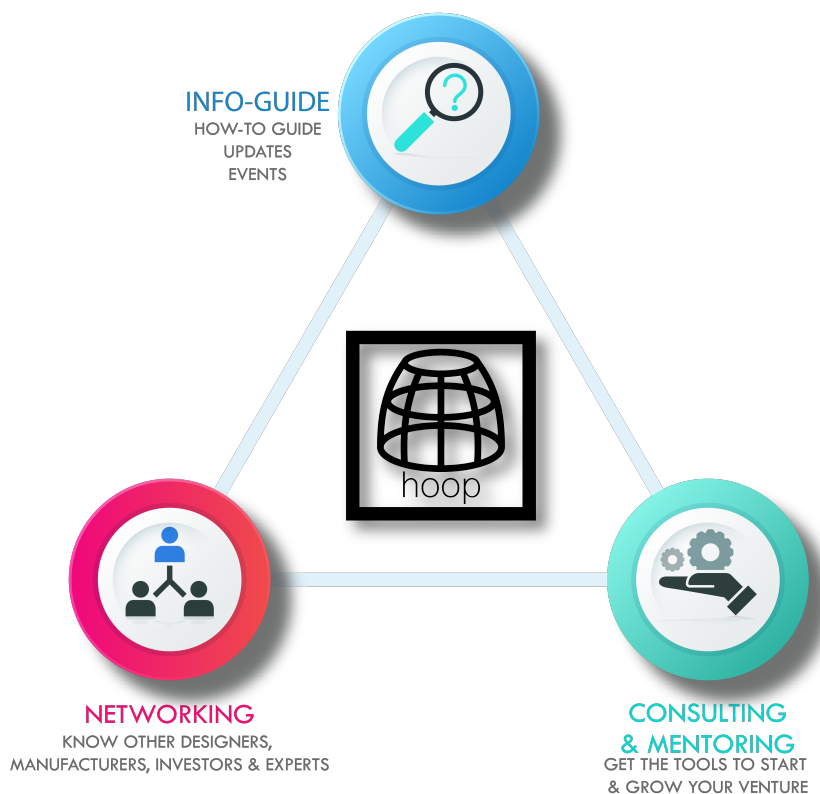


Figure 9. Representation of *Hoop's* main functions.

These functionalities will be explored in the first phase of the platform, as their efficiency and adaptability to the real world will be tested in a pre-launching stage. It is crucial to observe if these functionalities are sufficient and fulfill the needs of fashion design

entrepreneurs to give an appropriate response to professionals lacking support. For that matter, the pre-launching phase will be considered like a prototyping phase, where every detected problem with the platform, functionalities, and accessibility to users will be revised and corrected if necessary.

6.2.2. Communication of the platform

The platform will have to be very wisely promoted to be known by the most people. Tools such as social media, promotional video and merchandising will not be enough to spread and communicate globally and efficiently the platform. That is why other solutions, such a conference, for example, could be an effective way to do so. Transmitting an event taking place primarily to launch the platform, as well as participating in the main events for fashion, innovation, communication, and technologies, like *WebSummit's* 2017 edition⁴², could also be a great way to promote the platform.

Taking advantage of these happenings, it will also be important to make the platform as visible as possible through the media, such as newspapers, magazines, television and radio stations covering these events. For this venture, participation and co-creation are key. Therefore, the first phase will contemplate a research on partners of the industry and association that could benefit with a partnership, creating a logic of co-participation and globalization of the information.

Portuguese textile and clothing manufacturers will be the first entities contacted, as their participation is vital for this project. Since the platform will be completely free and considering the opportunities that can come from it, it is likely that the most of the contacted enterprises will be interested in having their name suggested in the platform, by creating a profile per company on the website. Nevertheless, these entities will probably be the hardest to contact and convince, as textile and clothing SME's from Portugal are mostly traditional and family enterprises having a hard time to change their ways (ATP, 2014).

The platform will also be introduced in the market via social media, as these are tools already very used by fashion design entrepreneurs since these communication platforms have become very powerful due to the easiness of use, the non-existing costs and the number of potential customers that can be informed of novelties on their digital device. Therefore, the creation of accounts on these social platforms is considered necessary to communicate the existence of this new solution.

⁴² The 2017 WebSummit edition took place in Lisbon, for the second time in a row, from the 6th until the 9th of November of 2017, more information about the event available at: [url] <https://websummit.com/>

In a second phase, a press release will be sent to higher education programs, informing them of the creation of the platform, and proposing an intervention in each facility to present the platform and its purpose for schools, contact the educators as well as the students, who are future potential primary users of the platform. To engage with the schools and make the platform known among educators and future professionals, each intervention proposition should be adapted to the school's needs and facilities. By transmitting live talks and interventions held in schools via streaming devices accessed through social media and by making clear that the platform is a tool made to facilitate relations, communication and trade of goods and information, as well as an instrument to grant access to the market and industry, the platform should be divulged efficiently future professionals.

6.2.3. Terms and conditions

As the platform is made for any fashion design entrepreneur willing to create their venture in the fashion industry, it is essential to define some ground rules to make sure that the platform helps projects that are going to make a real difference in the industry, as well as in the society.

As previously indicated, the platform is still in construction phase and has yet to be considered as a model, as many changes will occur after a pre-launch stage, followed by feedback appreciation and correction phase, after what the platform can be officially launched and evolve, considering further developments and changes in the fashion design entrepreneurship paradigm. Results of the qualitative analysis have shown the importance of sustainability, innovation, as well as a robust business plan among fashion design ventures. Therefore, such characteristics will be the first to be contemplated.

In this pre-launch phase, the platform will only contemplate projects in Portugal as the internationalization of the platform will only be possible if the results are effective nationally.

Preoccupations with ethics and the environment are fundamental in this venture, as they should be in any other project considering the current times. Therefore, the primary objective of the platform resides in this the conscious thinking of the industry's responsibility on the planet and how people can make a real difference. The platform will also recommend projects that only involve Portuguese production, as the preoccupation with the Portuguese market is fundamental, to create confidence and good practices inside the community.

Consequently, the importance of this venture resides in the choices made when selecting the projects that will be helped by the platform. The need for transparency, consciousness, environmentally and ethically respectful creation and manufacturing will also be crucial in this venture. By promoting and improving a network of well-informed

professionals, able to recommend former partners to other designers in need of efficient and responsible manufacturers, part of a traditional and hard-working industry that can only profit from new national designers wanting to produce in the country and promote "Made in Portugal" items.

6.2.4. Website Map and link

The pre-launch version of the platform is available online for consideration at the following link: www.hoop-portugal.com

The map of the website can be consulted in the appendices (See appendix XXXV, p. 251). As it can be seen in appendix XXX, as well as on the website, the graphic design respects the brand identity created for *hoop*, and the accessibility was kept very clean and straightforward. The site leads mostly to the creation of an online registry, as the user is asked to register either as an enterprise, a fashion design entrepreneur, or a *hooper*. This last option refers to professionals who can give legal and practical advice or make a contribution to the community in any way possible, creating a network of professionals willing to benefit others with their knowledge.

Although the platform is currently under testing, visitors are strongly advised to make comments and explore the platform, as it is available and functioning, to be revised and appropriately tested before its official launch.

Chapter 7. Conclusions, Limitations and future recommendations

As the primary objective of this investigation was to comprehend entrepreneurship as a potential solution for young fashion designers, entrepreneurship education was also approached in the higher education environment, to contextualize the skills and knowledge gained by emerging fashion designers during their training.

Moreover, this study also approached the definition of the word entrepreneur, as many still reduce it to the creation of a business, yet, being an entrepreneur is far more than creating self-employment.

Furthermore, by exploring entrepreneurship in the fashion design field, this study aimed firstly, to clarify if fashion design higher education programs are prepared for the new challenges of a society always more directed to entrepreneurship; secondly, to understand what specific skills and attitudes young fashion designers lack when it comes to creating their venture in the industry and finally, and thirdly, an exploration of existing solutions aiming to help fashion design entrepreneurs was made, as well as a search for qualities and functions that could be game-changing for fashion design entrepreneurs .

Since definitions on entrepreneurship are still different from author to author, this study highlighted the fact that not every fashion design entrepreneur wants to start their brand, as entrepreneurship is a state of mind, a motivation, and an attitude. Through the literature review, this study also related entrepreneurship with the will to design, create and innovate. The fashion designer of tomorrow will have to reunite the skills that any fashion designer is supposed to have after graduation but also attending to the needs of the society and the ever-changing character of it, the fashion designer will have to possibility to be much more than a creator, as its pro-active character and entrepreneur mindset will be more than ever, tools to make the difference. Fashion designers should always think in terms of value, the importance to create higher value for people, to improve their lives and their everyday moves through garments, once again, a correlation between entrepreneurship and apparel design.

After the use of secondary sources to collect data on fashion design higher education programs around the world and in Portugal, this study was able to encounter a lack of entrepreneurship education applied to fashion. Moreover, the data collected from surveys revealed that students and former students of fashion design courses feel a real need to learn how to work, think and act like entrepreneurs, in a field as challenging as the fashion industry, considering the fact that most respondents declared their lack of entrepreneurial skills and knowledge, and acknowledged the high importance of entrepreneurship for fashion design

courses. These results also were confronted with the curricula presented by the courses observed, as the skills and future outcomes displayed by these fashion design institutions reflected this gap. Therefore, it can be concluded that fashion design higher-education courses are still not prepared for the new challenges of a society always more directed to entrepreneurship.

Such courses must have a base to create the foundations of the program, and also attend to all the characteristics involved, such as the level of education, the type of course in which entrepreneurship is taught, the teachers involved in the program as well as the activities proposed to students, moreover, the program itself should be defined in terms of objectives, adapted to each student, also considering that the definition of entrepreneurship is the base to all entrepreneurship courses, as its definition and views are the central issues in the making of such programs (Mwasalwiba, 2012).

As it was observed throughout the results, it is crucial that young designers develop contact and ability to find external resources as soon as possible. For that, it is imperative to educate these future professionals in the classroom, as institutions should be linked directly to the industry and show their students this connection, which would also turn it easier to connect with enterprises through partnerships, internships or other activities outside the classroom, involving the students as well as the educators (Kozar & Connell, 2013).

It is also highly relevant to keep in mind the critical differences between generations, as there is an existing gap between educators, students and the market, which can be translated to misconceptions of the fashion design course itself and the expectations that students have when entering a fashion design program compared to what is expected of them by their educators. As a result, data obtained in the surveys also showed that students and former students estimated that their courses had not prepared them correctly for the job market. Moreover, designers already working on the market and experts find a lack of knowledge, as well as general financial difficulties, issues concerning sourcing and production for small quantities in early stages, as well as challenges in production, marketing, and development of small businesses.

Some referred the option for a master's degree was related with the potentiality to create a business in the future, as it is considered a crucial part of education, a conclusion also made by author Alexandra Crucinho (2009).

It is consensual that entrepreneurship should be a part of education programs as a way to think and act, however, it could be proposed as an actual discipline for students in an optional choice.

The evident issues of teaching parties in fashion design courses can be related to the actual lack of entrepreneurs inside these courses, who could become motors for these higher

education programs, as opposed to other educational systems or private institutions that facilitate the access of teaching positions to people directly related to a specific market. For higher-education institutions, the lack of connection with the industry could also be one of the causes of this issue. The creation of partnerships with enterprises, retail brands, and fashion designers could beneficiate all parties and create new ventures, as well as motivate these young designers to develop their own business in the future.

As the industry must deal with daily challenges such as competition, globalization, marketing, innovation or sustainability (Segonds et al., 2014), young fashion designers are pushed into an ever-evolving machine, where being creative is only part of the solution, as globalization is crucial to understand this ever-changing field (Aspers, 2010). Innovation is critical for the future of fashion as it is crucial for the future of entrepreneurship (Ünay & Zehir, 2012), as well as intrapreneurship as it was previously seen in the R'ITV field research. So-called "intrapreneurs" are no more than entrepreneurial mindsets who work for other parties (Hisrich, 1990), as their vision, skills, and qualities go towards entrepreneurial ones, they are important motors of industry and corporations thanks to their competitiveness and innovative qualities (Hisrich et al., 2007). Therefore, it is more than ever crucial to develop the minds of fashion design students for the use of these skills and make them understand that entrepreneurship is not only about creating their brand but also how to be successful, innovative and forward-thinking as a contributor of the fashion industry. As a result, it can also be concluded that young fashion designers lack entrepreneurial skills and attitudes, which could benefit them in the creation of their project, as well as working for other parties.

As this study is coming to an end, Portugal is experiencing a new record in reaching the highest number of students entering higher-education courses for the past seven years (Silva, 2017). It is imperative for fashion design courses to develop solutions to grow awareness among their students of the difficulties and solutions that come in the way of entrepreneurs (Kurz, 2010), as students continue to be lured into courses promising them a career as entrepreneurs, even if entrepreneurship is not part of the curricula nor is it taught as a way to think. It is therefore imperative for higher-education to clearly define the grounds on which fashion design courses must operate in the future, an opinion also shared by Colleen Mills in her scientific article "Navigating the interface between design education and fashion business start-up" (2012), where the author suggests the need to feel the gap between fashion design higher education programs and entrepreneurship education.

As it was evidenced by the study, the need to stimulate entrepreneurial thinking and future behaviors is crucial and can only work if educators create an entrepreneurial environment inside the classroom, proposing new models of evaluation, ways to work and react, for students to become pro-active. Interviews have shown the need for entrepreneurial content inside classrooms; even if not "forced" on students, entrepreneurship should not be considered as a discipline for fashion design courses. However, it should be viewed as a way of thinking, a

behavior that students should adopt to become self-efficient professionals, working for an enterprise (intrapreneurship), or on their venture as entrepreneurs (Hisrich, 1990).

Fashion design entrepreneurship is still a very recent topic regarding investigation, meaning that the scientific community of the field must investigate further on this multidisciplinary subject. This study has evidenced the need for fashion design courses to re-adapt their curricula, considering this new paradigm in the industry, as suggested by authors to create a bridge between the industry and higher-education courses (Apers, 2010; Kurz, 2010; Cruchinho, 2009; McRobbie, 2005). As for this study, the primary goal was to understand how can fashion design become entrepreneurs after a fashion design degree, considering the fact that some courses promote entrepreneurship in their curricula, but the reality faced by fashion students inquired in surveys was very different, as their lack of entrepreneurial education was evidenced in both surveys, as well as the need for partnerships between higher-education courses and enterprises.

This need for entrepreneurial contents in fashion design courses also translates itself years after, for fashion designers who strive in beginning their venture, as evidenced during the interview process, whether in Portugal or abroad, as many professionals stated that there is an apparent lack of entrepreneurial contents in fashion design courses, a lack of information that could have benefitted them when starting their brand or project, a gap also highly evidenced by the quantitative data obtained in the surveys.

Moreover, this study has established the need for incentives and platforms specially directed to fashion design ventures, as general associations for entrepreneurs cannot always help the specificities experienced in the fashion industry (Wenting, 2008). On the other side, already-existing physical platforms like *Moda Lisboa* or *Portugal Fashion* can only help emerging designers to project their collections for a limited time and cannot help fashion design entrepreneurs on specific matters like IP, funding, administrative processes, commercialization, marketing, etc., a reality highly evidenced by the qualitative data collected during the interviews.

Therefore, based on both qualitative and quantitative data resulting from interviews and surveys, a solution was proposed to fill the gap evidenced by this study. The study also explored existing solutions in Portugal and abroad, that offer to help fashion design entrepreneurs in different ways. Although, the lack of information available for fashion design entrepreneurs starting a new venture was blatant and therefore, the proposed model, *hoop*, is a first draft of what could become the missing link for these emerging fashion ventures. This study also gained precise information through the data collected interviews, that are the base for the platform, as its design and functionalities followed an accurate process, obtained through encoding.

The creation of *hoop* is not only beneficial for fashion design entrepreneurs as an informative tool, it can also contribute to the discussion on fashion design entrepreneurship and create a safe setting for the future of this field, by building a participative and collaborative network of professionals, willing to change the fashion design industry into a more positive and sustainable environment (Beard, 2008; Clark, 2008; Sull & Turconi, 2008).

As this study is reaching its conclusion, the limitations associated with this study are related to the need to improve further this investigation. It is important to remind the fact that a real the present study came from a real lack of information on fashion design entrepreneurs, as the study of this topic is still very recent. The improvement of scientific investigation on fashion design entrepreneurship is therefore crucial.

Another issue was related to the application of interviews and surveys, the list of contacted people can be found in the appendices (See appendices XXVIII to XXX, pp 245-247). For the interview process, a long list of people was contacted, but very few responded to the first contact made, however, this is only part of the difficulties encountered when applying interviews, as the interviewer always depends on the will of others (Groves et al., 2004, p. 297). Future investigations could implement a similar model in other countries to add complementary results.

It also seems very important to introduce the data obtained in this study and continue to add more data in the future, by keeping contact with the people interviewed and inquired to get an evolution of the results in the next few years. To increase the level of data to be obtained in the future, a document was created to keep track of the alumni inquired during the inquiring process, as well as another record for every person interviewed during that time, as keeping data from alumni for the next 10 years would definitely be an essential part of potential future research in order to understand the extent of results produced by fashion design programs (Mwasalwiba, 2012, p. 42). Moreover, it is crucial for this field to develop into other studies and programs, linking education, industry professionals, and market experts and see how this network can evolve in the future, as well as creating new ventures, new projects and the opportunity for interesting studies to make.

An important part of this study resided in comprehending how can young fashion designers be encouraged to become entrepreneurs, as this study also pointed out the lack of entrepreneurial curricula among fashion design courses. Following this logic, further studies on this topic should focus on this breach and propose an entrepreneurial model to be applied and tested in fashion design courses and observe the differences among the alumni after a few years.

Considering the growing amount of studies focusing on this multidisciplinary topic, as well as the new solutions appearing each day on the market to facilitate entrepreneurship in fashion design, reviewing this state of the art in a few years will be of particular interest. As

fashion design will continue to grow, new technologies will appear, innovation-driven solutions will appear on the market to create new paradigms of fashion entrepreneurship.

The solution proposed will also have to be revised in the future, considering the changes and new technologies to come, as well as specific needs and issues for the fashion design entrepreneurs of tomorrow. As the platform is under construction and needs further testing, visitors are welcome to send their opinion on the initiative. The goal is also to protect the brand, as the register is currently in process.

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Appendices

Appendix I - Survey-Portuguese Version

Design de Moda e Empreendedorismo

No âmbito de uma investigação académica de 3º ciclo nas áreas de Design de Moda e Empreendedorismo, pedimos aos estudantes finalistas de Licenciatura e Mestrado em Design de Moda, ou a antigos alunos que tenham concluído um destes ciclos de estudo nos últimos 3 anos, para responder ao seguinte questionário. Agradecemos a máxima participação e cuidado no preenchimento do questionário. Todas as respostas são anónimas e usadas apenas para fins académicos. Agradecemos desde já a participação.

*Required

Caracterização do inquirido

1 - Sexo *

Mark only one oval.

- Masculino
- Feminino
- Other: _____

2 - Idade *

3 - Indique qual o seu grau académico ou nível de ensino que se encontra a frequentar? *

Mark only one oval.

- Licenciatura (3º ano)
- Mestrado (2º ano)
- Other: _____

4 - Instituição em que frequenta ou frequentou a Licenciatura? *

5 - Instituição em que frequenta ou frequentou o Mestrado? (responder apenas quando se aplicar)

6 - Nome do curso *

7 - Pretende continuar a sua formação académica no próximo ano (Mestrado, Doutoramento, outro etc.)? *

Mark only one oval.

- Sim
 Não
 Other: _____

8 - Pretende entrar no mercado de trabalho no próximo ano (responda mesmo que tenha respondido “sim” na pergunta anterior). *

Mark only one oval.

- Sim
 Não
 Other: _____

9 - Já teve alguma experiência profissional na área? *

Mark only one oval.

- Sim
 Não
 Other: _____

10 - No caso de já ter tido uma experiência profissional na área, de que natureza foi essa experiência?

Mark only one oval.

- Estágio
 Trabalho a full-time
 Trabalho a part-time
 Freelancer
 Other: _____

11 - Como classifica essa experiência profissional?

Mark only one oval.

- 1 2 3 4 5
- Muito positiva Muito negativa

Conhecimentos e competências

Considere os seguintes conhecimentos/competências e indique o nível de importância que atribui a cada um(a) para o desempenho da sua profissão.

1= Muito importante ; 2= Importante ; 3= Pouco importante ; 4= Nada importante

12. Comunicação e Publicidade *

Mark only one oval.

	1	2	3	4	
Muito importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Nada importante

13. Modelagem e Confeção *

Mark only one oval.

	1	2	3	4	
Muito importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Nada importante

14. Produção Fotográfica e Portfólio de Moda *

Mark only one oval.

	1	2	3	4	
Muito importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Nada importante

15. CAD (Design assistido por computador) *

Mark only one oval.

	1	2	3	4	
Muito importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Nada importante

16. Web Design *

Mark only one oval.

	1	2	3	4	
Muito importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Nada importante

17. Gestão empresarial *

Mark only one oval.

	1	2	3	4	
Muito importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Nada importante

18. Empreendedorismo *

Mark only one oval.

	1	2	3	4	
Muito importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Nada importante

19. Marketing & Estratégia *

Mark only one oval.

	1	2	3	4	
Muito importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Nada importante

Qual o seu nível de conhecimentos em relação a cada uma das seguintes áreas?

1= Muito bom ; 2= Bom ; 3= Mau ; 4= Muito mau

20. Comunicação e Publicidade *

Mark only one oval.

	1	2	3	4	
Muito bom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito mau

21. Modelagem e Confecção *

Mark only one oval.

	1	2	3	4	
Muito bom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito mau

22. Produção Fotográfica e Portfólio de Moda *

Mark only one oval.

	1	2	3	4	
Muito bom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito mau

23. CAD (Design assistido por computador) *

Mark only one oval.

	1	2	3	4	
Muito bom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito mau

24. Web Design *

Mark only one oval.

	1	2	3	4	
Muito bom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito mau

25. **Gestão empresarial** *

Mark only one oval.

	1	2	3	4	
Muito bom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito mau

26. **Empreendedorismo** *

Mark only one oval.

	1	2	3	4	
Muito bom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito mau

27. **Marketing e Estratégia** *

Mark only one oval.

	1	2	3	4	
Muito bom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito mau

28. **Em relação a que competências considera que precisa de mais conhecimentos para além dos obtidos na formação académica? ***

29. **Como avalia a instituição onde frequenta/frequentou a sua formação académica (Licenciatura) na área do Design de Moda? ***

Mark only one oval.

- Excelente
- Muito Boa
- Boa
- Razoável
- Má

30. **Como avalia a instituição onde frequentou a sua formação académica (Mestrado) na área do Design de Moda? ***

Mark only one oval.

- Excelente
- Muito Boa
- Boa
- Razoável
- Má

17 - Considere as seguintes afirmações e manifeste o seu grau de concordância em relação a cada uma.

1= Concordo totalmente ; 2= Concordo ; 3=Discordo ; 4=Discordo totalmente

31. **As competências/conhecimentos que obtive na minha formação académica (Licenciatura/Mestrado) prepararam-me para o mercado de trabalho. ***

Mark only one oval.

	1	2	3	4	
Concordo totalmente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Discordo totalmente

32. **Uma Licenciatura fornece conhecimentos e competências suficientes para o desempenho da profissão na área do Design de Moda. ***

Mark only one oval.

	1	2	3	4	
Concordo totalmente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Discordo totalmente

33. **Um Mestrado na área do Design de Moda é muito importante porque permite aprofundar os conhecimentos/competências apreendidos na Licenciatura. ***

Mark only one oval.

	1	2	3	4	
Concordo totalmente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Discordo totalmente

34. **Com a formação académica que obtive tenho conhecimentos necessários para criar uma marca/negócio na área do Design de Moda. ***

Mark only one oval.

	1	2	3	4	
Concordo totalmente	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Discordo totalmente

Grupo III - Percepções e perspectivas sobre o ensino e o mercado de trabalho

Considere as seguintes afirmações e manifeste o seu grau de concordância em relação a cada uma.

1= Concordo totalmente ; 2= Concordo ; 3=Discordo ; 4=Discordo totalmente

35. O ensino do Design de Moda tem acompanhado as mudanças que se fazem sentir no meio profissional. *

Mark only one oval.

1 2 3 4

Concordo totalmente Discordo totalmente

36. As parcerias entre as instituições de ensino e as empresas podem ajudar os alunos durante a formação académica. *

Mark only one oval.

1 2 3 4

Concordo totalmente Discordo totalmente

37. Ter um grau académico na área do Design de Moda é obrigatório quando se procura emprego na área. *

Mark only one oval.

1 2 3 4

Concordo totalmente Discordo totalmente

38. Deviam ser adoptados novos modelos e formas de ensinar o Design de Moda que preparassem melhor os alunos para o mercado de trabalho. *

Mark only one oval.

1 2 3 4

Concordo totalmente Discordo totalmente

39. Atualmente existem poucas oportunidades de trabalho na área do Design de Moda. *

Mark only one oval.

1 2 3 4

Concordo totalmente Discordo totalmente

40. O ensino do Design de Moda devia dotar os alunos de conhecimentos/ferramentas que lhes permitam criar os seus próprios negócios/marcas. *

Mark only one oval.

1 2 3 4

Concordo totalmente Discordo totalmente

41. A criação de negócios/marcas na área do Design de Moda pode ser uma solução para combater o desemprego jovem. *

Mark only one oval.

1 2 3 4

Concordo totalmente Discordo totalmente

42. Deviam existir mais apoios para a criação de negócios/marcas por parte dos jovens. *

Mark only one oval.

1 2 3 4

Concordo totalmente Discordo totalmente

43. As instituições de ensino superior deviam incentivar e apoiar os jovens a criar as suas marcas/empresas na área do Design de Moda. *

Mark only one oval.

1 2 3 4

Concordo totalmente Discordo totalmente

44. As instituições de ensino superior deviam facilitar o acesso a espaços como incubadoras e co-works para os estudantes empreenderem. *

Mark only one oval.

1 2 3 4

Concordo totalmente Discordo totalmente

45. Deviam existir plataformas que ajudem os jovens na criação dos seus negócios/marcas e no estabelecimento de ligações com designers, empresas, etc. *

Mark only one oval.

1 2 3 4

Concordo totalmente Discordo totalmente

46. Deixe a sua opinião sobre o ensino do Design de Moda, considerando os conhecimentos, competências e práticas transmitidas na formação académica, as possibilidades e entrada no mercado de trabalho e a criação do próprio emprego.

Appendix II- Survey- English version

Fashion Design and Entrepreneurship

I'm currently working on PhD thesis with the subject: Fashion Design and Entrepreneurship, if you are a student in your final year of Fashion Design or if you graduated in the last 3 years in a Fashion design course, please take 5 minutes and give your opinion based on your personal experience. The survey is completely anonymous, Thank you very much for your participation!

*Required

Basic Informations (Anonymous)

1 - Gender *

Mark only one oval.

- Male
- Female
- Other: _____

2 - Age *

3 - Indicate your current level of education *

Mark only one oval.

- BA (Senior year)
- MA (Senior year)
- Other: _____

4 - Name of the Institution in which the Bachelor of Arts Degree was taken *

5 - Name of the Institution in which the Master of Arts Degree was taken (only if MA is the higher level of education)

6 - Name of the course taken *

7 - Do you want to pursue your education with another degree next year (MA, Ph.D., other etc.)? *

Mark only one oval.

- Yes
 No
 Other: _____

8 - Do you want to enter the job market next year (answer even if you answered "yes" in the previous question). *

Mark only one oval.

- Yes
 No
 Other: _____

9 - Have you ever had any professional experience in the Fashion Industry? *

Mark only one oval.

- Yes
 No
 Other: _____

10 - If you previously had one, what kind of experience was it?

Mark only one oval.

- Internship
 Full-time job
 Part-time job
 Freelance job
 Other: _____

11 - How would you rate that experience?

Mark only one oval.

1 2 3 4 5

Very positive Very negative

Knowledge and abilities

Consider the following skills and abilities and rate each of them considering the fashion industry job market.

1= Very important ; 2= Important ; 3= Not so important ; 4= Not important at all

12. Communication and Publicity *

Mark only one oval.

	1	2	3	4	
Very important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Not important at all

13. Pattern Making and Sewing *

Mark only one oval.

	1	2	3	4	
Very important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Not important at all

14. Fashion Photography and Portfolio *

Mark only one oval.

	1	2	3	4	
Very important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Not important at all

15. CAD (Computer Aided Design) *

Mark only one oval.

	1	2	3	4	
Very important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Not important at all

16. Web Design *

Mark only one oval.

	1	2	3	4	
Very important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Not important at all

17. Entrepreneurial Management *

Mark only one oval.

	1	2	3	4	
Very important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Not important at all

18. Entrepreneurship *

Mark only one oval.

	1	2	3	4	
Very important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Not important at all

19. Marketing & Strategy *

Mark only one oval.

	1	2	3	4	
Very important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Not important at all

What is your level of knowledge in each category?

1= Very good ; 2= Good ; 3= Poor ; 4= Very poor

20. Communication & Publicity *

Mark only one oval.

	1	2	3	4	
Very good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very poor

21. Pattern Making and sewing *

Mark only one oval.

	1	2	3	4	
Very good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very poor

22. Fashion Photography & Portfolio *

Mark only one oval.

	1	2	3	4	
Very good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very poor

23. CAD (Computer aided design) *

Mark only one oval.

	1	2	3	4	
Very good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very poor

24. Web Design *

Mark only one oval.

	1	2	3	4	
Very good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very poor

25. **Entrepreneurial Management ***

Mark only one oval.

	1	2	3	4	
Very good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very poor

26. **Entrepreneurship ***

Mark only one oval.

	1	2	3	4	
Very good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very poor

27. **Marketing & Strategy ***

Mark only one oval.

	1	2	3	4	
Very good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very poor

28. **Considering your academic background, name at least one skill you feel you should improve or learn. ***

29. **How would you rate the school in which you completed your Fashion Design degree (BA Level) ? ***

Mark only one oval.

- Excelent
- Very good
- Good
- Average
- Bad

30. **How would you rate the school in which you completed your Fashion Design degree (MA Level) ?**

Mark only one oval.

- Excelent
- Very good
- Good
- Average
- Bad

Consider the following affirmations and rate your level of concordance with each of them.

1= Totally agree ; 2= Agree ; 3=Disagree ; 4=Totally disagree

31. The skills and knowledge obtained during my Fashion Design degree have fully prepared me to enter the job market. *

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

32. A Bachelor of Arts degree teaches all the skills and knowledge needed in the Fashion Industry. *

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

33. A Master of Arts degree in Fashion Design is very important, since it promotes more knowledge and skills than a Bachelor's degree in Fashion Design. *

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

34. In my course I learnt everything I needed to create my own brand/business in the Fashion Industry. *

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

Perceptions and perspectives about education and the job market.

Consider the following affirmations and rate your level of concordance with each of them.

1= Totally agree ; 2= Agree ; 3=Disagree ; 4=Totally disagree

35. Educational programs of fashion design follow the changes in the professional market. *

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

36. **Partnerships between educational institutions and fashion industry businesses can help and improve students during their academic formation. ***

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

37. **Having an academic degree in the fashion design field is vital to enter the job market. ***

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

38. **New models and new teaching methods should be adopted in order to prepare future fashion designers for the job market. ***

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

39. **Currently, there are very few job opportunities in the Fashion industry. ***

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

40. **Fashion design educational programs should give students the tools and skills for them to create their own business/brand. ***

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

41. **The creation of businesses or brands in Fashion Design can be a solution against youth unemployment in the field. ***

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

42. **There should be more incentives and helping programmes for young fashion designers who want to become entrepreneurs. ***

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

43. **Higher education institutions should help and support their students to create Fashion Design-related businesses. ***

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

44. **Higher education institutions should facilitate the access to Hubs and co-work spaces for their entrepreneurial students. ***

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

45. **There should be platforms that help young designers in the creation of their business/brand and connect them with other brands, designers, manufacturers etc. ***

Mark only one oval.

	1	2	3	4	
Totally agree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Totally disagree

46. **Leave your opinion about Fashion Design Higher Education programs, considering the knowledge, skills and practices transferred during your formation, the job possibilities and the entrance in the job market by creating a business.**

Appendix III. AwayToMars- Interview to Alfredo Orobio

(Transcribed from audio, interview via Skype on 19/07/2017)

Questões de perfil :

Nome: Alfredo Orobio

Idade: 29

Formação académica: Relações Internacionais (Brasil)

Nome do projeto/empresa: AwayToMars

Data de criação: 2014

Cidade(s) em que se baseia o negócio: Londres / Lisboa

Como e quando surgiu o seu projeto/empresa?

Alfredo Oróbio: Surgiu em 2014/2015, estava eu a acabar a minha dissertação de mestrado, a minha pesquisa era sobre como as pessoas faziam compartilhamento de informação criativa online. Reparei que em grupos de produtos de moda, havia um potencial muito grande porque muitas ideias geridas nesses grupos ficavam perdidas, não saiam do papel, daí a ideia de juntar todas estas ideias num único espaço com gestão do processo de produção, venda, promoção e etc. Através da cocriação, as ideias poderiam então tomar vida. O projeto começou a ganhar forma em 2015, em 2016 mudamos para Londres, hoje temos 10 funcionários.

Intervenção: Porquê esta mudança para Londres?

AO: Questões de burocracia e logística basicamente.

Quais foram as principais dificuldades que encontrou na criação do projeto/empresa?

AO: O principal problema é conseguir ser capaz de mostrar que o modelo de negócio é viável, que existe a possibilidade de criar moda e produtos sem o conhecimento técnico, é uma barreira de entrada na indústria. Vender as roupas é também uma dificuldade óbvia.

Intervenção: Como foi feito o vosso modelo de negócio?

AO: Eu é que o criei, foi um processo que durou um ano, mas hoje continuamos a adaptar esse modelo de negócio, é um processo constante.

Se começasse o seu projeto/empresa agora, o que faria de diferente? AO: Não faria muito diferente. Quer dizer, provavelmente tentaria ser mais rápido nas ações que fizemos, mas mesmo assim, considero o tempo de reação que tivemos bastante rápido, pelo que não faria muito diferente.

Acha que as entidades de incentivo ao empreendedorismo estão disponíveis para apoiar projetos no sector têxtil e do vestuário em Portugal?

AO: Não, hoje existem milhares de incentivos em Portugal, o que é engraçado. Quando abrimos a AwayToMars em Portugal foi muito simples, em 10 horas estava a nossa empresa no mercado e lançada. Agora, considero que existe uma grande barreira com a indústria têxtil e do vestuário em Portugal com marcas pequenas e até hoje sentimos isso, sentimos este preconceito das empresas do setor em Portugal com as pequenas marcas de Portugal. Não há muita abertura com estas empresas e é muito difícil formar parceiras. Muitas vezes, para fazer contacto com empresas portuguesas, fazemos o primeiro contacto em inglês, para obter resposta, se nos apresentarmos como uma pequena empresa portuguesa, não teríamos resposta, o que é muito chato.

Intervenção: Porque acha que acontece este tipo de situação?

AO: Não sei se é um medo ou um preconceito, de não pagar no final de contas, de não ser um volume suficiente ou se pensam que é apenas uma maneira de fazer pesquisa de mercado, não tenho a certeza de onde vem realmente o problema. Estive numa conferência com o Paulo Vaz da ATP e eu contei-lhe isso, ele concordou comigo. O governo incentiva mas infelizmente, a indústria não está pronta para receber esta abertura. Embora talvez agora com a mudança que se está a sentir nas mentalidades possa haver mais perceção que há potencial, há dinheiro, podem fazer-se bons negócios em Portugal com start-ups, talvez assim as coisas melhorem, pelo menos nas grandes cidades, Porto e Lisboa. Aliás, eu noto essa diferença aqui em Londres recebo contactos por parte do mundo inteiro, de fábricas, e uma empresa de confeção Portuguesa não me envia o orçamento que pedi e outros exemplos do género.

Já teve a oportunidade de concorrer ou de usufruir de algum tipo de bolsa ou ajuda para o empreendedorismo em Portugal?

AO: Se formos considerar a plataforma da ModaLisboa, sim, porque considero que sem eles não estaríamos onde estamos se não fosse pelo ModaLisboa, mesmo que a ajuda deles não tenha sido monetária foi uma excelente plataforma para o lançamento da nossa empresa. De resto, não tivemos nenhuma ajuda de incentivos empreendedores.

Qual é a sua opinião em relação a este tipo de incentivos?

AO: Acho que são uma ótima maneira de expandir, para as pessoas arriscarem e não terem medo de empreender, embora não acho que o empreendedorismo desapareça com a falta destes incentivos. Comparando com Londres, aqui não tenho conhecimento de nenhum incentivo, mas as pessoas não têm medo de se lançarem porque em termos de logística e burocracia aqui é muito mais fácil do que foi em Portugal. Em contrapartida, a vida de uma empresa aqui é mais cara porque o aluguer é mais caro e os salários mais altos, mas temos incentivos como por exemplo ajudas de custo para participar em feiras de tendências e outros eventos, como a Pitti Uomo, mas não é para todos, é preciso fazer parte deste círculo fechado, como é a ModaLisboa por exemplo, o que não é correto no meu entender, acho que todos deveriam ser iguais e terem as mesmas oportunidades.

Teve algum tipo de formação sobre empreendedorismo durante o seu percurso académico? Que tipo de formação?

AO: Eu tive aulas de empreendedorismo na faculdade, mas não acho que aprendi nada. Acho mais importante exercitar a mente, criar, fazer coisas novas. O meu avô é um imigrante espanhol, foi para o Brasil e criou a empresa dele e achou que esse sangue empreendedor sempre correu em mim, tenho e sempre tive ideias para criar coisas novas. Nem consigo entender como pode haver formação académica em empreendedorismo. Para mim empreendedorismo é mandar-se para um buraco negro e tentar safar-se o melhor possível.

Considera que se tivesse tido formação nessa área teria tomado decisões diferentes na criação do seu projeto/empresa?

AO: Acho que não, a minha formação académica não me ajudou, quer dizer, obviamente ajudou um pouco, mas para este negócio em particular, o que me teria ajudado seria de ter tido 10 anos de experiência com marcas ou empresas, porque quando empreendemos, temos que ser capazes de aprender com os erros que vimos, e os 5 fundadores da AwayToMars tiveram todas experiências em start-ups antes, pelo que lhes deu essa visão e essa experiência. Eu sou a favor da formação académica, mas também acho que a formação académica atual precisa de uma evolução, porque sinto que não acompanha aquilo que os profissionais de hoje necessitam.

Considera que os Cursos de Design de Moda deveriam formar os alunos na área do empreendedorismo? Porquê?

AO: Na verdade não, acho que estes cursos deveriam concentrar-se em formar as pessoas a pensar criativamente. Acho que muitos das pessoas que nos vêm procurar não sabem fazer a gestão das coisas, hoje a AwayToMars faz todo este serviço para quem tem uma ideia, mas o que faz falta é aparecerem pessoas com ideias fora da caixa. Por isso é que acho que é mais importante uma pessoa aprender a ser criativa, porque como é que uma pessoa pode ensinar a empreender? Eu fiz dois anos de faculdade de DM, não terminei o curso, porque saia das aulas sem nada agregado na minha mente e era estranho.

Intervenção: Voltando à sua frase sobre formar pessoas criativas, acha que esta criatividade está relacionada com empreendedorismo?

AO: Sim, claro, as pessoas empreendedoras, seja em design de Moda, seja em outras áreas criativas, são pessoas que não têm medo de perder, de arriscar, porque empreender é um risco, pode ser um fracasso ou um sucesso, como criar roupa nova, mas estas pessoas não têm medo de arriscar, por isso é que sou um pouco contra, aliás muito contra o estudo académico do design de moda, mesmo que hajam referências, técnicas etc... Ninguém pode aprender a ser designer de moda. Podemos ensinar alguém a fazer moldes, a costurar etc. Mas não ensinamos a ser criativo, a ser disruptivo, pode ser aprendido ao longo dos estudos mas quem não estudou também pode ser criativo e aprender o resto de outra forma.

Pensa que os jovens estudantes de Design de Moda têm mais oportunidades em termos de criação de negócios próprios do que teve na sua altura? Porquê?

AO: Qualquer pessoa hoje, não só em design de moda, de empreender. É muito mais fácil hoje criar uma marca, um site de venda etc, existem soluções para tudo. Antigamente, criar um site com possibilidade de venda online era tão complicado e custava muito dinheiro, enquanto hoje temos plataformas para isso, com tudo a disposição. Acho que não teria conseguido criar a AwayToMars a 10 ou 15 anos atrás, porque a empresa nasceu sem investimento financeiro, nunca tive ajuda financeira dos meus pais nem de ninguém, mas hoje é tudo mais fácil com estas ferramentas, sem isso nunca teria conseguido criar a empresa sem estas ferramentas. Por outro lado, existe muito mais competição do que no passado, são criadas muito mais marcas lançadas no mercado e que são os meus concorrentes diretos, por mais que não os conheça porque aparecem todos os dias marcas novas.

Intervenção: Acha que estas marcas têm valor para o consumidor?

AO: Muitas delas não vão sobreviver, porque a tarefa mais complicada quando nos lançamos no mercado é perceber o que o consumidor quer, e é por isso que confiamos no modelo de negócio da AwayToMars, falamos diretamente com as pessoas, tentamos traduzir em tempo real os desejos do consumidor. Muita gente diz-me que o consumidor não sabe o que quer, mas discordo, e nós conseguimos traduzir estas necessidades.

Considera que deveria existir uma plataforma especialmente dedicada a fomentar o empreendedorismo na área do Design de Moda?

AO: Sim, acho interessante, penso que deveria ser até um incentivo do governo, a primeira fase de incubação deveria ser gratuita e fornecida pelo governo, o problema é que a procura é muito elevada. Mas se tal plataforma existisse, muitas mais empresas seriam criadas em Portugal.

Que funções poderia assumir uma plataforma desta natureza?

AO: Eu sofri aqui em Portugal, da parte burocrática, porque em relação a Londres, onde nem preciso de sair de casa para tratar de papeis, em Portugal, temos que ir de sítio em sítio para preencher pedidos e papeis etc. Pelo que essa parte legal e burocrática seria excelente se fosse simplificada por esse meio. A parte administrativa também, e da contabilidade, porque é uma parte muito complicada para quem nunca tratou disso. Outra função deveria ser relacionada com o contacto com a indústria. Saber quais são as empresas, que tipo de produto fazem e sobretudo se o fazem bem, se são recomendadas por outros mentores que trabalharam com elas, facilitaria imenso o processo todo de pesquisa. Uma sócia nossa, a Paula, perde dias a fazer este tipo de contactos e às vezes não dá em nada.

Appendix IV. ATP- Interview to Paulo Vaz.

(Transcribed from audio, interview via Skype on 28/07/2017).

Perfil do entrevistado

Nome: Paulo Vaz

Idade (Facultativo): 55

Formação académica do entrevistado: Licenciatura em Direito 1985 (Univ. Católica do Porto). A frequentar o Doutoramento em Design de Moda UMinho/UBI.

Nome da entidade representada pelo entrevistado / cargo: ATP (Director-Geral)

Data de criação da entidade: A ATP foi criada em 2003 e decorre da fusão entre (Associação Portuguesa das Indústrias de Malha e de Confeção) e da APT (Associação Portuguesa dos Têxteis e Vestuário).

Qual é a sua opinião em relação ao atual mercado de trabalho da indústria têxtil e do vestuário em Portugal?

Paulo Vaz: Eu diria que estamos a viver um momento complexo, porque de repente, tornou-se uma das preocupações mais relevantes da industria de encontrar quadros qualificados para esta atividade, e não só na têxtil, diria que é um problema transversal a toda a indústria transformadora. Hoje há uma grande dificuldade de encontrar pessoas para trabalhar. Há um gap muito grande entre aquilo que eram competências que hoje estariam em pessoas quer quadros médio, quer quadros médios-superiores, que estariam na casa dos 55-60 anos, muitos deles já reformados ou na idade da reforma, e aquilo que é uma nova geração que está a emergir, mas que não é fácil de encontrar, porque têm outros apelos para outros setores alternativos que lhes são mais apelativos, desde a questão dos serviços, marketing, tecnologias de informação, que as vezes são pior pagas do que estes setores, mas que socialmente são-lhes mais apelativas e são mais bem vistas, e acabamos então por ter uma competição quase “desleal” por parte destas atividades. Portanto neste momento estamos a viver algo complexo, porque temos um setor com uma dinâmica de crescimento, mas depois não temos o combustível em termos de capital humano para poder fazer este crescimento.

Quais seriam para si, os fatores que poderiam distinguir um projeto empreendedor na área do Design de Moda, em relação a outros projetos?

PV: Eu diria que o fator determinante é o foco no mercado, acho que muitas vezes em projetos empreendedores de design de moda, o que falha é estarem desligados do mercado, e isso é um contrassenso, porque o design de moda, separando as questões fenomenológicas e teóricas, o designer deve resolver problemas concretos, encontrar soluções orientadas, ou até antecipar para o consumidor ou as empresas, e podemos ver que nem sempre existe essa preocupação de olhar para o mercado para ver o que ele quer ou aquilo que ele pode querer, também, é o toque de Midas, o que é uma arte avançada, é antecipar as necessidades e preocupações do mercado. Agora para mim, é absolutamente indispensável que um projeto empreendedor na área do design de moda tem que estar com este foco no mercado, eu diria quase com esta preocupação da natureza de marketing, de olhar para o mercado, ver o que quer, como deve ser servido, ser comunicado etc., porque é aí que normalmente falham. E o que as vezes acontece, é que quando se lança um projeto empreendedor na área do design de moda, está muito centrado na parte criativa, e isso não chega, tem de ser naturalmente um projeto empreendedor, logo pluridisciplinar, onde as questões criativas e técnicas estão naturalmente subjacentes, mas também tem que haver uma lógica de negócio que passa pela gestão e pelo financiamento, mas obviamente também pelo mercado, logo temos que fazer um projeto que interessa ao mercado ou que possa potencialmente interessar o mercado.

Intervenção: Porque acha que esta desconsideração do mercado acontece?

PV: Acho que primeiro do que tudo, acaba por revelar um problema na formação de design, neste caso de designer de moda. Se o curso não sensibiliza e formata um designer que possa vir a ser empreendedor, e fazê-lo perceber que ele está a trabalhar para o mercado, quer dizer que a sua formação de base é deficiente, e portanto, recomendaria, se não tem essas competências, ou se não tem apetência ou capacidade para as integrar, ao menos que fosse procurar alguém com quem possa formar uma parceria, e que seja alguém que completa o conhecimento que falta ao designer, porque um designer obrigação, de forma alguma, de ser um grande empresário, aliás vemos que os casos mais bem sucedidos, até a escala internacional, foram duplas, claro, quem fica a brilhar é o designer, mas ele não teria sucesso sem a parceria com essa pessoa que pensa no negócio, e acho que é isso que muitas vezes falha, porque existe muito voluntarismo, muita vontade, mas a vida infelizmente é feita de coisas

muito prosaicas, e que se não forem contempladas, lá vai a folha por terra, é bom ter sonhos, mas é preciso ter quem ajude e que tenha os pés na terra.

Na sua opinião, quais são as principais dificuldades/obstáculos que um empreendedor dessa área pode encontrar?

PV: Para mim, começa naquilo que já referi, ou seja, para mim e daquilo que conheço, os cursos não estão formatados para esta realidade que lhe estou a transmitir. Eu acho que tecnicamente os melhores, uns melhores do que outros contemplam bem a questão da criação estética, do conhecimento sociológico, fenomenológico, daquilo que é a realidade da moda, e até da comunicação. Mas falta-lhes essa componente, que muitas vezes tem a ver com as próprias deficiências de quem desenha o curso e quem o dá, portanto vem de trás, e que não acham importante, logo, quem transmite isso transmite que isso não é importante aos formadores, e está errado. Isto tem cada vez mais que integrar essa dimensão de marketing e de negócios que os cursos não têm, mesmo que a maioria que saem de um curso destes não enveredem nesta vertente de marketing ou negócios de moda. Agora, o que eles têm que perceber, é a limitação própria e perceber que não tem inclinação ou capacidade para isso, e procurarem alguém que tenha, e portanto, começa por aí. Depois, acho que há uma dificuldade que não é tanto no financiamento de projetos destes, porque acho que estes financiamentos são bem desenhados, estruturados, encontram-se sempre com alguém disponível, naturalmente, ou ao nível de pequeno negócio para arrancar, diria que a dificuldade é depois para obter correspondência ao nível da produção para lançar o negócio. Porque embora tenhamos um ecossistema bastante rico, bem estruturado e desenvolvido, em lógica de cluster, praticamente tudo, desde a criação, corte, fição, tecelagem etc. tudo e mais alguma coisa, aliás, hoje aqui em Portugal encontra-se na região norte um o melhor e maior cluster têxtil da europa, e é o mais sofisticado; até porque existe muito disso na Itália mas está muito disperso, aqui não é o caso, temos tudo concentrado essencialmente nesta zona geográfica [...]. Agora infelizmente, muitas destas empresas não estão preparadas para lidar com esta realidade de quem está a arrancar com pequenos negócios, logo não têm capacidade para responder a pequenas series, para lhe tingir ou estampar 4 ou 5 metros de tecido, fazer 3 ou 4 protótipos, porque têm de dar resposta a fluxos maiores de encomendas. Esta questão, sinceramente, não sei como irá resolver-se, mas aquilo que sinto da parte dos jovens designers, é precisamente encontrar empresas que os acompanhem e apoiam e que permitem este difícil arranque, porque é muito difícil para um jovem

empreendedor, chegar-se ao pé de uma empresa e pedir 5000 peças, porque não têm capacidade para isso no início.

Intervenção: Acha que esta ligação entre empresas e jovens empreendedores de moda poderá melhorar no futuro?

PV: Acho que é possível, a partir do momento em que tivermos equipamentos e formas de organizar as empresas e trabalhar que sejam mais customizadas. Ou seja, quando formos capazes de responder quase individualmente a aquilo que é a demanda do consumidor final, mais possibilidade estamos a dar a estes jovens empreendedores, para eles se encaixarem neste ecossistema. E isso tem muito a ver com o futuro que será a evolução da tecnologia, dos equipamentos, dos layouts das empresas, e da maneira como elas são organizadas e governadas.

Pensa que a área do Design de Moda comporta boas oportunidades para a criação de negócios próprios? Porquê?

PV: Sim, eu diria que nós vamos encontrar no futuro uma tendência para uma espécie de polarização, nós vamos encontrar, na área do luxo, que serão provavelmente os mais bem-sucedidos, as grandes marcas de luxo, que já desenvolvem o seu papel e que irão continuar a fazê-lo, nomeadamente aquelas com mais notoriedade; e depois na outra ponta da cadeia são aquelas marcas ou modelos de negócio, muito mais estruturados numa lógica de fast-fashion ou low-cost fashion, estamos a falar dos exemplos típicos, Zara, H&M, e do lado low-cost, Primark e Kiabi, em que vão ocupar o espaço da massificação da moda. Entre estes dois casos, vai abrir uma área de personalização, que não é nem luxo nem massificação. É aí, que no meu ver vão aparecer novas marcas, claro nem todas terão sucesso, mas isso é a vida, a lei da oferta e procura e portanto algumas delas vão claramente entrar por aí e oferecer propostas alternativas ao consumidor, que não remetem para o luxo, nem nos modelos de massificação, e que poderá criar espaço para vingar. Isto se for acompanhado com novos canais de distribuição como por exemplo a economia digital acho que haverá oportunidades para serem aproveitadas, como por exemplo o reaproveitamento dos centros históricos das cidades, como aqui o caso do Porto ou de Lisboa, onde estão de novo a aparecer lojas de moda de assinatura, e portanto há aqui claramente, um espaço que pode ser desenvolvido, agora obviamente, todos os negócios no futuro, têm que ser profissionais, ou seja qualquer jovem empreendedor de design de moda tem que fazer as coisas bem feitas, ou se não souber fazer isso a nível do negócio, tem que procurar um parceiro que as faça bem.

Acha relevante para estudantes em Design de Moda, o ensino de conteúdos relacionados com o empreendedorismo? Porquê?

PV: Sim, eu acho, pelo menos têm que ter essa sensibilização. Há pouco referi isso, daquilo que faz falta nos currículos de Design de Moda, não ter apenas a execução técnica, as bases sociológicas, a parte da criatividade, e claro a parte da cultura, porque um designer de moda tem que ser culto, nem consigo perceber um designer de moda que viva no Instagram ou no Facebook, isso não é nada... e portanto tem que haver um mínimo de bases e de cultura, e de instrução, a começar logo por aquilo que é um mínimo de base nos fundamentos da arte e por aí fora. Mas principalmente, eles têm que ser familiarizados com o mercado, perceber como é, como funciona, como deve ser abordado, como se pode trabalhar para responder as necessidades do mercado ou antecipar o que o mercado pode vir a pedir, e aqui, claro, há uma relação direta com empreendedorismo; nem que seja para eles perceberem se têm apetências e competências para terem iniciativas empreendedoras, ou terem a humildade de procurarem quem possa fazer isso melhor do que eles.

Considera que deveria existir uma plataforma especialmente dedicada a fomentar o empreendedorismo na área do Design de Moda?

PV: Acho que sim, acho que qualquer dia isto vai ter que existir, é daquelas coisas que alguém vai ter que produzir e estruturar muito brevemente. Diria que se começarmos a perceber que existe massa crítica ao nível daquilo que é os alunos licenciados, mestrados, doutorados nesta área, que se ganhou uma maior maturidade neste domínio, nós estamos num processo de amadurecimento não é, eu vi isto tudo aqui em Portugal a acontecer na minha vida, o que significa que comparando com países em que já têm um histórico de muitas gerações, como é o caso de França, Itália ou Reino Unido, significa que estamos a fazer um caminho e que não se podem atalhar etapas, mas podemos evitar erros e aprender dos outros, embora este caminho tem que ser percorrido. A mim dá-me a ideia que esta solução tem que ser criada e vai ser criada, até porque esta massa crítica criada com este universo de personalidades que gravita a volta deste sistema vai exigir isso. Portanto se não for uma associação com a minha a fazer isto serão as universidades, será a associação dos jovens empresários porque têm o *Portugal Fashion*, ou será outra entidade que acabará por vir a disponibilizar uma plataforma desta natureza para responder aquilo que são as solicitações, lá está: é o mercado a criar mercado, também.

Que funções poderia assumir uma plataforma desta natureza? (divulgação, financiamento, etc.)

PV: Acho que poderia ser multifuncional, sabe que este tipo de plataformas de natureza digital têm um conjunto de funcionalidades e sobretudo com este movimento de *start-ups*, de *apps*, as plataformas de partilha são cada vez mais funcionais, cada vez têm mais funcionalidades e cada vez são mais fáceis de se colocarem ao dispor e serem realmente eficazes. Obviamente a divulgação é muito importante, tudo começa por aí, inclusive na área digital foi por aí [...] informação sobre o financiamento, a informação sobre *pitch*, até formação continua para melhorar competências, enfim, há aqui um mundo de funcionalidades que só tem limite na imaginação, e portanto, aquilo que nem nos lembramos, será aquilo que é um *hit*, até porque não uma rede social, onde se partilham ideias, preocupações, reivindicações, oportunidades. E por exemplo, uma das coisas que nos damos conta, e certamente fará parte de um projeto nosso no futuro, é que existe internacionalmente, uma comunidade enorme de portugueses espalhados pelo mundo, com competências na área têxtil e vestuário, e que trabalham em grandes empresas, às vezes com grande capacidade de decisão, nos estados-unidos, toda a Europa, Austrália etc., já viu a riqueza de colocar em contacto tanta gente, até com a própria indústria? Se calhar há muito gente que por exemplo, na austrália, nem imagina a capacidade da indústria e da sofisticação da indústria de Portugal. Eu diria que uma plataforma desta natureza portanto, só é limitada pela imaginação e a aquilo que são as necessidades latentes daquilo que a comunidade vai servir.

Intervenção: Acha que uma plataforma destas poderia fomentar ou pelo menos ajudar na questão da ligação entre as empresas da ITV portuguesas e os jovens empreendedores de moda?

PV: Pode fomentar, pode ajudar, numa primeira fase e funcionar numa lógica de *Benchmark*, se o que estou a fazer é correto, se estou orientado em relação ao que pretendem ou não. Agora, eu diria a partir do momento em que a marca ganha maturidade e que a sua marca possa ter suficiente autonomia, já não é com uma plataforma destas, mas serão eles próprios que deverão criar o seu próprio instrumento de valorização e de comunicação com o seu próprio mercado.

Appendix V. ASM-Associação Selectiva de Moda- Portugal Fashion News. Interview to Manuel Serrão, CEO.

(Interview via e-mail on 6/08/2017).

Perfil do entrevistado

Nome: Manuel Serrão

Idade (Facultativo): 58

Formação académica do entrevistado: licenciado em Direito pela UCP Lisboa

Nome da entidade representada pelo entrevistado / cargo: Associação Seletiva Moda-CEO

Data de criação da entidade/projeto: 1992

Qual é a sua opinião em relação ao atual mercado de trabalho da indústria têxtil e do vestuário em Portugal?

Manuel Serrão: A procura é muito superior à oferta, especialmente para trabalhadores especializados nas várias operações de confeção.

Quais seriam para si, os fatores que poderiam distinguir um projeto empreendedor na área do Design de Moda, em relação a outros projetos?

MS: A inovação. Sempre a inovação, mas também a sustentabilidade. Um projeto que apresentasse um design que fizesse a diferença no mundo dos têxteis e matérias primas inovadoras e sustentáveis.

Na sua opinião, quais são as principais dificuldades/obstáculos que um empreendedor dessa área pode encontrar?

MS: Se optar pela marca própria, os recursos necessários para a impor. Se optar pelo *private label*, o conhecimento dos circuitos atuais de produção e comercialização globalizadas.

Pensa que a área do Design de Moda comporta boas oportunidades para a criação de negócios próprios? Porquê?

MS: Julgo que sim, porque a procura desses serviços continua a aumentar e não me parece que vá diminuir num futuro próximo.

Acha relevante para estudantes em Design de Moda, o ensino de conteúdos relacionados com o empreendedorismo? Porquê?

MS: Acho que sim, ou até tenho a certeza que sim, porque cada vez mais é preciso que todos percebam que a moda é um negócio, um modo de vida e não apenas a modos que uma moda.

Considera que deveria existir uma plataforma especialmente dedicada a fomentar o empreendedorismo na área do Design de Moda?

MS: Não sei se não existe já. Mas a coordenação destes temas se calhar poderá e deverá passar pelo recém-constituído Cluster de moda e Tecnologia.

Que funções poderia assumir uma plataforma desta natureza? (divulgação, financiamento, etc.)

MS: Por isso mesmo. Todas as funções que fazem parte das atribuições deste Cluster que acabo de referir na resposta anterior, e que está a funcionar no CITEVE.

Appendix VI. Interview to Cristiana Costa, founder of the brand “NÄZ”.

(Interview via e-mail on 9/08/2017).

Perfil do entrevistado

Nome: Cristiana Costa

Idade: 22 anos

Formação académica: Licenciatura em Design de Moda

Nome do projeto/empresa: NÄz

Data de criação: Março 2016

Cidade(s) em que se baseia o negócio: Covilhã

Como e quando surgiu o seu projeto/empresa?

Cristiana Costa: Surgiu no primeiro ano da Universidade, surgiu após uma necessidade pessoal, de encontrar vestuário sustentável que não fosse considerado um luxo, que fosse mais acessível e ao mesmo tempo que tivesse não fosse apenas básicos. Comecei numa espécie de part-time, no entanto a aceitação do público tem sido incrível em Portugal não existe nenhuma marca como a NÄz, no entanto, tenho tido uma grande abertura de mercados estrangeiros.

Quais foram as principais dificuldades que encontrou na criação do projeto/empresa?

CC: Falta de informação. Não tinha noção como se planeava produção, como se calculavam preços nem quais eram as percentagens de lucro praticadas por outras marcas ou necessárias para o crescimento sustentável da marca, mas também dificuldade em arranjar parceiros/fornecedores que nos vendam quantidades pequenas de tecidos e afins.

Se começasse o seu projeto/empresa agora, o que faria de diferente?

CC: Tinha feito um plano de crescimento da marca, tinha calculado melhor os preços e tinha trabalhado muito melhor num plano de comunicação, no entanto, creio que do modo que tem vindo a crescer também fez sentido, a marca foi-se tornando mais matura e tem seguido um caminho que faz sentido, e apenas sabemos se algo faz

sentido se o testarmos, pelo que sem dúvida que o primeiro ano da marca foi um ano de teste e agora é que estamos a começar verdadeiramente.

Acha que as entidades de incentivo ao empreendedorismo estão disponíveis para apoiar projetos no sector têxtil e do vestuário em Portugal?

CC: Atualmente acredito que sim, pelo menos já ganhei um do IAPMEI e estou neste momento a candidatar-me a outro, creio é que não existem apoios focados na indústria criativa como existem na área de desenvolvimento tecnológico, o que é errado. Mas sim, creio que este ano as entidades aperceberam-se do valor da indústria criativa tanto a nível comercial como a nível de criação de trabalho, e, isso sem dúvida vai ajudar esta área que tem estado tão parada.

Já teve a oportunidade de concorrer ou de usufruir de algum tipo de bolsa ou ajuda para o empreendedorismo em Portugal?

CC: Como disse anteriormente, sim o Start Up Voucher do IAPMEI.

Qual é a sua opinião em relação a este tipo de incentivos?

CC: Creio que podiam ser mais completos e mais adaptados à realidade, por exemplo, o Start-up Voucher é uma bolsa de até 12 meses para desenvolver ideias de negócio, no entanto no sector da moda e vestuário é preciso testar produto, e não poder abrir atividade é um obstáculo a esse teste.

G. Teve algum tipo de formação sobre empreendedorismo durante o seu percurso académico? Que tipo de formação?

CC: Não tive nenhuma, infelizmente.

Considera que se tivesse tido formação nessa área teria tomado decisões diferentes na criação do seu projeto/empresa?

CC: Sem dúvida.

Considera que os Cursos de Design de Moda deveriam formar os alunos na área do empreendedorismo? Porquê?

CC: Creio que essa deveria ser uma opção dos alunos, não deveria ser obrigatório. Apesar do empreendedorismo ser importante também devemos formar os jovens a saber trabalhar na indústria, que é algo que também tem falhas e, que por si só, já ajudaria os jovens empreendedores.

Pensa que os jovens estudantes de Design de Moda têm mais oportunidades em termos de criação de negócios próprios do que teve na sua altura? Porquê?

CC: Como foi algo tão recente na verdade creio que não consigo dar informação nesta questão pois o fator tempo não existe.

Considera que deveria existir uma plataforma especialmente dedicada a fomentar o empreendedorismo na área do Design de Moda?

CC: Creio que deveria existir uma plataforma que forneça informação, seja a empreendedores como a jovens que estejam a entrar para o mundo do trabalho, que os pudesse ajudar a ter uma noção de como o negócio de moda funciona pois é uma indústria completamente diferente de muitas indústrias transformadoras e criativas estando no meio de ambas.

Que funções poderia assumir uma plataforma desta natureza?

CC: Eu sigo muito a plataforma “Business of Fashion” que me tem dado informação bastante útil, portanto uma plataforma com uma parte informativa e que esteja a par com a atualidade, que também ajudasse os jovens criadores a obter parcerias seria interessante pois empresas na área não faltam, e também que juntasse professores/donos de empresas com jovens empreendedores e que organizasse workshops, pois tudo na área tem valores bastante elevados e o que é mais acessível não tem assim tanto interesse específico.

Appendix VII. Interview to Joana Ferreira, founder of the brand “JAHNA”.

(Interview via e-mail on 15/08/2017).

Perfil do entrevistado :

Nome: Joana Ferreira

Idade: 30

Formação académica: Mestrado Design de Moda, UBI

Nome do projeto/empresa: JAHNA

Data de criação: 11/01/2017

Cidade(s) em que se baseia o negócio: Porto, Covilhã

Como e quando surgiu o seu projeto/empresa?

Joana Ferreira: A JAHNA surgiu da vontade e necessidade da criação do próprio emprego tendo em conta a conjuntura económica do país.

Quais foram as principais dificuldades que encontrou na criação do projeto/empresa?

JF: A parte da gestão, visto não ser essa a minha formação e ter poucos conhecimentos sobre o assunto. Também na fase de produção, a maioria das empresas estão preparadas para grandes quantidades, principalmente no têxtil, para trabalhar edições limitadas não é fácil.

Se começasse o seu projeto/empresa agora, o que faria de diferente?

JF: Talvez me deslocasse às entidades relacionadas com empreendedorismo, têxtil e vestuário, para obter informações e algum tipo de apoio.

Acha que as entidades de incentivo ao empreendedorismo estão disponíveis para apoiar projetos no sector têxtil e do vestuário em Portugal?

JF: Pelo pouco que conheço, daí não poder afirmar muito a minha opinião, julgo que as entidades de incentivo ao empreendedorismo estão mais ligadas a projetos de carácter social e tecnológico.

Já teve a oportunidade de concorrer ou de usufruir de algum tipo de bolsa ou ajuda para o empreendedorismo em Portugal?

JF: Não, nem tenho conhecimento de tal.

Qual é a sua opinião em relação a este tipo de incentivos?

JF: Se justos e bem dirigidos, serão uma base fundamental à criação de *start ups*, que poderão transformar-se em exemplos de sucesso, com criação de emprego e produtividade nacional.

Teve algum tipo de formação sobre empreendedorismo durante o seu percurso académico? Que tipo de formação?

JF: Não, durante a minha formação não houve sequer contacto com a indústria, não houve preparação por parte da formação.

Considera que se tivesse tido formação nessa área teria tomado decisões diferentes na criação do seu projeto/empresa?

JF: Sim com toda a certeza. A criação da marca seria mais estruturada e o seu sucesso mais fácil de obter.

Considera que os Cursos de Design de Moda deveriam formar os alunos na área do empreendedorismo? Porquê?

JF: Seria uma mais-valia para os alunos, tendo em conta que a oferta de trabalho na área é reduzida, seria possível equacionar a criação do próprio emprego sem grandes riscos e investimentos.

Pensa que os jovens estudantes de Design de Moda têm mais oportunidades em termos de criação de negócios próprios do que teve na sua altura? Porquê?

JF: Não posso responder, pois não estou a par do plano de formação atual.

Considera que deveria existir uma plataforma especialmente dedicada a fomentar o empreendedorismo na área do Design de Moda?

JF: Sim, seria bastante útil.

Que funções poderia assumir uma plataforma desta natureza?

JF: Prefiro não responder, não percebo do assunto.

Appendix VIII. Interview to Graziela Sousa, Professor at the Architecture Faculty of the University of Lisbon, PhD candidate.

(Transcribed from audio, interview via Skype on 30/08/2017).

Perfil do entrevistado

Nome: Graziela Sousa

Idade (Facultativo): 33

Formação académica do entrevistado: Mestrado em Design de Moda pela Faculdade de Arquitectura de Lisboa, Doutoranda em Design na Faculdade de Arquitectura de Lisboa.

Nome da entidade representada pelo entrevistado / cargo: Professora no curso de Design de Moda na Faculdade de Arquitectura de Lisboa (Projeto de design de moda / Técnicas de Estimulação de Pensamento Produtivo em Design).

Qual é a sua opinião em relação ao atual mercado de trabalho da indústria têxtil e do vestuário em Portugal?

Graziela Sousa: Eu acho que há dois campos muito distintos quando falamos do nosso mercado de trabalho, por nosso, entendo a indústria de moda. Acho que em termos de aquilo que é a industria de manufatura nós estamos muito bem colocados, temos resultados que compravam isso, e temos reconhecimento nacional e internacional que fala por si só. Temos uma qualidade excelente, temos belíssimas referências, marcas de uma gama muito respeitável a produzir no nosso país. A nível daquilo que é o output dos nosso alunos e futuros designers de moda, eu penso que ainda estamos ligeiramente “mancos”; porque ainda não existe uma industria de trabalho a nível de criação em DM muito organizada, ou seja, ainda não se percebeu muito bem para onde vão trabalhar estes jovens e como, e isso é um problema, porque nós como educadores temos que saber quais são as saídas profissionais para estes jovens, é o que diz a Lidewij Edelkoort, não vamos ser todos o próximo Karl, eles vão fazer desenhos técnicos, criação de conteúdos, ilustração, styling e produção etc, e existe uma diferença entre o norte e o sul. No norte, vamos mais trabalhar na produção, em

Lisboa, a comunicação, porque é aqui que estão os gabinetes de imprensa. Portanto quando me dizem que não existe indústria de Moda em Portugal eu rio-me porque não é verdade. Mas por outro lado para quem é designer de moda e quer ser apenas designer de moda, existem algumas dificuldades. Ou seja, teríamos que organizar isto tudo e segmentar para saber onde são precisos designers de moda, seria melhor. O que eu vejo também, é que cá em Portugal, nós, mesmo na educação, nem sempre temos noção daquilo que são os trabalhos e de quem está a contratar, embora eu sei sempre mais ou menos onde estão as oportunidades para os meus alunos (ex: Sacoor, Quebramar etc.), mas não é muito, contam-se pelos dedos das mãos. No estrangeiro, têm agencias de emprego, sabem que podem trabalhar em diversos segmentos, está mais bem desenhado nesse sentido, mas também são industrias maiores, olhando no caso do Reino Unido, ainda têm uma industria criativa de moda, mas já há muito tempo que não se produz lá, cá em Portugal temos o *plus* de produzir aqui, portanto espero que os próximos empreendedores sejam pessoas capazes de juntar estes dois lados.

Quais seriam para si, os fatores que poderiam distinguir um projeto empreendedor na área do Design de Moda, em relação a outros projetos?

GS: Eu acho que um projeto da área do DM, ou seja, um projeto que eu apoiaria, os fatores para mim têm a ver com: a estratégia desenhada, o valor inovador que o projeto tem (se traz algum contributo e avanço no campo) e se o plano está bem estruturado. Porque muitas vezes, vejo isso a acontecer, porque já presenciei: quem começa projetos em DM vai atrás da tal quimera de ser criador e fazer coleções, e normalmente respondo porquê? Porque efetivamente quando nós queremos um projeto com futuro e consequência, aconselho sempre as pessoas se foquem no *core* delas. Porque quando pensamos num novo projeto em DM, se não tivermos inicialmente, um plano de negócios, uma *business model canvas* preenchida, se não tivermos pensado como apresentar, em como e quando e onde é que o nosso projeto vai chegar às pessoas e muitas vezes sou a pessoa que faz o *downsizing* de tudo o que chega a mim, sejam amigos, estudantes etc. Quando começo a fazer perguntas mais especificas, as pessoas têm que pensar muito melhor, porque até podemos ter isto tudo e o nosso projeto ser um grande flop. Portanto tudo isto tem de ser acompanhado de uma boa estratégia de comunicação, um plano de internacionalização já desenhado, porque não podemos esperar vender apenas aqui. Até porque em Portugal, não se ganha para poder depois investir em peças de designers portugueses, portanto continuamos a comprar *fast-fashion* e a percentagem de consumo nacional é muito baixa. O que tem que haver, é estratégia, ou de lançar diretamente online, ou de ir logo atacar o mercado

internacional, por isso muitas vezes, os projetos que têm potencial para mim, são aqueles que pretendem começar pequenino e que são inteligentes na sua forma de começar. Claro que às vezes a aplicação de inovação, (vestuário técnico, desportivo), embora a estratégia aqui será outra, será de ir ter com uma empresa ou um investidor potencial e fazer um *pitch*. Acho que infelizmente, quem está nesta área da moda, não vêem o business assim, ao contrário, querem ter o seu nome numa marca, organizar um desfile ou apenas ganhar renome e fama. A Edelkoort fala muito disso e da nossa profissão estar revestida de uma imagem á volta da fama, do glamour e do aparecer. Muitos vezes, existem pessoas que devem confundir entre serem empreendedores e tornarem-se famosos. Agora por exemplo, temos tido um crescimento enorme de marcas portuguesas de fatos de banho, enquanto se tivermos sorte, só temos acesso a praias 3 meses do ano, vemos nas redes sociais marcas de fatos de banho, é como uma onda, nem sequer uma tendência, e depois aparecem alunas a dizer que querem criar uma marca de fatos de banho, umas marcas mais caras outras menos, e todas formatadas para corpos perfeitos, para publicar fotografias e divulgar no *Instagram*, enfim; mas isto não acrescenta nada ao atual, isto não tem potencial...Tem que haver um contributo inovador, trazer algo novo para o campo, porque sem isso, não vale a pena, a proposta tem que ser nova, e ter pernas para andar.

Na sua opinião, quais são as principais dificuldades/obstáculos que um empreendedor dessa área pode encontrar?

GS: Primeiro o dinheiro, depois o conhecimento, e as duas estão ligadas, porque quando um empreendedor começa, deve ter uma ideia de produto/negócio, e tem que começar a desbravar caminho, pode não precisar no início de dinheiro, pode depender apenas da sua criatividade e das suas capacidades de *networking*, não é muito difícil encontrar ajuda na parte contabilística, embora algumas possam encontrar, mas acho que designers de moda não devem criar marcas, nós designers não estamos preparados para isso, e podemos sempre ter um amigo ou conhecido que seja dessa área e que nos possa ajudar para esta parte. Ter recursos financeiros é primordial, esses recursos também dependem da informação, nem sempre é difícil encontrar ajuda nessa fase inicial, mas precisamos de encontrar esses apoios, o que nem sempre pode ser fácil. Por outro lado, temos que ser resilientes, saber comunicar e ser bons RPs dos nossos projetos. Eu caso muitas áreas na minha atividade profissional e tive a sorte de trabalhar muito em comunicação antes de dar aulas. Uma das coisas que acho que sempre me abriu portas é esta capacidade de *networking*, ou seja, cativar as pessoas, porque muitas vezes as oportunidades mais básicas são as melhores com as quais vamos

avançar mais; e acho que estes jovens designers saídos dos cursos de DM são muitas vezes tímidos, e aqueles que sobressaem mais são aqueles que não têm medo, eles vão à conferências e meetings, manda e-mails, isto é uma competência que está muito ligada a capacidade de serem empreendedores ou não, porque se fico à espera que as coisas aconteçam, valerá a pena alguém apostar em mim? É quase a base para saber se alguém tem capacidade ou não de levar as coisas a cabo ou não. Portanto, para resumir, recursos financeiros, conhecimento, *networking* e conseguir uma boa equipa.

Intervenção: Em relação ao conhecimento, que referenciou anteriormente, acha que os jovens designers em formação têm um bom conhecimento do mercado?

GS: Eu acho que no geral, não, embora alguns esforçam-se e por vezes conhecem coisas que não conhecemos. No geral, acho que deveriam ter um conhecimento do mercado puro e duro, mas sim um conhecimento abrangente da indústria de moda. Porque consegue-se mapear rapidamente quem faz o quê e onde, mas precisamos que eles tenham um real conhecimento sobre a indústria de moda. Eu incentivo os meus alunos a aderir a newsletter principais (BoF por exemplo), eu própria levo o Quarterly BoF para eles verem, também os incentivo a comprar as publicações principais, para eles terem já este tipo de conhecimento. Mas acho que eles não precisam de saber onde e como começar o projeto, porque esta informação fica caduca rapidamente, mas com a ajuda de associação como a ATP ou a ASM, as coisas são diferentes. Agora, os alunos também têm interesse em tópicos em que eles tenham interesse, por vezes têm mais interesse em saber sobre a parte do atelier e da criação etc. Não os acho mal informados, só acho que tem a ver com interesse.

Pensa que a área do Design de Moda comporta boas oportunidades para a criação de negócios próprios? Porquê?

GS: Sim, acho que tem, seja aqui ou fora fazer projetos em moda, tem muito boas oportunidades. Agora, acho que se nos focarmos no mercado português, não conseguimos atrair os consumidores a comprar português, mas isto tem que ser justamente visto como uma das oportunidades. Existem oportunidades a nível de criação, de comunicação, de apropriação de avanços tecnológicos (*wearable tech* etc.), a nível de tecnologia de comunicação e difusão, existem muitas oportunidades na criação de plataformas digitais, de venda online etc. E aí existem imensas oportunidades. Até porque é só olhar para o caso da Farftech, é uma marca-conteúdo, ou seja, não tem pessoas a desenhar roupa, mas emprega-nos muitos alunos. Portanto sim, existem oportunidades para criar negócios próprios, para criar coisas novas e

interessantes e com potencial, têm que ser bem conduzidas, trazer conteúdo e sobretudo convencer o consumidor. Falta tanto para fazer em termos de sustentabilidade, de novas formas de consumir, em termos de reaproveitamento de materiais, falta tornar a sustentabilidade sedutora para o consumidor, a partilha de vestuário tornar-se um hábito, ser prática comum a venda de roupa em segunda mão, enfim, existem muitas mais oportunidades.

Acha relevante para estudantes em Design de Moda, o ensino de conteúdos relacionados com o empreendedorismo? Porquê?

GS: É óbvio que é relevante, importante, mas não fundamental. Por um lado, porque pessoalmente, não vejo empreendedorismo como apenas ser capaz de ser o meu próprio patrão, porque sabemos a origem da palavra, vem do francês *entreprendre* que se traduz pela capacidade de levar algo a cabo. Eu nisso, lembro-me de mim própria e da minha capacidade empreendedora da altura, porque não me limitava com aquilo que tinha à frente... E voltando a esta questão, acho que muitas vezes faltam ensinar conteúdos sobre empreendedorismo e sobre a indústria onde vão trabalhar, como também dar-lhes ferramentas de auscultação e capacidade de perceber o que falta no meio, como também que se comportem como empreendedores.

Considera que deveria existir uma plataforma especialmente dedicada a fomentar o empreendedorismo na área do Design de Moda?

GS: Sim, deveria existir, agora não sei se a própria plataforma pode fomentar empreendedorismo, por experiência própria, já me disseram que uma plataforma é uma ferramenta usada para informar. Até porque por vezes, tenho que postar no Facebook para que os meus alunos vejam o mail, por mais que saibam que comunico com eles por mail, portanto, é muito importante saber como é que estas pessoas a quem esta plataforma vai ser dirigida comunicam. Mas sim acho que uma plataforma era interessante, e mais do que uma plataforma, também era existir alguma incitação, ou provocação para as pessoas irem lá e exporem os seus problemas. Esta plataforma precisa de pessoas certas á volta, para que se torne interessante para além de ser divulgado. Pessoalmente, faço parte de vários grupos ligados ao empreendedorismo, porque este *networking* é muito importante.

Que funções poderia assumir uma plataforma desta natureza? (divulgação, financiamento, etc.)

GS: Divulgação de oportunidades, financiamento, informação genérica sobre a indústria, bases de dados de produtores, acesso a recursos financeiros, comunicacionais, profissionais, manufaturas, parcerias com outras escolas, que possam facilitar na criação da marca, consultores financeiros, consultores estratégicos. Tem que haver trocas de serviços entre designers e empresas, por exemplo uma empresa que pode disponibilizar excedentes com descontos a um designer.

Appendix IX. ANJE - Associação Nacional de Jovens Empresários, Interview to Adelino Costa Matos.

(Interview via e-mail on 30/08/2017).

Perfil do entrevistado

Nome: Adelino Costa Matos

Idade (Facultativo): 36

Formação académica do entrevistado: Licenciado em Gestão pela Universidade de Aveiro

Nome da entidade representada pelo entrevistado / cargo: Presidente da Direção Nacional da ANJE - Associação Nacional de Jovens Empresários

Data de criação da entidade/projeto: 1986

Qual é a sua opinião em relação ao atual mercado de trabalho da indústria têxtil e do vestuário em Portugal?

Adelino Costa Matos: O mercado de trabalho da indústria têxtil e do vestuário (ITV) estabilizou em torno dos 130 mil trabalhadores a partir de 2010, representando hoje 20% do emprego da indústria transformadora nacional e 8% do emprego da ITV da UE. Esta estabilização travou o decréscimo de emprego que se vinha verificando desde 1995, em resultado da reestruturação do setor - motivada, entre outros fatores, pela abertura do comércio têxtil mundial, em 2005 - e da introdução de tecnologias que permitem a automatização de processos industriais.

Trata-se, em suma, e como os números indicam, de uma fileira com grande peso no mercado de trabalho português.

Importa ressaltar que o emprego que é hoje criado na fileira têxtil é bastante mais qualificado, havendo um menor peso do trabalho indiferenciado. O setor apresenta excelentes oportunidades de emprego para recursos humanos qualificados, designadamente em áreas como o design de moda, as tecnologias digitais, a química industrial, a engenharia de produto ou o marketing.

Há hoje inequivocamente uma aposta da ITV em novos fatores competitivos, em particular no design de moda. Muitas empresas estão a criar marcas próprias e a

desenvolver produtos de moda inovadores e diferenciados, necessitando para isso de capital humano com competências criativas.

Quais seriam para si, os fatores que poderiam distinguir um projeto empreendedor na área do Design de Moda, em relação a outros projetos?

ACM: Um projeto empreendedor na área do design de moda deve ser criativo e inovador, pois estas são características inerentes à moda enquanto fenómeno não apenas económico, mas também social e cultural. A moda exige capacidade de ser diferente, de ser imaginativo e arrojado, de ser capaz de uma linguagem própria e, até, de ser inovador ao ponto de romper fronteiras estéticas e questionar convenções sociais.

É verdade que esta força criativa está presente em muitos projetos de empreendedorismo, mas constitui uma condição indispensável nos que se desenvolvem especificamente na área do design de moda.

Na sua opinião, quais são as principais dificuldades/obstáculos que um empreendedor dessa área pode encontrar?

ACM: À semelhança do que acontece noutras áreas, o grande desafio do empreendedorismo na fileira têxtil é o financiamento. A somar às atuais dificuldades na obtenção de crédito bancário, Portugal não tem ainda uma oferta cabal ao nível do microcrédito e do capital de risco, instrumentos cruciais para financiar pequenos negócios, projetos de empreendedorismo e *startups*.

Pensa que a área do Design de Moda comporta boas oportunidades para a criação de negócios próprios? Porquê?

ACM: Sem dúvida. A fileira têxtil nacional está em franca expansão e os seus produtos são competitivos quer no mercado interno, quer nos mercados externos, que reconhecem não só a qualidade do “made in Portugal” como também a criatividade e a inovação presentes no nosso vestuário (pronto-a-vestir e moda de autor).

Há, portanto, oportunidades para criar negócios tanto numa lógica de prestação de serviços ou de desenvolvimento de produtos para as empresas da ITV, como numa lógica de criação de marcas com vestuário exclusivo destinado ao retalho, à comercialização em lojas próprias, à venda direta ou ao *e-commerce*.

Acha relevante para estudantes em Design de Moda, o ensino de conteúdos relacionados com o empreendedorismo? Porquê?

ACM: A ANJE defende há muito a introdução de disciplinas de empreendedorismo nos vários ciclos do sistema de ensino português, independentemente da área de estudo. Consideramos muito vantajosa a transmissão aos estudantes de valores, competências e ferramentas que lhes permitam desenvolver uma maior predisposição para a iniciativa empresarial. O empreendedorismo constitui, de facto, um instrumento de emancipação juvenil, quer pela rápida integração no mercado de trabalho que pode proporcionar, quer pelo amadurecimento de ideias e pela experiência vivencial que lhe estão subjacentes.

Donde, faz todo sentido o ensino do empreendedorismo numa área com grandes oportunidades de negócio, como é o design de moda, que, ademais, figura num setor com fortes tradições em Portugal, como é o têxtil e o vestuário.

Considera que deveria existir uma plataforma especialmente dedicada a fomentar o empreendedorismo na área do Design de Moda?

ACM: Todas as plataformas de incentivo e apoio ao empreendedorismo são bem-vindas, designadamente na área do design de moda. O movimento empreendedor português deve ser acarinhado e acompanhado nas suas diferentes fases, para que boas ideias de negócio não se percam por não encontrarem um ambiente propício ao respetivo desenvolvimento. De resto, a missão da ANJE é, justamente, criar um contexto favorável ao sucesso dos projetos de empreendedorismo, garantindo informação, formação, mentoria e *networking* aos promotores dos negócios.

Que funções poderia assumir uma plataforma desta natureza? (divulgação, financiamento, etc.)

ACM: Uma plataforma desta natureza deveria conter informação útil (incentivos, legislação, oportunidades de negócio, formação, notícias, etc.), mas também ser um espaço de *networking* entre empreendedores, mentores e investidores. É importante criar redes de contacto que fomentem parcerias empresariais, trocas de serviços, oportunidades de negócio, partilha de conhecimento e acesso a financiamento ao nível da fileira têxtil na sua vertente de moda.

Appendix X. Saudade de Paris - Interview to Jonathan Kirschstetter, co-founder of the brand.

(Interview via Skype on 1/09/2017).

Questions de Profil :

Prénom, Nom : Jonathan Kirschstetter

Âge (facultatif) : 33 ans

Formation de base/ école : Master en Design de Produit à l'ENSAAMA, Paris

A travaillé dans l'évènementiel, puis directeur artistique d'une Grande Agence de Sport, puis Le Coq Sportif.

Nom de l'entreprise : Saudade de Paris

Date de Création : Société existe depuis 1 mois, mais le projet existe depuis début 2016 et a été couvée par l'BGE PaRIF.

Ville de base de l'entreprise/marque : Paris

Comment et quand a surgit votre projet/entreprise/marque ?

Jonathan Kirschstetter: En octobre 2015, Vilson et moi nous sommes retrouvés sans travail, c'était une situation qu'on n'avait pas choisi ni l'un ni l'autre, mais c'était plutôt dû aux circonstances. Du coup, on s'est posés la question de savoir si on voulait continuer à être salariés. Et en même temps, Vilson avait recommencé à créer pour lui, et quand il les portait dans la rue, cela suscitait beaucoup de réactions, les gens demandaient où il avait acheté les vêtements etc. Et notre entourage nous demandait aussi souvent quand est-ce qu'on allait se lancer, en nous disant qu'on est très complémentaires et donc a décidé de le faire, mais on avait quand même beaucoup de questions, puisque même si on maîtrise tous les deux la partie produit et communication, l'entrepreneuriat ce n'était vraiment pas notre truc. En novembre, dans notre ville de résidence qui se trouve en région Parisienne, la mairie a organisé une formation pour les jeunes créateurs d'entreprise, en partenariat avec une association. On a fait un tour de table, et il y avait tous types de profils, de tous âges, certains artisans depuis toujours mais qui se lançaient pour la première fois. Au moment où nous avons présenté notre projet, cela a intéressé les membres de

l'association et ils nous ont dit qu'ils voulaient nous suivre et nous aider, cette association s'appelle «Positive Planet », qui fait partie d'un groupe mondial.

Quelles ont été les principales difficultés rencontrées au cours de la création de l'entreprise/marque ?

J.K: En fait, ça n'a pas vraiment été compliqué, on a été très aidés. Créer sa clientèle, je pense que ça a été difficile pour nous au final, et aussi commencer un projet en autofinancement. Le coté administratif est très ennuyant mais je ne dirais pas qu'il est complexe. Comme tous deux nous avons de l'expérience professionnelle, c'est vrai qu'on savait quand même quoi faire et où se diriger.

Si vous pouviez revenir en arrière, que feriez-vous de différent ?

J.K: Rien, à part chercher des financements plus tôt. On a été un peu idéalistes, on pensait pouvoir rester autonomes pendant longtemps, mais on s'est vite rendu compte qu'on aurait besoin de financement, surtout dans cette industrie.

Pensez-vous que les entités créées pour aider les jeunes entrepreneurs sont disponible et adaptées à la création de start-ups de mode ?

J.K: Je pense qu'en France, on a la chance d'avoir un bon réseau d'accompagnants, que ce soit à Paris ou en province, mais après dédié à la mode, pas forcément. Heureusement nous on a choisi une couveuse justement parce qu'elle avait un rapprochement avec les ateliers de Paris qui sont une plateforme des métiers d'arts et de la création, mais on va dire que les métiers de la mode c'est encore très flou en règle générale, parce que c'est presque moins une science exacte que quand on veut se lancer dans les métiers de services ou plus traditionnels.

Avez-vous bénéficié d'une aide au financement ou d'une bourse pour ouvrir votre entreprise ?

J.K: Non, on s'est autofinancé au début, et tout le chiffre d'affaire était utilisé pour investir dans la société.

Quelle est votre opinion au sujet de ce genre d'aides (privées ou gouvernementales) ?

J.K: En ce moment on est en pleine période de recherche et je dois dire qu'elles sont très limitées, c'est là qu'on s'aperçoit qu'il n'existe qu'un type d'aide, un prêt à taux 0, et il y a très peu de subventions. En général c'est plus facile de trouver un financement conséquent, pour de grosse sommes, mais si on veut entre 1000 et 50 000

euros, il faut se diriger vers une banque et on n'a pas le même soutien, parce que les organismes qui financent ce genre de projets disposent de grosses sommes. Pendant notre période de couveuse, on a vu des projets qui avaient du mal à trouver des fonds, juste parce que leurs plans étaient mesurés, et qui voulaient aller petit à petit, pour eux ce manque d'aide était compliqué.

Avez-vous eu accès à quelque type de formation sur la création d'entreprise pendant votre formation supérieure/technique/professionnelle ? De quel type de formation s'agissait-il ?

J.K: Pendant notre formation en école, on n'a pas vraiment eu de formation spécialisée, moi j'avais eu des cours de comptabilité et de gestion, mais très basiques. Donc finalement, les formations qu'on a pu avoir étaient organisées dans un premier temps par Positive Planet et après avec la couveuse BGE PaRIF, on a eu accès à tout type de formation, de l'aide à la confiance en soi, à du juridique, comptabilité, des formations générales, où grâce aux exercices pratiques organisés nous ont permis d'appliquer ces astuces à notre cas.

Croyez-vous que les écoles de formation de Design de Mode devraient donner plus d'importance à la formation de compétence pour la création d'entreprises ?

J.K: Oui, définitivement. Moi je suis sorti d'école depuis longtemps, et en faisant le bilan de mes anciens collègues qui ont réussi à percer, je vois qu'ils sont très peu, parce que le monde de l'entreprise ne correspondait pas à leur créativité, et ils ont fini par abandonner, alors que s'ils avaient eu une sensibilisation à la création d'entreprise, ils auraient pu se lancer et monter quelque chose. Moi, pendant ma carrière j'ai eu beaucoup de stagiaires et les deux principales lacunes que j'ai détectées étaient le manque de formation professionnelle et la création d'entreprise, on nous apprend à être créatifs mais pas à être encrés dans le monde et prêts pour cela.

Pensez-vous que les jeunes étudiants de mode auront plus d'opportunités en termes de création d'entreprise que vous quand vous à vos débuts ? Pourquoi ?

J.K: Je pense surtout qu'ils en auront plus envie, parce que cela permet une certaine liberté, comme c'est un milieu qui donne envie aux étudiants, malheureusement il y a peu de place. Forcément, le marché se retrouve saturé, d'où l'envie de créer sa propre entreprise, donc je pense que c'est cela qui va les motiver.

Considérez-vous importante la création d'une plateforme informatique aidant les jeunes entrepreneurs de mode à créer leur entreprise/marque ?

J.K: Oui je pense que cela peut être intéressant, sans doute.

Quelle pourraient être les fonctions/options principales de cette plateforme informatique ?

J.K: Je pense qu'il faut surtout que cela fonctionne comme un mode d'emploi. Parce qu'il existe une base commune à n'importe quel projet qui est rédiger le projet, ce dont on a envie, notre cible, et après il faut affiner. Donc savoir quelle est la marche à suivre :

Par exemple, « 1. Rédiger le projet... 2. Fait on fabriquer soi-même ou fait-on faire par quelqu'un d'autre... 3. Le réseau de distribution et ainsi de suite... ».

Appendix XI. Patrick de Pádua - Interview to Patrick Pádua, designer and founder of the brand.

(Interview via Facebook videochat on 1/09/2017).

Questões de perfil :

Nome do entrevistado: Patrick De Pádua

Idade: 29

Formação académica: Bacharelato pela Modatex

Nome do projeto/empresa: Patrick De Pádua

Data de criação: 2014/2015

Cidade(s) em que se baseia o negócio: Lisboa

Como e quando surgiu o seu projeto/empresa?

Patrick de Pádua: Estava a estagiar no Porto, era o meu estágio de final de curso, e mandei o meu portfólio para o ModaLisboa, foi aceite e foi aí que comecei a mostrar as coleções, isto foi em 2014, depois disto parei, e voltei em 2015.

Quais foram as principais dificuldades que encontrou na criação do projeto/empresa?

PDP: Financeira sobretudo... Acho que uma das principais é mesmo a financeira. Para quem pensa e vê as coisas muito pequenas não é assim tão problemático, mas se quisermos algo maior e no início do projeto a fazer tudo sozinho é muito mais complicado. Eu quando comecei a apresentar-me e sobretudo na minha primeira vez no Moda Lisboa não tive problemas nenhuns, quando as coisas se tornaram mais sérias é que tive mais dificuldades.

Se começasse o seu projeto/empresa agora, o que faria de diferente?

PDP: Para começar, infiltrava-me mais na indústria, para ganhar mais contactos. Em vez de parar logo depois da minha primeira participação no Moda Lisboa, devia ter continuado mais uma temporada, e uma das coisas que fiz e que muitos outros fazem de errado, é que nós precisamos de algo que suporte os nossos custos. Eu falo por mim, podia ter começado com uma marca mais comercial e fácil de produzir e dar lucro, e

ganhava assim uma base, de rendimento e de contactos, e depois, aos poucos, começava a fazer aquilo que eu gosto mesmo, ou seja, as coisas mais elaboradas que são mais difíceis de vender, claro, depende do público e dos pontos de venda. Acho que se resume a isto, eu fiz praticamente tudo ao contrário...

Acha que as entidades de incentivo ao empreendedorismo estão disponíveis para apoiar projetos no sector têxtil e do vestuário em Portugal?

PDP: Não, acho que há mais inclinação para a indústria, porque é sempre mais um designer que quer começar um projeto. Falo por mim, não sabia onde recorrer nem a quem, o que podia mostrar, ia ter que mostrar lucros de venda, mas no início é difícil ter estas informações para quem está a começar, infelizmente isso é uma das maiores barreiras, as portas foram logo fechadas porque é muito mais fácil investirem na indústria, numa empresa já implementada, para empresas destas é muito mais fácil conseguir financiamentos do que para mim. Se não temos loja, só com um ou dois pontos de venda, acho que vão antes investir numa pessoa que tem algo concreto, não nalgum que ainda não construiu praticamente nada e tem tudo por fazer.

Já teve a oportunidade de concorrer ou de usufruir de algum tipo de bolsa ou ajuda para o empreendedorismo em Portugal?

PDP: Não, porque por norma, acho que temos sempre de dar qualquer coisa em troca, e eu não quero dar nada. Eu próprio não me queria meter em dívidas porque era um risco grande sem saber onde ia o meu negócio. Sempre pensei “faço e enquanto ganho dinheiro continuo, quando já não tiver dinheiro, paro”, e é isto, logo se vê, arranja-se um plano B...

Qual é a sua opinião em relação a este tipo de incentivos?

PDP: Acho bem para quem teve a sorte de os receber. Dos meus conhecimentos, não sei de nenhum designer, pelo menos da plataforma Moda Lisboa, não conheço ninguém que tenha tido acesso alguma ajuda financeira. Isto faz muito falta, e não só...

Teve algum tipo de formação sobre empreendedorismo durante o seu percurso académico? Que tipo de formação?

PDP: Não sei se posso chamar aquilo formação, foi muito pouco no meu bacharelato. E isso é uma das maiores falhas do sistema de ensino de moda. Tive aulas onde falavam do custo de uma peça, como montar uma empresa... Isto não ajuda ninguém...

Precisamos de mais do que isto...Eu e todos os outros designers que querem começar uma empresa pensamos o mesmo: “e agora o que é que faço?”, é um mal comum, sair do curso e não saber, temos um curso e depois, o que fazemos com isto?

Considera que se tivesse tido formação nessa área teria tomado decisões diferentes na criação do seu projeto/empresa?

PDP: Não sei, depende do tipo de formação sobretudo. O que eu acho é que um dos maiores defeitos do curso é que os formadores nem sequer estão ligados à esta área, sabem a teoria. Eu próprio sou formador, não posso dar formação sobre a indústria se eu próprio não sei como funciona... Portanto não posso ter boas aulas de empreendedorismo se a pessoa que me está a formar não está ligada a esta área, não sabe como funciona. Nas aulas, disseram-me que era só falar com uma empresa para pedir orçamentos de produção, mas eles têm mínimos, nenhuma empresa vai parar a sua produção para produzir uma t-shirt para mim, isto agora é óbvio, mas para um jovem designer que está a começar já é uma barreira, porque não temos orçamento para produzir mil peças se não sabemos se as vamos escoar ou não. Para mim, a parte mais complicada foi esta, não tinha ninguém para me aconselhar e dizer por onde começar, onde me apresentar, onde participar em concursos... Isso teria evitado muitos erros, isto é uma grande falha que estas instituições de ensino têm...

Considera que os Cursos de Design de Moda deveriam formar os alunos na área do empreendedorismo? Porquê?

PDP: Eu sou da opinião que um designer não pode fazer tudo, não posso preocupar-me em desenhar uma coleção e estar a pensar em financiamentos e burocracias, mas acho que os cursos de design de moda deveriam ter empreendedorismo do início ao fim, na forma como as coisas são ensinadas mesmo. Pelo menos para termos noção e acho que é sempre bom termos noção de tudo. É óbvio que haverá quem não quer saber como se cria uma marca porque irão preferir trabalhar por conta de outrem, porque simplesmente não lhes está na pele, muitos amigos e antigos colegas meus ficaram a trabalhar no Norte, na indústria, e outros acabaram por deixar completamente a área, por isso é que acho que era importante, mais do que saber “vender a nossa marca”, como sempre me disseram no curso.

Pensa que os jovens estudantes de Design de Moda têm mais oportunidades em termos de criação de negócios próprios do que teve na sua altura? Porquê?

PDP: Não sei, eu tenho dúvidas sobre esta nova geração, a quem dei formação nos últimos anos. Nem sei se há realmente interesse, falo no geral claro, mas em formação, conheci pessoas mais novas que entraram no curso só porque gostavam de roupa e de “ir às compras”. Não sei, acho triste, pode ser só uma questão geracional e na minha experiência foi assim, não sei como será noutras situações e no ensino superior.

Considera que deveria existir uma plataforma especialmente dedicada a fomentar o empreendedorismo na área do Design de Moda?

PDP: Sim, acho que deveria existir algo assim, pelo menos nas escolas, para orientar os alunos, mas sim, mesmo depois, poderia ajudar muito, até para sermos visíveis na indústria enquanto designer.

Que funções poderia assumir uma plataforma desta natureza?

PDP: Direcionamento, porque é um grande problema quando começamos, não sabemos onde ir, e existir algo que nos possa dar direções era ótimo, perdemos muito tempo no início a perceber como funcionam as coisas. É claro que também era bom sermos logo mais visíveis pela indústria, por associações e investidores, acho que estas são as funções mais importantes.

Appendix XII. Mouraria Creative Hub - Interview to Bernardo Gaeiras, Director of the Incubator/ Director of FabLab Lisbon.

(Interview via Skype on 8/09/2017).

Perfil do entrevistado

Nome (Primeiro e último): Bernardo Gaeiras

Idade (Facultativo): 34

Formação académica do entrevistado: Design de Objectos (Rietveld Academie, Amsterdam) / MA Artes & Design (Sandberg Instituut, Amsterdam)

Nome da entidade representada pelo entrevistado:

Mouraria / FabLab / Criativas de Lisboa

Data de criação da incubadora: 2015

Qual é a sua opinião em relação a realidade das indústrias criativas em Portugal?

Bernardo Gaeiras: A minha opinião ainda está a ser formada na realidade, ou seja, tenho estado, no âmbito deste trabalho, a criar uma direção para as criativas de Lisboa, e estou numa fase pesquisa, a tentar encontrar o caminho e direção que queremos tomar. Porém, acho que é um conceito relativamente recente em Portugal, e não está devidamente implementado no tecido criativo e empresarial. É um conceito, que à semelhança do nível internacional é um conceito ambíguo e que provoca algum tipo de resistência, e com razão, uma indefinição do próprio conceito, pelas palavras que alberga de “indústria” e “criatividade” que muitas vezes são vistas como opostas, que pode ser visto como algo, que, pela sua indefinição e pela sua mutabilidade muitas vezes, em se dirigir mais para um lado ou para outro na área mais cultural ou mais empreendedora, devido a isso, cria-se alguma resistência. Muitas vezes também falamos em indústrias culturais e criativas, e sei que em Portugal já existem alguns estudos e apresentações feitas nomeadamente pela Augusto Mateus & Associados, que explicam o crescimento das indústrias criativas em Portugal, e que é muito semelhante aos outros países da Europa, no sentido em que é um crescimento muito mais valorizado em comparação com outros setores e que se aponta com um grande

potencial de crescimento e também, em associação com as tecnologias de informação, pode realmente criar um novo paradigma na sociedade industrial. Agora em Portugal, acho que ainda não temos realmente, dos vários setores das indústrias criativas, ainda não encontrei nenhum documento estratégico que identifique ou que valorize uns em detrimento de outros, ou seja, aquilo em que nos deveríamos focar em Portugal. Acho que ainda estamos numa vaga muito ampla e abrangente do potencial das ICC em Portugal. E o potencial passará por identificar por regiões, como foi feito no Reino Unido em 97, especializar por áreas certas regiões, como por exemplo em Manchester, o *britpop* e o aproveitamento de espaços abandonados para estruturas de ensaio, enfim, acho que em Portugal também deveríamos deixar de tratar tudo por igual, mas sim especializar por área. Neste sentido, existem regiões, como por exemplo, que a indústria, concentra-se no norte do país, sendo assim, o que se tem tentado dinamizar em Lisboa, é concentrar a criatividade e a inovação, daí a criação de vários espaços em Lisboa, como a Mouraria, o FabLab, para dar as ferramentas necessárias para que floresça mais criatividade e depois sim, dirigirem-se para a produção. Agora, é verdade que existem sectores que têm vindo a desenvolver-se, como é o caso da moda, que estão mais concentrados também no norte do país, e como por exemplo a indústria do cinema, que se tem concentrado por sua vez em Lisboa, acho que temos que identificar estes polos e conseguir ainda destacá-los ainda mais, dando-lhes as ferramentas necessárias. Acho que temos que dar este passo cá em Portugal, a arquitetura, no Porto também, e por último, os *Crafts*, acho que a nível pessoal, são estes os 4 polos que gostava de identificar.

Quais seriam para a incubadora, os fatores que poderiam distinguir um projeto empreendedor na área do Design de Moda, em relação a outros projetos?

BG: Nós temos, na incubadora, temos critérios de seleção *standard* para todos os projetos, independentemente da área ou setor, e são bastante abrangentes. Temos, portanto, a parte do *business plan*, como está constituído; o quão inovadora é a ideia; qual é o potencial de mercado; a capacidade, perfil e CV dos membros da equipa, e se são capazes de implementar o projeto; e depois temos 3 questões que adicionei nas últimas avaliações, que são: o impacto social e/ou ecológico do projeto? Como é que o projeto contribui para uma coesão do próprio bairro da mouraria, e finalmente, como é que o projeto contribui para a coesão da própria incubadora e dos projetos já existentes? Em relação a avaliação, o que tem sido mais negativo na parte da avaliação foi no impacto social e/ou ecológico, embora acho que deve haver cada vez mais essa

preocupação, porque deveria realmente essa preocupação com a *triple bottom line* (People, Planet, Profit), para que os negócios consigam ter essa longevidade.

Na sua opinião, quais são as principais dificuldades/obstáculos que um empreendedor de moda pode encontrar?

BG: Acho que em moda, um dos pontos mais problemáticos, dos projetos que tenho vindo a conhecer, é a dificuldade de chegar ao consumidor. Ou seja, depois de conseguir a produção, depois de conseguir um primeiro investimento, não conseguem chegar a esta fase de distribuição e das vendas, em sim. Uma das estratégias da CML, é de abriremos o mercado de Santa Clara para implementar uma loja das industrias criativas, foi anunciado em julho, e temos ainda em curso um concurso com a trienal de arquitetura para que haja uma dinamização do pessoal e para que no âmbito de uma curadoria, os criadores possam usar este espaço como um showroom. Eu acho que outra dificuldade, a nível mais conceitual, diria, é o modo como os empreendedores de moda têm dificuldade em escalar, e o que significará escalar em design de moda. Eu não sou apologista de que as empresas têm que escalar e ao mesmo tempo perder valores iniciais, mas acho que nas áreas criativas, acho que é difícil criar um produto a uma escala, que seja mais sustentável e que se consiga baixar os preços... Em Lisboa, os designers trabalham com baixa produção, porque acho que existe um ideal, que é de encontrar uma costureira local, o artesão local que faz a peça, o que é maravilhoso, mas também pode implicar um maior obstáculo para escalar. E aqui estamos a falar de produção e dos valores associados a uma baixa produção local, aí como é que o empreendedor e designer consegue manter estes valores e missão de produção local e sustentável, mas consegue escalar esta produção para um negócio mais sustentável, sendo que não queremos passar a produção para outros países com salários mais baixos, ou usar têxteis nocivos, porque iria deixar de fazer sentido.

Pensa que a área do Design de Moda comporta boas oportunidades para a criação de negócios próprios? Porquê?

BG: Sim, uma das coisas que acho mais interessante na área do design de moda, é que os produtos conseguem posicionar-se no mercado de um modo mais frequente. Venho da área do design de objeto, e como sabe, nos anos 50 foi a era da obsolescência planeada, ou seja, comprar novo era mais barato comprar novo do que arranjar o que estava estragado, em design de moda, isso não é negativo, sei que existem várias organizações que trabalham contra esta obsolescência planeada, como *upcycling* e etc., mas acho que o Dm tem uma capacidade de regeneração e de continuar a criar

valor pela própria natureza da moda e das tendências, mais do que em arquitetura ou design de produto...

Acha relevante para estudantes em Design de Moda, o ensino de conteúdos relacionados com o empreendedorismo? Porquê?

BG: Sem dúvida. Nem todos os estudantes em design de moda serão criadores, nem todos quererão ser, outros não irão conseguir, e se não existirem outras matérias no percurso académico, eles podem encontrar uma certa frustração, porque pensam que têm que ter o seu nome e marca no mercado, quando na verdade podem trabalhar para outras marcas, noutra tipo de posições, que não a de criadores. Acho que é importante termos noção de como é que funciona o mercado, até mesmo para os criadores. Se eu tivesse tido aulas de empreendedorismo, provavelmente teria identificado outras oportunidades quando comecei a trabalhar. Mas existe uma aversão muito grande das áreas criativas ao empreendedorismo. Aliás, acho que nem se deveria dar este nome ao empreendedorismo, porque a palavra foi diabolizada por certa parte, criou-se uma aversão ao empreendedorismo, porque esta palavra foi instrumentalizada por políticas, e passou a ser uma justificação para a falta de apoios por parte do governo, acaba por ser normal. Também deveria ter-se cuidado com esta instrumentalização, por exemplo com as indústrias criativas, daí termos começado este projeto com o nome “criativas de lisboa”, porque deixa de estar diretamente associado às indústrias.

Considera que deveria existir uma plataforma especialmente dedicada a fomentar o empreendedorismo na área do Design de Moda?

BG: Não sei dizer, porque depende do tipo de plataforma e das suas funções. Existem já muitas plataformas que perdem atração com o tempo, porque é algo que requer trabalho e manutenção.

Que funções poderia assumir uma plataforma desta natureza? (divulgação, financiamento, etc.)

BG: Se calhar era bom ter uma espécie de guia técnico (como fazer o quê etc.), um manual de boas práticas, e ao mesmo tempo, ferramentas que deem capacidades de *networking*, de identificar os diferentes *players* da área, como também quais são os eventos de *networking* e onde vão acontecer. Esta informação existe, mas está espalhada em várias plataformas. Qualquer plataforma que seja criada deverá ser muito simples, pelo menos no início, apenas algumas funções, porque senão acaba por

ser um canivete suíço que faz muito, mas mal e que traga também esta informação aos estudantes de forma prática.

Appendix XIII. MASTERED Accelerator - Interview to Samantha Southern, Expert producer.

(Interview via e-mail on 12/09/2017).

Profile of the interviewed: Samantha brings years of experience as a fashion journalist and trend forecaster to the team at Mastered. She has made a career out of supporting and championing emerging design talent across platforms and publications including WGSN, *Wonderland*, *The Guardian*, *Telegraph Fashion* and *Stylist* magazine.

Name: Samantha Southern

Profession/role at Mastered: Expert Producer

Education / field of the person interviewed: Journalism

Name of the Entity represented: Mastered

What is your opinion regarding the job market of the fashion industry?

Samantha Southern: In my opinion, the fashion industry's job market has widened recently (let's say over the last ten years or so). It has become much more accepting of emerging designers, for instance, and with the rise of digital - particularly social media - I think the job market has opened up to include roles that didn't previously exist: both in fashion design as well as in other areas of the industry. The 'hierarchical' system of the industry also seems to be changing somewhat, with a 'new wave' of names taking on the top positions at fashion houses, such as Johnny Coca, Alessandro Michele and Anthony Vaccarello, for instance. However, there may arguably be more roles than ever but it's also true that the fashion industry is more saturated than ever, which means that competition for every role is high. Fair pay also remains a problem until you get into the higher echelons of the job market. Equally, this new wave of jobs requires new skill sets - digitized and modernized. Employers are looking for polymaths. This means that designers are frequently being forced to focus less on design and more on marketing and business elements these days; perhaps the reason why the term Creative Director is now more prevalent than that of Designer. On a

slight side note, this could also be the reason that burnout, stress and mental health are becoming increasingly recognized and spoken about industry-wide. So - to conclude - although I do believe there are more jobs than ever in the fashion industry, it doesn't necessarily mean that it's 'easier' to get them.

What would be the factors/reasons that could distinguish an entrepreneurial project in the Fashion Design field from others?

SS: I'd say that a brand stands out to me either because it's filling a niche/spotted a gap in the market (creative or technological) OR because it's disruptive OR because of the authenticity of the brand (EG: Manu Atelier, using their traditional Turkish leather craftsmanship to create a 'believable' brand). Ultimately a true 'entrepreneur' for me has to believe in their project or business and be passionate about it. Because - without having that at the core of a business - it's difficult to succeed. It's difficult and stressful to make it in the fashion industry as it is, so you have to have the belief in both in yourself/your team AND your business in order to succeed.

In your opinion, what are the main difficulties/obstacles that an entrepreneur of this field can encounter?

SS: I'd agree that both finance and building a trusting team of collaborators are definite blockers.

Do you think that the Fashion Design field offers good opportunities for the creation of businesses? Why?

SS: I believe that business owners have never been more empowered. For example, there are an increasing amount of startups and up-and-coming brands emerging in the fashion industry that are getting noticed. The owners are able - if they understand how - to manage their own PR, social media and even route to market better than ever before, with more and more options becoming available to them as the digital world grows. This knowledge combined with the creativity associated with a fashion design business can be a force to be reckoned with. However, all of this hinges on their *understanding* of how to do this. If the business owner doesn't have the knowledge of these elements (at a minimum), it still remains expensive to outsource this work to agencies or consultants and it's difficult to know what to expect if you don't have an informed expectation of what you want the results to be.

Do you think it is relevant for Fashion Design students to have disciplines related to entrepreneurship? Why?

SS: Absolutely! This is why I started working at Mastered. Having built a journalism career supporting emerging designers, I felt that a lot of traditional courses (university courses or short courses, for instance) were falling short when it came to equipping design students with the relevant entrepreneurial skills to successfully set up their own brand or business, particularly in such a fast-paced industry as the fashion industry.

What we do for brands at Mastered is empower them to understand how to channel their creativity into profitable designs and collections - so building on their pre-existing talent - and then we teach them how to market, sell and manage that in the way that works best for them and their brand.

Do you consider important the creation of a platform/website exclusively dedicated to help young fashion designers to become entrepreneurs?

SS: Of course.

Which functionalities should have a platform of the kind in order to help these young fashion entrepreneurs?

SS: This is exactly what we do at Mastered, so I will share what we offer below... Firstly we offer mentoring phone calls and written feedback throughout our courses at Mastered. This is always with people working at a high-level in the industry (from brand owners to PRs to consultants to buyers) and is accompanied by video content with industry leaders. This means that the brands enrolled on our courses are hearing from a range of people who have successfully 'made it' in the industry and are still working in it, so the information, insight and advice is as up-to-date as possible. We also offer regular coaching calls to help fashion entrepreneurs deal with (or cope better with) the mindset issues often associated with working in fashion. Finally, we have a network of enrolled brands from over ninety countries worldwide - as well as photographers, art directors, stylists, makeup artists and hairstylists - meaning that entrepreneurs are able to collaborate, talk and meet through the Mastered platform, giving them access to creative intel from around the world. We also arrange meetups and live events around the world to bring our community together on a regular basis. We value being current and global, so these are the unique functions that the Mastered platform offers - in addition to the above factors - which is what allows us to

help young entrepreneurs/brands specifically in a way that traditional education establishments are perhaps struggling to.

Appendix XIV. Jolie Su-Interview to Alexandra Sulzynska, founder of the brand.

(Interview via e-mail on 12/09/2017).

Profile of the interviewed:

Name: Alexandra Sulzynska

Profession/role in the enterprise: Founder/designer

Education / field of the person interviewed: Master's degree in Branding and Fashion Design from UE-IADE University, Lisbon, Portugal

Name of the Entity represented: Jolie Su

Questions:

How and when have you created your project/brand?

Alexandra Sulzynska: I founded Jolie Su in 2012 but launched it officially during my graduate show in March, 2013.

What were the main difficulties you encountered along the way?

AS: There are so many: sourcing, production, promotion etc.

If you could go back in time, would you do anything different regarding your brand?

AS: I don't think time is the problem, but money is. Cash flow is extremely important if you want fashion to be your business. Fashion design graduates believe in overnight success. I don't anymore. I think I wouldn't change anything. If I had known what I know today I wouldn't have the same passion to start.

Do you think that entities created to help young entrepreneurs in creating their business are adapted and available for fashion projects?

AS: I don't think so.

Did you benefit from any financial help (financial incentive, private investment etc.) in order to start your business?

AS: No, I use scholarships to create and further monetize.

What is your opinion about these incentives?

AS: Those are loans but called differently. You have to be serious and sure you will generate profit. They are good at some point, but not in the beginning in my opinion.

Did you have any introduction or class about entrepreneurship during your education as fashion designer?

AS: Not at the fashion school. Here in IADE we had but it was not satisfying, the teacher didn't have any expertise in the fashion industry.

Do you think it is relevant for Fashion Design students to have disciplines related to entrepreneurship? Why?

AS: Yes, I think it is extremely important for fashion designers to know the business. It can help them to figure out what function do they want to have and in what kind of the company.

Do you consider important the creation of a platform/website exclusively dedicated to help young fashion designers to become entrepreneurs?

AS: Yes, absolutely.

Which functionalities should have a platform of the kind in order to help these young fashion entrepreneurs?

AS: I think articles and workshops can be helpful. Law, accountancy are the tough ones and expensive often dismissed at the early stages.

Appendix XV. Exploratory Interview to Ana Cravo and João Figueiredo - MINTY, received by e-mail on 26/06/2015-

Note: Interview was first used in the thesis' project.

Como surgiu o vosso projeto?

Ana Cravo: A falta de apoios com que se deparam os jovens formados em design de moda, em particular a inexistência de um espaço físico para exposição, inspirou a criação de uma plataforma online que assegure a visibilidade do seu trabalho junto do público. Atentos às dificuldades sentidas por um conjunto de criadores, surge a oportunidade de criar um projeto que valorizasse a qualidade e o design em Portugal, facilitando a integração dos criadores no mercado, concedendo a visibilidade necessária e reconhecimento a uma indústria em clara expansão. Ana Cravo, cofundadora do projeto, mantém desde muito cedo um interesse pela área da moda, acompanhando de perto as várias edições dos principais eventos de moda nacionais (Moda Lisboa, Portugal Fashion, Porto Fashion Week), possuindo uma relação de proximidade com o sector. A paixão pela moda acabou por contagiar o seu percurso académico, elaborando a sua tese de mestrado baseada no projeto que nos trouxe até aqui. Em 2013, Ana Cravo e João Figueiredo, co-fundador do projeto, licenciado em Tecnologias de Informação e Comunicação pela Universidade de Aveiro, acabam por juntar estes dois mundos e criam um conceito que revoluciona a ideia inicial, permitindo assim promover a globalidade dos criadores nacionais num único espaço!

Qual foi a ideia que vos motivou a criar a plataforma?

AC&JF: Promover designers e marcas emergentes, tornando-as visíveis para o mundo inteiro.

Como escolhem os designers/marcas/projetos que querem promover? Quais são as características que ajudam na vossa escolha?

AC&JF: A MINTY surge, com a principal missão de agregar talentos emergentes que procuram posicionar-se e consolidar-se enquanto marcas num mercado extremamente competitivo e desafiante. Parte da nossa missão é também dar visibilidade a criadores consagrados, criando assim um espaço de referência para o consumidor e uma montra

global que assegure a visibilidade do trabalho desenvolvido por estes criadores. A integração de novos talentos obedece a uma criteriosa seleção dos “candidatos”. Os requisitos de validação prendem-se com a qualidade e relevância do seu trabalho enquanto designers, valorizando o seu percurso académico e a passagem por uma das principais passerelles do país.

Qual é a vossa opinião sobre os jovens diplomados em Design de Moda? Eles fazem parte do tipo de Designers que procuram promover?

AC&JF: A MINTY não promove apenas jovens criadores. A MINTY pretende agregar talentos emergentes e criadores de moda consagrados, criando um espaço de referência para o consumidor e o primeiro Cluster da moda nacional até aqui inexistente. A MINTY está a criar um espaço que oferece as mesmas oportunidades para aqueles que numa fase ainda pouco consolidada tentam conquistar a sua quota no mercado.

Em que medida consideram que esta plataforma ajuda a melhorar o mercado da moda?

AC&JF: Atualmente, a plataforma dispõe de uma oferta diferenciadora para diferentes nichos de mercado. Da passerelle, nomes como ‘Susana Bettencourt’ que já conquistou as atenções de Lady Gaga, ‘Meam by Ricardo Preto’, Celso especialista em chapelaria, ‘Rasto’ com uma linha própria desenhada a pensar no ciclista urbano e tantos outros...são apenas algumas das propostas que temos para oferecer. Produtos diferenciadores e exclusivos para um público igualmente único. Um dos requisitos para estar na plataforma é a passagem por uma das principais passerelles nacionais, porém, cientes de que nem todos os criadores e marcas têm a mesma oportunidade de passagem, é feita uma criteriosa avaliação, selecionando criadores e marcas que demonstram um trabalho consistente, relevante e de qualidade. Sendo que um dos nossos principais objetivos é a internacionalização, a plataforma apresentará coleções Outono/Inverno e Primavera/Verão alargando a oferta ao consumidor presente no mundo inteiro.

O que pretendem para o vosso projeto no futuro? Quais são os vossos principais desafios?

AC&JF: Existe cada vez mais uma forte procura por produtos exclusivos, diferenciadores e de qualidade. Estamos já a preparar estratégias para abrir portas a novos mercados, permeáveis a este tipo de produtos como é o caso de Espanha, Reino

Unido, Alemanha, Estados Unidos (...) onde o poder de compra é consideravelmente superior, alcançando assim o tão desejado reconhecimento dos produtos Made in Portugal. A internacionalização será um processo gradual, com forte aposta na comunicação, presença nas principais feiras do sector entre outras estratégias que estão ainda a ser delineadas de modo a alcançar o tão desejado reconhecimento.

Qual é o retorno económico que esta plataforma vos providencia? (Não preciso de números exatos, mas sim de saber como conseguem ter um retorno financeiro ou se não é esse o vosso objetivo.)

AC&JF: Sempre que exista uma venda, a MINTY recebe uma percentagem pela venda efetuada podendo, por subscrição do Criador adquirir outros serviços que ajudem a valorizar e a promover a sua marca nos canais de excelência. O nosso compromisso é sem dúvida alcançar com êxito o reconhecimento das Marcas Portuguesas - O seu sucesso será sem dúvida o nosso também!

Appendix XVI. Exploratory Interview to Margarida Carronda

Coordinator at incubator of fashion & Design/ Fábrica de Santo Thyrsó, received by e-mail on 09/03/2016.

Note: Interview first used for exploratory research.

Como surgiu a Incubadora de Moda e Design de Santo Thyrsó?

Margarida Carronda: A Incubadora de Moda e Design, é uma das componentes do projeto Fábrica de Santo Thyrsó. Surge nesse âmbito e insere-se num processo de exigente e qualificada regeneração urbana, que se traduz no desenvolvimento de um Quarteirão Cultural e Criativo em torno do setor da Moda.

Nos primeiros anos do século XXI, a Câmara Municipal de Santo Tirso teve a oportunidade para a realização de um plano de regeneração urbana, que incluiu a antiga Fábrica de Fiação e Tecidos de Santo Thyrsó. Fundada em 1898, foi uma das mais emblemáticas fábricas do Vale do Ave, coração da indústria têxtil e de vestuário portuguesa.

Localizada na margem esquerda do rio Ave, e próxima do centro da cidade, a fábrica constitui uma referência incontornável na memória coletiva de Santo Tirso e um espaço fundamental na compreensão do desenvolvimento da região e da indústria.

A evolução urbana e económica do concelho de Santo Tirso encontra-se intimamente associada a uma intensa atividade industrial que, à semelhança de grande parte da região do Vale do Ave, se concentrou principalmente no sector têxtil.

A Fábrica de Santo Thyrsó constitui um símbolo da ligação da cidade à indústria têxtil numa época em que esta era assumida como um símbolo do progresso, motor do crescimento económico e promotor de importantes transformações sociais.

A regeneração urbana agora implementada traduz-se no desenvolvimento de um Quarteirão Cultural e Criativo em torno do sector Moda, agora designado “Fábrica de Santo Thyrsó”.

O projeto Fábrica de Santo Thyrsó inspira-se em algumas das mais interessantes políticas e estratégias de revitalização e desenvolvimento urbano atuais, com uma aposta clara na articulação entre o fomento de indústrias culturais e criativas nas cidades e os processos de regeneração urbana.

Os diferentes projetos que se inserem no processo de regeneração deste Quarteirão pretendem torná-lo simultaneamente, num espaço de trabalho, de negócios, de

experimentação e inovação, de cultura, de fruição e lazer. Através desta dinâmica conjunta, diversificada e multifuncional (reunindo serviços, comércio e restauração) é possível favorecer um espaço criativo, sólido e atrativo, na Fábrica de Santo Thyrso, tendo por base atividades ligadas à área da Moda. O projeto contém, pois, várias componentes, entre elas, a Incubadora de Moda e Design.

CENTRO DE EMPRESAS E INOVAÇÃO

INCUBADORA DE MODA E DESIGN

INOVAÇÃO E I&D

ESPAÇO DE FORMAÇÃO

NAVE CULTURAL

CENTRO INTERPRETATIVO

ZONAS COMERCIAIS

Quais foram as motivações da Fábrica de Santo Thyrso para criar esta incubadora?

MC: O projeto de criação da Incubadora de Moda e Design visa a criação de uma plataforma, associada à moda, design e indústrias criativas, destinada à incubação, investigação, prestação de serviços, formação e programação/divulgação cultural.

A Incubadora é um projeto com um conceito que ultrapassa as fronteiras do modelo convencional de incubação, uma vez que, além da cedência de espaços vocacionados para instalação de empresas em fase de arranque, pretende ainda promover uma colaboração estreita entre os criativos e a indústria do setor, dotando-a de meios modernos de conceção e alavancando-a no panorama internacional de excelência.

A Incubadora de Moda e Design visa alcançar quatro objetivos fundamentais:

1. A criação de uma estrutura profissional, altamente qualificada, que permita, através da valorização de recursos materiais e humanos existentes, explorar sinergias entre os parceiros da Incubadora, garantindo uma resposta (ao nível da prestação de serviços, investigação e desenvolvimento, consultoria, formação e programação cultural) mais rápida, eficaz e sustentada, potenciando a criação de novos projetos.
2. Colaborar no programa de requalificação do Quarteirão Cultural e Criativo/Fábrica de Santo Thyrso, através da criação, comunicação e gestão da futura incubadora que se pretende que venha a ser um espaço de referência nacional e internacional ao nível da moda, do design, do empreendedorismo e do turismo cultural.
3. Integrar e criar redes institucionais, ligadas às áreas da moda, inovação e criatividade, que possam gerar novas fontes de financiamento, promover o trabalho desenvolvido e criar formas de valorização das instituições parceiras e da indústria local.
4. A realização de eventos e a criação de um espaço de animação e consumo criativo,

associada à divulgação de iniciativas de âmbito internacional, numa estratégia de afirmação e promoção do projeto e das empresas a ele associadas.

O pensamento estratégico gerado pelos parceiros de base deste projeto aponta para uma economia criativa, na qual a moda, o design, a inovação e a criatividade desempenham um papel determinante.

Esta economia criativa pode ser criada pela dinamização das cidades entendidas como laboratórios de discussão, inovação e empreendedorismo. Santo Tirso, pela sua localização, acessibilidades, património e identidade, possui características ímpares que lhe permitem afirmar-se como uma referência de cidade criativa, onde o poder público colabora com as empresas, instituições de ensino, associações de âmbito local, nacional e internacional e com a iniciativa privada para criar um habitat produtivo e sustentável.

Pensa que este tipo de projeto pode ajudar jovens designers de moda na criação do seu próprio negócio? Se sim, de que forma?

MC: A Incubadora de Moda e Design da Fábrica de Santo Thyrsos tem uma proposta de valor um pouco diferente do convencional e concentra: espaços para o estabelecimento de novas empresas criativas, espaço para incubação de projetos criativos, resultantes de colaboração entre designers e a indústria, laboratórios de prototipagem equipados com tecnologias de fabricação rápida para que, com grande facilidade, os designers possam passar do desenho ou conceito a um protótipo ou mesmo pequena série.

Neste ponto assume particular relevância as parcerias com a indústria do sector. Criamos a possibilidade de interação com empresas, facilitando a entrada no processo de produção.

O projeto da Incubadora é complementado com uma área de formação avançada e pós-graduada com escolas do ensino superior, tendo também parceria com outras escolas profissionais que se venham a associar ao projeto, com formação especializada e avançada em outras áreas ligadas à moda (comunicação, marketing, fotografia, produção, etc.).

Todos os parceiros relevantes do sector estão cativados para este projeto nomeadamente a ATP - Associação Têxtil e Vestuário de Portugal, a Associação Selectiva Moda, a ANJE - Associação Nacional de Jovens Empresários, a ADDICT - Agência para o Desenvolvimento das Indústrias Criativas, entre outros. Fazemos um trabalho de campo contínuo, de forma a integrar uma rede de parceiros da indústria com a vantagem de proximidade geográfica.

Ao projeto estará ainda associada uma grande dinamização de eventos e atividades de promoção do design de moda português e uma marca que se pretende venha a assumir como referência no panorama da Moda, não só a nível nacional, mas mesmo internacional.

A grande diferença e mais-valia do projeto reside na forte ligação que se pretende promover entre os criativos e a indústria envolvente, que se espera virá a ter um forte impacto na mudança de posicionamento, na evolução na cadeia de valor e na competitividade do sector.

Considera que os jovens na área da moda arriscam o suficiente na criação das suas próprias marcas? Quais as razões porque não o fazem mais?

MC: O risco faz parte. É necessário avaliar e definir objetivos. Ter conhecimento da cadeia de valor. Clarificar o fator de diferenciação do produto que se pretende trabalhar e saber comunicá-lo. Saber identificar nichos de mercado e públicos-alvo. Perceber as plataformas de apoio e a oportunidade de aparecer.

As Marcas próprias de pequena dimensão, lidam com muitos fatores de desafio, a começar pela sua estrutura em termos de capital, seja humano seja financeiro, e o difícil acesso aos respetivos apoios. Depois, não é fácil entrar no processo de produção e distribuição, dado que ainda não atingiram escala. Projetos que façam a mediação entre os vários agentes, são sempre bem-vindos

É necessário gostar muito do que se faz e ter muita persistência.

Considera que uma formação em empreendedorismo poderia ajudar jovens designers no processo de criação do seu negócio? (Entende-se por “formação” um curso académico, uma formação adicional extracurricular ou mesmo uma formação profissional na área dos negócios.)

MC: A formação como designer, já deve conter essa orientação. Aprender? Sempre, em contínuo durante a vida. Ajudará a configurar as metas para a estratégia do percurso, preparar o terreno e manter a frescura. O mundo muda rápido - e não é só o da moda - o que é hoje aqui não é hoje ali, muito menos amanhã.

É necessário conhecimento para obter qualidade, flexibilidade, capacidade de ajustamento.

Na avaliação dos projetos que fazem parte da Incubadora, quantos, em média, têm potencial para ganhar outra dimensão, nomeadamente enquanto marca?

MC: Tendo a Incubadora 9 salas/empresa, o júri do primeiro concurso de acesso em 2013, selecionou de 52 candidaturas, 7 projetos. Os critérios de seleção foram os seguintes:

Inserção na Fileira Moda;

Qualidade criativa ou artística do projeto de empresa ou de negócio criativo;

Potencial de complementaridade e de *clusterização* com outras empresas incubadas e com o tecido empresarial;

Viabilidade técnica e económica do Projeto;

Motivação dos promotores, curriculum, capacidade técnica e complementaridade da equipa.

Mediante o conjunto de valências reunidas pelo projeto, uma das prerrogativas do regulamento de concurso dava aos projetos selecionados seis meses de incubação gratuita. Após esse período a maior parte dos projetos residentes ainda não tinham as reunidas as condições necessárias para continuar.

Decidimos reavaliar a estratégia da própria Incubadora e, estamos neste momento em fase de reorientação de objetivos. É um trabalho de longo curso e teremos de enfrentar os desafios para poder também responder aos que confiam em nós.

Appendix XVII. Regeneração ITV - Interview to Adriano Fidalgo, Coordinator of the project

Perfil do entrevistado

Nome: Adriano Fidalgo de Sousa

Idade (Facultativo): 54

Formação académica do entrevistado: licenciado em Gestão de Empresas (ISAG) e em Relações Internacionais (UMinho); PG Estudos Europeus (UCP), Rel Internacionais (UMinho); MBA (Institut Français de Gestion), Doutorando Estudos Europeus (UCP)

Nome da entidade representada pelo entrevistado / cargo: Administrador Executivo da Astrolábio; coordenador proj. Regeneração ITV .

Data de criação da entidade/projeto: Astrolábio 2011 / R'ITV 2016

Qual é a sua opinião em relação ao atual mercado de trabalho da indústria têxtil e do vestuário em Portugal?

Adriano Fidalgo: Mercado com procura e com capacidade de resposta insuficiente em quase todos os domínios da procura.

Quais seriam para si, os fatores que poderiam distinguir um projeto empreendedor na área do Design de Moda, em relação a outros projetos?

AF: A sua capacidade de diferenciação e de escalabilidade

Na sua opinião, quais são as principais dificuldades/obstáculos que um empreendedor dessa área pode encontrar?

AF: Capacidade do promotor em termos de competências empresariais/negociação; acesso a produtores para pequenas séries de m.p. e /produção

Pensa que a área do Design de Moda comporta boas oportunidades para a criação de negócios próprios? Porquê?

AF: Pela pré-disposição do mercado para a criação de novidade.

Acha relevante para estudantes em Design de Moda, o ensino de conteúdos relacionados com o empreendedorismo? Porquê?

AF: Para dotar de competências de gestão e de percepção e capacidade de lidar com o risco.

Considera que deveria existir uma plataforma especialmente dedicada a fomentar o empreendedorismo na área do Design de Moda?

AF: Sim, sem dúvida.

Que funções poderia assumir uma plataforma desta natureza? (divulgação, financiamento, etc.)

AF: Geração de redes colaborativas em termos de partilha de experiências, acesso a mercados e apoio na superação de barreiras e na criação de redes de fornecedores/clientes.

Appendix XVIII. Interview to Lara Torres, Fashion Designer & Professor.

Interview via

Google Hangout on 20/09/17.

Perfil do entrevistado

Nome: Lara Torres

Idade (Facultativo): 40 anos

Formação académica do entrevistado: Doutorada pela University of the Arts London

Nome da entidade representada pelo entrevistado / cargo: MA Fashion & Textiles Course Leader, University Of Portsmouth / Lara Torres Studio London

Qual é a sua opinião em relação ao atual mercado de trabalho da indústria têxtil e do vestuário em Portugal?

Lara Torres: Tendo estado a viver fora de Portugal nos últimos cerca de 5 anos, acho difícil tecer uma opinião atualizada. Cada caso particular terá as suas particularidades parece-me, penso que a profissão de designer de Moda tem vindo a ganhar relevância numa fase em que a industria se dedicada a conseguir uma identidade própria e ir alem da competitividade de preços.

Quais seriam para si, os fatores que poderiam distinguir um projeto empreendedor na área do Design de Moda, em relação a outros projetos?

LT: A constituição de uma identidade forte e enfoque nas particularidades da produção local. Da mesma forma que a cortiça enquanto material se tornou uma enorme força na exportação, eu julgo que a força de um design único e qualidade de produção portuguesa pode mover a competitividade e comercialização.

Os fatores mais importantes, a meu ver são: a Atualidade; a Sustentabilidade do produto; ter uma Identidade forte; uma Produção ética.

Na sua opinião, quais são as principais dificuldades/obstáculos que um empreendedor dessa área pode encontrar?

LT: Conseguir produzir um produto ecológico não é fácil, há muita dificuldade em garantir um produto totalmente sustentável. A maior dificuldade é conseguir que a produção seja ética e que o produto não tenha um impacto negativo no planeta e em simultâneo seja competitivo em termos de preço. Em Portugal, a tradição na produção

têxtil e de confecção que garantem um nível de qualidade alto na produção nacional pode ajudar na relação qualidade-preço.

Pensa que a área do Design de Moda comporta boas oportunidades para a criação de negócios próprios? Porquê?

LT: Sim. Porque se trata de uma área de criatividade que pode dar resposta a problemas existentes na nossa sociedade (i.e., desemprego e abandono do interior de Portugal). O negócio próprio em Design de Moda, ajusta-se ao formato de micro e pequenas empresas que podem ajudar a estruturação de uma económica saudável. Nos últimos cerca de dez anos o tipo de empresa de start-up ou microempresas surgiram em Portugal como resultado de políticas pró-ativas de economia criativa urbana ou iniciativas auto-organizadas, uma reação à crise de a zona do euro de 2008 e a consequente recessão. No caso das políticas de austeridade de longo prazo e taxas excepcionalmente elevadas de jovens e pós-licenciaturas em toda a Europa geraram esses tipos de atividades económicas independentes. No entanto o número de casos em Portugal é ainda pequeno, creio que o papel da propriedade intelectual e dos direitos autorais na moda como parte da agenda mais ampla do governo do Português para o crescimento e a criação de riqueza dentro da economia criativa como um todo terá que ser um dos futuros desenvolvimentos nacionais.

Acha relevante para estudantes em Design de Moda, o ensino de conteúdos relacionados com o empreendedorismo? Porquê?

LT: Sim, neste momento, não apenas em Portugal, mas a nível internacional, os designers de marca própria (ou negocio próprio) tem quase inevitavelmente que ter um contrato freelance com uma grande marca para manter seu próprio trabalho à tona. Terão que comprometer-se a trabalhar noite e dia mais ou menos sete dias por semana. A ideia de estúdio próprio, ou empresa e etiqueta próprias, como eu tive entre 2005 e 2011 com a marca Lara Torres, esta associada uma ideia de sucesso. O design de Moda e uma relativa segurança no emprego em uma indústria notoriamente volátil, a realidade de vidas trabalhadoras de designers independentes em Portugal raramente foi discutida e força uma ideia romantizada de o que significa ser designer independente. Os próprios designers compreendem as pressões profissionais e vêm a oportunidade de trabalhar para marcas maiores como algo que irá ampliar a criatividade. Isso dá-lhes uma compreensão mais completa do setor da moda como um todo. Aqui vemos uma espécie de realismo e maturidade que acontece no trabalho dentro do sector. Se esta experiencia acontecer no âmbito de estágios incorporados

no currículo dos cursos académicos e, principalmente for incorporada no currículo de unidades específicas nas licenciaturas e mestrados do ensino de Design de Moda será com maior destreza que os jovens designers compreendem que dificuldades os esperam na criação de um negócio próprio e que de que ferramentas precisam de desenvolver para ser competitivos e criação de negócios realistas e que sirvam o mercado onde pretendem atuar.

Considera que deveria existir uma plataforma especialmente dedicada a fomentar o empreendedorismo na área do Design de Moda?

LT: Sim, creio que a prioridade seria informar os designers de Moda, que desconhecem as possibilidades que o seu próprio trabalho representa e posteriormente a fomentação de microempresas e pequenas empresas através de apoios e formação ligada ao meio académico.

Existem já plataformas que suportam a moda nacional no âmbito da divulgação: a associação Moda Lisboa e o Portugal Fashion e também associações que suportam apresentação de trabalho internacionalmente: como a seletiva Moda/Bloom. Seria importante articular as funções dessa plataforma conjuntamente com as associações já existentes ligadas ao design de Moda.

Que funções poderia assumir uma plataforma desta natureza? (divulgação, financiamento, etc.)

LT: Tal como tinha referido anteriormente, o papel da propriedade intelectual (IP) e dos direitos autorais na moda como parte da agenda mais ampla do governo do Português para o crescimento e a criação de riqueza dentro da economia criativa como um todo terá que ser um dos futuros desenvolvimentos nacionais. Para que haja desenvolvimento nesse sentido era importante a criação de uma plataforma desta natureza que procure informar, proteger a propriedade intelectual (uma das dificuldades dos designers independentes) divulgar e financiar o empreendedorismo na área do Design de Moda e também fazer a ligação aos devidos investidores e elementos governamentais.

Appendix XIX. Interview to José Mendonça, Fashion Forecaster for Claude Montana, Paris & Consultant for Liberto Jeans, Barcelona.

Transcribed from audio, interview via Facebook video chat on 20/09/17.

Perfil do entrevistado

Nome: José Mendonça

Idade (Facultativo): 54

Formação académica do entrevistado: Textiles Futures at Central St Martins

Nome da entidade representada pelo entrevistado / cargo: Consultor da Liberto, Jeans Barcelona e Cadernos de Tendências para a Montana, Paris.

Perguntas gerais

Qual é a sua opinião em relação ao atual mercado de trabalho da indústria têxtil e do vestuário?

José Mendonça: No caso de Portugal, como pode adivinhar estou um pouco afastado do assunto, as minhas visitas ao país são sempre breves, embora tenha uma ideia graças à minha ligação com as Universidades. A ideia é que realmente nunca foi criado um organismo defensor da nossa classe de trabalho, e enquanto isso não for feito não há opinião a dar, porque isto é a base de uma estrutura profissional que não temos. Nós tiramos um curso, pagamos caro etc., mas depois não há uma defesa de estatuto. O que temos que pensar é que o país que mais defende este estatuto é a França, através da Chambre Syndicale de la Haute Couture, e tudo isso não implica só um estatuto de trabalho como implica também um estatuto do designer, implica muitas coisas que não existem em Portugal. Em Portugal esta falha deixa muitas coisas ao acaso, é essa a minha imagem do mercado de trabalho em Portugal sobretudo.

Quais seriam para si, os fatores que poderiam distinguir um projeto empreendedor na área do Design de Moda, em relação a outros projetos?

JM: Algo que representaria aquilo que referi anteriormente, ou seja, à imagem da Chambre Syndicale de La Haute Couture, porque é realmente mais do que um sindicato, ser um comitê representativo de um estatuto de trabalho. Penso que um

projeto desse género seria muito interessante, sobretudo se formado por um aluno com formação de moda, porque é uma questão de projetos colaborativos, de defesa dos designers e reivindicação dos seus direitos, penso que este projeto deve ser iminente, para que haja uma verdadeira organização da classe no geral.

Na sua opinião, quais são as principais dificuldades/obstáculos que um empreendedor dessa área pode encontrar?

JM: Pensando na minha experiencia no inicio da minha carreira quando criei a minha empresa, e não meu percurso a trabalhar para outros designers; diria que a maior dificuldade é o grande ciclo da moda. Ou seja, começamos a produzir uma coleção dois anos antes, por média, fazendo um grande investimento financeiro ao comprar os materiais, a criação da coleção, a sua apresentação em feiras e desfiles, para um retorno que pode ou não acontecer, dois anos depois e depois do custo todo que estas fases tiveram. E depois, os clientes têm uma margem de pagamento de 2 a 3 meses (é uma média convencional no mercado de trabalho), mas existe também o problema de termos de andar atrás das pessoas para que nos paguem. E penso que isto é um problema em que a novas gerações deverão encontrar novas soluções ou um conceito para que estes custos sejam mínimos e tenham o mínimo de espaço de tempo possível, portanto contornar estes problemas com novas soluções

Pensa que a área do Design de Moda comporta boas oportunidades para a criação de negócios próprios? Porquê?

JM: Sim, e cada vez mais. No cenário internacional, vamos cada vez mais assistir ao fast-fashion, ou seja tudo o que é produzido em países emergentes (china, india etc.) ou seja países de pequenas dimensões como Portugal, irão ter a sua oportunidade ou relevo na criação de produtos e coleções, não diria de luxo, mas sim artesanais e de grande qualidade. Diria que é este o caminho em que a Europa se deve concentrar. Obviamente que faz sentido serem empresas de uma dimensão reduzida, logo, será esta a oportunidade, essa criação de qualidade em pequena escala. Penso que é aí que jovens designers terão sucesso.

Acha relevante para estudantes em Design de Moda, o ensino de conteúdos relacionados com o empreendedorismo? Porquê?

JM: Sim, acho que essa relação ao empreendedorismo é fundamental, e enquanto não for ligado ao sangue novo, não haverá estrutura para jovens designers, essa estrutura

que é fundamental para esta criação e para o futuro do design de moda e dos sonhos dos jovens formados em design de moda.

F. Considera que deveria existir uma plataforma especialmente dedicada a fomentar o empreendedorismo na área do Design de Moda?

JM: Sim, claro, mas penso sobretudo que deveria haver um apoio muito importante de uma plataforma dessas por organizações governamentais, mas também uma forte ligação as instituições de educação.

Que funções poderia assumir uma plataforma desta natureza? (divulgação, financiamento, etc.)

JM: O modelo a analisar, é o da Chambre Syndicale, porque suporta a promoção dos designers com os desfiles e comunicação com imprensa, um organismo que faz o registo dos direitos de autor dos designers e dos seus trabalhos para a proteção intelectual, o aluguer de espaços físicos durante os 3 ou 4 meses mais intensos quando se prepara uma coleção, e basicamente todo este arsenal de funções e ferramentas necessárias para preparar o lançamento no mercado.

Appendix XX. Interview to Daniela Barros, Fashion Designer entrepreneur, founder of DANIELA BARROS.

Received by e-mail on 23/09/2017

Questões de perfil :

Nome do entrevistado: Daniela Barros

Idade: 30

Formação académica: Secundaria (Escola nº1 Sameiro Penafiel)

Grau 4 (Escola de Moda do Porto), Escola superior de Belas Artes Porto

Nome do projeto/empresa: Daniela Barros

Data de criação: 2014

Cidade(s) em que se baseia o negócio: Portugal Porto, UK Londres.

Perguntas abertas:

Como e quando surgiu o seu projeto/empresa?

Daniela Barros: O projeto nasceu de uma forma uma forma gradual, contudo um pouco anárquica. O crescimento da marca DANIELA BARROS foi tão rápido que inicialmente as bases do projeto resultaram da necessidade de resposta da mesma. estamos neste momento numa fase de estabilização e reflexão.

Quais foram as principais dificuldades que encontrou na criação do projeto/empresa?

DB: Essencialmente ser da área criativa, e compreender toda a burocracia implícita na estruturação da empresa. a segunda grande dificuldade, encontrar parcerias para a produção e desenvolvimento de protótipos e coleções.

Se começasse o seu projeto/empresa agora, o que faria de diferente?

DB: Neste momento tenho uma maturidade maior, mesmo falando a nível industrial. sinto me muito mais capacitada para representar uma empresa não só como Criadora/designer. acho que essencialmente, não olharia para o projeto apenas com a visão emocional.

Acha que as entidades de incentivo ao empreendedorismo estão disponíveis para apoiar projetos no sector têxtil e do vestuário em Portugal?

DB: Sim, o maior dilema é que os apoios financeiros são na maior parte genéricos e cada empresa necessita de apoios específicos que supram as necessidades, que na maioria das vezes não são gerais e comuns a outras empresas.

Já teve a oportunidade de concorrer ou de usufruir de algum tipo de bolsa ou ajuda para o empreendedorismo em Portugal?

DB: Sim, mas apenas incluída num grupo com outras empresas, não particularmente.

Qual é a sua opinião em relação a este tipo de incentivos?

DB: Os incentivos são bons, contudo deveriam ser melhor estudados, porque não suprem muitas das necessidades reais das empresas.

Teve algum tipo de formação sobre empreendedorismo durante o seu percurso académico? Que tipo de formação?

DB: Não, nenhuma.

Considera que se tivesse tido formação nessa área teria tomado decisões diferentes na criação do seu projeto/empresa?

DB: Com certeza.

Considera que os Cursos de Design de Moda deveriam formar os alunos na área do empreendedorismo? Porquê?

DB: Poderia ser uma disciplina facultativa no mínimo, porque nem todos os designers pretendem formar a própria marca/empresa. Contudo seria uma mais valia.

Pensa que os jovens estudantes de Design de Moda têm mais oportunidades em termos de criação de negócios próprios do que teve na sua altura? Porquê?

DB: As dificuldades mantêm-se, e cada caso é um caso, não é possível generalizar.

Considera que deveria existir uma plataforma especialmente dedicada a fomentar o empreendedorismo na área do Design de Moda?

DB: Neste momento, sendo que os apoios de estado seriam os mesmos de algumas plataformas que já existem, se fosse criada uma nova plataforma para que fosse uma

mais valia, teria que se focar na identidade do design e de cada marca, caso contrário, seguiria a linha das várias plataformas que já existem.

Que funções poderia assumir uma plataforma desta natureza?

DB: Apoio no crescimento das empresas, assim como fomentar pontes entre a indústria e os criadores.

Appendix XXI. Interview to Richa Aggarwal, Fashion Designer entrepreneur.

Received by e-mail on 24/09/2017

Profile of the interviewed:

Name: Richa Aggarwal

Profession/role in the enterprise: Creative Director

Age: ...

Education / field of the person interviewed: Fashion Design

Name of the Entity represented: Richa Aggarwal

Questions:

How and when did your project/brand start?

Richa Aggarwal: I got an opportunity to do my masters in design in UK in 2010-11. My graduation project was very well received hence I launched my brand after completion of the course in September 2011. I participated in my first fashion week in Mumbai in March 2012.

What were the main difficulties you encountered along the way?

RA: As a new brand when one ventures out there are so many things to learn. It's a business at the end of the day and one has to understand the nitty-gritties of it to succeed. There were many obstacles I faced most significant were funding and marketing.

If you could go back in time, would you do anything different regarding your brand?

RA: Though I would like to say yes to this but in the hindsight, I believe whatever I have achieved today is because of what I did five years back so I wouldn't change anything. Just one tip for all the start-ups, please understand the market before you venture out in the real world.

Do you think that entities created to help young entrepreneurs in creating their business are adapted and available for fashion projects?

RA: Globally there are many fashion funds, which help out young designers to start their own brands/labels. In my home country India where I launched my label there are very few of them. And they seem to be not that useful.

Did you benefit from any financial help (financial incentive, private investment etc.) in order to start your business?

RA: My family funded me and without their help I would have not been able to do anything. You definitely need that initial seed money to run a business.

What is your opinion about these incentives (public and private)?

RA: They are very helpful. All the young entrepreneurs need them even if they don't want to admit to it because one can't function otherwise. The terms of these incentives can be tricky sometimes if they are public incentives so I would say one has to be little careful when signing up for them.

Did you have any introduction or class about entrepreneurship during your education as fashion designer?

RA: During my Masters we had an entire module on entrepreneurship. This was an elective subject but I think it should be mandatory for all the design courses.

Do you think it is relevant for Fashion Design students to have disciplines related to entrepreneurship? Why?

RA: Yes, it is very much the need of the hour. New brands are launching every second in the world and buyers/end customers are bombarded with crazy marketing. One has to have a detailed knowledge of how businesses work and can be run profitably.

Do you consider important the creation of a platform/website exclusively dedicated to help young fashion designers to become entrepreneurs?

RA: It can be helpful. There are many such as Youtube videos on the same but a dedicated platform can definitely help a lot more.

Which functionalities should have a platform of the kind in order to help these young fashion entrepreneurs?

RA: I think there should be a 'Buying and sourcing', 'Merchandising', 'Quality control', 'Marketing and PR management' categories.

Appendix XXIII. Interview to Alessandro Trincone, Fashion Designer entrepreneur.

Received by e-mail on 27/09/2017

Profile of the interviewed:

Name: Alessandro Trincone

Education / field of the person interviewed: Universita' La Sapienza di Roma" in Science of Fashion and costume; POLIMODA INTERNATIONAL INSTITUTE OF FASHION DESIGN & MARKETING; Bunka Fashion College, Osaka.

Age: 26

Name of the Entity represented: Alessandro Trincone

Questions:

How and when did your project/brand start?

Alessandro Trincone: My brand officially started in 2016, right after my degrees.

What were the main difficulties you encountered along the way?

AT: The main difficulties for me is to keep calm and don't get more panic.

If you could go back in time, would you do anything different regarding your brand?

AT: No, I would do exactly the same. In the end, because of what I did, I am where I got.

Do you think that entities created to help young entrepreneurs in creating their business are adapted and available for fashion projects?

AT: Yes they are.

Did you benefit from any financial help (financial incentive, private investment etc.) in order to start your business?

AT: No, unfortunately. I am doing all by myself. Specially here in Italy it's very hard to find someone who can help for these business-related actions.

What is your opinion about these incentives (public and private)?

AT: I don't have a particular opinion on this topic.

Did you have any introduction or class about entrepreneurship during your education as fashion designer?

AT: Yes, I did, but not that much because I had more manufacturing classes thing and history.

Do you think it is relevant for Fashion Design students to have disciplines related to entrepreneurship? Why?

AT: Yes, it's really important because after the school you are more ready to get in the company's mood and not just in "fashion's mood", students are not prepared for that.

Do you consider important the creation of a platform/website exclusively dedicated to help young fashion designers to become entrepreneurs?

AT: Yes I think that is really important.

Which functionalities should have a platform of the kind in order to help these young fashion entrepreneurs?

AT: Of course, first of all, monetary funds. Second thing, they should put some mentor in order to guide young designers/artists. Because it's really hard do everything by ourselves in this world full of sharks.

Appendix XXIII. Interview to Susana Bettencourt, Fashion Designer entrepreneur.

Transcribed from telephone interview held on 4/10/2017

Questões de perfil :

Nome do entrevistado: Susana Bettencourt

Idade: 32 anos

Formação académica: BA Fashion Knitwear (Central St Martins); MA Digital Fashion (London College of Fashion).

Nome do projeto/empresa:

Data de criação: 2011/2012 (lançamento comercial)

Cidade(s) em que se baseia o negócio: UK/ Portugal

Perguntas abertas:

A. Como e quando surgiu o seu projeto/empresa?

Susana Bettencourt: O projeto concretizou-se na altura do meu mestrado, na LCF. O mestrado tinha uma componente digital, e a minha proposta tinha que se relacionar com esta vertente (programação, *smart materials* etc.), e por outro lado, também tínhamos que ter uma colaboração, no meu caso, colaborei com uma fábrica e com um designer 3D porque usei realidade aumentada na minha exposição final, e o meu projeto surgiu com a coleção de mestrado. No entanto, o facto de criar uma marca também se deve à perceção que tive das diferenças entre o mercado português e o mercado inglês, claro, também tendo em conta os riscos de ter uma empresa própria, mas sabendo que poderia atingir objetivos muito mais altos, lancei-me, sobretudo graças a preparação que tive com o mestrado. Na altura até decidi tirar o mestrado já com essa ideia em mente.

B. Quais foram as principais dificuldades que encontrou na criação do projeto/empresa?

SB: Logo no início, durante o mestrado, a minha maior dificuldade foi com os fornecedores, infelizmente muitas marcas que conhecia desapareceram. Ter uma marca de tricotados é muito complicado, porque arranjar fornecedores e colaboradores que nos ajudem a desenvolver é difícil, para além do aspeto financeiro. As fábricas que têm as máquinas e as infraestruturas precisas para produzir os

materiais que precisamos, são muito grandes e só produzem em grandes quantidades. Se elas se associassem a designers, também ganhavam com isso, porque ganhavam imenso em pesquisa e investigação, fornecer propostas novas aos clientes etc. Nesse aspeto as empresas de tricotados deveriam utilizar o modelo das empresas têxteis já têm estes gabinetes onde se associam com designers para ter propostas novas.

C. Se começasse o seu projeto/empresa agora, o que faria de diferente?

SB: Quando comecei, o meu primeiro ano foi em Londres, na altura o meu plano de negócio com toda a parte de comunicação e *merchandising* foi feita nessa lógica, com um foco no *wholesale* e multimarcas, porque não tinha estrutura financeira para vender diretamente ao público logo de início. Mas depois de 5 anos a fazer *tradeshows*, feiras etc. se calhar redirecionava o meu modelo de negócios, a pensar um pouco mais fora da caixa, com um formato diferente de vendas.

D. Acha que as entidades de incentivo ao empreendedorismo estão disponíveis para apoiar projetos no sector têxtil e do vestuário em Portugal?

SB: Existem várias associações que nos apoiam como o Portugal Fashion, a ASM, já com uma imagem mais ligada às fábricas têxteis, a Moda Lisboa, a APICCAPS etc. No entanto, estas associações têm um plano próprio com os seus objetivos a atingir, e já senti que existe uma diferença entre estes objetivos e as possibilidades das marcas emergentes. Ou seja, não encaixa realmente com o que uma pequena marca precisa. Depois também existem os apoios do balcão 2020, mas eu por exemplo, com a minha marca não posso concorrer sequer porque não tenho capacidade para empregar pessoas e isso faz com que não possa concorrer a estes apoios, nem a um voucher posso concorrer. Um vale de 10.000€ dedicados a comunicação e ao website da marca, é um valor muito baixo para isto tudo, até porque esse valor gasta-se numa feira e pouco mais. Tenho tido muito este problema e sinto que há um *gap* entre a realidade das pequenas empresas e estes incentivos, não tenho formas de conseguir estes apoios. Por mais que quisesse empregar pessoas não posso dar continuidade, já tive alguns estagiários, mas infelizmente não tenho capacidade financeira neste momento para empregar.

E. Já teve a oportunidade de concorrer ou de usufruir de algum tipo de bolsa ou ajuda para o empreendedorismo em Portugal?

SB: Não, porque, desde que tenho o meu projeto, já estive em contacto com empresas de consultoria que ajudam nas candidaturas e nunca sou elegível a este tipo de incentivos, por diversas razões (falta de trabalhadores, questões contabilísticas, autonomia financeira insuficiente etc.).

F. Qual é a sua opinião em relação a este tipo de incentivos?

SB: Penso que por vezes, dar apenas dinheiro, pode não ser a solução. Empresas como a minha não sofrem só pelo lado financeiro, mas porque também não tenho tempo para me dedicar apenas na minha marca, porque neste momento tenho 3 empregos e só me posso dedicar a 10% na minha empresa. Sei que esta não é a melhor solução, mas tenho que fazer com a minha disponibilidade e com as minhas possibilidades. Neste ponto, acredito que o modelo do British Fashion Council é interessante, os apoios deles vêm da EU, e o BFC beneficia as marcas que estão a ajudar como também o próprio nome deles, mesmo que não seja essa a prioridade deles. Eles têm uma agência de PR para fazer todo o trabalho necessário das marcas, ou seja, dependendo da marca, juntam-na a uma agente específico que os vai apoiar nessa parte, que vai para além da parte financeira e isso é muito importante. Também têm parecerias interessantes, como a Topshop por exemplo, em que as marcas selecionadas vão fazer uma coleção cápsula para a Topshop, portanto uma associação com uma marca já implementada no mercado. Também têm um programa de *mentoring*, do qual pude usufruir, onde nos ensinam questões de planeamento, como calcular preços e etc. No caso deles, também conseguiram atingir os seus objetivos, porque não tentaram lançar-se em todos os países, foram cuidadosos, estratégicos, contaram poucas pessoas, mas com qualidade, agentes que tivessem um grande conhecimento do mercado e que pudessem fazer uma real diferença para as marcas representadas. Sei que em Portugal a realidade é diferente, mas deveria tentar-se criar uma associação maior que procurasse interajuda entre distribuidores, agentes, lojas, fornecedores etc. Penso que isto falta muito cá em Portugal.

G. Teve algum tipo de formação sobre empreendedorismo durante o seu percurso académico? Que tipo de formação?

SB: Eu troquei da Central Saint Martins para a London College of Fashion depois do BA, porque embora a parte criativa é muito desenvolvida na CSM, sentia que em termos de possibilidades, não ia conseguir construir uma marca à volta de peças muito caras feitas à mão, razão pela qual optei pelo plano de estudos da LCF. Lá temos muitas palestras relacionadas com empreendedorismo, temos também a British Library onde existem pessoas que nos ajudem a formular um plano de negócios e ter ideias mais realistas sobre os planos e ponderar sobre os nossos projetos, mas isso também depende da vontade de cada um de se informar e participar nestas actividades... Na minha faculdade, tivemos também muitas palestras, portanto e colaborações, como por exemplo nanotecnologias, *smart materials*, vários profissionais como o antigo responsável pelo *artefact* do Alexander McQ., que nos explicou sobre processos e

formação da marca... Penso que em Portugal falta um pouco isto. Claro que a formação inglesa é muito prática, numa lógica de fazer para aprender, mas também somos nós a moldar a nossa aprendizagem ao escolher certas aulas e participar em certas atividades.

H. Considera que se tivesse tido formação nessa área teria tomado decisões diferentes na criação do seu projeto/empresa?

SB: Sim, sem dúvida, faz muita diferença, nem que seja dos ensinamentos mais básicos como calcular o preço de uma peça, a decisões mais importantes de gestão em termos de coleções para fins futuros... Esta formação em empreendedorismo, em marketing e em contabilidade é muito importante. Em Portugal, sinto que também falta um curso de gestor de produtos de moda, isto existe na Inglaterra e é um curso muito específico e focado, até porque quem faz esta profissão tirou um curso de gestão de empresas, e faz falta um curso mais específico sobre a gestão dos produtos.

I. Considera que os Cursos de Design de Moda deveriam formar os alunos na área do empreendedorismo? Porquê?

SB: Tendo em conta a dúzia de licenciaturas e mestrados de design de moda em Portugal, públicas e privadas, acho que existe uma sobreposição demasiado importante. Na Inglaterra, houve essa preocupação de especialização dos cursos para não se sobreporem uns aos outros. Embora, muitos alunos possam ser muito novos para se especializarem tanto, há que existir esta parte porque muitos alunos vão para estes cursos, mas não gostam da parte do *making*, mas para ser-se designer de moda, é preciso saber fazer. Nem todos os alunos vão querer ser designers, alguns vão querer especializar-se numa área ligada à moda como o jornalismo, comerciais etc., mas não existindo uma especialização vão tirar um curso de moda, se existissem cursos que ligassem a outras áreas, escolheriam provavelmente estes cursos.

I. Pensa que os jovens estudantes de Design de Moda têm mais oportunidades em termos de criação de negócios próprios do que teve na sua altura? Porquê?

SB: Eu penso que tive um pouco de azar quando comecei; o meu primeiro foi bom, ainda não se sentia tanto a crise e tive muitas encomendas, o multimarcas fazia-me encomendas consequentes, e entretanto muitas marcas fecharam e este tipo de compradores desapareceram. Tendo em conta que tudo está mais rápido, o mercado de revendas também ente esta mudança; vemos uma peça no desfile da Hermès, que só sairá daqui a 6 meses, mas que dois semanas depois está a ser produzida em série por cópia. Esta conjuntura já não está a funcionar, há novas soluções como o “pre-order now” e etc., mas não são soluções propriamente viáveis... Temos grandes questões logo a partida para saber a quantidade de peças a produzir, é um risco enorme

se não conseguimos escoar as peças, pode-se perder tudo assim. Eu própria não sei qual será o modelo de negócios que irá solucionar esta questão toda, mas acho que quem conseguir moldar o seu negócio para os dias de hoje e não em relação aos moldes históricos do mercado da moda terá muitas oportunidades. Existem muitas oportunidades, porque muitas empresas estão a criar gabinetes criativos, o que é ótimo, porque criam-se empregos e existe uma preocupação da parte das empresas em evoluir, no entanto a nível de empreendedorismo, a evolução será na estratégia e não no produto em si. Vendo o exemplo da Iris Van Herpen, não apresentou coleção em Paris, e outros também estão neste caso, porque o processo era a sua diferenciação. Ao contrário de designers emergentes que apostaram no marketing, na comunicação e no trocadilho cognitivo, como por exemplo a tal história do saco Balenciaga que parece um saco IKEA. Penso que a arte está a morrer na moda, o que fica é a estratégia.

J. Considera que deveria existir uma plataforma especialmente dedicada a fomentar o empreendedorismo na área do Design de Moda?

SB: Já existem várias associações, mas sim, seria bom ter uma específica, mas penso que os objetivos da associação devem sobretudo não ser lucrativos, e deveriam contratar as pessoas certas para cada área e as estruturas adequadas. No meu caso por exemplo, neste momento, preciso de canais de distribuição, e preciso de comunicação, coisa que fazia antes, porque só me dedicava na minha marca, e podia mandar e-mails, peças a *bloggers*, contactar celebridades etc. Agora já não tenho tempo para me dedicar a isto, precisava de quem o fizesse por mim. Se tivéssemos uma estrutura em que podíamos trabalhar e focar naquilo que precisamos no momento certo etc. Podia existir uma ligação com o Fashion Monitor, que é uma plataforma com contactos dos *stylists*, *networking*, *gifting* etc.. esta rede, que é paga, mas que vale muito a pena, porque mesmo que tivesse que pagar uma certa quantia para ter acesso a uma plataforma destas durante umas horas ficava com imensos contactos.

Nós precisamos de muita ajuda cá, com tantas marcas Portuguesas bem-sucedidas que não fazem coleções com designers portugueses. De memória só me consigo lembrar da pareceria Katty Xiomara X Sportzone, mas poderia haver tantas colaborações entre empresas, designers etc., faz muita falta.

L. Que funções poderia assumir uma plataforma desta natureza?

SB: Nós recebemos muitas propostas de plataformas novas que prometem ligações com serviços, mas depois de muitas desilusões com estas plataformas, deixei de me

inscrever, porque acredito que as soluções devem ser mais próximas e físicas. Penso que uma plataforma destas é importante, mas também será difícil convencer designers no início, porque neste momento acho que muitos designers estão cansados destas promessas, e sites que querem fazer como a Farfetch, há muitos, no entanto, não conseguem fazer o mesmo, porque a Farfetch trata de tudo, e estas outras plataformas não conseguem acompanhar. Eu pessoalmente, não tenho stock que estas plataformas querem, não tenho possibilidades de fazer uma sessão fotográfica para colocar as peças no site e, portanto, penso que é necessário haver uma plataforma destas, que junta designers com agentes, precisamos que as pessoas que têm conhecimentos nas empresas grandes arrisquem fora destas marcas e transmitam o conhecimento e sobretudo os seus contactos para os designers, isto é fundamental, o contacto e a rede de contactos é tudo.

Appendix XXV. Matrix Coding Sheet, “Experts” group.

	A : Adelino Costa Matos ANJE	B : Graziela Sousa-Fac A. Lisboa	C : José Mendonça	D : Lara Torres	E : Manuel Serrão ASM	F : Paulo Vaz ATP
1 : Characteristics of a good FDE project	0	0	0	0	0	0
2 : brand identity	0	0	0	2	0	0
3 : business model	0	1	0	2	0	2
4 : communication & marketing strategy	0	1	0	0	0	0
5 : Innovation+creativity	2	2	0	0	1	1
6 : multidisciplinary	1	0	0	0	0	0
7 : quality	0	0	1	2	0	0
8 : Sustainability	0	1	0	1	1	0
9 : difficulties for FDE	0	0	0	0	0	0
10 : business model	0	1	0	0	0	0
11 : Competitivity	0	0	0	1	0	0
12 : Financial	1	3	1	0	0	0
13 : IP	0	0	0	1	0	0
14 : market knowledge	0	2	0	0	0	0
15 : Marketing & communication	0	1	0	0	0	0
16 : network	0	2	0	0	1	0
17 : paperwork & legal matters	0	0	1	0	1	0
18 : production & scaling	0	0	0	0	0	2
19 : sustainability	0	0	0	2	0	0
20 : team constitution	0	1	0	0	0	0
21 : Entrepreneurial approach in FD higher education	0	0	0	0	0	0
22 : important	2	1	1	1	1	1
23 : not important	0	0	0	0	0	0
24 : Existing solutions are adapted to FDE	0	0	0	0	0	0
25 : no	0	0	1	0	0	0
26 : yes	0	0	0	1	1	1
27 : Fashion courses prepare for entrepreneurial activities	0	0	0	0	0	0
28 : not well enough	0	7	0	1	1	5
29 : Platform functions	0	0	0	0	0	0
30 : connecting with other existing solutions	0	0	0	2	2	1
31 : connexion to higher education	0	1	1	1	0	0
32 : Financial support	1	2	1	1	0	0
33 : info guide	2	2	1	2	0	1
34 : IP	0	0	1	2	0	0
35 : mentoring & consulting	2	1	0	0	0	1
36 : MKT Communication	0	1	1	1	0	1
37 : Network	3	3	1	1	0	2
38 : partners data (services & trade)	0	1	0	0	0	0
39 : data base of industry partners	0	2	0	0	0	0
40 : Platform should exist	0	0	0	0	0	0
41 : no	0	0	0	0	0	0
42 : yes	1	1	1	1	0	1
43 : skills & attitudes	0	0	0	0	0	0
44 : create network	0	2	1	0	0	1
45 : good communication habilty	0	2	0	0	0	0
46 : innovate & create solutions	1	0	1	1	2	1
47 : insist	0	0	0	1	0	0
48 : interest for general culture, market, business	0	1	0	0	0	0
49 : multi-disciplinary	0	1	0	0	0	2
50 : not being afraid of everything	0	1	0	0	0	0
51 : perceive market opportunities	0	0	0	0	0	2
52 : Young FD are prepared for industry and business	0	0	0	0	0	0
53 : no	0	1	0	1	0	3

Appendix XXVI. Matrix Coding Sheet, “Solvers” group.

final query solutionists

Matrix Coding Search Criteria Run C

Node Matrix

	A : Adriano Fidalgo RITV	B : Alfredo Orobio AWAYTOMARS	C : Gonalo Gaeiras MOURARIA	D : Samantha Southern Mastered
1 : Characteristics of a good FDE project	0	0	0	0
2 : creative	0	1	1	1
3 : disruptive	1	1	0	1
4 : good business plan	1	0	1	1
5 : innovative	0	0	0	1
6 : sustainable	0	0	1	0
7 : Difficulties for FDE	0	0	0	0
8 : business model	1	1	0	0
9 : competitiveness	0	1	0	0
10 : Finances	0	1	1	1
11 : find sourcing	0	1	1	0
12 : lack of communication with industry	1	3	0	0
13 : lack of trust	0	2	1	0
14 : paperwork, legal issues etc.	0	2	0	0
15 : Production needs	1	2	4	0
16 : sustainability	0	0	1	0
17 : teamwork	0	0	0	1
18 : Touch market	1	0	2	0
19 : Entrepreneurial approach in FD hig...	0	0	0	0
20 : Important	1	0	0	2
21 : Not important	0	1	0	0
22 : Existing solutions are adapted to F...	0	0	0	0
23 : no	0	2	0	0
24 : yes	0	1	0	0
25 : Fashion courses prepare for entre...	0	0	0	0
26 : good enough	0	0	0	0
27 : not good enough	0	1	1	0
28 : platform functions	0	0	0	0
29 : consulting	0	0	0	1
30 : infor guide	0	0	1	0
31 : network	2	1	1	1
32 : paperwork & legal matters	0	1	0	0
33 : rate partners	1	1	0	0
34 : simplicity	0	0	1	0
35 : platform should exist	0	0	0	0
36 : depends on functions	0	0	1	0
37 : no	0	0	0	0
38 : yes	1	1	1	1
39 : Young FD are prepared for industr...	0	0	0	0
40 : not prepared	0	1	3	2
41 : prepared	0	0	0	0

Appendix XXVII. Matrix Coding Sheet, “Fashion Design Entrepreneurs” group.

	A : Alessandro T...	B : Alexandra S...	C : Cristiana C...	D : Daniela B...	E : Susana Bettencourt	F : Joana F...	G : Jonathan K. Saucedo...	H : Patrick De Pádua	I : Richa Agga...
1 : difficulties for FDE	0	0	0	0	0	0	0	0	0
2 : business model	0	0	0	0	1	1	0	3	1
3 : finances	0	1	0	0	4	0	2	2	2
4 : lack of entrepreneurial thi...	0	0	0	0	0	1	0	0	0
5 : lack of trust	0	0	0	0	1	0	1	0	0
6 : marketing & communicati...	0	1	1	0	1	0	0	0	1
7 : network	1	0	1	1	0	0	0	3	0
8 : paperwork, legal matters	1	0	0	1	0	0	0	1	1
9 : preparation	1	1	0	0	0	0	0	1	0
10 : production needs & sour...	0	2	1	1	2	1	0	2	0
11 : sourcing	0	1	0	0	1	0	0	0	0
12 : sustainability production	0	0	0	0	1	0	0	0	0
13 : team & partners	0	0	0	0	3	0	0	1	0
14 : Entrepreneurial approac...	0	0	0	0	0	0	0	0	0
15 : important	1	1	1	1	3	2	1	1	2
16 : not important	0	0	0	0	0	0	0	0	0
17 : existing solutions or ince...	0	0	0	0	0	0	0	0	0
18 : no	0	2	1	1	2	2	1	1	1
19 : yes	1	0	0	0	0	0	0	0	1
20 : Fashion design courses...	0	0	0	0	0	0	0	0	0
21 : not enough	0	1	2	0	1	1	1	3	0
22 : Platform functions	0	0	0	0	0	0	0	0	0
23 : business model making...	0	0	0	0	1	0	1	0	0
24 : help with financial supp...	1	0	0	1	0	0	0	1	0
25 : info guide	0	1	1	0	0	0	2	0	2
26 : mentoring & consulting	1	1	1	0	3	0	0	1	0
27 : MKT & Communication	0	0	0	0	2	0	0	0	1
28 : networking	0	0	1	1	3	0	1	1	0
29 : paperwork & legal matters	0	1	0	0	0	0	1	1	0
30 : platform should exist	0	0	0	0	0	0	0	0	0
31 : depends on functions	0	0	0	1	0	0	0	0	0
32 : no	0	0	0	0	0	0	0	0	0
33 : yes	1	1	1	1	2	1	1	1	1
34 : Young FD are prepared f...	0	0	0	0	0	0	0	0	0
35 : no	2	2	1	1	1	2	4	4	0
36 : yes	0	0	0	0	0	0	0	0	0

Appendix XXVIII. Survey and interviews contact sheet (Part I).

ENTITY	TYPE	NAME	COUNTRY	STATUS	CONTACTS_ATTEMPTS	DATES
ATP	Interview	Paulo Vaz	PORTUGAL	Skype on 28/07/17	1	1 from 10/07/17 to 28/07/17
ANJE	Interview	Adelino Costa Matos	PORTUGAL	Responded by e-mail on 30/08/17	1	1 from 10/07/17 to 30/08/17
Business of Fashion	Interview	Iranan Amed	PORTUGAL	Never responded	3	3 from 10/07/17 to 15/09/17
RITV	Interview	Adriano Fidalgo	PORTUGAL	Responded by e-mail on 19/09/17	5	5 from 10/07/17 to 19/09/17
AwyfoMars	Interview	Alfredo Orobio	PORTUGAL	Skype on 19/07/2017	1	1 from 10/07/17 to 19/07/17
Minisquare	Interview	Ana cravo & João Figueiredo	PORTUGAL	Never responded but had interviewed them in 2015	2	2 from 10/07/17 to 28/07/17
FFDS	Interview	Bruno Pieters	BELGIUM	Never responded	2	2 from 10/07/17 to 30/08/17
ASM	Interview	Manuel Sarrão	PORTUGAL	Responded by e-mail on 6/08/17	1	1 from 10/07/17 to 6/08/17
PRN	Interview	Manuel Sarrão	PORTUGAL	Responded by e-mail on 6/08/17	1	1 from 10/07/17 to 6/08/17
The Dots	Interview	Robyn Cusworth	UK	Responded they were not sufficiently into the Fashion Business	2	2 from 9/08/17 to 14/08/17
Mastered Accelerator	Interview	Samantha Southem	UK	Responded by e-mail on 12/09/17	3	3 from 17/08/17 to 12/09/17
Researcher FA-Lisbon	Interview	Graziela Sousa	PORTUGAL	Skype on 30/08	1	1 from 26/08/17 to 30/08/2017
University of /Lara Torres Studio	Interview	Fernando Moreira da Silva	PORTUGAL	Never answered	3	3 from 26/08/17 to 30/08/2017
Liberto -Jeans. Barcelona; Claude Montama. Paris	Interview	Lara Torres	UK	Google Hangout on 20/09/17	3	3 from 18/08/17 to 20/09/17
	Interview	José Mendonça	UK	Facebook video Chat on 20/09/17	2	2 from 18/08/17 to 20/09/17
					ATTEMPTS	DATES
Inciubadora Fabrica Santo Thyso	Interview	Margarida Carrondo	PORTUGAL	Never responded but had interviewed them in 2016	2	2 from 14/07/17 to 31/08/017
Inciubadora Oliva Creative Factory	Interview	INA	PORTUGAL	Never responded	1	1 from 14/07/17 to 31/08/017
Inciubadora Chativa do Alto minho	Interview	INA	PORTUGAL	Never responded	2	2 from 14/07/17 to 31/08/017
Inciubadora Mouraria Creative Hub	Interview	Gonçalo Gaeitos	PORTUGAL	Skype on 08/09/2017	1	1 from 14/07/17 to 8/09/017
Hub Criativo do Beato / Startup Lisboa	Interview	José Leal	PORTUGAL	Responded: still in initial phase and could not speak	2	2 from 14/07/17 to 27/09/17
					ATTEMPTS	DATES
Tartech	Interview	José Neves	UK	Never responded	3	3 from 13/07/17 to 19/09/17
mols351	Interview	N/A	PORTUGAL	Never responded	2	2 from 13/07/17 to 19/09/17
38groups	Interview	N/A	PORTUGAL	Never responded	2	2 from 13/07/17 to 19/09/17
Camá Lisboa	Interview	N/A	PORTUGAL	Never responded	2	2 from 13/07/17 to 19/09/17
Playground by Banda	Interview	Tiago Loureiro	PORTUGAL	Never responded	2	2 from 13/07/17 to 19/09/17
Gonçalo Peixoto	Interview	Gonçalo Peixoto	PORTUGAL	Never responded	2	2 from 13/07/17 to 19/09/17
Nair Xavier	Interview	Nair Xavier	PORTUGAL	Said she would try but never responded after further contact	3	3 from 13/07/17 to 19/09/17
Susana Beitemcourt	Interview	Susana Beitemcourt	PORTUGAL	Interview via phone call on 4/10/17	5	5 from 13/07/17 to 19/09/17
Solia Godinho	Interview	Solia Godinho	PORTUGAL	Never responded	3	3 from 13/07/17 to 19/09/17
Pedro Pedro	Interview	Pedro Pedro	PORTUGAL	Never responded	2	2 from 13/07/17 to 19/09/17
DIARTE	Interview	Ana Duarte	PORTUGAL	Never responded	2	2 from 13/07/17 to 19/09/17
Daniela Barros	Interview	Daniela Barros	PORTUGAL	Responded by e-mail on 23/09/17	2	2 from 13/07/17 to 19/09/17
Katty Xiomara	Interview	Katty Xiomara	PORTUGAL	Never responded	2	2 from 13/07/17 to 23/09/17
Ricardo Preto	Interview	Ricardo Preto	PORTUGAL	Never responded	2	2 from 13/07/17 to 19/09/17
Rhianca Cuvier	Interview	Bagueta	PORTUGAL	Never responded	2	2 from 13/07/17 to 19/09/17
Daniela Póis	Interview	Ementum	NETHERLANDS	Never responded	2	2 from 13/07/17 to 19/09/17
Ricardo Andrade	Interview	Ricardo Andrade	PORTUGAL	Accepted at first but never responded again	3	3 from 13/07/17 to 19/09/17
SoyMyName	Interview	Catarina Serueta	PORTUGAL	Never responded	2	2 from 13/07/17 to 19/09/17
Hugo Costa	Interview	Hugo Costa	PORTUGAL	Responded on 27/09 e never got back	3	3 from 13/07/17 to 19/09/17
Diogo Miranda	Interview	Diogo Miranda	PORTUGAL	Never responded	2	2 from 13/07/17 to 19/09/17
Founder Naz	Interview	Cristiana Costa	PORTUGAL	Responded by e-mail on 9/08/17	1	1 from 13/07/17 to 19/09/17
Founder BOHO/ JAHNA	Interview	Joana Ferreira	PORTUGAL	Responded by e-mail on 15/08/17	1	1 from 13/07/17 to 19/09/17
Patrick de Padua	Interview	Patrick de Padua	PORTUGAL	Skype on 1/09/2017	2	2 from 13/07/17 to 19/09/17
Inês Duvalle	Interview	Inês Duvalle	PORTUGAL	Never responded	2	2 from 13/07/17 to 19/09/17
José Mendonça	Interview	José Mendonça	UK	Skype on 20/09/17	2	2 from 13/07/17 to 19/09/17
Lara Torres	Interview	Lara Torres	UK	Skype on 20/09/17	2	2 from 13/07/17 to 19/09/17
MOU	Interview	João Figueiredo & Mauro Cordello	PORTUGAL	Skype on 20/09/17	2	2 from 13/07/17 to 19/09/17
Sauarde de Paris	Interview	Jonathan Kirschsteifer	FRANCE	Never responded	1	1 from 13/07/17 to 19/09/17
Jolie Su	Interview	Alexandra Sutzynska	POLAND	Skype on 1/09/2017	1	1 from 13/07/17 to 19/09/17
Jannika Sommer	Interview	Jannika Sommer	BELGIUM	Responded by e-mail on 12/08/17	1	1 from 13/07/17 to 19/09/17
Emmanuel Ryngefort	Interview	Emmanuel Ryngefort	BELGIUM	Never responded	2	2 from 13/07/17 to 19/09/17
Yuma Koshino	Interview	Yuma Koshino	JAPAN	Never responded	2	2 from 13/07/17 to 19/09/17
Toshikazu Iwaya	Interview	Dress Camp	FINLAND	Never responded	2	2 from 13/07/17 to 19/09/17
Satu Maaranen	Interview	Satu Maaranen	FINLAND	Never responded	2	2 from 13/07/17 to 19/09/17
Sophie Sölekari	Interview	Sophie Sölekari	FINLAND	Never responded	2	2 from 13/07/17 to 19/09/17
GRANA	Interview	Yanibus	AUSTRALIA	Never responded	2	2 from 13/07/17 to 19/09/17
Melow	Interview	Malissa Bolduc	CANADA	Responded at first but never replied after two contacts	3	3 from 13/07/17 to 19/09/17
TOSIA	Interview	Sara Hankin	USA	Never responded	2	2 from 13/07/17 to 19/09/17
Sheena Thivedi	Interview	Sheena Thivedi	INDIA	Never responded	2	2 from 13/07/17 to 19/09/17
Michal Hidas	Interview	Michal Hidas	ISRAEL	Never responded	2	2 from 13/07/17 to 19/09/17

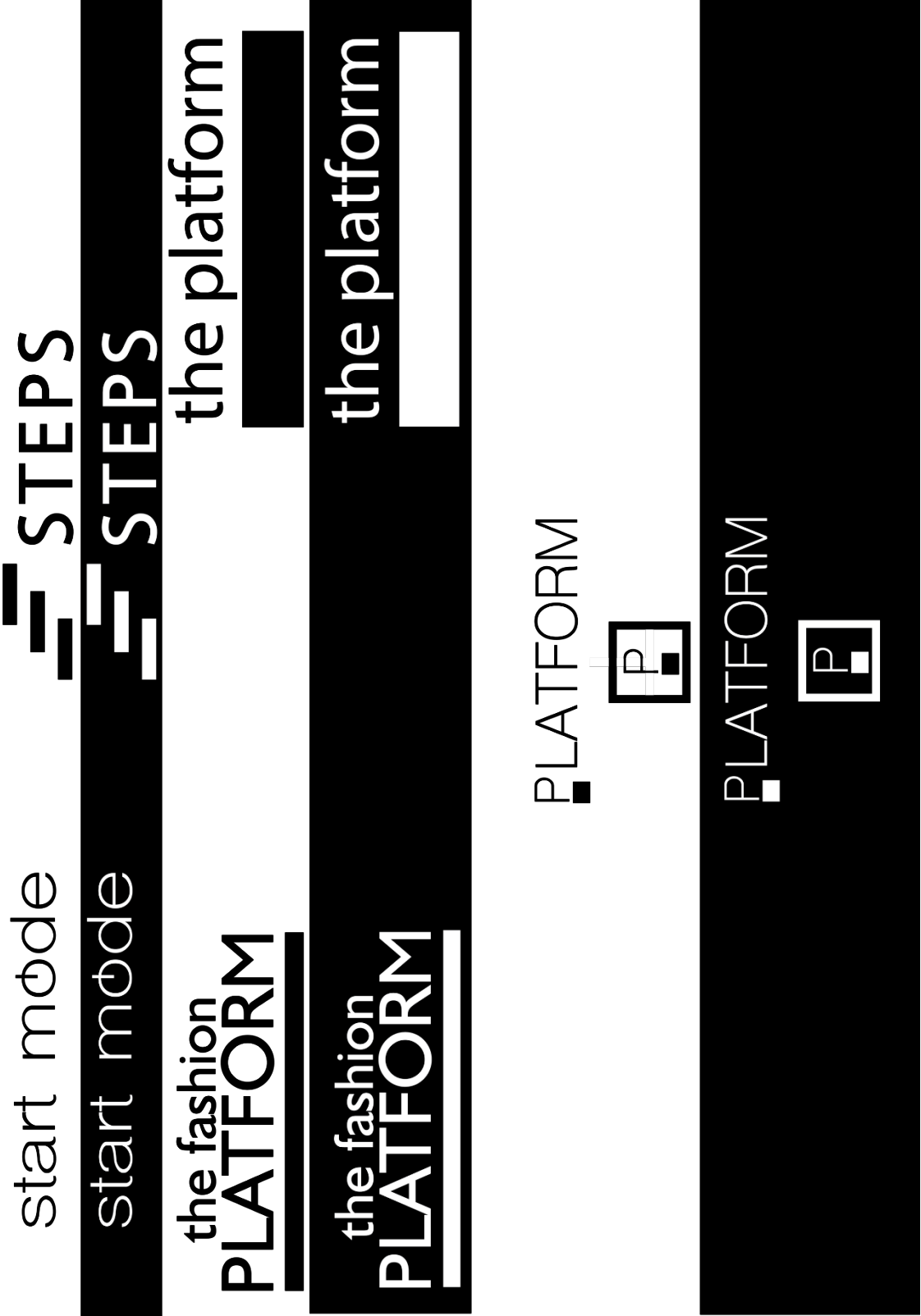
Appendix XXIX. Survey and interviews contact sheet (Part II).

SCHOOL	TYPE	NAME	COUNTRY	CONTACTED VIA:	ATTEMPTS	DATES
Alessandro Tincone	Interview	Alessandro Tincone	ITALY	responded on the 27th september	2	from 13/07/17 to 27/09/17
Sofia Colassante	Interview	Sofia Colassante	ITALY	Never responded	2	from 13/07/17 to 19/09/17
Giulia Rositani	Interview	Giulia Rositani	ITALY	Never responded	2	from 13/07/17 to 19/09/17
Christopher Kane	Interview	Christopher Kane	UK	Never responded	2	from 13/07/17 to 19/09/17
OHUN/D	Interview	Anne Deane	USA	Never responded	2	from 13/07/17 to 19/09/17
MILINKU	Interview	Tina & Nikita Sutraghar	UK	Never responded	2	from 13/07/17 to 19/09/17
Trager delaney	Interview	Chris Gellinas	USA	Never responded	2	from 13/07/17 to 19/09/17
Stephanie Rod	Interview	Kim Trager & Lowell Delaney	UK	Never responded	2	from 13/07/17 to 19/09/17
Simone Rocha	Interview	RAD	USA	Never responded	2	from 13/07/17 to 19/09/17
Catherine Quin	Interview	Simone Rocha	UK	Never responded	2	from 13/07/17 to 19/09/17
Diana Fındıkoğlu	Interview	Catherine Quin	USA	Never responded	2	from 13/07/17 to 19/09/17
Nicky Goodard	Interview	Diana Fındıkoğlu	UK	Never responded	2	from 13/07/17 to 19/09/17
Nina Tiri	Interview	Nicky Goodard	USA	Never responded	2	from 13/07/17 to 19/09/17
Sandy Liang	Interview	Nina Tiri	USA	Never responded	2	from 13/07/17 to 19/09/17
Telfar Clemens	Interview	Sandy Liang	USA	Never responded	2	from 13/07/17 to 19/09/17
Varquera	Interview	Telfar Clemens	USA	Never responded	2	from 13/07/17 to 19/09/17
Victor Glemaud	Interview	Varquera	USA	Never responded	2	from 13/07/17 to 19/09/17
Sadie Williams	Interview	Victor Glemaud	USA	Never responded	2	from 13/07/17 to 19/09/17
Alexander Lewis	Interview	Sadie Williams	UK	Not available	2	from 13/07/17 to 19/09/17
Arthur Arbeser	Interview	Alexander Lewis	UK	Never responded	2	from 13/07/17 to 19/09/17
COCHÉ	Interview	Arthur Arbeser	ITALY	Never responded	2	from 13/07/17 to 19/09/17
SILVÉ	Interview	Christelle KOEHER	FRANCE	Never responded	2	from 13/07/17 to 19/09/17
Richa Aggarwal	Interview	Deborah Roberts	USA	Never responded	2	from 13/07/17 to 19/09/17
Vita Kin	Interview	Richa Aggarwal	INDIA	Responded by email on 24/09/17	2	from 13/07/17 to 19/09/17
STRATEAS CARLUCCI	Interview	Richa Kin	UKRAINE	Responded on 25/09 they were too busy	2	from 13/07/17 to 19/09/17
Julia Seemann	Interview	Mario-Luca Carlucci & Peter Strateas	ITALY	Never responded	2	from 13/07/17 to 19/09/17
Dillon des Prés	Interview	Julia Seemann	SWITZERLAND	Never responded	2	from 13/07/17 to 19/09/17
Marcelo Giacobbe	Interview	Simon Pagaric	ITALY	Never responded	2	from 13/07/17 to 19/09/17
GIULIETTA	Interview	Marcelo Giacobbe	ITALY	Never responded	2	from 13/07/17 to 19/09/17
Moson Pata	Interview	Sofia Sizi	ITALY	Never responded	2	from 13/07/17 to 19/09/17
Haus Akire	Interview	Camille Omerin	FRANCE	Responded that they were not interested	2	from 13/07/17 to 19/09/17
FRATER	Interview	Julia & Jason Akire	USA	Never responded	2	from 13/07/17 to 19/09/17
Alexa Stark	Interview	Jordana Warrniflash	USA	Responded they were too busy	2	from 13/07/17 to 19/09/17
MARAIM	Interview	Hugo Fontaine	FRANCE	Never responded	2	from 13/07/17 to 19/09/17
Danielle Kallmeyer	Interview	Alexa Stark	USA	Never responded	2	from 13/07/17 to 19/09/17
BEAUFILLE	Interview	Mariam Abouit Eneih	USA	Never responded	2	from 13/07/17 to 19/09/17
Katie Ermilo	Interview	Marisa Witkin	USA	Never responded	2	from 13/07/17 to 19/09/17
INCH2	Interview	N/A	USA	Never responded	2	from 13/07/17 to 19/09/17
ESAD	Survey	COORDINATOR/SECRETARY/PROFESSOR	PORTUGAL	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
ESART	Survey	COORDINATOR/SECRETARY/PROFESSOR	PORTUGAL	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
UBI	Survey	COORDINATOR/SECRETARY/PROFESSOR	PORTUGAL	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
FAL	Survey	COORDINATOR/SECRETARY/PROFESSOR	PORTUGAL	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
UMINHO	Survey	COORDINATOR/SECRETARY/PROFESSOR	PORTUGAL	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
IADÉ	Survey	COORDINATOR/SECRETARY/PROFESSOR	PORTUGAL	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
Escola de moda de Lisboa	Survey	COORDINATOR	PORTUGAL	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
Escola de moda do Porto	Survey	COORDINATOR	PORTUGAL	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
Mogestill	Survey	COORDINATOR	PORTUGAL	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
Lisbon School of Design	Survey	COORDINATOR	PORTUGAL	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
Istituto marangoni	Survey	GENERAL/COORDINATOR	ITALY	FACEBOOK/E-MAIL (Responded they would not disclose/against policy)	4	from 13/07/17 to 19/09/17
Istituto marangoni	Survey	GENERAL	FRANCE	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
Fashion design institut Dusseldorf	Survey	GENERAL	UK	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
Brighton University	Survey	GENERAL	GERMANY	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
Stephens College	Survey	SECRETARY/COORDINATOR	UK	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
Manchester school of Arts	Survey	GENERAL	UK	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
RMIT	Survey	GENERAL/HEADMASTER/PROFESSOR	UK	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
SCAD	Survey	GENERAL	AUSTRALIA	FACEBOOK/E-MAIL	4	from 13/07/17 to 19/09/17
Kent State university	Survey	GENERAL	USA	FACEBOOK/E-MAIL Responded they could not disclose (FERPA law)	4	from 13/07/17 to 19/09/17

Appendix XXX. Survey and interviews contact sheet (Part III).

ENTITY	TYPE	NAME	COUNTRY	STATUS	CONTACTS	ATTEMPTS	DATES
Beijing FT	Survey	GENERAL/PROFESSOR	CHINA	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
University of edinburgh	Survey	GENERAL	SCOTLAND	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
MARIST	Survey	GENERAL	USA	FACEBOOK/E-MAIL Responded they could not disclose (FERPA law)		4	from 13/07/17 to 19/09/17
Jefferson Philadelphia	Survey	GENERAL	USA	FACEBOOK/E-MAIL Responded they could not disclose (FERPA law)		4	from 13/07/17 to 19/09/17
MIAMI/UDAD	Survey	GENERAL	USA	FACEBOOK/E-MAIL Responded they could not disclose (FERPA law)		4	from 13/07/17 to 19/09/17
Design stalen Kolding	Survey	GENERAL	DENMARK	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
Tsinghua University	Survey	GENERAL	CHINA	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
Shenkar	Survey	GENERAL	ISRAEL	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
UTS	Survey	GENERAL	AUSTRALIA	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
HEAD Genève	Survey	GENERAL	SWITZERLAND	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
Accordiam costume e moda	Survey	GENERAL	UK	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
Nottingham	Survey	GENERAL	UK	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
Istituto Europeo di design	Survey	GENERAL	ITALY	FACEBOOK/E-MAIL (Responded they would not disclose (against policy))		4	from 13/07/17 to 19/09/17
Columbia College Chicago	Survey	GENERAL	USA	FACEBOOK/E-MAIL Responded they could not disclose (FERPA law)		4	from 13/07/17 to 19/09/17
California college of the arts	Survey	GENERAL	USA	FACEBOOK/E-MAIL Responded they could not disclose (FERPA law)		4	from 13/07/17 to 19/09/17
OHIO State Polytechnic	Survey	GENERAL	USA	FACEBOOK/E-MAIL Responded they could not disclose (FERPA law)		4	from 13/07/17 to 19/09/17
School of the Art Institute of Chicago	Survey	GENERAL	USA	FACEBOOK/E-MAIL Responded they could not disclose (FERPA law)		4	from 13/07/17 to 19/09/17
Virginia Commonwealth University	Survey	GENERAL	USA	FACEBOOK/E-MAIL Responded they could not disclose (FERPA law)		4	from 13/07/17 to 19/09/17
PRATI institute	Survey	GENERAL	USA	FACEBOOK/E-MAIL Responded they could not disclose (FERPA law)		4	from 13/07/17 to 19/09/17
Borås University	Survey	GENERAL	SWEDEN	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
Ecole de la Chambre Syndicate de la Couture parisienne	Survey	GENERAL/PROFESSOR	FRANCE	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
Toronto school of fashion	Survey	GENERAL	CANADA	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
Amsterdam fashion institute	Survey	GENERAL	NETHERLANDS	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
Hong Kong Polytechnic University	Survey	GENERAL	CHINA	FACEBOOK/E-MAIL (RESPONDED ON 25/09, THEY DO NOT DISCLOSE)		4	from 13/07/17 to 19/09/17
ART&Z	Survey	GENERAL	NETHERLANDS	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
London College of Fashion	Survey	GENERAL/PROFESSOR	UK	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
ESMOD	Survey	COORDINATOR	FRANCE	E-MAIL		2	from 13/07/17 to 19/09/17
ESMOD	Survey	COORDINATOR	UNITED ARAB EMIRATES	E-MAIL		2	from 13/07/17 to 19/09/17
ESMOD	Survey	COORDINATOR	RUSSIA	E-MAIL		2	from 13/07/17 to 19/09/17
ESMOD	Survey	COORDINATOR	GERMANY	E-MAIL		2	from 13/07/17 to 19/09/17
ESMOD	Survey	COORDINATOR	ISRAEL	E-MAIL		2	from 13/07/17 to 19/09/17
ESMOD	Survey	COORDINATOR	TURKEY	E-MAIL		2	from 13/07/17 to 19/09/17
ESMOD	Survey	COORDINATOR	SYRIA	E-MAIL		2	from 13/07/17 to 19/09/17
ESMOD	Survey	COORDINATOR	MALASIA	E-MAIL		2	from 13/07/17 to 19/09/17
ESMOD	Survey	COORDINATOR	NORWAY	E-MAIL		2	from 13/07/17 to 19/09/17
ESMOD	Survey	COORDINATOR	SOUTH KOREA	E-MAIL		2	from 13/07/17 to 19/09/17
ESMOD	Survey	COORDINATOR	TUNISIA	E-MAIL		2	from 13/07/17 to 19/09/17
ESMOD	Survey	COORDINATOR	JAPAN	E-MAIL		2	from 13/07/17 to 19/09/17
ESMOD	Survey	COORDINATOR	CHINA	E-MAIL		2	from 13/07/17 to 19/09/17
POLIMODA	Survey	GENERAL	ITALY	FACEBOOK/E-MAIL (Responded they would not disclose (against policy))		4	from 13/07/17 to 19/09/17
Academy of Arts, Design and Architecture	Survey	GENERAL/PROFESSOR/COORDINATOR	FINLAND	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
Institut français de la mode	Survey	GENERAL/PROFESSOR/COORDINATOR	FRANCE	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
ROYAL ACADEMY OF FINE ARTS	Survey	GENERAL	BELGIUM	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
BUNKA GAKUEN	Survey	GENERAL	JAPAN	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
BUNKA GAKUEN	Survey	GENERAL	TAIWAN	E-MAIL		2	from 13/07/17 to 19/09/17
BUNKA GAKUEN	Survey	GENERAL	THAILAND	E-MAIL		2	from 13/07/17 to 19/09/17
BUNKA GAKUEN	Survey	GENERAL	CHINA	E-MAIL		2	from 13/07/17 to 19/09/17
BUNKA GAKUEN	Survey	GENERAL	SOUTH KOREA	E-MAIL		2	from 13/07/17 to 19/09/17
PARSONS	Survey	GENERAL/PROFESSOR/COORDINATOR	USA	FACEBOOK/E-MAIL Responded they could not disclose (FERPA law)		4	from 13/07/17 to 19/09/17
FT	Survey	GENERAL	USA	FACEBOOK/E-MAIL Responded they could not disclose (FERPA law)		4	from 13/07/17 to 19/09/17
Central Saint Martins	Survey	COORDINATOR/PROFESSOR	UK	FACEBOOK/E-MAIL		4	from 13/07/17 to 19/09/17
La Cambre	Survey	GENERAL	BELGIUM	E-mail		2	from 13/07/17 to 19/09/17
Fashion design studio TAFE	Survey	DIRECT FORM ON WEBSITE	AUSTRALIA	E-mail		2	from 13/07/17 to 19/09/17
Royensbourne College of Design and Communication	Survey	DIRECT FORM ON WEBSITE	UK	E-mail		2	from 13/07/17 to 19/09/17
Ryerson University School of Fashion	Survey	DIRECT FORM ON WEBSITE	CANADA	E-mail		2	from 13/07/17 to 19/09/17
Nuova Accademia di Belle Arti	Survey	DIRECT FORM ON WEBSITE	ITALY	E-mail		2	from 13/07/17 to 19/09/17
Middlesex University	Survey	GENERAL	UK	E-mail		2	from 13/07/17 to 19/09/17
Musashino Art University	Survey	GENERAL	JAPAN	E-mail		2	from 13/07/17 to 19/09/17
Tsinghua University	Survey	GENERAL	CHINA	E-mail (Responded they would not disclose (against policy))		2	from 13/07/17 to 19/09/17
University for the Creative Arts Epsom	Survey	GENERAL	UK	E-mail		2	from 13/07/17 to 19/09/17

Appendix XXXII. Logo propositions and evolutions propositions and evolutions



Appendix XXXIII. Logo guidelines part I



LOGO & COLORS

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Quisque in efficitur mi. Vestibulum purus quam, condimentum sed justo ornare, placerat laoreet arcu. In viverram neque eget elefend augue nibh enim purus.

FULL LOGO



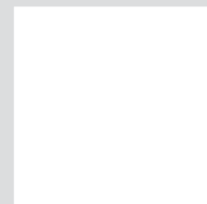
LOGO + SLOGAN



COLORS

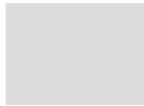


C= 100
M= 100
Y= 100
K= 100



C= 0
M= 0
Y= 0
K= 0

Appendix XXXIV. Logo guidelines part II



LOGO APPLICATION & TYPOGRAPHY

LOGO CORRECT



50mm x 50 mm

LOGO SYMBOL

Minimum Size :20 mm x 20 mm



50mm x 50 mm

LOGO + SLOGAN

Minimum Size : 50 mm x 50 mm

FONT

FONT NAME: Shree Devanagari 714 regular

NOTE: always use lowercase

LOGO INCORRECT

1. No other colors.

2. Name cannot be outside frame.

3. Name cannot be on top of logo.

4. Name cannot be in Caps



Appendix XXXV. Website map and graphic information

website color palette



website font

Shree Devanagari 714
Avenir Light

website map

