

**Assignment 3 Thesis Draft**  
Bachelor Graduation Project

**Dressing for Tomorrow: Sustainable Practices in the Dutch Film Industry's Wardrobe  
Department**

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## **Introduction**

The ability of audiovisual products, including Films, Series and Commercials, to help viewers forget their realities and transport them into a different world is a powerful tool for introducing them to new ways of living that may be entirely unfamiliar to them (Camille, 2022; Tong, 2013). Keeping the power of audiovisual work in mind, the film industry can create immersive narratives that contribute to positive societal education and, thus, change (Welch & Yates, 2018). One of such positive societal changes could be the introduction and education about sustainable modes of living and working to audiences and deepening their understanding of the current state of the environment and the economic, social, and cultural aspects that influence it (Welch & Yates, 2018; Vaughan & Kääpä, 2022).

However, despite the potentiality of audiovisual creations mentioned earlier, the film industry which produces them faces a problematic dichotomy. On the one hand, films have demonstrated the potential to impact society through their narratives positively (Camille, 2022; Tong, 2013), and the Dutch film industry is acutely aware of this potential (Greenscreen, ND; Keilbach & Spoler, 2022). On the other hand, it is a fact that all filmmaking activities hurt the environment (Vaughan & Kääpä, 2022). The film industry relies (among others) (1) on rare metal mining, (2) on labour-intensive manufacturing of machinery, environments, props and costumes, and (3) on constant energy supply for production technologies and machinery. Therefore, the film industry contributes significantly to environmental impacts, such as ecosystem disruption and pollution (Vaughan & Kääpä, 2022).

The Ministry of Education and Culture and the NL Film Fund have responded to this problematic dichotomy by attempting to stimulate the cultural industry to adopt an exemplary role in sustainable ways of working through funding schemes. In hopes, that the media products created within can educate Dutch society about (among other beneficial themes) sustainability (Ministerie van Onderwijs, Cultuur en Wetenschap, 2023). As the film industry heavily relies on this funding, the sum of which is gathered through tax revenue paid for by the citizens of the Netherlands (Zaken, 2024), it has a moral obligation to the broader society to change its practice towards sustainable alternatives (Vaughan & Kääpä, 2022). However, it is essential to note that transitioning to a sustainable media production mode is highly complex. Sustainable transition occurs slowly and can only grow roots and establish itself as

the norm when technological developments, opportunities and pitfalls, and social groups that interact and influence them all align to support a specific transition (Geels & Schot, 2007).

Informed by the previous awareness, this thesis is interested in the efforts of film professionals working within the wardrobe department for film, TV, and commercials based in the Netherlands to transition into a sustainable mode of working while leveraging the needs of audiovisual production. The wardrobe department is responsible for dressing the (background) actors on set (Yin, 2023). They are thus dependent on the film and fashion industries for their livelihood. Both have been criticised for being highly environmentally taxing sectors (Vaughan & Käätä, 2022; Dzhengiz et al., 2023). The textile sector produces textiles to craft clothing for fashion consumption (Stone et al., 2020). Both the textile and fashion industries are highly polluting and are plagued by poor working conditions (Stone et al., 2020; Dzhengiz et al., 2023). For instance, in 2015, the textile industry used 79 billion cubic meters of fresh water and emitted 1,715 million tons of CO<sub>2</sub> (Stone et al., 2020). Therefore, the question that guides this thesis will be: "How are individuals working for Wardrobe Departments within the Dutch Film industry integrating sustainable practices in their work processes?". This thesis understands the Wardrobe Department as nestled within an entanglement of the wider society's eco-friendly ambitions, the physical (un) sustainability of the materiality of the clothing they are forced to use for their practice and the social, political, and economic (un)sustainability of the film industry and sociotechnical systems at large. Professionals in the Wardrobe Department have an interesting position within the film industry when we consider what systems they rely on for their livelihoods.

Creating a regional snapshot of costume designers' methods to leverage personal sustainability ambitions, costume materiality, and the realities of the film industry and society at large answers the call made by Vaughan and Käätä (2022). This call was made to researchers to delve into smaller communities that take up one part of the film industry. As the Film industry has been noted to be extremely hard to get access to by academics, due to non-disclosure contracts which workers have to adhere to, as well as very little unbiased carbon footprint data being tracked and published by film producers all over the world (Caldwell, 2008), this thesis hopes to fill this research gap for the Dutch film industry by focussing on one specific department: the wardrobe department.

The method used for formulating an answer to the Research Question that guides this thesis was semi-structured interviews with six professionals who work within the wardrobe

department within the Dutch Film Industry. Most of the respondents held positions as Head of Wardrobe, who oversees the whole wardrobe department during a film's production. Interviews were transcribed ad-verbatim and analysed through thematic analysis as described by Braun and Clarke (2006).

## **Theoretical framework**

In this chapter, we will review existing literature on the Wardrobe Department and its potential for sustainability. We will begin by exploring the concept of sustainability and then delve into the four pillars of sustainable development and what aspects of the Wardrobe department can be applied to this. Finally, we will reflect on the environmental implications of these concepts, summarizing the opportunities for sustainable Costume Design and identifying potential pitfalls.

## **Sustainability**

The definition of sustainability, as put forward in the Brundtland report, was a seemingly logical prerequisite: meeting present needs without endangering the capacity of future generations to meet their own (WCED, 1987). However, when sustainability is attempted to be operationalised in society and the many systems that uphold this, sustainability suddenly becomes a highly complex contested word that shapes shifts to be applicable to varying contexts (Hopwood et al., 2005). When imagining the endless amount of systems and nodes that must be redesigned for the wardrobe department WD to become "sustainable", then the complexity of sustainability can become too overwhelming to be able to take any meaningful specific steps in order to green their own practices over which they do have agency (Stewart Lockie, 2012). After all, true sustainability is only possible when a whole network with its technologies collectively changes. This complexity has opened the pathway to sustainability, becoming a word without any real meaning or requirements to use it, and running the risk of greenwashing, further damaging sustainability's operationalisation (Stewart Lockie, 2012, Soini et al, 2014).

Despite sustainability being a highly contested word, its primary goal of rethinking humanity's harmful practices is a helpful way to scrutinise the film industry, the Wardrobe Department (WD) and its position in broader society as it lays bare the many choices humanity has in reaching Sustainability (Hopwood et al. 2018). Sustainability transitions depend on successful change and achievements within three pillars: economic development, social justice, and ecological responsibility (Barbier, 1987; ). Hopwood et al. (2018) argued that culture is also an important dimension that can potentially boost this transition. The film industry will be broken down through these four pillars in the coming sections. This will be

done through accounting for what is desirable within each pillar for sustainable development to be put in motion. As well as how there is a synergy between all the pillars that all are dependent on one another for the successful development of holistic sustainability (Hansmann et al., 2012).

### **The Taxpayer, the Dutch film industry and the Wardrobe department: Economical development**

In the definition of sustainable economic development Barbier (1987) can be helpful in this understanding: “the primary objective is to provide lasting and secure livelihoods that minimize resource depletion, environmental degradation, cultural disruption and social instability” (1987). In the case of the film industry and its many departments it should take into account how and on what its money is spent on to minimize the effects mentioned by Barbier (1987). Since the early 2010s, there have been active attempts to make Dutch film industry professionals, which includes costume designers, aware of the film industry's ecological impact and provide educational opportunities to distribute knowledge on alternative sustainable modes of working (Keilbach & Spoler, 2022). The Ministry of education, Culture and Sciences, has explicitly declared climate change mitigation as a governmental priority in their latest PRINCIPLES OF CULTURE SUBSIDIES 2025-2028 (Ministerie van Onderwijs, Cultuur en Wetenschap, 2023), extending this mandate to the cultural sector, under which the Dutch film industry falls. Consequently, the NL FilmFund has developed specific sustainable funding schemes to incentivise filmmakers to adopt more sustainable production practices and support sustainable initiatives through funding (NL FilmFonds, 2023b). Consequently, Positive initiatives and collectives have emerged, such as GreenScreen and Film for Future (Keilbach & Spoler, 2022). Green Screen offers consultancy to Dutch film makers in minimising their media productions' Carbon footprint and ecological impact customised to the needs of audio-visual projects (GreenScreen, 2024) and Film for Future has created an online platform for experienced film professionals to share their knowledge on sustainable filmmaking, storing knowledge for all departments that all come together to work on one media product (Film for Future, n.d.). Despite their effort, they remain sporadic and minor in scale, minimising their effectiveness in setting in motion structural change within the Dutch film industry (Keilbach & Spoler, 2022).

Notably, the NL Film Fund can fund Dutch film projects through primarily a set amount of money from the Ministry mentioned above (NL FilmFonds, 2024). This sum of

money is built mainly off of taxes paid by individuals and businesses (Zaken, 2024), making film projects in the Netherlands primarily funded by tax revenue (NL FilmFonds, 2023a), even though streaming services such as Video Land and Netflix have also started to produce media products in the Dutch Film industry. Still, the majority is made through funding from the NL Film Fund (NL FilmFonds, 2023a); therefore, the film industry has a moral duty to Dutch society to create films that positively affect society and ensure that the Dutch film industry is not feeding into the global climate crisis (Kääpä & Vaughan, 2022).

The Dutch film industry has been slow to transition to more sustainable practices despite pressures from regime players, which funds their ways of working; this has been identified to be due to many factors. However, keeping in mind the the fact that the industry has to produce in a limited time frame due to limited budgets (Keilbach & Spoler, 2022). There is not enough money from the Ministry or ticket sales to make space for experimentation with sustainable practices within the off-screen departments (Keilbach & Spoler, 2022) that can influence working methods so that sustainability becomes the norm. Therefore, pressures are laid upon the film industry to change their working method, but they do not have access to adequate resources that can give the space for proper sustainable reformation of the industry .

Within this backdrop of limited budgets, the WD is expected to work full time on audio-visual productions professionally. The WD operates with a wardrobe full of clothing. Before filming a film production the appropriate wardrobe has to be assembled. The methods used for assembling this wardrobe have been identified as (1) *buying*, (2) *renting*, (3) *lending*, and (4) *manufacturing*, and all these methods come with costs ( Pantouvaki, 2022; Schumm et al., 2012; Toyman, 2013). As these four methods vary in the supply chains they engage in, they also have varying sustainability potentials; therefore, understanding WD's challenges for sustainable practices requires understanding many different supply chains and whether the sustainable alternative would be more cost-heavy.

### *Buying*

When buying clothing for costumes for film, the WD can be seen as similar to an everyday fashion shopper (Toyman, 2013). This calls for the entire fashion industry to be considered. Most fashion stores holding positions at the top focus on profit-making (Dzhengiz et al., 2023). Current clothing production by the most lucrative businesses, like Zara and Primark, is incredibly environmentally taxing and causes water pollution, emissions, and hazardous chemical use. as well as is often associated with poor working conditions and modern



slavery/child labour (Dzhengiz et al., 2023). These characteristics are becoming more known within the broader society and more entrenched within the sociotechnical landscape level(Dzhengiz et al., 2023).

Some big players may claim to have sustainable fashion lines but are not entirely sustainable (Dzhengiz et al., 2023). Hence, identifying truly sustainable stores can be challenging (Pantouvaki, 2021). In addition, fast-fashion stores offer a compelling proposition for WD within the film industry as they provide clothing that aligns with current trends at low prices and rapid delivery (Dzhengiz et al., 2023). This immediacy resonates with the fast pace of Dutch film productions, where time and budget constraints are prevalent (Keilbach & Spoler, 2022).

Meanwhile, the positive initiatives prioritise social and environmental justice (Dzhengiz et al., 2023). An example of such an initiative is second-hand stores where excess clothing gets redistributed among the population and brands that work only with natural fibres like wool and silk, preventing microplastics from entering our oceans (Pantouvaki, 2021). As well as platforms on which second-hand clothing gets put up for sale, like Vinted and Thredup (Yang et al, 2017). These are all readily available to WD; however, it has not yet beaten fast-fashion stores in terms of cheapness and efficiency of ordering and receiving.

#### *Renting*

However, if we go back to the unique needs of WD's to emulate many different periods (Yin, 2023), ecosystems of successful costume rental businesses can be found across Europe. One of the most notable examples of these costume rental businesses is "Peris". They claim to be the go-to destination for WDs, owning over 10 million garments, each classified by period (Perris, n.d.). Costume rentals like Peris exist in the Netherlands but on a much smaller scale, such as the make-over factory in Amsterdam (2019). All these rentals engage in the sustainable effort of reusing particular clothing (Dzhengiz et al., 2023), extending their lifecycle from one production to the next.

#### *Lending*

The idea of collaborative consumption has gained widespread popularity in recent years. This is the idea that excess resources get redistributed among others that do need it, and the excess functions become more valuable as they get used more (Pedersen & Netter, 2015). However, collaborative consumption still needs to take hold properly in mainstream fashion (Pedersen & Netter, 2015). However, small-scale grassroots positive initiatives have sprouted up in recent years. Most of these create revenue through memberships and some give the option

also to buy the clothing. However, when what the fashion library has to offer falls out of the current fashion trends, it runs the risk of being vulnerable to failure.

Additionally, experienced heads of the wardrobe department often own vast stocks of clothing gathered from their past project (Toylan, 2008). They frequently lend pieces to one another, showing their need to support each other (Liddy, 2020) and their preference for collaborative consumption. This reflects how off-screen workers (those who work behind the scenes of audiovisual production) aim for good relationships with those working within the same field and foster a thriving network (Caldwell, 2008; Warner, 2018).

### *Manufacturing*

WDs are often composed of large teams, with various sewists who work on costumes that are not readily available on the market (Toylan, 2013). These are created using fabrics that have yet to be utilised for dress-making (Schumm et al., 2012). Fibre production has been researched to understand its effects on the climate (Patti et al., 2020). The investigation done by Stone et al. (2020) examines the environmental impact of both synthetic and natural textiles on freshwater ecosystems globally. It points out that wool textiles pose the most hazards during production as they rely on toxic pesticides to grow the raw materials needed. In contrast, Synthetic textiles pose the most risks during use and disposal in the form of microplastics being released into ecosystems. During manufacturing costumes, it is important to note how the textile's use and disposal phases will cost for budgets but also for the environment.

### **The Motley Crew and the wardrobe department: Social Justice**

The social dimension of sustainability concerns itself with the social equity of sustainable developments (Hopwood et al., 2005). Here it should be taken into account how sustainable development might undermine social justice and vice versa. However change should not go hand in hand with the worsening of quality of life and therefore within this dimension, here a look will be taken in how the dutch film industry functions in its interactions and how this has effect on sustainable development.

The Dutch film industry operates similarly to the US despite having smaller budgets (Keilbach & Spoler, 2022). The film industry is a complex ecosystem, with production needs varying significantly depending on the type of media product, its scope, and the production location(s) it is being shot (Vaughan & Käätä, 2022). Films are produced by an assembly of freelance workers hired for their specific expertise for one film project. Thus, workers only

have job security for as long as they are needed within a particular department for one production (Caldwell, 2008). Within a film production, different departments take upon themselves a different aspect of creating the reality that they are producing, there are departments to ensure the quality of lighting, sound, the overall set and wardrobe (Schumm et al., 2012), and they all independently function from one another (Keilbach & Spoler, 2022).

This motley crew is characterized by a hierarchical structure with varying levels of decision-making power (Keilbach & Spoler, 2022); it is, therefore, helpful to invite a US-based understanding of the film's motley crew—a distinction between above-the-line and below-the-line film workers as many texts referred to within this thesis adhered to this understanding of the film crew. The former represents the key creative, while the latter is characterized by technical costs that come with bringing the film's vision to life (Caldwell, 2008). Workers belonging to the key creatives hold the most decision-making power, including producers and directors. Workers below the line, including the gaffer, sound, and WD, are responsible for the technical aspects of the production and thus also weighed down by the technical costs of their craft (Keilbach & Spoler, 2022). However, it is essential to note that this distinction between above- and below-the-line assumes passivity in below-the-line professions and steals away the understanding that they also have agency in how they practice their craft and are, therefore, also creative workers (Bale, 2023). In line with this suggestion made by Bale (2023), within this thesis, the word above-the-line will be replaced with key creatives and below-the-line with off-screen workers. Off-screen workers, a group to which costume designers belong, adhere to tried and true routines of work to be able to meet the project requirements within the limited- timeframe and budget typical to the Dutch film industry (Keilbach & Spoler, 2022).

The film industries working methods have been identified as high pressure and focussed on liking people (Caldwell, 2008). Which makes it so that individuals are stuck within the routines of how others expect them to perform their jobs (Keilbach & Spoler, 2022). This is especially true for those who take up positions behind the scenes. Warner (2018) has observed that those who hold positions with decision making power within the WD often feel obligated to be invisible and "serve the story" with their work. In this way, they don't feel the liberty to have a heavy trademark or identifiable style. This sentiment can be connected to what Keilbach and Spoler (2022) mentioned about how off-screen workers felt the need not to be difficult and not to inconvenience their superiors to ensure they will be hired again. Within this, we can see traces of what Moilanen and Alasoini (2023) mentioned

in their research regarding below-the-line workers being limited in what sustainable change that can be implemented due to the culture of the setting they are working within.

### *The social system of the wardrobe department*

The WD within the film industry can exist out of just one person who single handedly performs all of its responsibility, including designing the wardrobe, making costumes, gathering the clothes and physically putting them on the bodies of the actors on set. However most of the time in bigger productions this department exists out of a multitude of individuals each with their own responsibility and talent (SOURCE). At the head of this department there is often the one who identifies themselves as the Costume Designer or stylist, who ultimately makes the decision on how the characters of a media production are going to be dressed (SOURCE). Within the WD there is then a hierarchical structure but as a whole department they are restricted by the possibilities of the production culture they are currently employed for.

### **Audiovisual work and its potential: Culture**

The system that produces media products keeps itself busy creating audio-visual work that ultimately hopes to be seen by the masses (Ravid,1999). Mentioned before the film industry has the potential to spread positive ideas around the environmental crisis and setting in motion change. Acknowledging this, audio-visual work can aid in communication of new ideas and societal developments as well as communicating local stories to be shown to the masses to understand the complexity of their social environments (Hawkes, 2004). As our lives become increasingly filled with audio-visual content, such as commercials and feature films, streaming services have enabled individuals to watch audio-visual work at home. This has given the global film industry a broad reach and allowed it to reinvent itself, constantly defining and reaching for new target audiences (Kääpä & Vaughan, 2022). The Dutch film industry therefore has the potential to be widespread and become a mirror of its society.

Within this cultural production the wardrobe department takes a crucial element in telling this story. Fashion serves the utilitarian purpose of keeping us warm and protected as well as the social purpose of signaling our identities to others (Belfanti, 2009). The WD makes sure that the clothing worn by characters within a media production signals the intended identity to viewers which promotes the right interpretation of characters.

The Department designs costumes that reflect each character's identity and social position based on their time and space within the film script (Lorenzo, nd. ; Bruzzi 2004). But

as they work with clothes as their tools for creative output they are dependent on the characteristics of the body that will perform the character. Therefore they are somewhat restricted by the actor's body (Pantouvaki, 2021). The body and the costume must work in harmony together to make the film's narrative come alive (Pantouvaki, 2021). Under this also belongs the close communication between WD workers and how it constrains and or enhances the embodiment of the character by the actor. playing a crucial role in the process of creating the characters we can see on screen.

The department functions only through the expertise of its trans-disciplinary storytellers who understand the multifaceted aspects of clothing, both economically and culturally. This includes having an understanding of how a costumes color palette, materiality (that being how the texture of the fabric looks on the big screen), and silhouette (shape of the costume, for example, a straight-cut suit or a ball gown) can convey meaning (what audience interpretations are of specific ways of dressing) to the audience (Schumm et al, 2012), as well as the technical knowledge on how to either craft these costumes and take care of said costumes, including washing, steaming, ironing.

### **The Wardrobe department and Ecological Responsibility**

To reiterate, many studies have shown that textile production harms the planet's ecosystems and, consequently, can affect humanity's health. It poses a danger to freshwater supplies due to excessive water use and the release of toxic chemicals and microplastics into the environment. These microplastics can enter freshwater food chains and harm aquatic ecosystems. Textile production also requires excessive energy consumption and contributes to the global garbage crisis. The textile industry has been attributed to causing twenty percent of all pollution, making it one of the most harmful manufacturing processes.

When sustainability is the end goal, the professionals working within the WD should hold extensive knowledge of the environmental implications of the clothes it uses is detrimental in understanding in what way their budgets should be spent. This is very difficult as explored before as on the one hand they have limited budgets and how stores might pose as sustainable but are actually greenwashing. A sustainable fashion alternative may not meet all the requirements of a particular audiovisual production.

Here it is essential to backtrack again and give pause to the complexity of being truly sustainable when working within the wardrobe department. Essentially, the whole of earth

depends on a global sustainable shift to keep going on. This requires us to be very critical of ongoing trends however in doing so support learning opportunities, empower the people to change (Stewart Lockie, 2012) not "canceling" them for mistakes after all is said and done we are all dwellers on this earth.

## **Methodology**

To formulate an answer to the research question that guides this thesis research: "How are individuals working for Wardrobe Departments within the Dutch Film industry integrating sustainable practices in their work processes?" qualitative research methods were used. This thesis sought to engage in an in-depth exploration of WD professionals' perceptions, experiences, and strategies towards sustainability. For this, semi-structured interviews were conducted with six WD professionals. In which answers were sought to questions and themes around how they incorporate sustainable practices in their work process for the projects they are employed for. The Semi-structured interview method allowed participants to share their thoughts and experiences. Additionally, it gave space to delve into an underexplored field and allowed new themes to arise naturally, which are not already documented within existing academic literature on costume design and filmmaking sustainable transitions (Geels & Schot, 2007). No academic research has already been done with a special focus on costume designers and sustainable transitions. Therefore, new findings must have the space to fill the research gap naturally.

The analysis from these interviews will be interpreted through an interpretivist research paradigm. The iterative process of thematic analysis will serve as the analytical approach, enabling the interviews to be the base from which themes can slowly reveal themselves (Zolfagharian et al., 2019). This paradigm makes space for the individual subjectivity of the Costume Designer and the multifold influences on the sustainable transition in their practice. The themes that will be identified were compared to already-known concepts, such as the prevailing film industry working culture and hierarchies, pressure from both the landscape level and funding bodies, and past research studies on sustainable transitions. While interviews were conducted, new struggles within the social reality of the costume designers arose which informed the researcher to tap into interviews that occurred after. Respondents were asked to sign the consent form before recording if they consent to be recorded. Within the results section of this thesis, respondents will be anonymised to respect privacy.

## Sample

A mixture between purposive sampling and snowball sampling method was utilized, meaning specific individuals who identified themselves as either costume designer or stylists online were approached via email as well as respondents when interviews were finished were asked to point the researcher to a colleague of theirs (Zolfagharian et al., 2019) with whom I "really had to talk to". Utilizing these two methods worked well as only a limited number of individuals actively promoted themselves online and thus these individuals were the starting point for the snowball sampling method to be implemented. The Dutch film industry operates primarily through informal networks; therefore, everyone knows everybody (Keilbach & Spoler, 2022) for which the snowball sampling works perfectly. This method allowed this research to delve into the community of Dutch film industry's wardrobe professionals, who were largely unknown to the researcher before starting this research. A cross-section of the entire population of professionals working within the WD was made through this method, with a specific preference for film professionals holding the title of Head of the WD who defined themselves primarily as Costume designers or Stylists. This preference was built on the assumption that, as the head, they have a top-down view over the WD from pre-production to production to post-production, including the working methods of all of its employees during these specific times (Warner, 2018). They also hold the most decision-making power within the WD, ultimately deciding which methods were used to assemble the wardrobe for each specific film project (Schumm et al., 2012). Also, those who hold Head of Department roles have worked in the industry for quite some time and have climbed the professional ladder within their field of interest meaning they have gained prestige and expertise in their specific fields (Caldwell, 2008).

However, gathering the required amount of individuals holding positions as head had proven difficult due to the limited timeframe for scheduling interviews. Due to this two interviewees did not hold positions as "head of departments"; one described themselves as a cutter meaning their position is that of crafting costumes from scratch and another as a dresser on set. However, both positions are crucial to the proper functioning of the WD. Therefore both add valuable insights into the WD's working processes, adding a valuable perspective on the functioning of the WD. The difference in expertise also serves as grounds for insightful comparisons between different expertise and generations' attitudes.

One of the respondents was Belgian, who was invited to account for the fact that a large portion of film productions conducted in the Netherlands is also partially supported by



the Belgian film fund. These are co-productions between the Netherlands and Belgium, which come with different working methods and requirements. The interview with them was still included in the results section as their observation aligned with those of others.

**Table 1.** *Interview Sample*

<i>Job Description</i>	<i>Type of productions</i>	<i>Years active</i>	<i>nationality</i>	<i>Duration Interview</i>
<b>Head of Dep: Costume designer</b>	Feature Film, Series, and Commercials	± 34	Dutch	± 1 hour and 11 mins
<b>Head of Dep: Costume Designer</b>	Feature Film and Series	± 32	Dutch	± 50 mins
<b>Head of Dep: Stylist</b>	Commercials	± 8	Dutch	± 1 hour and 12 mins
<b>Head of Dep: Costume Designer/ Stylist</b>	Feature Films, Series	± 17	Dutch	± 1 hour and 12 mins
<b>Costume designer &amp; Cutter</b>	Feature Films, Theater	± 13	Dutch	± 52 mins
<b>Dresser</b>	Feature Film, Short film, Series	± 5	Belgian	± 41 mins

### **Operationalization**

As mentioned before, this thesis understands the practice of the costume designer as being influenced through many different sources. The position of the costume designer was explored through how various levels of the socio-technical system, including the systems on which the WD relies, influence the adoption of sustainable practices for the costume designer. This involved creating questions about what supports their change and what holds them back. Asking after their sustainability goals and who or what their allies are.

The individual's agency was operationalised through how they implement sustainability in their work processes or what holds them back. As well as whether they felt they had the (creative) freedom to implement such changes in working methods. The question embedded within this is whether the responsibility for the eco-friendliness of the film production lies with the individual department or if it is a byproduct of the story being told, the funding scheme the film is using with its added trainee opportunities, or key-creative leadership

(Keilbach & Spoler, 2022). As well, does the invisibility of the costume designer hurt sustainable practices?

The awareness of the fashion industry's environmental impact was prodded through questions that explore their knowledge of the fashion industry. Ethical sourcing will be operationalised through questions that explore what stores they consider ethical to buy clothing from and which are not. As well as what other methods they tend to use to assemble the wardrobe for one specific film. The Dutch interview guide used during the interviews can be found in the appendix. This Interview guide has been translated into english as well, to further understand the operationalization of concepts.

## **Discussion**

It is important to remember that the individuals are interviewed at a specific moment in their lives therefore the results of this research are based on a snapshot moment. If this study would be replicated in a different moment in time the results might vary especially seeing this research laid bare the aims of greening the practices of the WD essentially making a snapshot of one moment of a department in transition. As well as, it is widely known that both the film industry (and the many systems it relies on) as well as the fashion industry is heavily polluting and in both there is experimentation in order to develop sustainable alternatives, these are mentioned in the Theoretical framework. Therefore the systems on which the WD rely are aiming to be in transition as well thus change is bound to happen and strived for. Secondly, most of those willing to talk with me about sustainability and their working processes were particularly concerned about climate change and were all quite aware of some harmful practices the film and fashion industries cause. This might have skewed the results of this research to be representative of only those who have a heart for sustainability.

The interview guide was based on readings prior to having conducted the interviews. After all interviews were conducted and transcribed, new research was introduced into this thesis theoretical framework guiding the analysis of the transcripts further. The transcribed interviews were first downloaded into Atlas.ti, a program for qualitative data analysis. Initially, the data was openly and freely labeled in Atlas.ti marking the beginning of the coding journey. This resulted in a large sum of codes that described similarities in opinions and feelings across all the interviews. In response to this large number the codes were reviewed and combined to remove overlapping names and descriptions, leading to the unveiling of main patterns and that occurred the most often. The main patterns were then reviewed in relation to the research question. Lastly, based on these patterns the central

themes were defined that had the potential to answer the Research Question, giving the space for a discussion of the findings in the context of existing papers. These findings will be discussed in the next chapter.

## **Results**

In the upcoming chapter, I'll delve into the strategies employed to address the central research question: How are costume designers within the Dutch Film industry integrating sustainable practices in their work? Four themes were identified: that being (1) *Sustainability in theory* (2) *Pre-production, Production, post production and Sustainability in action* (3) *Community in Costuming* and (4) *Future Scenario*. Finally, the conclusion will provide insights into the scholarly application and societal significance of these findings. By contemplating the theoretical framework surrounding these outcomes.

### **Sustainability in theory**

All respondents mentioned that they believed that second-hand clothing is more sustainable than new clothing, as the production process of new clothes is harmful to the environment. They also expressed concern about the environmental impact of clothing production and specifically pointed out the production processes of fast-fashion stores to be highly polluting. Another participant expressed disapproval for pre-distressed jeans, as they are already flawed before they even reach stores, and condemned the extensive use of chemicals associated with such products. Furthermore, most respondents expressed discomfort with the prevalence of modern slavery and child labour in the fashion industry and questioned the ethics of those who purchase cheap garments from fast-fashion retailers like Primark. They also expressed concern about the amount of emissions generated by transporting clothing pieces to the Dutch market. Here we can see that respondents were concerned by both the environmental and social dimensions of the textile industry, most becoming quite emotional while expressing their awareness of these harmful practices. Finally, using existing clothing is according to them also more sustainable, as it aligns with the idea that reusing what already exists is a sustainable practice.

### **Pre-production, Production, post production and Sustainability in action**

According to the costume designers, they acquire new projects solely via their professional networks. People in positions with decision-making power, like above-the-line producers or

directors, approach individual costume designers and ask whether they would like to work on a particular project as they know their working processes. These proposals often come from people they have previously worked with or have actively strived to network with to build a friendly relationship. Which reinforces the sense that they cannot suddenly change their style of working. Most of the respondents mentioned that this “friendly” working method directly hinders them from taking direct action in ensuring a sustainable mode of working. One designer noted that gaining favor with budget-controlling producers is a common strategy in order to gain the trust of key-creatives to minimize their hovering over their workprocess so that they are free to incorporate sustainable materials in the wardrobe. This underscores the importance of building relationships and navigating these waters strategically. Additionally a few respondents mentioned how they try to minimize the ecological impact of a film’s wardrobe by negotiating budgets, under the name of it being cheaper to work with their own existing archives and or second-hand clothing. This feeling was the most prevalent in the commercial world. This aligns with Caldwell’s and Walter’s observation about below the line workers. Where there is a hierarchy in decision making power, on what department gets what amount of time and how they are allowed to spend their budgets.

In response, respondents mentioned how they felt their department together with the make-up and hair department are not being seen as important and as Frivolous compared to the more technological departments like the production crew camera, gaffer, sound and art department. This inhibits their sense of importance as well as how they view themselves as professionals. with some being angry at being treated as inferior and others stating that their enthusiasm for their field has waned over the years.

The head of the wardrobe department oversees the entire wardrobe department, ensuring the overall quality of clothing on the screen. The project script is analyzed to determine the type of clothing required, the quantity, and the timeline. This information is then used to present the creative vision of the wardrobe for the project to those in charge. The proposal is either approved or rejected by the higher-ups and then revised before gathering the necessary clothing. Depending on the production scale, the person in charge of the department gathers a team consisting of set dressers, assistants, sewers, and partners with clothing that can be rented or borrowed. The process of gathering clothing starts from here.

It is important to note that the story being told in a film has an impact on the potential sustainability of the wardrobe department. This is not only because of the actions within a scene, but also because the film industry is fast-paced and tries to tell various stories, each with its own unique visual identity. One respondent shared their thoughts on this matter:

"If you have a story. In which a character is poor. Then you will definitely look for second-hand clothes. Which are already a bit worn up and used. But if a character is super high-end. High fashion. That is very difficult. To do that with those second-hand materials." - Respondent D

Sometimes in film, clothing is required to be torn, burned, get wet or be speckled with blood if the scene requires it. For these types of scenes, many replicas of the same outfit are needed to account for retakes. As often, one shot for a scene needs to be retaken multiple times. When such a thing is called for, it is hard to find exact replicas second-hand, so one is required to buy it new. In addition, clothing used in movie productions is often discarded once it gets damaged. This often leads the wardrobe department to go for the more cheaper clothes available on the market, which most admitted were not from the most sustainable stores. This is directly tied to budget constraints as they felt they could not afford clothing that positioned themselves as sustainably made. A respondent stated that when they encounter such scenarios in a script, they limit the number of times it can be shot to three. However, they do not usually consider sustainability as an argument and instead focus on the cost-effectiveness of allowing only three reshoots. Producers often agree with this approach as it helps them to manage their budget more efficiently.

Once the head receives the sizes and a photo of the actors who will play specific roles within an audiovisual work then clothing can be gathered. However often sizes either are incorrect or come too late for proper consideration and careful selection. Due to which often costume designers had to go out and buy clothing in a large range of sizes that were then returned after the shoot to the clothing stores. Similar unsustainability is caused by having to dress large quantities of background actors for which sizes are often not known before shooting. This was a common enough experience that 5 out of 6 respondents mentioned this being a huge hurdle.

The first step in gathering a wardrobe often involves delving into the personal archives of the designers. Over the years, they have accumulated vast amounts of clothing through the many projects they have worked on. They hold onto these archives for several reasons. First, it is quicker and more convenient to find what they need for a particular scene in their archives than to buy or rent from a store. Second, using clothing from their archives means that previous productions have already paid for the clothing, so they need to spend less money on rental fees or new pieces for the current production. Costume designers working for the film industry also mentioned that they often get hired exactly because they own large stocks of clothing. Which is cheaper than a beginning costume designer who has not yet had

the opportunity to gather such a large stock. Here we can conclude that sustainability is not a priority for producers which is caused both by limited budgets and thus limited timeframes. Sustainability sometimes then accidentally occurs because on the off-chance it is more convenient and cheaper.

As respondents mentioned, many production houses also hold clothing archives from previous projects. One stylist sometimes goes through these archives to see if anything can be used, but others mentioned that these archives are often badly taken care of and become essentially useless due to neglectful practices.

"(about production house archives) Clothes end up getting moldy there. Which often happens if a stock (archive) isn't well maintained. Sometimes, at the production house itself, it's just a basement. - Respondent D

As mentioned in the theoretical framework, how clothing is used after being produced also can have a lasting impact on the environment, especially those pieces which are made of polyesters. But it is better for clothing to be stored than to be thrown away and to be reused. Most respondents mentioned that maintaining a huge archive is expensive and a monumental task. One must pay for space where the clothing can be kept and constantly monitored for mold.

Therefore, many stylists choose to rent clothing from big rental companies across Europe, but these rentals often only offer period pieces. When a stylist needs current, on-trend clothing for a job, they prefer second-hand clothing because it already has a unique history and soul. It is also more sustainable and does not need to be broken in. However, they are forced to buy from big stores like Zara for really current and on-trend clothing as the budget usually does not allow everything to be hand-crafted. This is especially common in commercials, where the goal is often to have clothing look perfect and fashionable but done as cheaply as possible.

When asked if the film industry has taken steps towards sustainability, all respondents agreed that significant changes are still lacking. They believed that the film industry is inherently polluting, with many citing extensive travel between shooting locations and air travel to distant sites as the most environmentally impactful aspects. They recognise growing awareness of its polluting practices but note a lack of substantial reforms. The only notable changes mentioned were catering companies requiring vegetarian options and crew members being asked to bring their own mugs to set. They all seem not to be required to work

sustainably, and from the top, the efforts of the Dutch film fund to stimulate sustainable practices are not reaching them. In conclusion not much change has been implemented yet within the costume department that was caused by outside influences, like key-stakeholders, nor funding bodies. requiring them to work as cheaply as possible. Sustainability doesn't seem to be on the agenda here.

### **Community in Costuming**

However, it is not only those who own these archives who can use them. People within the styling and costume design community often rent from each other, which helps build a strong community and support system. Since Covid a huge whatsapp group has formed in which all professional costume designers are a part of. Through this app group clothing is being shared. One respondent mentioned allowing other stylists to look through their archives for pieces for a specific project. They do this because owning such an extensive archive is motivated by sustainability, and it would be a waste not to use it. However, the other two respondents do not allow others to access their archives. Mentioning that they like to keep their archive private. Welch and Yates (2016) mentioned that sustainable development is not only possible through governmental interference or lawmaking; it also needs to be adopted by individual actors. Here, we can see how many off-screen workers have mobilized to make their departments greener through informal tactics. This WhatsApp group was a call for collective action, bringing the wardrobe department together online and creating space for collective sharing. A non-bureaucratic grouping of people in which there is no hierarchy between individuals; its sole aim is to help each other (Gutberlet, 2008). Within this group they also seem to engage in the production and reproduction of the collective identity. Respondents mentioned that there are often debates on work processes and whether or not rentals can be a part of the whatsapp group to respond to requests.

All respondents were quite positive about this online space as it fosters a sense of comradery. flowing out of this they were all open to renting out one or two pieces when someone asks for a particular skirt or glasses—essentially acting as rentals themselves.

However, they unanimously mentioned that lending and or renting out clothing is too much work, especially if someone wants to rent many pieces. Mentioning how much administrative work is required to keep track of what goes in and out of their archives and the amount of money they often ask for does not account for the amount of work they put into it. On the other hand, renting only one piece of clothing is tricky as one often needs much more than just one piece so driving to one archive for only one piece is unsustainable in and of

itself. Likewise as the film industry in the Netherlands has limited budgets, it takes too much time to drive by all other archives of stylists who might hold one or two pieces.

However in conclusion the world of costume design in the Netherlands has recently become a close-knit community since the Whatsapp group was put in place. All the respondents mentioned that they are either colleagues or competitors of each other, fostering a sense of camaraderie. This is being reinforced through informal tactics.

### **Future scenario**

All the respondents confirmed that they were aware of an idea that is being discussed among costume designers and the NL Film Fund within the Whatsapp Group mentioned earlier. The idea is to unite all the archives of different Dutch costume designers into one massive rental service. This would make it easier for people to rent pieces without traveling too far or driving up and down constantly. Most respondents were very optimistic about this idea.. They believed that the rental service would take responsibility for taking care of these archives. However, one respondent said they would not let go of their archive so quickly as they feel a sense of ownership over their archives. Here the argument can find footing when we consider who actually spends money on these archives. When retracing, we find that the funding for most of the film project dutch costume designers works for comes from taxpayers. which is collected at the ministry and distributed by the NL film fund. Therefore if considering this then these archives are part of the dutch shared commodities and could be reformed into being considered as a certain part of Dutch Heritage. According to one respondent, this idea is also being discussed in other European countries.



## **Conclusion**

The aim of this study was to answer the Research Question: How are individuals working for Wardrobe Departments within the Dutch Film industry integrating sustainable practices in their work processes? In conclusion, the exploration of sustainable practices within the wardrobe departments of the Dutch film industry has shed light on the complexities and challenges faced by professionals in integrating eco-friendly initiatives into their work processes.

The transition to sustainable media production is a multifaceted and intricate process that requires alignment between technological developments, societal influences, economic considerations and the reality of the environment. Professionals in the wardrobe departments find themselves at the intersection of these complexities, as their livelihoods are dependent on industries with significant environmental footprints and are partly dependent on funding from taxpayers. However the Four pillars on which sustainable development was assumed to stand on has been criticized for being too human centric as well as being able to hold too many value systems that could take away the focus of the broader (albeit somewhat vague) goal of sustainability.

This research has illuminated the need for a nuanced understanding of the materiality of clothing, societal ambitions for eco-friendliness, and the broader sustainability challenges within the film industry. It has become clear that in terms of their position within the Film industry they do not hold a position of power which hinders their autonomy for using sustainable methods of working. Within the Costume Design world individuals are organizing themselves and helping each other through the sharing of materials, knowledge and opinions. Meanwhile, futures of this field are being developed within these types of spaces. This being a wonderful example of a department that is being seen as not that serious nor difficult is fighting for its own rights and are developing strategies to further green their practices.

limitations of this research were the fact that only a small sample of professionals were interviewed because of which intricacies might be missed.

Future research in this area could focus on conducting longitudinal studies to track the progress of sustainable initiatives within wardrobe departments, comparing approaches and challenges in different regions, engaging various stakeholders, conducting life cycle analysis of costume materials, assessing the impact of policies and regulations. These research efforts would contribute to the development of practical and effective strategies for promoting sustainability within the film industry.

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## Appendix 1: Interview guide

dutch:

### **Onderzoeksdoel:**

Om de methoden te begrijpen die Nederlandse kostuumontwerpers en stylisten gebruiken om over te schakelen naar of duurzame praktijken te integreren binnen hun werk voor films en/of tv.

Het bredere doel van dit onderzoek is tweeledig: ten eerste willen we onderzoeken in hoeverre duurzaamheid idealen al zijn geïntegreerd in kostuumontwerp. Daarnaast streven we ernaar om zowel de obstakels als de kansen die zich voordoen op dit gebied in kaart te brengen.

### **Duurzaamheid:**

De Nederlandse filmindustrie worstelt met een complexe situatie. Hoewel films het potentieel hebben om maatschappelijke attitudes te vormen, staat het onder toenemende druk om milieukwesties aan te pakken die verband houden met zijn praktijken. Deze druk komt voort uit een groeiend bewustzijn van de bijdrage van de industrie aan afval en vervuiling. Als reactie hierop is er behoefte aan duurzame oplossingen om de milieu-impact te verminderen.

Dit onderzoek richt zich op kostuumontwerpers binnen de Nederlandse filmindustrie en hun inspanningen om duurzame praktijken aan te nemen. Specifiek onderzoekt het de uitdagingen die ze tegenkomen bij het streven naar een duurzame werkproces transitie terwijl ze voldoen aan de eisen van filmproductie. Dit om hun duurzame inspanningen te vieren en tevens in kaart te brengen wat hun adoptie van duurzame praktijken belemmert.

Bedankt dat u heeft ingestemd om deel te nemen aan dit interview. Uw inzichten zijn van onschatbare waarde voor mijn onderzoek naar duurzame praktijken binnen de Nederlandse

filmindustrie. Voordat we beginnen, wil ik graag uw toestemming bevestigen om dit gesprek op te nemen voor transcriptie doeleinden.

- Stel het onderzoek en de interviewer voor
- Controleer en onderteken het toestemmingsformulier: specificeer dat de resultaten alleen zullen worden gedeeld met de scriptiebegeleider en de tweede lezer
- Zet het opnameapparaat aan

### **Achtergrondinformatie**

- Kunt u uzelf introduceren? naam, leeftijd, hoe positioneer jij jezelf
- Zou je mij kunnen vertellen hoe jij je rol voor je ziet?
- Wat is je achtergrond (educatie/vorige banen)?
- Hoe bent u begonnen met werken in de filmindustrie als kostuumontwerper?
- Waarom wou u kostuumontwerper/styliste worden?
- Kunt u een kort overzicht geven van uw ervaring als kostuumontwerper binnen de Nederlandse filmindustrie?
- Hoe lang werkt u al in de industrie?
- Waar denk jij dat jouw expertise ligt qua kleding?
- Hoe ziet jouw professionele netwerk er ongeveer uit? je hoeft geen namen te noemen functies is ook helemaal prima.

### **Werkproces van de kostuumontwerper**

- Hoe wordt u normaal gesproken gevraagd om aan een filmproductie te werken?
- Kunt u mij uw typische proces voor het ontwerpen van de wardrobe voor een filmproject doorlopen, beginnend bij de pre-productie en doorlopend tot de productie en post-productie?
- Wat zijn je inspiraties?
- Kunt u uw aanpak bespreken voor het verkrijgen van kostuums, inclusief kopen, huren, lenen en het creëren van nieuwe kostuums?
- Duikt u soms weleens in de archieven van een andere styliste om te kijken of daar de kleding ligt wat jij nodig hebt voor een bepaalde productie?
- Huurt u wel eens kleding voor een bepaalde project?
- Kunt u beschrijven hoe een doorgaanse dag er uit ziet als kostuumontwerper tijdens de productie fase?

- Welke taken en activiteiten komen typisch voor binnen de afdeling kleding tijdens de post-productiefase van een filmproject?
- Met welke andere afdelingen werkt u normaal gesproken nauw samen?
- Hoe is uw relatie als kostuumontwerper normaal gesproken met de regisseur en producenten? Wat vindt u daarvan?
- Wat doe je met de kleding waarvan je denkt dat het niet op een ander moment nog toepasbaar zal zijn? stel iets hyper specifiek?

### **Perceptie en Bewustzijn van Duurzaamheid**

- Hoe zou u duurzaamheid definiëren in verband met kostuumontwerp?
- Hoe denkt u dat uw collega's binnen het kostuumontwerp veld denken over duurzaamheid?

### **Mode-industrie**

- Hoe staat u tegenover de huidige mode-industrie?
- Kent u initiatieven binnen de mode-industrie die u tof vindt?
- Wat zou u definiëren als duurzame kleding en wat niet?

### **Transities**

- Heeft u verschillen gemerkt in uw werkmethoden vanaf het begin van uw carrière tot nu toe? Wat zijn deze verschillen? Waarom denkt u dat dit is?

### **Obstakels en Uitdagingen**

- Kunt u eventuele obstakels of uitdagingen bespreken die u persoonlijk bent tegengekomen bij het implementeren van duurzame praktijken in uw werk?
- Hoe beïnvloedt de algehele werksfeer van de Nederlandse filmindustrie uw werkmethoden in het duurzaam kostuum ontwerpproces?
- Hoe gaat u om met uw crew, vooral over het implementeren van duurzame praktijken?
- Bent u betrokken bij projecten die specifiek gericht zijn op duurzaamheid, hoe was dat voor u?
- Naar uw mening, wat werkt er tegen een duurzame praktijk van kostuumontwerp?

### **Ondersteuning en Middelen**



- Hoe navigeer je de balans tussen het incorporeren van duurzame materialen en het voldoen aan de creatieve eisen van een productie?
- Zijn er bestaande initiatieven, organisaties of netwerken die u bijzonder nuttig vindt voor het bevorderen van duurzaamheid binnen de industrie?

### **Autonomie en Creatieve Vrijheid**

- Hoeveel autonomie voelt u als kostuumontwerper om duurzame keuzes te maken in uw projecten?
- Heeft u meegemaakt dat er een conflict is tussen uw artistieke visie en duurzaamheidsdoelen in kostuumontwerp? Zo ja, hoe gaat u daarmee om?
- Wat inspireert je of motiveert je om duurzaam te werken?

### **Toekomstperspectief**

- Welke veranderingen of ontwikkelingen hoopt u te zien in de industrie met betrekking tot duurzaamheid in kostuumontwerp?

### **Afronding**

- Is er nog iets dat je zou willen delen over je inzichten of ervaringen over dit onderwerp?

Conclusie:

Nogmaals bedankt voor het delen van uw inzichten en ervaringen met mij. Uw bijdragen zullen ongelooflijk waardevol zijn voor ons onderzoek naar duurzame praktijken in kostuumontwerp binnen de Nederlandse filmindustrie. Als u nog aanvullende gedachten of opmerkingen heeft, voel u vrij om ze te delen voordat we het interview afsluiten.

**Research Objective:**

To understand the methods Dutch costume designers and stylists use to transition to or integrate sustainable practices within their work for films and/or TV.

The broader aim of this research is twofold: firstly, we aim to investigate to what extent sustainability ideals have already been integrated into costume design. Additionally, we strive to map both the obstacles and opportunities that arise in this area.

**Sustainability:**

The Dutch film industry grapples with a complex situation. While films have the potential to shape societal attitudes, it is under increasing pressure to address environmental issues associated with its practices. This pressure stems from a growing awareness of the industry's contribution to waste and pollution. In response, there is a need for sustainable solutions to reduce environmental impact.

This research focuses on costume designers within the Dutch film industry and their efforts to adopt sustainable practices. Specifically, it examines the challenges they encounter in striving for a sustainable workflow transition while meeting the demands of film production. This is to celebrate their sustainable efforts and also to identify what hinders their adoption of sustainable practices.

Thank you for agreeing to participate in this interview. Your insights are invaluable to my research on sustainable practices within the Dutch film industry. Before we begin, I would like to confirm your consent to record this conversation for transcription purposes.

- Introduce the research and the interviewer
- Review and sign the consent form: specify that the results will only be shared with the thesis advisor and the second reader

- Turn on the recording device

### **Background Information**

- Can you introduce yourself? Name, age, how do you position yourself?
- Could you tell me how you envision your role?
- What is your background (education/previous jobs)?
- How did you start working in the film industry as a costume designer?
- Why did you want to become a costume designer/stylist?
- Can you give a brief overview of your experience as a costume designer within the Dutch film industry?
- How long have you been working in the industry?
- Where do you think your expertise lies in terms of clothing?
- What does your professional network look like approximately? You don't have to mention names, positions are also fine.

### **Costume Designer's Workflow**

- Can you walk me through your typical process for designing the wardrobe for a film project, starting from pre-production and continuing through production and post-production?
- What inspires you?
- Can you discuss your approach to obtaining costumes, including buying, renting, borrowing, and creating new costumes?
- Do you ever delve into the archives of another stylist to see if the clothing you need for a particular production is there?
- Do you ever rent clothing for a specific project?
- Can you describe what a typical day looks like as a costume designer during the production phase?
- What tasks and activities are typical within the costume department during the post-production phase of a film project?
- Which other departments do you typically work closely with?
- What is your relationship as a costume designer usually like with the director and producers? What do you think about that?
- What do you do with the clothing that you think will not be applicable at another time?

### **Perception and Awareness of Sustainability**

- How would you define sustainability in relation to costume design?
- How do you think your colleagues within the costume design field perceive sustainability?

### **Fashion Industry**

- How do you feel about the current fashion industry?
- Are there any initiatives within the fashion industry that you like?
- How would you define sustainable clothing and what wouldn't you?

### **Transitions**

- Have you noticed differences in your working methods from the beginning of your career to now? What are these differences? Why do you think this is?

### **Obstacles and Challenges**

- Can you discuss any obstacles or challenges you have personally encountered in implementing sustainable practices in your work?
- How does the overall atmosphere of the Dutch film industry affect your methods in sustainable costume design?
- How do you deal with your crew, especially regarding implementing sustainable practices?
- Are you involved in projects specifically focused on sustainability, how was that for you?
- In your opinion, what works against a sustainable costume design practice?

### **Support and Resources**

- How do you navigate the balance between incorporating sustainable materials and meeting the creative demands of a production?
- Are there existing initiatives, organizations, or networks that you find particularly useful for promoting sustainability within the industry?

### **Autonomy and Creative Freedom**

- How much autonomy do you feel as a costume designer to make sustainable choices in your projects?
- Have you experienced a conflict between your artistic vision and sustainability goals in costume design? If so, how do you deal with it?
- What inspires you or motivates you to work sustainably?

### **Future Perspective**

- What changes or developments do you hope to see in the industry regarding sustainability in costume design?

### **Rounding up**

- Is there anything else you would like to share about your insights or experiences on this topic?

### **Conclusion:**

Thank you again for sharing your insights and experiences with me. Your contributions will be incredibly valuable to our research on sustainable practices in costume design within the Dutch film industry. If you have any additional thoughts or comments, feel free to share them before we conclude the interview.