THESIS

EXPERIENCES OF DESIGNING WOMEN: A PORTRAIT OF FEMALE INTERIOR

DESIGNERS' JOB SATISFACTION ACROSS CAREER-SPANS

Submitted by

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ABSTRACT

EXPERIENCES OF DESIGNING WOMEN: A PORTRAIT OF FEMALE INTERIOR
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The subject of job satisfaction is one of the most highly researched topics among organizational psychology (Lu, Barriball, Zhang, & While, 2012). However, only few studies have examined factors of job satisfaction among interior designers due, in part, to infancy of the profession (e.g., Hill, Hegde, & Matthews, 2014). The purpose of this study was to compose a portrait of female interior design professionals currently employed in the workplace and explored the factors impacting their perceived job satisfaction or dissatisfaction. Twelve female interior designers from three career phases (early, mid, and late career) were interviewed to gain diverse perspectives of job satisfaction. Participants were asked to draw the way they felt about their work based on Marcus' (1995) drawing elicitation method. Then interviews were performed using their drawings as a starting point for discussion, along with semi-structured questions guided by the conceptual framework developed for this study from two career phase models (AIA, 2017; Mainiero & Sullivan, 2005) and literature review. Findings suggested dynamic relationships between 1) personal-life factors; 2) work culture; 3) professional mindset; 4) relationships; and 5) resources to support creative performance at work. Participants felt greatest job satisfaction when optimal creative performance was bolstered by ideal conditions with respect to work culture, relationships, and resources when personal-life factors placed pressure

on their lives. Furthermore, professional well-being seemed to be largely shaped by professional

authenticity and its development through meaning-making tasks and achievements.

ACKNOWLEDGEMENTS

DEDICATION

I would like to dedicate this thesis to my mother, you are truly missed, my father, and my

Aunt Gene. All of whom have supported my education, desire for learning, and most

importantly, curiosity from the day I was born. Without you I would not be where I am today.

DEFINITION OF TERMS

Authenticity: "Values driven, truth-seeking, and defining priorities" (p. 2005, Mainiero &

Sullivan, 2005).

[Work] autonomy: When employees have at least some control over the decisions they can

make in their jobs (Cooper, 2016).

[Professional] Balance: An optimal level of factors that create a sense of balance between

professional factors.

Burnout: "A syndrome of emotional exhaustion and cynicism that occurs frequently among

individuals who perform 'people work'" (Maslach & Jackson, 1981, p. 99).

Career phases: The phases of a woman's career proposed by Mainiero & Sullivan (2005).

Women's careers are placed into three phases with a different factor or priority being most

important in the woman's life at that stage in her career. The three priorities are challenge (most

important in early career), balance (most important in mid-career), and authenticity (most

important in late career).

Challenge: Complexity in activities "that pushed the person to higher levels of performance"

(Csikszentmihalyi, 1990 p. 74)

Creativity: A product or a response that is novel and appropriate, correct, useful or valuable to

the item and the product is based in experience rather than algorithms (Amabile, 1996).

Extrinsic motivation: Motivation that is generated from outside motivation (i.e., bonuses) (Van

Yperen et al. 2016).

Intrinsic motivation: Motivation that is based on the enjoyment and satisfaction generated from an activity without outside motivation (Van Yperen et al. 2016).

Job satisfaction: "The extent to which people like (satisfaction) or dislike (dissatisfaction) their jobs" (Spector, 1997, p. 2).

Job stress: Physical and emotional strain that effect a worker negatively when the tasks they are to perform at work do not match the worker's capabilities, needs of the job, or resources on the job (Bowen et al., 2014).

Life events: Significant events in a person's life that may shift their personal and professional identity such as responsibilities (i.e., caretaking, volunteering) and roles (i.e, wife, mother).

Meaning: "Belonging to and serving something that you believe is bigger than the self" (Seligman, 2011, p. 17).

The new type of career: emphasis lies on the individual's choices in their career and their path may be broken due to any number of factors such as family or career goals (Caven, 2004)

Self-efficacy: The belief a person has about their capability to fulfill or perform roles (Bandura, 1986).

The traditional career model: employees are expected to work their way up through an organization in a linear, unbroken manner (Caven, 2004)

Work-life balance: The perceived appropriate balance between an employee's work and personal life (de Graft-Johnson et al., 2005; AIA, 2015; Park & Wang, 2013; Van Yperen et al., 2016).

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CHAPTER I

INTRODUCTION

Many individuals select interior design as their career because of their desire for creative engagement in their jobs (Lee & Hagerty, 1996). From my experience as a practicing interior designer, even when an interior designer is given creative control other forces may detrimentally affect job satisfaction. In my four years practicing interior design I saw friends and colleagues leave jobs and leave the profession. One colleague, who was mid-career and a mother of two, chose to leave her job as an interior designer in a commercial architecture firm for a secretary position. She loved the tasks she performed in interior design (e.g., space planning and millwork drawings). She had also built lasting relationships with many clients with whom she worked. The reason she chose to walk away from her job was rooted in her firm's unclear policies over management, promotion, compensation, and work hours. Saying "no" to tasks that required overtime made her feel guilty and interfered with time management and personal organization. She also expressed frustration with the lack of clear policies for promotion and evaluation that could lead to pay raises. Although this is not the story for all interior designers, this account reflects other experiences I have watched unfold among friends and colleagues in the profession.

My research is motivated by the sheer quantity of these experiences I encountered and the desire to see job quality improve for interior designers. Currently there are 68,000 interior designers in the United States (ASID, 2016a) and the profession has seen rapid growth. The number employed between 2015 and 2016 rose by 11.9% (ASID, 2016a) and the US Bureau of Labor Statistics predicts another 5% growth between 2016 and 2026 (Bureau of Labor Statistics,

2015c). Despite these rising numbers little attention has been paid to what makes interior designers satisfied or dissatisfied in their profession.

Interior design is a fairly unique profession to examine given that it is a female dominated profession that operates within the male dominated construction industry (Bureau of Labor Statistics, 2016). According to Interior Design magazine's Universe Study, 69% of interior designers are female (Interior Design Staff, 2010) and the International Interior Design Association (IIDA) reported that 85% of their members were female (IIDA, 2017). According to the US Bureau of Labor Statistics (2016) only 26% of architects, 6.4% of mechanical engineers, and 10.8% of electrical engineers are women. Job satisfaction of professionals similar to interior designers, such as female architects, have been studied (e.g., Caven, 2004; de Graft-Johnson, Manley, & Greed, 2005) but architecture is male dominated, unlike interior design (Bureau of Labor Statistics, 2016). Although female architects often work in the same environments, with the same people, and on overlapping tasks as interior designers, their experiences could be notably different from interior designers' due to the gender demographics of their profession (Defining the Architect's Basic Services, 2007; Definition of Interior Design, 2004; Harwood, 1991).

Interior Design

Interior design education and professional examination are overseen by two professional organizations, CIDA and NCIDQ. The Council for Interior Design Qualification (CIDQ) is an independent, nonprofit organization that administers the National Council for Interior Design Qualification examination and leads in establishing standards for interior design professional practice (CIDQ, 2016). NCIDQ certification is required to practice interior design by all states

and provincial boards that have legislation in place for licensing (Harwood, 1991). CIDQ defines

the profession of interior design as:

> a multi-faceted profession in which creative and technical solutions are applied within a
>
> structure to achieve a built interior environment. These solutions are functional, enhance
>
> the quality of life and culture of the occupants and are aesthetically attractive. Designs
>
> are created in response to and coordinated with the building shell (the building's existing
>
> perimeter/exterior and framework) and acknowledge the physical location and social
>
> context of the project. Designs must adhere to code and regulatory requirements, and
>
> encourage the principles of environmental sustainability. The interior design process
>
> follows a systematic and coordinated methodology, including research, analysis and
>
> integration of knowledge into the creative process, whereby the needs and resources of
>
> the client are satisfied to produce an interior space that fulfills the project goals. (CIDQ,
>
> 2004, p. 1)

This definition is commonly accepted and cited by the two largest professional interior design

professional associations, the International Interior Design Association (IIDA, What is Interior

Design, 2016) and the American Society of Interior designers (ASID, 2016b).

Professional interior designers are equipped to perform a number of responsibilities and

work in a variety of employment situations. Tasks that interior designers perform may include,

but are not limited to, space planning, finish selection, furniture selection, acoustical planning,

wayfinding planning, and implementing sustainable building practices (EDAC, 2008). Interior

designers may also focus on different sectors, such as residential, hospitality, healthcare design,

or a particular type of room design such as bathrooms or kitchens. Others may center their

designs around a specific need such as sustainability (where improving energy efficiencies and

other environmental factors are most crucial). or universal design (where accessibility for elderly and disabled individuals is foremost to the final product) (Bureau of Labor Statistics, 2015). According to the Bureau of Labor Statistics (2015), 30% of interior designers work in specialized services (e.g., kitchen and bath design); 15% work in architectural, engineering, and related services; 8% work in furniture stores; 6% work in wholesale trade; and 4% work in residential building construction. Most interior designers work in offices, and one in four interior designers is self-employed in 2014 (Bureau of Labor Statistics, 2015).

Job Satisfaction

Interior Designers

In 2014 Hill, Hegde, and Matthews conducted one of the few recent empirical research studies that examined job satisfaction in interior design. Hill et al.'s (2014) predominantly quantitative study (included one open-ended written question) of 130 interior designers found three unique job satisfaction/dissatisfaction factors. These were: a) the need for renewal of creativity; b) promotion based on design merits and not managerial skills with little training; and c) ambiguity or contradicting messages from multiple parties that resulted in job task confusion or misdirection (Hill et al., 2014). They also identified stressors aligning with studies of other populations, including: job insecurity; long working hours, lack of autonomy and flexibility; lack of skill and creativity utilization, undisclosed organizational practices, inequality, and a lack of work-life balance (Hill et al., 2014). Hill et al. (2014) cited a 2013 survey conducted by an interior design professional coaching and consulting organization, Design Success University. They surveyed 1006 interior designers and found that most participants perceived their jobs as overwhelming (72.6%) and felt underpaid (98.5%), which aligns with Hill et al.'s (2014) findings. Although most studies (e.g., Hill et al., 2014; Lee & Hagerty, 1996) revealed

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undesirable job satisfaction factors, Interior Design magazine's 2012 survey showed more positive findings. Of the 2,300 interior designers surveyed, 84% reported that they were happy with their work (Leung, 2012).

Construction Industry Professions

Empirical findings related to the job satisfaction of other professions in the construction industry are well documented (e.g., Bowen, Edwards, Lingard, and Cattel; Goldenhar, Swanson, Hurrell, Ruder, & Deddens, 1998). For example, Bowen et al.'s (2014) quantitative study assessed architects, engineers, quality surveyors and project manager's level of perceived job stress. They found architects have significantly higher levels of stress compared to the other three professions. High instance of job stress may also translate to interior designers because designers often work on the same projects and in the same settings alongside architects (Harwood, 1991).

Female Architects

Several seminal studies have examined female architects, individually (e.g., Caven, 2004; De Graft-Johnson et al., 2005) and in contrast to men (e.g., AIA, 2015; AIA, 2017). Females in the architectural profession appear to make less money at every level compared to men (AIA, 2017), feel as though they are sidelined for promotions (de Graft-Johnson et al., 2005; AIA, 2017; Sang, Dainty, & Ison, 2007), are at higher risk of losing their jobs during economic downturns (Caven, 2004), and have a difficult time balancing their work and personal life (AIA, 2015).

Approximately 66% of the 4,390 female participants in Equity by Design's survey were found to work in all (or nearly all) male-led firms (AIA, 2017). The historically male dominated and competitive profession of architecture has created an atmosphere that accepts long working

hours as part of its culture (de Graft-Johnson et al., 2005). Due to high demands, low pay, and lack of flexibility, many women in de Graft-Johnson et al.'s (2005) study left the traditional career path (e.g., worked independently) or had intentions of leaving the corporate environment.

Research suggests women in the architectural profession also suffer if they become mothers. In the American Institute of Architecture's (AIA) Diversity in the Profession of Architecture (2015) study, 64% of women perceived that they would have a difficult time reentering the profession if they chose to become mothers. As a possible result of these perceptions, at every level (i.e., intern architects to senior project managers), women in Equity by Design's (AIA, 2017) study were less likely to have children than men. The female architect participants in de Graft-Johnson et al.'s (2005) study who had children reported feeling less confidence and were demoted or lost their jobs when returning to work after the birth of their children. Although researchers have not examined female interior's motherhood experiences, a large portion of interior designer are employed at architect led firms (Harwood, 1991). Thus, female interior designers could experience similar experiences and perceptions to those of female architects with respect to motherhood.

Summary

The growth of the interior design profession suggests further research is warranted to understand the experiences of interior designers in the workplace and to increase well-being within the profession. Although knowledge of interior designers' job satisfaction is limited, there is foundational evidence that interior designers find significant fault with their jobs leading to dissatisfaction. Further, there is strong indication among empirical findings that individuals in comparable occupations (i.e., architects, engineers, project managers) experience stressors that lead to job dissatisfaction and that steps can be made to remedy issues, such as renewal of

creativity (Hill et al., 2014), improved work-life balance (de Graft-Johnson et al., 2005) and greater flexibility (Kinnunen, Geurts, & Mauno 2004).

Purpose of the Study

The purpose of this study was to compose a portrait of different female interior design professionals currently employed in the workplace. Participants represented diverse phases of life and career. This study aimed to explore what factors result in female interior designer's perceived job satisfaction or dissatisfaction, why these factors arise, and how these factors affect designers at different stages of their lives and careers.

Justification

There have been many studies examining job satisfaction and dissatisfaction in professions other than interior design, including related areas such as architecture and project management (e.g., Bowen et al., 2014; Caven, 2004; de Graft-Johnson et al., 2005; Goldenhar et al., 1998; Sundstrom, Burt, & Kamp 1980). To date there is only recent foundational empirical research focused specifically on interior designers' job satisfaction (e.g., Hill et al., 2014; Lee & Hagerty, 1996; Leung, 2012). Each of these studies used a quantitative or mixed method approach, revealing a need for further qualitative explanations to better understand relationships and individual differences between factors. Thus, qualitative methods were chosen for this study to gain further insight into interior designer's experiences and perspectives (Miles, Huberman, & Saldana, 2014)

Uncovering the state of job satisfaction or dissatisfaction for female interior design professionals is key to understanding how to improve the workplace for this demographic. This study is one step toward obtaining that goal. The information stories told in this study are most beneficial for three key groups: 1) females contemplating becoming interior designers; 2) current

female interior designs; and 3) those who employ female interior designers. For females contemplating becoming interior designers this study discloses the state of job satisfaction for a small but diverse group of practicing interior design professionals, helping them access the correct career fit for their personalities and traits and giving them insight into what interior designers experience. For current female interior designers, this study identifies issues or successes that other designers are currently facing, which may help them advocate change in their workplaces. For those who employ interior designers, this study gives insight into improvements they can make in the workplace to attract and retain interior design staff.

Research Questions

Research Question 1:

What are the factors that contribute to perceived job satisfaction or dissatisfaction among interior designers?

Research Question 2:

How do these factors work together to support women's job satisfaction?

Research Question 3:

How do significant life events (i.e., marriage, having a child of a certain age, approaching retirement) influence the importance of factors of job satisfaction/dissatisfaction?

Research Question 4:

Do career phase (i.e., early, mid, late) or life events have more influence on importance of different job satisfaction/dissatisfaction factors?

Researcher's Positionality

I am a licensed female interior designer with four years' experience in the commercial interior design sector. I received a bachelor's degree in interior design from a CIDA accredited

university in the US. Throughout my time as an interior designer I had conversations with many other interior designers about positive and negative experiences a they had and were having in their careers. I also observed interior designers who were treated unfairly for their hard and disciplined work. Hearing these stories and having personal experiences that reflected these stories inspired me to take a serious look into the job satisfaction of interior designers.

I chose my career because of the creative fulfillment that I expected to receive from the profession. However, in my four years of experience, I often found my job taxing or burdensome and felt unappreciated early in my career. These issues, as well as others found in literature, I feel could be addressed and lessened, if not remedied, with the proper culture, management, and organization. Thus, I would like to shed light on conditions in the industry, throughout the career-span of interior designers.

Throughout the study I chose to bracket my personal experiences as much as possible, as advised by qualitative researchers such as Moustakas (1994). I strived to limit my opinions and emotions on the subjects that arose in order to improve quality, reliability, credibility, and trustworthiness of the presentation of findings. Nonetheless, my own experiences may have influenced how I interpreted data based on my perceptions of our shared and contrasting experiences.

Theoretical Models

The subject of job satisfaction is one of the most highly researched topics among organizational psychology (Lu, Barriball, Zhang, & While, 2012), therefore, many theories exist. Two theoretical models played an integral role in developing the guiding conceptual framework for this research, Mainiero & Sullivan's (2005) ABC mode of kaleidoscope careers for women and 2) Equity by Design's "pinch points" and "career dynamics" models (AIA, 2017). Mainiero

and Sullivan's (2005) model compares women's careers to the metaphor of the changing and shifting shapes and colors of a kaleidoscope. The model breaks down women's careers into three phases, suggesting different factors or priories are more important at different stages of a woman's' career (Mainiero & Sullivan, 2005). Women were found to shape and tailor their careers in a more complicated and intricate way compared to men that took relationships (i.e., significant other, children, aging parents, friends, coworkers), location, possibilities, opportunities, and a number of other factors into consideration when making decisions about their careers (Mainiero & Sullivan, 2005). However, one priority was found most significant for women at three different career phases despite their marital status or if they had children. These are challenge in early career, balance in mid-career, and authenticity in late career (Mainiero & Sullivan, 2005).

A similar model to the ABC model of Kaleidoscope Careers for Women is illustrated by Equity by Design in their recent international survey of 8,664 architectural graduates (AIA, 2017). The study found significant 'pinch points' in the careers of architectural graduates. These pinch points were based on evidence of priorities and goals that were found to be different for participants in different stages of their careers. Much of Equity by Design's model reflects the ABC model of Kaleidoscope Careers for Women in that it distinguishes early, mid, and late career and also shows a priority of balance in mid-career. The pinch point model deviates in that it specifies the years of practice that fall into each pinch point and is more specific to what an architect's goals may include (i.e., licensure).

Each of these theoretical models creates a multifaceted understanding of aspects in interior designers' job satisfaction. They (Mainiero & Sullivan, 2005; AIA, 2017) posit phases in career that put emphasis on different priorities due to time in life. They serve as a practical

means of understanding goals and priorities of interior designers at different points in their lives and careers.

Conceptual Framework

The following conceptual framework is a result of reviewed literature and the two theoretical models previously discussed. The framework (Figure 1) guides the exploratory qualitative data collection and analysis of the current research. The model is broken down between career phases with corresponding commonly found changing or dynamic factors of job satisfaction and typical occurrences or processes interior designers experience in their career. Equity by Design's (AIA, 2017) "Pinch Points" and "Career Dynamics" model and Mainiero and Sullivan's (2005) ABC model of Kaleidoscope Careers for Women suggests varied importance of job satisfaction factors by career phase. The three factors of challenge (early career), balance (mid-career), and authenticity (authenticity) found in these models are considered dynamic due to their changing nature and are divided by career phase. Other commonly found factors of job satisfaction, within the review of literature, were logically applied to each of these three priorities and certain factors were assigned to each of these priorities through a process of discussion between the researcher and senior researchers. The model depicts these applied factors (resources, flexibility and autonomy, being true to one's self, and creativity) in relation to career phase. Milestones and experiences reflect the "pinch points" in Equity by Design's (AIA, 2017) model but are tailored to interior designers' certification timeline and to include 'finding the right organizational fit' (e.g., AIA, 2017; Hill et al., 2014) and 'professional development' (e.g., Sang et al., 2007), experiences that have been found to be important for sustained job satisfaction.
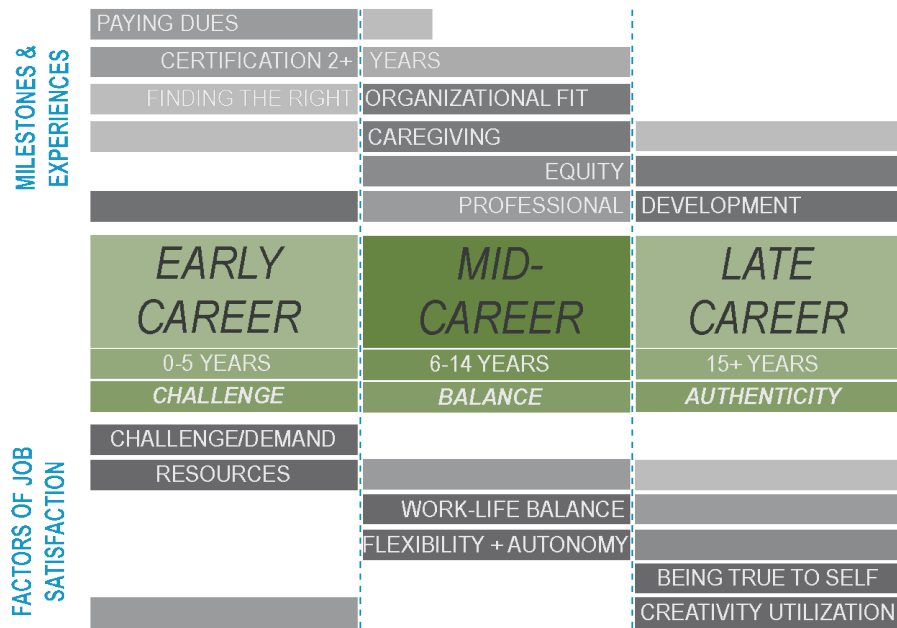
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Figure 1—conceptual framework underlying exploration of perceived job satisfaction for female interior designer

Assumptions

The researcher was driven by the supposition that interior designers know what is causing their perceptions of either positive or negative attitudes toward their job and career. Based on prior studies that revealed a significant amount of job dissatisfaction among interior designers and female architects (e.g., AIA, 2015; de Graft-Johnson et al., 2005; Hill et al., 2014) in many facets of their jobs (e.g., long working hours, inflexible working conditions, lack of salary transparency, unclear promotional track) the current research anticipated finding similar instances of job dissatisfaction. However, based on Bowen et al. (2014) and Sang et al.'s (2007) findings that younger employees felt greater amounts of stress and the ABC model of Kaleidoscope Careers for Women that posits a shift in priorities throughout the career of a woman, factors were expected to vary between age groups and other significant career and life phases (e.g., parenthood, nearing retirement). The assumption is therefore made that depending

upon the designer's phase in career and life, she may identify different degrees of satisfaction or

dissatisfaction with respect to different facets of her job and career.

CHAPTER II

REVIEW OF LITERATURE

Overview

The study of job satisfaction and those factors that play a part in the satisfaction or dissatisfaction of employees has been discussed and theorized for centuries, growing rampantly since the 1940s when Maslow (1943) first presented his hierarchy of needs. To thoroughly understand the topic of job satisfaction among the subjects of the present inquiry, professional interior designers, this review of literature begins by introducing, defining, and applying job satisfaction to the more specific topic of interior designers' job satisfaction. Second, an overview of empirical findings directly pertaining to reoccurring job satisfaction and dissatisfaction factors found in literature will be reviewed. Third, differences between gender, age, and creative professions found in the empirical research will be discussed. Fourth, relevant theory is presented and compared. Fifth, strengths and weaknesses of the existing literature are discussed. Finally, a framework is presented that integrates key findings and theories to guide the data collection and analysis of this inquiry.

Introduction to Job Satisfaction, Job Dissatisfaction, and Job Stress

The focus of this review of literature is paid chiefly to a select number of the abundant empirical research studies that deal with stressors in the workplace. This review deals primarily with research in the interior design profession and professions that are most similar to interior design such as architecture (e.g., Caven, 2004; de Graft-Johnson et al., 2005; Hill et al., 2014; Vischer. 2007). These studies have identified causes for job satisfaction and dissatisfaction and thus classify factors that can improve worker's job satisfaction. Job stress has been described as

physical and emotional strain that affect a worker negatively when the tasks they are to perform at work do not match the worker's capabilities, needs of the job, or resources on the job (Bowen et al., 2014). In reviewing the following studies pertaining to job satisfaction and the factors that affect job satisfaction or dissatisfaction, a groundwork is established to begin to understand the challenges and successes interior designers may face in their careers.

Factors Associated with Job Satisfaction and Dissatisfaction

There are a wide variety of factors that contribute to job satisfaction and dissatisfaction. The most commonly identified factors in the body of reviewed empirical research are listed in Table 1, which also lists type(s) of professions and geographic locations of populations studied. This information is notable because it shows that these issues are not limited to one geographical area or industry. The most frequently cited factors of job satisfaction or dissatisfaction among the reviewed body of research were: job stress, use of creativity, compensation, and company transparency. In addition, three additional factors related to creative industries, specifically interior design, were found by Hill et al. (2014): 1) the need for reoccurring renewal of creative inspiration; 2) the reported common practice of promoting interior designers to management positions based on their talents as a designer and not their abilities as a manager; and 3) the issue of ambiguity, primarily based on having to juggle many projects at once and needing to answer to many parties (i.e., supervisor, consultants, clients). Based on the large body of research found to support specific factors of job satisfaction/dissatisfaction among multiple industries and demographics these factors have been demonstrated as relevant to investigate in the profession of interior design.

Table 1 – Job Satisfaction/Dissatisfaction Factors Found in Reviewed Empirical Research

Factors of job satisfaction/dissatisfaction & select findings	Study Author(s) & Year	Industry/ Industries	Population	Qualitative/ Quantitative
Job stress Job stress is a general factor of job dissatisfaction that can be influenced by other factors. Individuals in the construction industry experience high levels of stress due to many factors such as feeling overwhelmed, overworked, having unclear tasks, or conflicting guidance (e.g., Goldenhar et al., 1998, 2014; Hill et al. 2014). Some studies found women to have higher levels of stress than men (e.g., Bowen et al., 2014). Possible reasons for this could be due to participant's young age, their position in a male dominated profession, or attitudes that they encounter (e.g., AIA, 2015; Bowen et al., 2014; Correll & Benard, 2007).	Lee and Hagerty, 1996	Interior Design	140 students, 82 interior design practitioners in the United States	Quantitative - survey
	Goldenhar et al., 1998	Construction Workers	211 females in the United States	Quantitative - survey
	Caven, 2004	Architecture	37 females in the United Kingdom	Qualitative - interviews
	de Gaft-Johnson et al., 2005	Architecture	Questionnaire phase: 170 females, interview phase: 14 females in the United Kingdom	Mixed Method - broad survey & targeted interviews
	Sang et al., 2007	Architecture	75 males, 35 females in the United Kingdom	Quantitative - survey
	Bowen et al., 2014	architects, engineers, quantity surveyors, project and construction managers	269 architects, 168 engineers, 179 quantity surveyors, 60 project and construction managers in South Africa	Quantitative - survey
	Hill et al., 2014	Interior Design	130 participants (88% female) in the United States	Mixed Method - Maslach Burnout Inventory (MBI) and survey with one open-ended question
	AIA, 2015	Architecture	4,223 males and 3,117 females in the United States	Quantitative - survey
Job insecurity Job insecurity is a commonly found cause of job dissatisfaction. Because the construction industry goes through changing cycles of having excess of work and having little work the fear of losing one's job has been an issue (e.g., AIA, 2015). Often these fluctuating cycles are a contributor to job stress (e.g., Goldenhar et al., 1998).	Goldenhar et al., 1998	Construction Workers	211 females in the United States	Quantitative - survey
	Caven, 2004	Architecture	37 females in the United Kingdom	Qualitative - interviews
	de Gaft-Johnson et al., 2005	Architecture	Survey phase: 170 females, interview phase: 14 females in the United Kingdom	Mixed Method - broad survey & targeted interviews
	Hill et al., 2014	Interior Design	130 participants (88% female) in the United States	Mixed Method - Maslach Burnout Inventory (MBI) and survey with one open-ended question
	AIA, 2015	Architecture	4,223 males and 3,117 females in the United States	Quantitative - survey

Working hours High percentages of architects and interior designers have been found to work more than 40 hours per week on average (e.g., 68.4% of participants in Hill et al., 2014). Working long hours has become part of the work culture in many places (e.g., AIA, 2015). Female architects who have chosen to work outside of the traditional firm have reported higher levels of satisfaction in the working hours due to their ability to manage their own time (Caven, 2004).	Caven, 2004	Architecture	37 females in the United Kingdom	Qualitative - interviews
	de Gaft-Johnson et al., 2005	Architecture	Questionnaire phase: 170 females, interview phase: 14 females in the United Kingdom	Mixed Method - broad survey & targeted interviews
	Hill et al., 2014	Interior Design	130 participants (88% women) in the United States	Mixed Method - Maslach Burnout Inventory (MBI) and survey with one open-ended question
	AIA, 2015	Architecture	4,223 males and 3,117 females in the United States	Quantitative - survey
Burnout Burnout is a syndrome that has been defined by including exhaustion, cynicism, and lack of control (Maslach & Jackson, 1981). Interior designers, especially younger professionals, have been found to experience a high level of burnout compared to several other well documented professions (Hill et al., 2014). Female architects have described experiencing aspects of burnout that have led them to leaving the profession or the traditional career path (e.g., de Graft-Johnson et al., 2005).	Maslach and Jackson, 1981	Health and service occupations (e.g., nurses, teachers)	Phase 1: 605 people (44% females) Phase 2: 420 people (69% females) in the United States	Quantitative - Maslach Burnout Inventory (MBI)
	Michailidis and Banks, 2016	Health and service occupations (e.g., education, sales, management)	262 participants (119 males and 143 females) in the United Kingdom	Quantitative - Maslach Burnout Inventory (MBI)
	Oosterholt et al., 2012	Most diagnosed participants were on sick leave; healthy participants worked in education, health, gov't, and industrial sectors	16 participants diagnosed with burnout (8 male, 8 female), 16 healthy participants (8 male, 8 female) in the Netherlands	Quantitative - cognitive difficulty test survey and two tests of executive functions
	Hill et al., 2014	Interior Design	130 participants (88% women) in the United States	Mixed Method - Maslach Burnout Inventory (MBI) and survey with one open-ended question
Flexibility Lack of flexibility has been a concern of architects and interior designers in much of the literature (e.g., AIA, 2015; Hill et al., 2014). While technology increases the ability to work remotely and create flexibility in	de Gaft-Johnson et al., 2005	Architecture	Questionnaire phase: 170 females, interview phase: 14 females in the United Kingdom	Mixed Method - broad survey & targeted interviews
	Hill et al., 2014	Interior Design	130 participants (88% women) in the United States	Mixed Method - Maslach Burnout Inventory (MBI) and survey with one open-ended question

one's job, design firms appear to still only offer the benefit at a one-off circumstance and often only to those with seniority as well as specific need (Correll, et al., 2014).	AIA, 2015	Architecture	4,223 males and 3,117 females in the United States	Quantitative - survey
	Van Yperen et al., 2016	Retail, Catering, Social Sciences, IT, etc.	657 participants (51% female) from multiple countries	Quantitative - 11-item measure of job demands
Autonomy Findings show that when an employee has autonomy is their job their satisfaction on many other downsides to their job increases (e.g., Oluwatayo, 2015). However, Hill et al.'s (2014) study found that interior designers often do not have autonomy based on the collaborative nature of their jobs. Also, young designers have even less opportunity for job autonomy because they are not yet trusted to produce their own creative work.	Oluwatayo, 2015	Architecture	95 participants (70 males, 28 females) in Nigeria	Quantitative - survey
	Hill et al., 2014	Interior Design	130 participants (88% women) in the United States	Mixed Method - Maslach Burnout Inventory (MBI) and survey with one open-ended question
Ambiguity Ambiguity refers to lack of instruction, inconsistent instruction, or contradicting instruction from members of a designer's collaborative team (i.e., supervisor, consultants, clients). Hill et al. (2014) found that interior designers often experience large loads of work with difficulty navigating and prioritizing this work. Also, members of the collaborative team often request conflicting instruction making the interior designer's job more ambiguous (Hill et al., 2014).	Hill et al., 2014	Interior Design	130 participants (88% women) in the United States	Mixed Method - Maslach Burnout Inventory (MBI) and survey with one open-ended question (MBI) and survey with one open-ended question
Creative engagement and skill utilization Evidence suggests that engaging in creativity and	Lee and Hagerty, 1996	Interior Design	140 students, 82 interior design practitioners in the United States	Quantitative - survey

using one's skills improves engagement and well-being (e.g., Lee & Hagerty, 1996; Van den Broeck et al., 2015). Many interior designers choose the profession based on the assumption that it is creative work (Lee & Hagerty, 1996). Other studies have also linked a lack of creative engagement and skill utilization to job dissatisfaction (AIA, 2015; Goldenhar et al., 1998).	de Gaft-Johnson et al., 2005	Architecture	Questionnaire phase: 170 females, interview phase: 14 females in the United Kingdom	Mixed Method - broad survey & targeted interviews
	Goldenhar et al., 1998	Construction Workers	211 females in the United States	Quantitative - survey
	Hill et al., 2014	Interior Design	130 participants (88% women) in the United States	Mixed Method - Maslach Burnout Inventory (MBI) and survey with one open-ended question
	AIA, 2015	Architecture	4,223 males and 3,117 females in the United States	Quantitative - survey
	Leung, 2012	Interior Design	2,300 interior designers in the United States and Canada	Quantitative - survey
	Van den Broeck et al., 2005	Education, healthcare, and government	99 participants (74% female) in Northern Europe	Mixed Method - survey and daily diaries
Compensation Interior designers have been found to acutely feel inadequately paid for the work that they do compared to other related fields (Hill et al., 2014). Hill et al. (2014) found inadequate pay to be one of the most common complaints of interior designers. For architects, inadequate pay seems to most commonly be connected to long working hours and a lack of compensation for that time (e.g., AIA, 2015). On average, female architects have been found to make less than men at all levels of experience, denoting a gender gap in compensation practices in architectural businesses (AIA, 2017).	de Gaft-Johnson et al., 2005	Architecture	Questionnaire phase: 170 females, interview phase: 14 females in the United Kingdom	Mixed Method - broad survey & targeted interviews
	Hill et al., 2014	Interior Design	130 participants (88% female) in the United States	Mixed Method - Maslach Burnout Inventory (MBI) and survey with one open-ended question
	Leung, 2012	Interior Design	2,300 interior designers in the United States and Canada	Quantitative - survey
	AIA, 2015	Architecture	4,223 males and 3,117 females in the United States	Quantitative - survey
	AIA, 2017	Architecture	8.664 participants (4,390 females, 4,267 males, and 7 non-binary) in multiple countries	Quantitative - survey
Organizational transparency In the AIA's (2015) study architects rated company transparency at an extremely low rate (34% to 46% satisfaction). When a company is transparent to its employees Oluwatayo (2015) found that employees then felt more positively	Sang et al., 2007	Architecture	75 males, 35 females in the United Kingdom	Quantitative - survey
	Hill et al., 2014	Interior Design	130 participants (88% women) in the United States	Mixed Method - Maslach Burnout Inventory (MBI) and survey with one open-ended question
	AIA, 2015	Architecture	4,223 males and 3,117 females in the United States	Quantitative - survey

about their organization's other policies such as promotion track and compensation plan.	Oluwatayo, 2015	Architecture	95 participants (70 males, 28 females) in Nigeria	Quantitative - survey
	AIA, 2017	Architecture	8.664 participants (4,390 females, 4,267 males, and 7 non-binary) in multiple countries	Quantitative - survey
Office policies and practices Organizational policies such as opportunity for promotion and clear promotional track rated low in satisfaction in several studies (e.g., AIA, 2017; Sang et al., 2007). Interior designers in Hill et al.'s (2014) study accounted for problematic promotion of employees that were promoted based on merits as a designer and not their ability to manage employees.	Lee and Hagerty, 1996	Interior Design	140 students, 82 interior design practitioners in the United States	Quantitative - survey
	Oluwatayo, 2015	Architecture	95 participants (70 males, 28 females) in Nigeria	Quantitative - survey
	Sang et al., 2007	Architecture	75 males, 35 females in the United Kingdom	Quantitative - survey
Management style and appreciation Discontent with practice management was expressed by architects in two studies (AIA, 2015; Sang et al., 2007). Much of this discontent could be linked to a lack of transparency and promotion (Sang et al., 2007). Lack of training in management positions may also be a result of interior designer's dissatisfaction with supervisors (Hill et al., 2014).	Sang et al., 2007	Architecture	75 males, 35 females in the United Kingdom	Quantitative - survey
	Tevan, 2007	For-profit and non-profit small and large businesses	480 participants (161 males, 246 females) in the United States	Mixed Method - experimental lab study with video with role play and survey
	AIA, 2015	Architecture	4,223 males and 3,117 females in the United States	Quantitative - survey
	Hill et al., 2014	Interior Design	130 participants (88% women) in the United States	Mixed Method - Maslach Burnout Inventory (MBI) and survey with one open-ended question
Equality Equity by Design's survey of architects found that 66% of their female participants worked in all or mostly male led firms (AIA, 2017). Female architects in De Graft-Johnson et al.'s (2005) described feelings of being sidelined for promotions and sexist behaviors. However, equality was not limited to gender in de Graft-Johnson et al.'s (2005) study. Issues of older more experienced female architects bullying	de Gaft-Johnson et al., 2005	Architecture	Questionnaire phase: 170 females, interview phase: 14 females in the United Kingdom	Mixed Method - broad survey & targeted interviews
	Hoobler et al., 2014	Transportation	52 Managers (84.8% males), 148 Subordinates (65.2% males) in the United States	Quantitative
	Hill et al., 2014	Interior Design	130 participants (88% women) in the United States	Mixed Method - Maslach Burnout Inventory (MBI) and survey with one open-ended question
	AIA, 2015	Architecture	4,223 males and 3,117 females in the United States	Quantitative - survey

younger female architects was reported and dubbed "Queen bee" syndrome.	AIA, 2017	Architecture	8.664 participants (4,390 females, 4,267 males, and 7 non-binary) in multiple countries	Quantitative - survey
Professional respect Hill et al.'s (2014) study found that interior designers often felt disrespected by coworkers, consultants, employers, and clients based on their profession. Interior design is a relatively new profession and perceptions of interior designer's worth and capabilities are still misrepresented which may be the cause of much of the disrespect that interior designers account for (Interior Designers for Legislation in New York, n.d.).	Hill et al., 2014	Interior Design	130 participants (88% women) in the United States	Mixed Method - Maslach Burnout Inventory (MBI) and survey with one open-ended question
Parenthood The AIA's (2015) survey found that female architects perceived that there would be obstacles in their professional lives if they had children. De Graft-Johnson et al. (2005) reported participant's experiences with loss of confidence, demotion, and loss of job due to having children. Equity by Design's study found that women were less likely to have children compared to the men in the study (AIA, 2017).	Kinnunens et al., 2004	Randomly selected	425 participants (51% female) in Finland	Quantitative - survey
	de Gaft-Johnson et al., 2005	Architecture	Questionnaire phase: 170 females, interview phase: 14 females in the United Kingdom	Mixed Method - broad survey & targeted interviews
	Parker and Wang, 2013	Random sample	Public opinion surveys: 2012 - 2,511 participants (including 353 mother and 290 fathers), 2007 - 2,020 participants; time use surveys: 2003 to 2011 - 18,865 fathers and 27,618 mothers all in the United States	Quantitative - telephone surveys & American Time Use (telephone) Survey
	AIA, 2015	Architecture	4,223 males and 3,117 females in the United States	Quantitative - survey
	Ladge and Greenberg, 2015	Multiple professional careers that required college education	40 women in the United States	Qualitative - interviews
	AIA, 2017	Architecture	8.664 participants (4,390 females, 4,267 males, and 7 non-binary) in multiple countries	Quantitative - survey
	Jones, 2017	Random sample	113 employed pregnancy women in the Canada	Quantitative - general survey and event based surveys

Work-life balance	de Gaft-Johnson et al., 2005	Architecture	Questionnaire phase: 170 females, interview phase: 14 females in the United Kingdom	Mixed Method - broad survey & targeted interviews
The ability to find balance between work and one's personal life is apparently of concern to architects as displayed in the AIA's (2015) study and Equity by Design's (AIA, 2017) study. Both male and female architects are concerned with the lack of work-life balance that they are able to achieve (AIA, 2015). Women in Equity by Design's (2017) study reported feeling 10% more unsatisfied by how much time work took away from their duties at home.	Parker and Wang, 2013	Random sample	Public opinion surveys: 2012 - 2,511 participants (including 353 mother and 290 fathers), 2007 - 2,020 participants; time use surveys: 2003 to 2011 - 18,865 fathers and 27,618 mothers all in the United States	Quantitative - telephone surveys & American Time Use (telephone) Survey
	AIA, 2015	Architecture	4,223 males and 3,117 females in the United States	Quantitative - survey
	Leung, 2012	Interior Design	2,300 interior designers in the United States and Canada	Quantitative - survey
	Van Yperen et al., 2016	Retail, Catering, Social Sciences, IT, etc.	657 participants (51% female) in multiple countries	Quantitative - 11-item measure of job demands
	AIA, 2017	Architecture	8.664 participants (4,390 females, 4,267 males, and 7 non-binary) in multiple countries	Quantitative - survey
Physical environment	Sundstrom et al., 1980	University employees, hospital employees, and university employees	Study 1: 85 administrators (genders not specified), Study II: 30 female clerical workers, Study III: 98 nonacademic university employees (genders not specified)	Quantitative - survey
Vischer (2007) found that aspects of the physical environment such as lighting, temperature, noise level, and furniture layout can lead to a misfit between the environment and the worker. This misfit can lead to less creativity and distractions in the work environment (Vischer, 2007). Williams (2009) proposed that one environment may promote creativity for one individual but not for another. Williams (2009) found that individuals typically knew what types of spaces made them more creative and individuals sought to alter their situation one the environment did not suit their needs. Also, in a work setting individuals often knew what types of spaces aided in other's creativity and used this information to seek outcomes they desired.	Sang et al., 2007	Architecture	75 males, 35 females in the United Kingdom	Quantitative - survey
	Williams, 2009	Financial, consultancy, manufacturing, IT, media and advertising, and public sector	1000 participants in the preliminary creative thinking training groups and multiple groups of no more than 12 in the small group discussions taking place in the United Kingdom	Qualitative - creative thinking training groups taking and a series of small-group discussions and interviews taking place over 10 years
	Van den Broeck et al., 2005	Education, healthcare, and government	99 participants (74% female) in Northern Europe	Mixed Method - survey and daily diaries

Occupational Stress and Job Insecurity

It is clear, given the empirical evidence, that individuals working in construction industry professions experience a relatively high level of occupational stress (e.g., Bowen et al., 2014; Caven, 2004; de Graft-Johnson et al., 2005; Goldenhar, et al., 1998; Sang et al., 2007). The construction industry includes construction workers (e.g., Goldenhar et al., 1998), construction managers, project managers, quality surveyors, engineers (e.g., Bowen et al., 2014), architects (e.g., de Graft-Johnson et al., 2005), and interior designers (e.g., Hill et al., 2014). Several studies found that job stress in the industry is highest for women (Bowen et al., 2014; de Graft-Johnson et al., 2005; Sang et al., 2007). In a 2014 study that took place in South Africa, 676 participants composed of 269 architects, 168 engineers, and 60 project and construction managers, were assessed for their perceived level of workplace stress (Bowen's et al., 2014). Architects were shown to have the highest level of job stress among these three fields with 64% of participating architects reporting a stress level of 7 or higher on a 10-point scale (Bowen's et al., 2014).

Another set of issues found among interior designers that could lead to a greater amount of job stress are feelings of being overwhelmed and feelings of ambiguity in dealing with a high volume of demands at work. In a professional consulting and coaching organization's (Design Success University) 2013 survey of 1006 interior designers, 72.6% reported feeling overwhelmed by their jobs (Hill et al., 2014). Issues related to burnout were examined by Hill et al. (2014) using the Maslach Burnout Inventory (MBI) to quantitatively assess 130 interior designers' (88.5% women) level of burnout. The MBI considers six categories for measuring burnout, one of which is control. Control refers to experiences of ambiguous or contradictory task messages and autonomy (Hill et al., 2014). In Hill et al.'s (2014) study, control had some of

the lowest levels of satisfaction among the six categories. Ambiguity and task confusion may be tied to the many projects a designer commonly works on at one time and the contradicting opinions or instructions from consultants, firm management, or clients (Hill et al., 2014). Feeling overwhelmed, confused, experiencing ambiguous or contradicting instructions, and lack of a clear promotional path can all be tied to feelings of job stress.

The construction industry goes through constant cycles of projects starting and stopping, leading to uncertain job security and, consequently, increased occupational stress (Goldenhar et al., 1998). Several studies have reported job insecurity as a contributor to job stress (Caven, 2004; de Graft-Johnson et al., 2005; AIA, 2015; Goldenhar et al., 1998). Caven's (2004) study specifically found that 9 out of 37 female architects that participated in the study had been laid off from their jobs during hard economic times. These findings suggest that fear of job loss is a key contributor to job stress (Caven, 2004; de Graft-Johnson et al., 2005; AIA, 2015; Goldenhar et al., 1998).

Long Working Hours

Because of the stress to meet deadlines that exist in the construction industry, long hours have become an accepted part of the work culture (Caven, 2004; de Graft-Johnson et al., 2005; AIA, 2015). Of the 130 interior designers surveyed in Hill et al.'s (2014) study 68.4% worked an average of 41 or more hours per week. Female architect participants in Cavan's (2004) and de Graft-Johnson's et al. (2005) studies reported working 12-14 hour days Monday through Friday and then being asked to work on the weekend. According to de Graft-Johnson et al. (2005) female architects are pressured into feeling guilty that they are not working as many hours as their male coworkers. Female architects are sometimes made to feel that they cannot be

successful if they do not conform to the culture of working long hours (de Graft-Johnson et al., 2005).

In Cavan's (2004) study, two basic types of career choices are cited. First, is the traditional career model, where the employee is expected to work her way up through an organization in a linear manner (Caven, 2004). Second, is the new type of career where an individual's choices in her career and her path may be broken due to any number of factors. such as family or career goals (Caven, 2004). According to Cavan's (2004) study, female architects who were employed in the public sector or were self-employed reported having greater control and flexibility with their time compared to women who were salaried in traditional practice. Female participants who chose the traditional career path reported the highest amounts of perceived dissatisfaction over long working hours, possibly because of their lack of time flexibility compared to those reported by the other participants (Caven, 2004). Working hours appears to be one of the leading job dissatisfaction factors cited across literature related to fields in the construction industry.

Burnout

Many factors, including long working hours, have been found to lead to a condition called burnout. One definition by Maslach and Jackson (1981) states that burnout is "a syndrome of emotional exhaustion and cynicism that occurs frequently among individuals who perform 'people work'" (p. 99). Oosterholt, Van der Linden, Maes, Verbraak, and Kompier (2012) define burnout similarly, but add reduced attachment and infrequent personal accomplishments as defining characteristics. Michailidis and Banks (2016) describe three main components of burnout in their quantitative survey of a variety of professions (e.g., education, business and

finance, social sciences, sales, healthcare) in the United Kingdom. These are exhaustion, cynicism, and lack of control in one's career.

The problem of burnout in the architectural profession is found in two landmark studies. De Graft-Johnson et al.'s (2005) study identified reasons female architects left the profession. Cavan (2004) examined female architects to understand how they constructed their careers to suit their own needs. According to these studies, female architects left the profession or the traditional career path based on a number of contributors (e.g., long working hours, low pay, lack of flexibility) that first led to burnout, followed by intent to leave, or actually leaving, the job or profession.

Michailidis and Banks' (2016) study looked more deeply at burnout, finding that exhaustion played the most pivotal role. Exhaustion, which could be triggered by long working hours and stress, is a significant problem in the construction industry (Caven, 2004; de Graft-Johnson et al., 2003; AIA, 2015). High levels of burnout can contribute to poor and irrational decision making. This often leads to negative consequences and, consequently increased levels of burnout (Michailidis & Banks, 2016). Oosterholt et al. (2012) found evidence that the high levels of stress that occur for those who experience burnout may even lead to permanent brain changes.

Hill et al.'s (2014) foundational study of interior designers used a locally developed job satisfaction survey (with one open-ended written qualitative question) and the rigorously tested Maslach Burnout Inventory (MBI) to measure 130 commercial interior designer's level of basic job satisfaction and burnout. The interior designer's burnout level of M=2.07 is higher than several other well documented professions (nursing, M=1.80; psychiatric workers, M=1.88; and military personnel, M=1.63) (Hill et al., 2014). The MBI measures three factors: exhaustion

(personal, mental, and emotional fatigues), cynicism (response to job demands that results in cognitive distancing from demands of the job and depersonalization or indifference), and professional efficacy (perception of how well the person is doing their job) (Hill et al., 2014). Exhaustion and cynicism scores were especially low for the interior designers in Hill et al.'s (2014) study. There are few equivalent studies measuring professional architects' burnout through the MBI. However, there is evidence that female architects may experience similar feelings. For example, de Graft-Johnson et al.'s (2005) study portrayed several stories of female architects who left the profession based on factors that could be related to the MBI's three components of burnout (exhaustion, cynicism, and lack of control). Their study found that participants left their jobs based on long working hours (which may cause exhaustion) and factors such as the 'glass ceiling' and sexism, which may relate to lack of control in one's career (de Graft-Johnson et al., 2005).

Hill et al. (2014) suggests three reasons that could cause interior designers to have low scores in the Maslach Burnout Inventory (MBI). First, value engineering (the process where design elements are removed or downgraded for budgeting purposes) could leave designers feeling frustrated and their value lessened. Second, lack of appreciation from clients, consultants, colleagues (i.e., architects and engineers), and even employers were described by several respondents. Lastly, 68.4% of respondents reporting working 41 or more hours per week and this group reported higher levels of exhaustion (Hill et al., 2014).

Maslach and Jackson (1981) also developed, refined, and utilized the Maslach Burnout Inventory (MBI) to test a total of 1,025 participants for levels of burnout. They discovered that burnout was most likely to occur during the beginning years of a person's professional career. This suggests if a person experiences burnout early in their career, they are less likely to be able

to deal with it productively and may possibly leave their profession. Hill et al.'s (2014) study supports the idea that younger individuals are more prone to increased burnout, especially with respect to measures of cynicism, exhaustion, feeling less effective in their workplace, and loss of creativity. This could be because younger practitioners in the interior design profession are often required to carry the majority of overtime, are required to perform "mindless" production work, and are often working on others' intellectual property (Hill et al., 2014). Younger professionals may be dependent on more senior practitioners thus, lacking autonomy (Hill et al., 2014). While some may believe that burnout is simply a consequence of job dissatisfaction, there is evidence that job dissatisfaction and burnout are often not synonymous (Maslach & Jackson, 1981).

Flexibility and Autonomy

Much of the research findings indicate that individuals need, and are concerned about, their lack of flexible working hours and lack of desired autonomy (AIA, 2015; de Graft-Johnson et al., 2003; Hill et al., 2014; Van Yperen et al., 2016). As technology advances it is now simpler to work from any location (Kinnunen et al., 2004). However, the majority of businesses have not taken a broad approach to offering flexible working hours for their employees, often only grant this benefit in one-off situations and frequently only to employees with seniority as well as need (Correll, Kelly, O'Connor, & Williams, 2014). Hill et al.'s (2014) study found that interior designers have a difficult time achieving autonomy because of the many consultants and client(s) they must collaborate with and answer to. Less experienced interior designers are given the least amount of autonomy by being assigned to work for more senior associates (Hill et al., 2014).

Increased autonomy was found to positively affected architect's perspectives on opportunity of promotion, pay, working conditions, hours, and their opinion of their immediate supervisor in a study of 95 architects in Nigeria (Oluwatayo, 2015). Van Yperen et al.'s (2016)

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study that employed participants from a variety of fields (e.g., retail trade, catering, social science, information technology) suggests that if a worker is intrinsically motivated in his/her job, he/she is more likely to benefit from greater autonomy in their work. Intrinsic motivation is based on personal enjoyment and satisfaction generated from an activity, without outside motivation such as a bonus incentive (Van Yperen et al. 2016). Cavan's (2004) findings show female architects are likely to be intrinsically motivated concerning their job, with most participants choosing their career at an early age and that they put many years into becoming an architect (Caven, 2004). One strategy that supports increased job autonomy is blended working, where an employee combines on-site and off-site working. Blended work allows for personal control over an employee's own level of work engagement, however, it is effective only for those who are intrinsically motivated (Van Yperen et al. 2016).

Ambiguity

Ambiguity is an issue surfaced by Hill et al. (2014) in their study of 130 interior designers that describes ambiguity as a state of unclear expectations and normalities within a work context (Hill et al., 2014). While ambiguity was not a complaint found in any of the other reviewed empirical articles, it is likely that ambiguity would be a challenge for any professional who must organize their own time, have a high volume of work, and must answer to sometimes opposing opinions and instruction on occasion. In Hill et al.'s (2014) study, designers reported low satisfaction when work responsibilities were ambiguous. This finding is likely due to designer's large quantity of projects accompanied by little direction in how to accomplish the tasks they were required to complete. Ambiguity can cover both direction/supervision and opposition in opinion for interior designers.

Creative Engagement, Skill Utilization, and Renewing Creativity

Evidence suggests that the need for creativity and skill utilization, especially among creative industries such as interior design, is key component for job satisfaction (e.g., de Graft-Johnson et al., 2005; Lee & Hagerty, 1996). Intrinsically motivated individuals have been found to be more engaged in work activities when their skills are being utilized daily (Van den Broeck, Schreurs, Guenter, & Van Emmerik, 2015). Van den Broeck et al. (2015) also found that employee well-being can be positively affected by daily skills utilization.

The need for the use of creativity is supported in Lee and Hagerty's (1996) survey that compared 140 interior design students and 82 practicing interior designers' expectations of what their jobs would or do entail. Each participant was asked why they chose interior design as a major or career, with 79.2% of students and 62.2% of practicing interior designers naming, "interior design is creative work I would enjoy" as their primary reason (Lee & Hagerty, 1996). In de Graft-Johnson et al.'s (2005) study, participants reported being allocated them to a particular set of tasks (e.g., computer drafting) and not being able to use their skills to express their creativity, which led to boredom. Both Goldenhar et al. (1998) and the American Institute of Architects' (AIA) Diversity in the Profession of Architecture (2015) studies also listed lack of creativity and skill utilization as a contribution to job dissatisfaction, although this may vary with age and experience.

Not only do professionals in creative industries commonly benefit from adequately and consistently utilizing their skills and creativity but also regularly have the need for renewal of that creativity (Hill et al., 2014). Hill et al.'s (2014) study suggests ways that design firms have helped mitigate this need for renewal or refreshment of inspiration in their interior designers. Leading among suggestions is the added benefit of extended travel for a designer (Hill et al.,

2014). One firm's practice of giving employees paid sabbaticals is suggested. The design firm referenced required that, upon return from a sabbatical, the designers gave presentations of what they learned while traveling (Hill et al., 2014). These studies display strong evidence that the use of skill, creativity, and the generation of refreshed creativity are frequently necessary to the job satisfaction of creatively motivated design professionals.

Compensation, Promotions, and Transparency

Other causes of job dissatisfaction are insufficient salaries (e.g., Hill et al., 2014), an unclear promotional track (e.g., AIA, 2017), and lack of transparency (e.g., AIA, 2015) in company business practices. For architects, findings reveal that insufficient salary is a problem predominantly when long working hours and additional compensation is not awarded (de Graft-Johnson et al., 2005; AIA, 2015). Equity by Design's (2017) survey of 8,664 architects showed that at every level, female architects made less money than men did at their same level of position and experience. Compared to related design fields such as fashion design (average $65,170 per year, Bureau of Labor Statistics, 2015b), landscape architecture (average $63,480 per year, Bureau of Labor Statistics, 2015d), and architecture (average $76,930 per year, Bureau of Labor Statistics, 2015a), interior designers (average $49,810 per year, Bureau of Labor Statistics, 2015c) receive significantly less compensation. A 2013 survey performed by a professional consulting organization cited by Hill et al. (2014) found that 98.5% of interior designers felt underpaid. Interior designers' work is arguably equally as demanding as any other design job and the knowledge of a salary gap can be demoralizing for interior designers (Hill et al., 2014). In contrast, Interior Design magazine's study of 2,300 interior designers found that the average participants' salary had increased 11%. However, it was unclear to what they were comparing this increased salary (Leung. 2012).

The AIA's Diversity in the Profession of Architecture (2015) study found that many architects were not satisfied with matters related to transparency of salaries or clarity in criteria for promotions from their companies. These two matters of company transparency (34% to 46% satisfaction ranging includes "women of color" as the least satisfied and "men of color" being most satisfied) and salary (29% to 38% satisfaction ranging includes "women of color" as the least satisfied and "men of color" and "white men" being most satisfied) were rated the lowest in the list of job satisfaction among all the factors quantified in the study (AIA, 2015). Similarly, Oluwatayo's (2015) study found that when architects rated company transparency as "high", they also felt positively about their companies' promotion and compensation plans.

Sang et al. (2007) identified lack of opportunity for promotion as a key contributor to dissatisfaction within office culture. In Equity by Design's (AIA, 2017) study, within the category of finding the correct job fit, participants rated the least satisfaction with organization's promotional process. Females were the least satisfied participants regarding promotion processes, with only 29% of women who worked in mostly male led and all male led firms (around 66% of female participants) reporting feeling very or somewhat satisfied with their firm's promotion process (AIA, 2017).

A promotional strategy unique to creative professions and found specifically in Hill et al.'s (2014) study, was the issue of promotion based on design skills but very little management skills. Hill et al.'s (2014) findings suggest that these designers who are promoted to managers never receive formal management training. They recommend specialized managerial training for anyone in design professions who are given supervisor tasks. Given this significant amount of evidence showing a general pay gap for women in design and disproportionate and unclear

promotional strategies, each of these is factors at the forefront of possible causes for job dissatisfaction.

Practice Management and Lack of Appreciation

Similar to Hill et al.'s findings related to design professionals promoted as managers, Sang et al. (2007) speculated that female architects' job dissatisfaction could be linked to their discontent with design practice management (the managers and supervisors of a company). Self-reported discontent with practice management (AIA, 2015; Sang et al., 2007) as well as the previously discussed topic of dissatisfaction of organizational transparency in matters of business dealings and promotion could be said to directly relate to practice management's behaviors and actions. Tevan's (2007) study suggests that a supervisor should communicate in a positive and helpful manner, promoting social acceptance and friendship in order to be perceived as more credible and likable. This positive language that Tevan (2007) recommends as being helpful for credibility and likability aligns with the need for verbal appreciation from management to employees identified by the AIA (2015) and Sang et al. (2007).

Hill et al. (2014) suggested that designers who are promoted to management positions be required to have specialized management training. This could also be said for business owners who employ interior designers who may not have specialized training and knowledge in human resource management practices. Lee and Hagerty's (1996) findings reported that interior design students had a misrepresentation of their expected involvement in business matters in their future places of employment compared to what interior design practitioners reported as their actual amount of involvement. Nearly 69% of upper level undergraduate students expected to be involved in the marketing matters, financial matters, and client relationships of their future organizations. Out of the 82 practitioners surveyed 44% felt they had significant involvement

with these matters. These findings suggest a need for employees to be more involved or made aware of some of the business decisions made by their organizations. Disclosure and involvement may result in employees feeling a greater sense of responsibility for the outcomes of their work.

Equality and Professional Respect

Several studies have described issues related to gender equality in the workplace and discrimination. According to the Diversity in the Profession of Architecture (AIA, 2015) study, female architects perceived fewer opportunities when returning to work after taking leave to start a family (64%) and felt long work hours made it impossible to start a family (70%, AIA, 2015). Equity by Design's research found than 66% of the 4,390 women surveyed worked in all or mostly male led firms (AIA, 2017). This shows a lack of representation of women in leadership roles. This is a significant statistic as many interior designers work in architecture led organizations (Harwood, 1991). Participants in de Graft-Johnson et al.'s (2005) study described feelings of being sidelined for promotions that they had earned and being shielded from certain situations such as difficult negotiations with contractors based on their gender. Men felt 6% more likely to have 'a seat at the table' in business matters of their firms compared to women in Equity by Design's survey (AIA, 2017).

What participants labeled "macho culture" was also reported in de Graft-Johnson's (2005) study. This included inappropriate and sexist behaviors, and being excluded from certain social events. Some participants reported that they considered these actions demeaning while others were disappointed that they were not included in outside social events (de Graft-Johnson et al., 2005). However, inequality was not strictly limited to male and female relationships in de Gaft-Johnson's et al. (2005) study— "queen bee" syndrome was described by several

participants. This was demonstrated when successful and experienced female architects took a superior attitude and bullied younger and less experienced female associates (de Graft-Johnson et al., 2005). Although de Graft-Johnson et al.'s (2005) research proved significant when describing instances of sexism in the workplace, it is encouraging that the majority of other studies reviewed for the purposes of this research did not mention instances of sexism in the workplace at nearly the same level, if at all.

Feelings of inequality can reach beyond the male-female dynamics found most commonly in empirical research. For interior designers, the perception can reach to a lack of respect from coworkers (i.e., architects, engineers), consultants, employers, and even clients according to Hill et al. (2014). Over a quarter of the respondents in Hill et al.'s (2014) study reported feeling frustrated over the apparent lack of respect shown to the work of interior designers compared with engineers and architects. Feeling lack of respect related to gender and occupational roles appears to play a significant role in interior designer's job satisfaction.

Workplace Attitudes Toward Parenthood

Although dual income families are now the rule rather than the exception (Kinnunen et al., 2004), researchers are still finding bias against mothers in the workplace (e.g., AIA, 2015; Correll & Bernard, 2007; de Graft-Johnson et al., 2005). However, women in all professions are often assumed to leave their careers due to becoming a mother (Kinnunen et al., 2004). Diversity in the Profession of Architecture (AIA, 2015) and de Graft-Johnson et al.'s (2005) research both present data identifying bias in the workplace toward parents, especially mothers. Of the 39 women who took maternity leave within ten years of de Graft-Johnson's et al. (2005) study, 67% reported that it had adversely affected their career. Their absence from the workplace resulted in either loss of confidence in their skills, demotion, or even loss of their job (de Graft-Johnson et

al., 2005). Supporting de Graft-Johnson's et al. (2005) findings, 64% of women in the Diversity in the Profession of Architecture (2015) study perceived that after taking a family leave they would not be given significant opportunities upon their return.

As mentioned previously, long working hours were a concern reported in the AIA's Diversity in the Profession of Architecture (2015) study. Findings show 70% of female participants perceive long hours as a hindrance to starting a family. Kinnunen et al. (2004) found that parenthood combined with a full-time, high demand job was a challenge for women more than for men in terms of finding balance between work and family. The pressures for women to maintain their fast-paced careers is evidenced by Equity by Design's finding that women in their study of 8,664 architectural graduates were more likely to not have children, no matter their professional level, compared to men in the study (AIA, 2017).

The motherhood penalty, a concept examined in Correll and Benard's (2007) research, suggests that subtle discrimination exists against mothers in the workplace. The study was conducted in two parts. The first part was a lab study simulating controlled job interview scenarios using undergraduate students as participants. The second part was an 18-month long audit that used the same controlled fictitious candidates from part one to apply for jobs posted in a local newspaper. In each part of the study, mothers' resumes listed "Parent-Teacher Association coordinator" to let reviewers know they were a parent. The results were consistent with the idea of a motherhood penalty (Correll & Benard, 2007). In the lab study, they found that evaluators discriminated against mothers when making decisions about hiring and salary. In the audit study, mothers were called back half as many times compared to non-mothers (Correll & Benard, 2007).

A more recent study by Parker and Wang (2013) reported data from the Pew Research Center and the American Time Use Survey (ATUS) suggesting that the traditional roles of mother and father are converging. Fathers have nearly tripled their time spent with their children and more than doubled their time doing household chores as compared to 1965 (Parker & Wang, 2013). Despite these gender role changes, it is unlikely that this will affect the motherhood penalty, as it was found that fathers were still discriminated against less than non-fathers in job/professional contexts, and perceived as more committed to paid work than mothers in Correll and Benard's (2007) study.

Jones' (2017) recently studied expectations of pregnant women in the workplace with respect to motherhood discrimination. She examined 113 working pregnant women at varying stages of their pregnancy from 6-38 weeks. Jones (2017) attempted to assess these women's behaviors considering the expected discrimination they assumed they would experience and how they dealt with disclosing their pregnancy on a day-to-day basis within a three-week period. Most of the women (72 out of the 113) surveyed did experience at least one encounter where they faced the choice to reveal their pregnancy, disclose it, or signal to the fact that they were pregnant without explicitly stating it. Of these 72 women, many reported these interactions involved discriminating behaviors from others (i.e., coworkers, supervisors). These discriminating behaviors included statements insinuating that the woman would not return to work after her pregnancy or that she was less committed to the job because of her pregnancy, being removed from projects that would require long working hours or traveling without being asked, being excluded from important conversations or meetings, and receiving negative comments during meetings (Jones, 2017).

Following the timeline of pivotal changes that occur in a woman's life after becoming a parent, Ladge and Greenberg (2015) examined how 40 new mothers resocialized and reacclimated to their work upon reentry. The study also considered how these women's identities shifted and their priorities changed due to balancing motherhood and a career. Ladge and Greenberg (2015) explained two groups of tactics that new mothers used to cope with their changing roles. First, women revised their self-concept by deriving new meaning out of their professional role based on their changing role of mother. These new meanings were based on other mothers' experiences in dealing with their transition into motherhood. New mothers also changed their priorities from professional to both professional and mother by assigning value to each according to their new priorities. This helped them envision what their career would look like in the future. For example, one participant stated that she loved being passionate about her job and that she is passionate about her child. She explained that she once gave a great deal of her energy to her job, doing it perfectly, and was a "super woman" but she realized that she could not be perfect in her professional and parental role, at the same time. She had to reduce expectations for herself.

The next group of tactics included women's ability to help reduce efficacy uncertainty[1] by using other women's experiences and strategies. By adapting other's experiences, women were able to develop their own strategies. The new mothers also created new routines for their household management based on their early experiences after their child was born. Some women found that if they eased back into work they were able to more efficiently and satisfactorily change their routines (Ladge & Geenberg, 2015). For example, one participant explained a short-term career goal she found important before her child was born. She discovered that her goal was

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[1] Efficacy uncertainty: belief in her ability to fulfill or perform in her professional role

too stressful and a time commitment she could not take on when her child was young. Therefore, that goal lessened in importance and became a long-term goal for her career.

Women who were able to envision a future for their professional careers were more committed and engaged in their work and therefore more satisfied despite having to take on a new role as mother (Ladge & Greenberg, 2015). However, when a woman was unable to envision a future for her career because she was unable to successfully work through the tactics described above, she was more likely to detach herself from her job and grow resentful of her position (Ladge & Greenberg, 2015). Empirical evidence shows mixed opinions about motherhood and career. However, the evidence strongly supports that women face more challenges in the workforce when they are a parent. This evidence is a driving force for the present inquiry, specifically in gaining opinion from the perspective of mothers.

Work-Life Balance

Work-life balance, one proposed solution to issues of occupational stressors, is a subject of rising concern according to research findings (de Gaff-Johnson et al., 2005; AIA, 2015) and is often directly related to parenthood, although not strictly limited to that circumstance. Participants in the AIA's Diversity in the Profession of Architecture (2015) study put a great deal of emphasis on the idea that having the appropriate balance between one's work life and one's personal life is of great concern and aids in productivity and job satisfaction. According to the study (AIA, 2015), both male and female architects were concerned with the perceived low level of work-life balance they were able to achieve in their own lives.

Women appear to be affected by a perceived lack of work-life balance at a more prevalent rate in some research. In Equity by Design's (AIA, 2017) study, women reported feeling that their duties at home suffer due to their work more than men. Work-life balance is of

even greater concern to those who wish to start a family, those who are in the position of caring for children, and those who have a high need for autonomy or flexibility based on their need to spend more time outside of the office (de Graft-Johnson et al., 2005; AIA, 2015; Park & Wang, 2013; Van Yperen et al., 2016).

Physical Environment's Role in Job Satisfaction

Few empirical studies reviewed have mentioned the physical environment as a factor in job satisfaction (Sang et al., 2007; Van den Broeck et al., 2015). However, the physical environment has been documented as a crucial part of working habits in anecdotal accounts for well over one hundred years (Malinin, 2016). Much of the current research within the domain of physical environment focuses on factors such as architecture and sound privacy (e.g., Sundstrom, Burt, & Kamp, 1980) or creativity in conjuncture with physical environment (e.g., Malinin, 2016; Williams, 2009). Vischer's (2007) study looks at environmental factors through the lens of a review of theory and research related to stress in the workplaces. The study examines how those concepts and behaviors can affect the physical characteristics of a work environment. Vischer (2007) identified factors in the physical environment, such as lighting, temperature, noise level, and furniture layout, that can lead to a stressful and uncomfortable work environment, by creating misfit between the worker and the task. Findings suggest that having some control over the physical environment can also lead to unpredictability and distraction (Vischer, 2007). Just as stressors, such as long working hours, low salary, lack of appreciation, and lack of skill utilization, affect a worker's job satisfaction and performance, so too does the physical environment contribute to job satisfaction and performance.

One of the most relevant frameworks to the question of job satisfaction related to physical environment is Williams' (2009) model of the *creative footprint*. The model is rooted in

a ten-year series of reoccurring small-group discussions and interview data (Williams, 2009).

Based upon consistently repeated findings the *creative footprint* model proposes that one type of

space is not determined to induce creativity for every single individual. Each person has their

own unique 'creative footprint' for the type of environment that produces their most creative

output. Three propositions were discovered and supported by Williams (2009): 1) most people

are aware of spaces and activities that support their own creativity, 2) most people are aware of

spaces that inhibit their creativity and alter these situations when possible, and 3) most people

have a sense of what types of spaces influence creativity in individuals they know. These

concepts support the idea that a person would be able to identify how their work environment

supports or inhibits their creativity and even job satisfaction[2].

Gender, Age, and Profession Differences

Gender

Many studies have found significant differences between genders when it comes to

factors that contribute to job satisfaction and career goal differences, especially how and at what

rate those factors affect males and females. Mention or examination of these gender differences

among design professions, especially architecture, is seen in most of the job satisfaction

literature for these professions. Sang et al.'s (2007) quantitative study of male and female

architects in the UK is an examination of gender differences within the architecture profession.

Although only 35 females participated, compared to 75 males, significant differences were seen

between the perceptions of males and females. The findings of the self-complete questionnaire

showed that females found greater dissatisfaction with their physical work conditions, practice

management, opportunities for promotion, career prospects, and they had less overall job

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[2] Malinin (2016) found that people are more likely to identify problematic settings that interfere with creativity. They are less likely to pay attention to features of their setting when they perform well (Malinin 2016).

satisfaction than men (Sang et al., 2007). Females were also found to have a greater risk of health problems and poor well-being as a result of stress from their occupation (Sang et al., 2007). Similarly, Bowen et al.'s (2014) study discovered that levels of stress significantly related to gender for four construction related professions (architecture, engineering, quality surveying, and project and construction management), with proportionately more women than men rating their stress level high.

Another study that examined gender differences among architects is the AIA's Diversity in the Profession of Architecture (2015). The quantitative survey found that females perceived less opportunity for promotion and equal pay compared to their male counterparts. Equity by Design discovered that women made less than men with the same experience and equivalent position at every level (AIA, 2017). Although de Graft-Johnson et al.'s (2005) sample included exclusively female architects, the study found that these women perceived issues with equality, as well. Participants reported that they were treated differently than men concerning projects (i.e., being expected to work on the interior of the building) and not being invited to outside work events that men took part in (i.e., soccer matches) (de Graft-Johnson et al., 2005). Females who participated in the AIA's Diversity in the Profession of Architecture (2015) study were significantly less satisfied than men with many other items on the survey. These included work-life balance (21% more dissatisfied than men), lack of flexibility (25% more dissatisfied than men), pay equality (29% more dissatisfied than men), and opportunity for promotion (14% more dissatisfied than men) (AIA, 2015).

The second and third phases of Mainiero and Sullivan's (2005) three-pronged mixed-method study compared male and female professional's (837 men and 810 women in phase two's survey and 22 men and 5 women in phase three's online conversations) career motivations

and the way these men and women transitioned through their careers. Women were found to be more relational in their career planning, meaning that they considered a wide variety of factors when making career decisions. Women considered relationships/needs of people (i.e., husband, children, aging parents, coworkers), context, and personal fulfillment when making career decisions (Mainiero & Sullivan, 2005). Men, on the other hand, were most often goal oriented and chose to follow a more traditional linear climb up the corporate ladder (Mainiero & Sullivan, 2005). The only significant similarity that Mainiero and Sullivan (2005) found between men and women was concerning corporate politics. Corporate politics was named equally between men and women for a reason to make a career transition (Mainiero & Sullivan, 2005).

Evidence shows that gender plays a significant role in many factors related to job associated stress (Bowen et al., 2014; Sang et al., 2007). Inequality has been reported in literature, including that where women feel misrepresented (AIA, 2017), discriminated against, or left out (de Graft-Johnson et al., 2005) and mothers appear to be especially vulnerable to instances of subtle discrimination in the workplace (Correll & Benard, 2007).

Age

Discussion of differences in age or generation are less plentiful than those of gender in studies of service oriented design professions such as interior design and architecture. Mainiero and Sullivan's (2005) study focused on professionals in the business world, finding distinct differences between women of different age categories. These differences are illustrated in their ABC model of Kaleidoscope Careers for Women which posits three stages of a woman's career. In the early stage she is most focused on the challenge of her career. In mid-career, she is most concerned about work-life balance. In late career she is most concerned about being true to her most authentic self (Mainiero & Sullivan, 2005). Evidence also suggested that employees in

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Generation X (born between 1961-1982) put greater value into flexibility, balance, and personal authenticity compared to Baby Boomers (born between 1946-1960) (Sullivan, Forret, Carraher, & Mainiero, 2009).

Bowen et al. (2014) found that South African younger professionals in the construction industry feel more stress than their older colleagues. Possibly because of their reported increased use of substances (Bowen et al., 2014). Sang et al.'s (2007) research also asserts that the higher amount of job dissatisfaction that they found among female architects compared to that of male architects could be linked to the female participant's relative youth and/or lesser job experience. The female sample was predominantly age 25-35 years old (54%) with very few participants 45 years old or older. The male sample was more evenly dispersed with concentration in the 25-35 age range (21%), the 30-35 age range (28%), and the 50 years old and older age range (31%). They recommended further investigation between the relationship between age, experience, and job satisfaction (Sang et al., 2007).

Burnout has been linked to professionals early in their careers. Younger people appear to experience burnout more frequently (Maslach and Jackson, 1981). Participants in the early stages of their careers in Hill et al.'s (2014) study of 130 interior designers consistently reported the most dissatisfaction out of the participant population in two of the three categories of burnout (exhaustion and cynicism) assigned by the Maslach Burnout Inventory (MBI). This high rate of burnout, especially among interior designers, is likely due to work that young professionals may not find meaningful, lack of autonomy, and longer working hours (Hill et al., 2014). With increased age and experience, women's average working hours often reduce to 40 or fewer per week, which appears to correlate with a greater job satisfaction and less burnout in Hill et al.'s (2014) study.

There is strong evidence that age plays a part in job satisfaction. Generationally, individuals place importance on specific factors (Sullivan et al., 2009). Also, youth appear to correlate with higher job dissatisfaction, as shown in studies such as Bowen et al. (2014), Hill et al (2014), and Maslach and Jackson (1981).

Profession

While there is abundant research addressing job satisfaction among people in multiple professions (e.g., Oosterholt et al., 2012; Tevan, 2007; Van Yperen et al., 2016), they rarely distinguish differences among different professions. The notable exception is Bowen et al.'s (2014) South African study. They compare several professions in the construction industry, including architecture (n=269), engineering (n=168), quality surveying (n=179), and project and construction management (n=60). Of these four occupations, architects reported the highest occurrence of psychological stress effects such as feeling tense, angry, or unhappy/depressed. Architects also were found to have the highest level of perceived stress in their careers with 64% of the 269 participants rating their stress level at a seven or higher on a 10-point scale (Bowen et al., 2014).

Fujiwara, Dolan, and Lawton (2015) examined job satisfaction in 30 creative industries in the UK by analyzing answers to four well-being related questions found on the UK's quarterly Annual Population Survey (APS). These four questions related to life satisfaction, worthiness, happiness, and anxiety. Occupations examined included architects, contract architects, city planners, product designers, graphic designers, and other related designers. Fujiwara et al. (2015) found that when comparing the 30 creative occupations with all other occupations with similar education levels, anxiety was higher in the creative professions than the rest of the UK's workforce. However, architects, planners, product designers, graphic designers, and other related

designers also had some of the highest levels of happiness scores among the 30 creative

occupations (Fujiwara et al., 2015).

Hill et al. (2014) discovered three factors of job dissatisfaction that appear to be

somewhat unique to interior design. First is the issue of professional respect. Interior design is a

female dominated field and the profession is relatively new, developing rapidly since the first

quarter of the 20th century and formally established with university accreditation and a licensure

program in the 1970s (Harrington College of Design, 2014; Interior Designers for Legislation in

New York, n.d.). Hill et al. (2014) found that over a quarter of participants noted perceived

disrespect from architect and engineer colleagues in the open-ended question portion of their

study. Second, although it may not be unique to interior designers, Hill et al. (2014) identified

the issue of ambiguity. Ambiguity describes the quantity of competing and unclear opinions and

instructions (i.e., client, consultants) a designer must account for and the great quantity of

projects a designer often must handle simultaneously. Last, is a need for creative renewal (Hill et

al., 2014). Creative renewal refers to a need to find inspiration and practice creativity. Creative

renewal and inspiration is likely a concern for any professional who is tasked with coming up

with new ideas whether they be aesthetic or technical.

Although job satisfaction factors are not typically compared between/among professional

sectors, evidence suggests that professionals in creative industries have similar and unique issues

related to their profession and abilities. Job stress was shown to be highest among architects in

one study comparing professions in the construction industry (Bowen et al., 2014). Further, Hill

et al.'s (2014) study found issues unique to interior designers. Creative professions face their

own set of barriers as shown in Fujiwara et al.'s (2015) study of creative professions in the UK.

When they compared 30 creative professions to the rest of the UK's workforce, professionals in

the creative fields experienced greater levels of anxiety but also felt happier, more worthwhile, and had higher well-being (Fujiwara et al., 2015).

Theoretical Framework

There are numerous theories and conceptual models dealing with job satisfaction, organizations, and careers of women. Several of the most prominent and applicable to this study are reviewed and explored in this section. First, two of the formative theories in the domain of job satisfaction are discussed, Maslow's (1943, 1970) hierarchy of needs and Herzberg's (1959) motivation-hygiene theory. Next, one theory and one theoretical model are examined that relate to how the self identifies in relation to others. Tajfel and Turner's (1979) social-identity theory that examines the relationship and dynamics of groups and Jones' (2014) multilevel model of workplace concealable stigma management (MM-WCSM) begins to explain how an individual behaves in a group associated to their personal potentially discriminatory traits (e.g., gender identity or pregnancy). Next, the theoretical assessments tool, KEYS, which measuring the work environment for creativity, is discussed in light of the current inquiry's interest in the population of interior designers (Amabile, 1996; Amabile et al, 1996; Amabile, 1998). Finally, two theoretical models are discussed, Mainiero and Sullivan's (2005) ABC kaleidoscope careers for women model which examines phases in women's careers and Equity by Design's "pinch points" and "career dynamics" model which posits phases in architect's careers (AIA, 2017). Key factors and relationships from these theories along with the integration of findings from the literature review together are synthesized in a framework to guide data collection and analysis for the present inquiry.

Maslow's Hierarchy of Needs

Maslow's five-step hierarchy of needs (1943, 1970) is one of the first theories to address human's motivational needs that can be applied to job satisfaction. The theory posits that humans have needs and they are arranged from most basic to higher order needs, and that basic needs must be partially satisfied for a person to achieve the next order or level of need (Maslow, 1943, 1970). According to Maslow (1943, 1970) humans are perpetually seeking the next level of need fulfillment. The hierarchy of needs is typically depicted in an ascending pyramid (Figure 2).
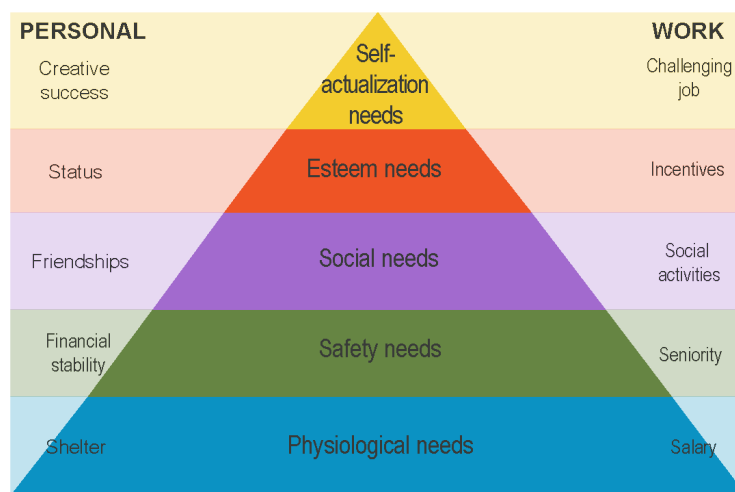
Figure 2 – Conceptual model adapted from Maslow's (1943, 1970) hierarchy of needs

From most basic (bottom of the pyramid) to the highest level (top of the pyramid) of essential needs that Maslow (1943, 1970) suggests are: physiological needs such as food and water, safety needs, love needs such as relationships, esteem needs such as accomplishments; and self-actualization needs such as personal achievement. However, no need is consistently satisfied according to Maslow, "the average member of our society is most often partially satisfied and partially unsatisfied in all of his wants" (1943, p. 395). Each hierarchical level of need can be assigned to an employee in the workplace. For example, compensation provided through work

can be used to satisfy physiological and safety needs. High rates of compensation may also be a factor in supporting social or esteem needs.

Criticism of Maslow's hierarchy of needs often suggests that the hierarchy is too rigid and does not taking into consideration outside forces such as relationships and collaboration (Denning, 2012; King-Hill, 2015). The model's concept of ordered levels has been compared to a video game where one must complete one level before proceeding to the next, with little evidence to support this notion (Denning, 2012). Another notable criticism is that people's needs do not remain the same as they age or at different points in their life (Tay & Diener, 2011). Despite this criticism, the concept that humans have needs and that many, if not all, of Maslow's listed needs are important or essential, is not disputed in the literature.

Herzberg's Motivation-Hygiene Theory

Herzberg, Mausner, Bernard, and Snyderman proposed the first iteration of their formative theory of job satisfaction, motivation-hygiene theory, in 1959. Although Herzberg later expanded on the theory, the basic tenets of motivation-hygiene theory remain the same as defined by Herzberg et al. in 1959 (see Figure 3) (Miner, 2005). The theory states that the basic attributes, or *hygienes*, if not provided for adequately cause an employee to become dissatisfied. However, *hygienes* are basic needs that without cause job dissatisfaction. *Motivators* are what Herzberg et al. (1959) claimed to provide job satisfaction. This concept of basic needs and higher order needs is often compared to Maslow's (1943, 1970) concept of hierarchy of needs. The hygiene factors are company policy, administration practices, technical quality of supervision, interpersonal relations (especially with supervisor/supervision), physical working conditions, job security, benefits, and salary. There are two categories of motivation that satisfy an employee's ability to excel, perform at a high level, and be positive about his or her job. These are personal

growth and self-actualization. Motivation factors are satisfied by five intrinsic aspects of work, outgrowth of achievement, verbal recognition, work itself (challenge of the work), responsibility, and achievement in the form of promotions.

Figure 3 – Herzberg's Motivation-Hygiene Theory (University of Minnesota Libraries Publishing & eLearning Support Initiative, 2016)

Some researchers have criticized motivational-hygiene theory primarily for inconsistent reporting of data in some studies, some loss of components when testing the theory, lack of longitudinal approaches, and few studies that isolate factors (i.e., environmental factors, performance criteria, job attributes) (Miner, 2005). However, the link between satisfaction and performance, while not consistently found to be true, does have significant support (Miner, 2005). Also, nearly all factors of hygiene and motivation listed by Herzberg et al. (1959) can be found in literature pertaining to the interior design profession and professions related to interior design.

Tajfel and Turner's Social-Identity Theory

Tajfel and Turner first presented the theory of social-identity in 1979 (see Figure 4). The theory tells a story of two socially constructed groups, the in-group and the out-group. These

groups can be anything from members of a race or religion to membership in a club or school.

The theory assumes that individuals associate themselves within groups, and the in-groups define

themselves in ways that discriminate against the out-groups (Tajfel & Turner, 1979). This creates

conflict and competition between groups (Tajfel & Turner, 1979). The theory also states that

membership in these groups creates a group mentality. The members see themselves as a 'we'

rather than an 'I' (Tajfel & Turner, 1979).
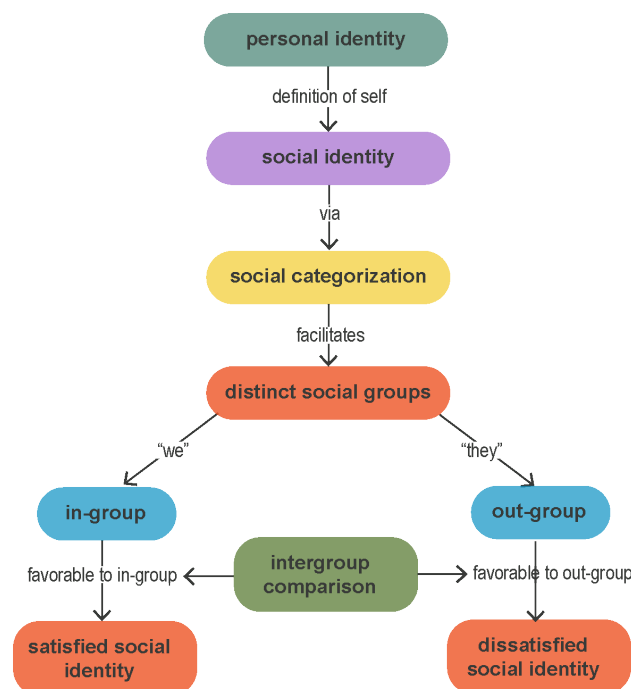
Figure 4 – Tajfel and Turner's (1979) theory of social-identity

Social-Identity Theory proposes that there are at minimum three variables that affect the

differentiation of groups (Tajfel & Turner, 1979). First, an individual must have defined

themselves by the group and made that group a part of who they are. Second, the in-group must

share commonalities. Third, the out-group must also be comparable in some way such as their

location or social situation that differentiates them from the in-group.

Tajfel and Turner's (1979) social-identity theory is a complement to Campbell's 1965 "realistic group conflict theory". The theory is derived from a research model that grouped participants into two anonymous categories and required them to allocate money or points to a member of their group and a member of the other group. In these studies, participants knew nothing about any other individual participating in the study other than a reference number and to what group they had been assigned. Overwhelmingly participants chose to give a member of the group that they did not belong to less money or points (Tajfel & Turner, 1979). These studies questioned intergroup conflict and found that simply being a member of a group predisposed those members to discriminate toward even the most vaguely defined out-groups.

Although social-identity theory does not specifically address job satisfaction or the workplace there are broad implications that the principles of the theory may have for the workplace. For example, Ladge and Greenberg (2015) positioned their study of working mothers under social-identity theory because they were most interested in the mothers' identities related to a group (coworkers), which the current research seeks to examine as well. Some of the most significant groups that may be considered as 'out-groups' for the purpose of the present study are women, interior designers, and mothers.

Much like Maslow's (1943, 1970) hierarchy of needs and Herzberg's (1959) motivation-hygiene theory, social-identity theory has been labelled simplistic and vague (Hornsey, 2008). Several criticisms have been documented about social-identity theory, however, Tajfel and Turner's (1979) theory of social-identity was posited as a broad theory that would evolve (Hornsey, 2008). The theory has progressed to the point where many other theories have been derived from it (Hornsey, 2008), adding to its credibility. Some critiques include the lack of substantial description of functions a group can serve (Brown, 2000) and that the theory does not

thoroughly examine hostility and degradation toward out-groups from the in-group (Brown, 2000). The obvious application of social-identity theory is examination of ethnicity, nationality, or religion (Brown, 2000), however, this inquiry will use the theory to examine groups in contexts such as profession (interior design) in situ with other groups with whom interior designers typically associate (i.e., architects, engineers).

Jones and King's Multilevel Model of Workplace Concealable Stigma Management

Jones and King's (2014) Multilevel Model of Workplace Concealable Stigma Management (MM-WCSM) is based on and expanded from Goffman's (1963) broad stigma theory. The model integrates empirical and theoretical findings to identify and describe two levels of identity management behaviors (figure 5). The phrase *identity management behaviors* describes ways and degrees to which a person reveals, signals to, or discloses a stigma, such as pregnancy, in an interaction with another person.
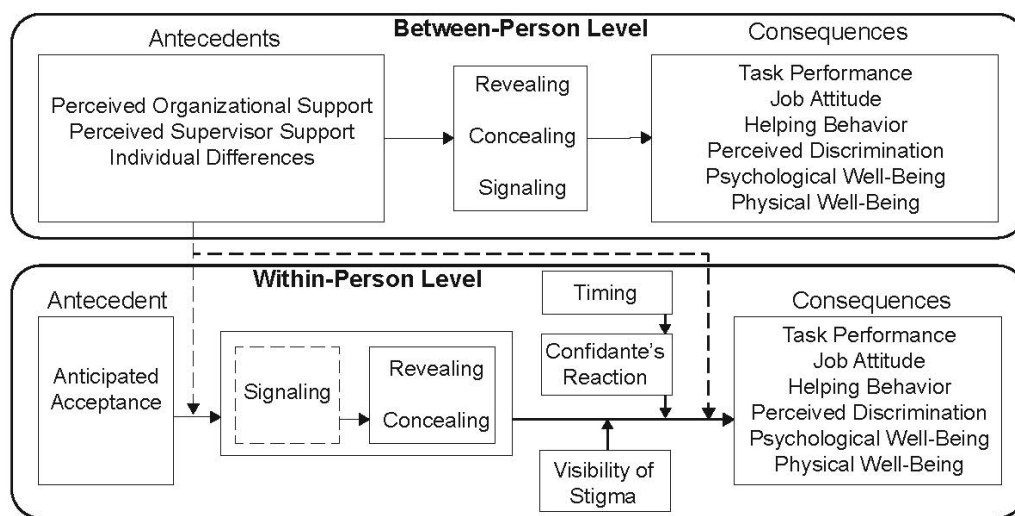

Figure 5 – Jones and King's (2014) Stigma Theory and Multilevel Model of Workplace Concealable Stigma Management (MM-WCSM)

Identity management behaviors occur at event-levels (King & Jones, 2014). There are two event-levels described in the MM-WCSM. First, the model depicts the *between-person* or

situation level where *antecedents*[3] determine the degree to which the stigmatized individual reveals, signals to, or disclosed their stigma. These interactions lead to *consequences* such as altered task performance or job attitude (Jones & King, 2014). The listed antecedents and consequences were derived from earlier empirical work including previous research by Jones and King (e.g., Jones, 2013; Jones et al., 2016; King & Botsford, 2009) and models by Pachankis (2007) and Chaidor and Fischer (2010) dealing with concealable stigma management.

Second, the *within-person* level of the model provides the basis for how a person will react at the *between-person* or situation level. The *within-person* level explains what leads the person to make a situational decision to reveal, signal to, or disclose their stigma and its outcomes at the *between-person* level (Jones & King, 2014). The *within-person* level also describes the antecedents (anticipated outcome based on perceived acceptance) that warrants an individual's choice to reveal, signal to, or disclose their personal stigma related condition, such as pregnancy or sexual orientation, when interacting with a person (e.g., un-stigmatized coworker or supervisor). Stigma disclosure decisions are also dependent on timing, confidante's reaction, and the visibility of their stigmatized condition (Jones & King, 2014). When a person perceives their workplace or co-worker(s) to be less accepting of their stigma, the person is more likely to conceal that stigma (when possible). In a work setting, negative perceived antecedents create cognitive demand for the employee and can lead them to feel they are not being themselves at work. This creates further stress and dissatisfaction for the employee and can lead to altered task performance, job attitude, helping behaviors, perceived discrimination, psychological well-being, and physical well-being (Jones & King, 2014). Jones and King's

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[3] Conditions that exist prior to an interaction such as perceived organizational or supervisor support.

(2014) work dives deeper into identity, behavior, and discrimination at a more micro level than Tajfel and Turner's (1979) social-identity theory.

In the current inquiry, we will not attempt to assess the amount of revealing, signaling, or concealing our female participants have experienced, as Jones (2017) did when examining pregnant women. However, the MM-WCSM may be utilized to better understand a woman's stressors related to stigma issues (e.g., pregnancy, aging), and how these may be linked to her perceptions of discrimination or acceptance in the workplace.

The theoretical work of Jones and King is in its early stages of criticism (2014), however, there have been a few studies that challenge, build, or draw from Jones and King's (2014) theoretical work. Lyons, Zatzick, Thompson, and Bushe (2017) criticized Jones and King's work for oversimplifying the role of organizational culture in application to identity management. Lyons et al. (2017) built on Jones and King's (2014) theory by addressing how multiple voices in an organization have consequence for the logic of an organization's support or disproval of stigma. Reid (2015) extended Goffman's 1963 Stigma Theory and compared elements of her developing theory of professional identity to Jones and King's work. Overall, Jones and King's (2014) stigma management research has broad implications to suggest how and why behaviors exist when managing stigmas in organizations.

Amabile's KEYS, Assessing the Climate for Creativity

The theoretical work of Amabile is among the most frequently cited relating directly to management and creativity (Lowe & Brown, 2016). According to Amabile (1996) the amount of creativity produced by individuals is strongly influenced by the social environment in the workplace. Her KEYS scale and conceptual model to assess work environments for creativity is relevant to professions that benefit from individual creativity, such as interior design (Amabile,

1998). Amabile's KEYS is a 78-item survey instrument for assessing the work climate for creativity (Amabile, 1996; Amabile, Conti, Lazenby, and Herron, 1996). Although Amabile's work centers on factors that influence that creativity, not specifically job satisfaction, her work directly connects to the current research endeavor because a creative industry and factors that influence creativity are being examined. According to Amabile (1996), factors that are linked to creativity, or lack thereof, also have been found to influence factors of job satisfaction specifically in creative industries.

The basis for the KEYS conceptual framework came from a model of creativity entailing three components (Amabile, 1996; Amabile, 1998): expertise, creative thinking skills, and intrinsic motivation (Amabile, 1996; Amabile, 1998). Amabile and her colleagues identified six key factors that either typically positively or negatively affect creativity in the workplace. These factors are challenge or pressure, autonomy and flexibility, resources, work-group features (i.e., diverse and supportive group), supervisor encouragement, and organizational support (Amabile et al., 1996; Amabile, 1998). Figure 6 depicts Amabile et al.'s (1996) conceptual model which integrates factors that affect creativity in the workplace and applies hypotheses for each subcategory to test what affects creativity positively or negatively within each category. All factors except work-group features, which appear to be more specific to creative outcome rather than job satisfaction, are frequently cited in the job satisfaction literature such as challenge or pressure (Mainiero & Sullivan, 2009), autonomy and flexibility (Van Yperen et al., 2016), resources (Bowen et al., 2014), supervisor encouragement (Sang et al., 2007), and organizational support, Oluwatayo, 2015).
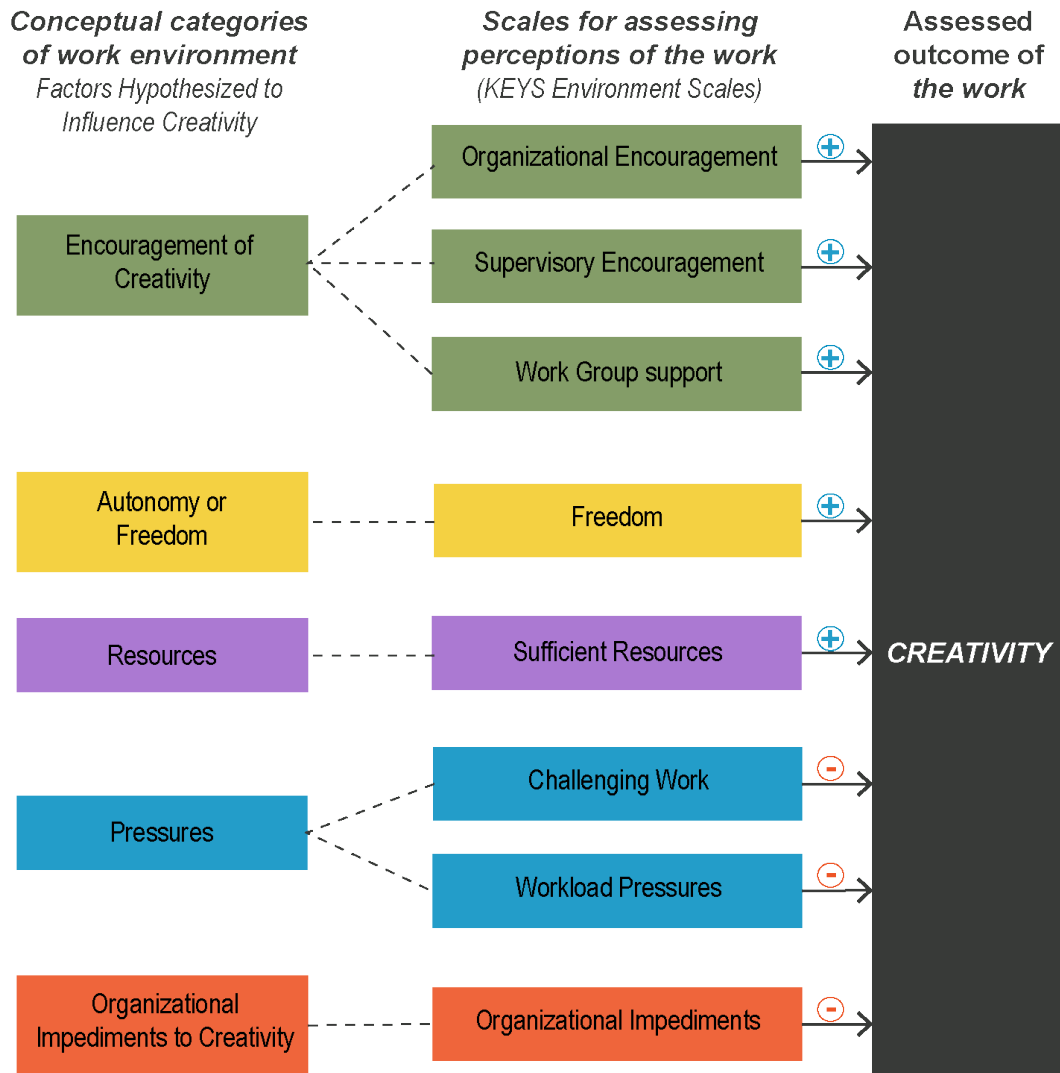
Figure 6 – Amabile et al.'s (1996) conceptual model underlying assessment of perceptions of the work environment for creativity

Mainiero and Sullivan's ABC Model of Kaleidoscope Careers for Women and Equity by Design's "Pinch Points" and "Career Dynamics" Model

Finally, we shift to discussing theoretical models that posit changes and phases in career. Mainiero and Sullivan's (2005) theoretical model conceptualizes the way women shape their careers, defining three career phases. The ABC model of Kaleidoscope Careers for Women postulates that women's careers are comparable to the metaphor of a kaleidoscope. A

Kaleidoscope is made up of three mirrors that shift and change as the kaleidoscope is rotated, describing how women's career goals shift and change as they move through different phases of life (Mainiero & Sullivan, 2005).

The model was derived from Mainiero and Sullivan's (2005) three-pronged mixed method study, finding significant differences in how men and women approach their career paths. Men are typically more traditional in their careers. They tend to be goal oriented and proceed through their careers in a relatively linear path, climbing the organizational ladder. Women, however, were found to shape and tailor their careers in a more complicated and intricate way that took relationships (i.e., significant other, children, aging parents, friends, coworkers), location, possibilities, opportunities, and a number of other factors into consideration when making decisions about their careers (Mainiero & Sullivan, 2005). The study also found three primary goals that women seek in their career, but that these change in importance at different career stages. These three goals are: challenge in their work; balance between their life and their career; and being authentic and true to themselves (Mainiero & Sullivan, 2005). Early in a woman's career Mainiero and Sullivan (2005) found that the women in their study (915 total) were typically most focused on seeking challenge and learning opportunities in their job early in their career. When women were mid-way through their career the issue of balance became most important, even if she did not have children. Later in a woman's career she was most focused on being herself and making decisions that were most beneficial for her well-being (Mainiero & Sullivan, 2005). Although these three goals were evident at all career stages, their order of importance changes (Mainiero & Sullivan, 2005). These findings resulted in Mainiero and Sullivan's (2005) ABC model of Kaleidoscope Careers for Women (figure 7).
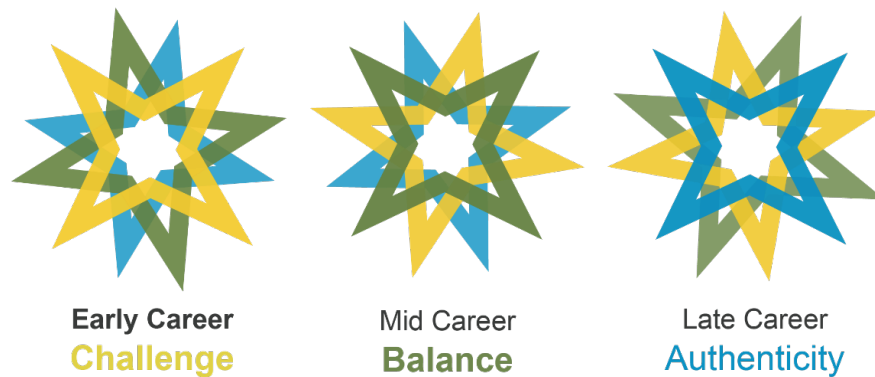
Figure 7 – Mainiero and Sullivan's (2005) ABC model of Kaleidoscope Careers for Women

The ABC model of Kaleidoscope Career for Women strongly suggests that a woman, no matter her marital or parental status, experiences changes throughout her life, which subsequently change her career and goals. This model is the primary source for questioning participants' focus on different factors of job dissatisfaction and satisfaction through their career spans.

Another model of career phases proposed by Equity by Design (AIA, 2017), describes "pinch points" and "career dynamics" experienced by architects. The model is derived from a survey of 8,664 (4,390 females, 4,267 males, and 7 non-binary) in the architectural profession from all 50 states and nations on six continents. The survey's purpose was to create a database that represented architecture graduates' current positions and experiences in their careers.

The survey study (AIA, 2017) found significant goal differences among respondents related to distinct phases in their careers (Figure 8). Due to the US's requirement that architectural graduates pass licensure examinations to practice architecture (NCARB, 2017) it is not surprising that one phase (the early stage) is defined by seeking licensure. Although interior design does not require licensure for practice, it is an option for interior designers and it is likely that interior designers would also seek licensure in the early phase of their career.

Many of the "pinch points" and "career dynamics" found in Equity by Design's model (AIA, 2017) align with those of the ABC model of Kaleidoscope Careers for Women (Mainiero & Sullivan, 2005), despite Equity by Design's mixed gender representation. The existence of an early, mid, and late career phase and need for work-life balance in mid-career is consistent between the two models. These similarities are likely due to life events that often occur in both a male's and female's lifespan, such as becoming a caregiver. However, Mainiero and Sullivan's (2005) research found men to typically be less focused on balance, flexibility, and personal fulfillment and more focused on following a traditional career progression compared to women. These findings support the "pinch points" and "career dynamics" model's (AIA, 2017) inclusion of "professional development" and less emphasis on concepts related to flexibility and authenticity, since opinions of both genders were integrated into this model. Despite their differences, each of these models shows strong evidence to support changing goals in career as a person develops in his or her profession.
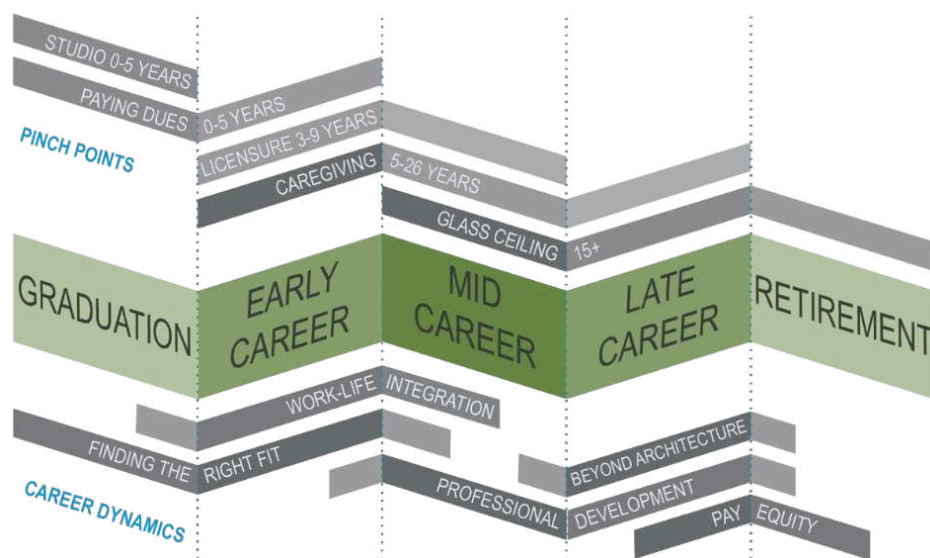

Figure 8 – Equity by Design's (AIA, 2017) "pinch points" and "career dynamics" models

Few studies contradict the findings of Mainiero and Sullivan's (2005) and Equity by Design's (AIA, 2017) studies. One perspectives that challenges the nonlinear career path that Mainiero and Sullivan (2005) present is discussed by Tams and Arthur (2010). Although evidence shows that women's careers often fall outside the traditional linear trajectory of the corporate ladder as Mainiero and Sullivan (2005) do address, the nonlinear career path is not always easy since many organizations still follow constraints and boundaries in promotion and culture. In support of the nonlinear career perspective Hoobler, Lemmon, and Wayne (2014) suggests that some women leave the traditional career path not because they are opting-out but because they feel they are slowly being pushed out by corporate culture. Central to the purpose of the present inquiry is to explore whether the nonlinear career path applies to the female interior designer. Research shows conflicting evidence regarding women's career trajectory. Are women choosing to abandon the traditional career path for the betterment of themselves (i.e., health, well-being, fulfillment) and others (i.e., caregiving, relationships) (e.g., Mainiero & Sullivan, 2005) or are corporate culture and pressures in the workplace forcing them to abandon their original career goals (e.g., Hoobler et al., 2014), or a combination of the two?

Strengths in the Literature

Based on the literature reviewed, a solid groundwork of factors that lead to job satisfaction and dissatisfaction has been assessed. The empirical research studies reviewed here have examined a wide variety of professions, such as interior design (Hill et al., 2014; Lee & Hagerty, 1996), architecture (e.g., de Graft-Johnson et al., 2005; AIA, 2015; Caven, 2004; Sang et al., 2007), other related construction professions (e.g., Bowen et al., 2014; Goldenhar et al., 1998), and a variety of other fields such as education, information technology, and healthcare (e.g., Michailidis & Banks, 2016; Van Yperen et al., 2016). There also is a wide variety of

locations represented in the literature, including the United States (AIA, 2015; Goldenhar et al., 1998), United Kingdom (Caven, 2004; Michailidis & Banks, 2016; Sang et al., 2007), South Africa (Bowen et al., 2014), and a variety of other countries (de Graft-Johnson et al., 2005; Van Yperen et al., 2016). The international outlook of the research suggests evidence that issues of job dissatisfaction are not confined to a specific region but exist throughout the world.

Weaknesses in the Literature

The most significant weaknesses identified from the existing research is related to the fact that studies have relied largely on quantitative survey research and few examine female-dominated professions, such as interior design. Survey research is useful to gather large amounts of information but limits the depth of experience that can be obtained through qualitative methods such as interviews (Pedersen, 1992). The majority of the studies reviewed here have used quantitative methods: questionnaires based on previous research to measure amount of satisfaction or dissatisfaction on specific factors. Only two of the studies reviewed (none about interior designers) used a qualitative approach to explore contributors to job satisfaction (Caven, 2004; de Graft-Johnson et al, 2005). One reason for this may be that Cavan (2004) and de Graft-Johnson et al. (2005) were specifically examining female architects, a demographic that had not been widely studied in the past. Similarly, the current work looks at a demographic about which little is known.

The current outlook of job satisfaction or dissatisfaction among interior designers has a basic, but far from comprehensive, understanding compared to the related profession of architecture whose state of job satisfaction is currently more well defined. Outside of Hill et al.'s (2014) primarily quantitative study of interior designer's rate of burnout and job satisfaction, included factors that lead to or distract from it, there are few recent insights found in empirical

research focused specifically on interior designers. Because Hill et al.'s (2014) study took place shortly after a major economic recession, further investigation is warranted to improve the credibility of Hill et al.'s (2014) findings.

Conceptual Framework

The following conceptual framework is a result of reviewed literature, and specifically introduced by the theories and conceptual models previously presented. The framework (Figure 9) guides the exploratory qualitative data collection and analysis of this study.
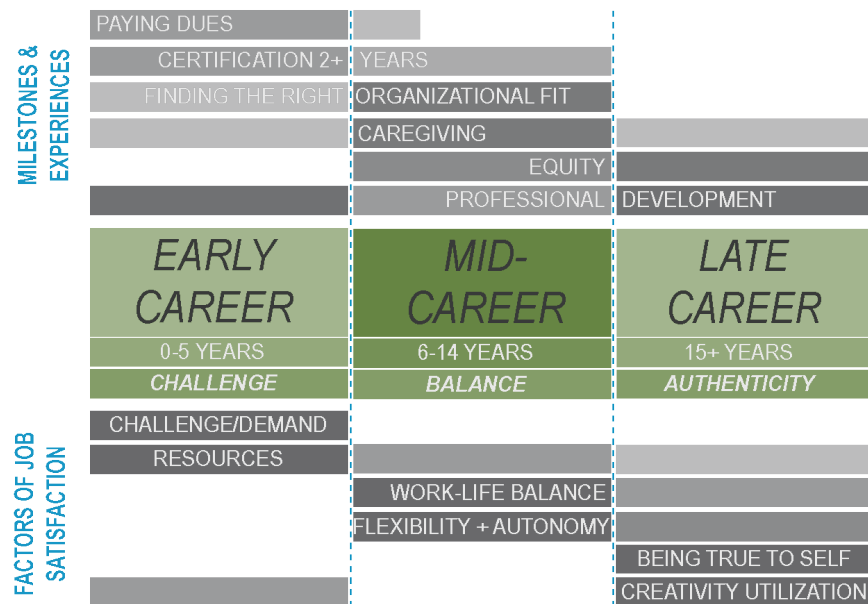
Figure 9 - conceptual framework underlying exploration of perceived job satisfaction for female interior design

Career Phases

First, the model breaks a woman's career into three phases: early career, mid-career, and late career. These divisions are based on evidence found by Mainiero and Sullivan (2005) that a women's career goals are not static throughout her life. Equity by Design's (AIA, 2017) "pinch points" and "career dynamics" model reflects similar concepts. Thus, it is postulated that what makes a woman satisfied with her job and career are also not static to all career phases.

Milestones and Experiences

Significant professional milestone and typical experiences that an interior designers may encounter were listed by career phase. These milestones and experiences were based on Equity by Design's (AIA, 2017) "pinch points" and "career dynamics" model and research about interior designers and the profession (e.g., Hill et al., 2014; ; Lee & Hagerty, 1996; Leung, 2012). The milestones and experiences included: a) paying dues in early career; b) preparing and receiving professional certification in early to mid-career; c) finding the right organizational fit in early to mid-career; d) encountering experiences with equity as a career progressed in mid to late career; e) and general career progression and growth that could include promotion.

Factors of Job Satisfaction

The most prevalent factors of job satisfaction were identified through previous empirical research. According to Mainiero and Sullivan's (2005) there are three priorities within each of the three phases of a woman's career: challenge (early career), balance (mid-career), and authenticity (late career). Factors of job satisfaction found in literature were categorized under one of the career priorities found in Mainiero and Sullivan's (2005) research as they related to that priority. These factors were placed under career phases because their importance was subject to change due to a woman's career phase (Mainiero & Sullivan, 2005).

CHAPTER III

METHODOLOGY

Introduction

This qualitative exploratory study attempted to draw a portrait of the lived experiences of 12 female interior designers throughout their career span. It examined women who were currently in the workforce in the United States. The 12 experiences were viewed through a lens of personal life milestones, includes how different life stages related to their perceived career satisfaction or dissatisfaction. The research design was guided by the qualitative perspective (Creswell, 2007; Miles, Huberman, & Saldana, 2014; Moustakas, 1994) and data were collected through semi-structured interviews incorporating a modified type of image-elicitation (Marcus, 1995). The decision to utilize a qualitative exploratory approach was due to the limited amount of existing empirical findings, especially that of a qualitative nature. Foundational evidence suggests what factors of job satisfaction may be important for interior designers. However, findings lack understanding of why interior designers perceive their jobs and careers in a certain light. Qualitative methods are tools to gain these insights into human processes and perspective (Miles et al., 2014).

The researcher developed assumptions, research questions, and data collection and analysis methods through the instructions and lens of transcendental or pragmatic realism as described by Miles and Huberman (Miles et al., 2014; Tesch, 1990) and based on the work of Bhaskar (e.g., Archer, Bhaskar, Collier, Lawson, & Norrie, 1998; Bhaskar, 1978). Transcendental realism is the belief "that social phenomena exist not only in the mind but also in the world—and that some reasonably stable relationships can be found among the idiosyncratic

messiness of life" (Miles et al., 2014, p. 31). Miles and Huberman believed that methods for collecting, displaying, and understanding data (Tesch, 1990) could be blended to suit the unique needs of the research (Miles et al., 2014). Transcendental realism does not reject the existence of objective and complex social phenomena, it simply proposes that it is possible to make "assertions and build...theories to account for a real world that is both bounded and perceptually laden—and to test these assertions and theories in various disciples" (Miles et al., 2014, p. 32).

Population and Recruitment

Population

Interior design, as defined by the Council for Interior Design Qualification (CIDQ), is a profession that uses creative and technical solutions to apply to a structure to achieve a built interior environment (Definition of Interior Design, 2004). Interior designers adhere to regulatory and code requirements and follow a systematic process (Definition of Interior Design, 2004).

For the purposes of this study, an interior designer is defined as according to the CIDA definition and participants were limited to those who had received a four-year bachelor's degree in interior design or interior architecture. Participants were required to be working within the interior design industry at the time of the study to ensure that they had a current perspective of their career and jobs.

Recruitment

Twelve female interior designers were recruited through purposive sampling. Limits were not put on geographic location of participants, although the majority of the participants were located in a mid-size western city and a mid-size southeastern city. To recruit participants, purposive snowball sampling was utilized to select individuals who specifically informed the

purpose of this study (Creswell, 2007). The researcher contacted individuals within her own professional network, her colleague's networks, social media (e.g., LinkedIn), and local chapters of the International Interior Design Association (IIDA) and the American Society of Interior Designers (ASID). Each person or group was sent information explaining the research project, the inclusion criteria, and the time commitment. Each communication included an encouragement to pass the letter on to other female interior designers within their own networks who might be interested in participating (snowball sampling). The researcher was contacted by women who established that they fit one of the inclusion criteria categories and who wished to be included in the study. The researcher asked for information through email (years of experience, gender, age, marital status, and number and age of children if any) to confirm each participant's eligibility and to establish initial data.

Career Phases

This study's guiding conceptual model divides career into three phases: early career, mid-career, and late career. These career phases are based on two of the guiding theoretical models that name three phases of a career (Mainiero & Sullivan, 2005; AIA, 2017). Equity by Design (AIA, 2017) defined early, mid, and late career by years of experience for architects in the pinch points/career dynamics model. This study's definition adopts Equity by Design's model but tailors it to interior designers. In the pinch points/career dynamics model early career was defined by an architect's path to licensure and lasted between 0 to 5 years. Mid-career was the largest span of experience and encompassed 5 to 26 years of experience. Late career began at 15 years or more experience. There is little basis for how these three categories were defined except by licensure path (AIA, 2017).

To better categorize the population of interior designers by career phase, a short review of available job descriptions and corresponding required years of experience was reviewed among 15 of the most prominent international design firms. The top 15 firms were found through Interior Design magazine's (2017) top 100 Giants list. Nearly every design firm reviewed listed interior designer I, junior interior designer, or intern interior designer at zero to five years of experience. This is consistent with Equity by Design's categorization for early career (AIA, 2017). Because of these consistencies early career is defined by zero to five years of experience.

Mid-career is the career phase that appears the most ambiguous through the literature. In Equity by Design's pinch points/career dynamics model mid-career begins at five years of experience and overlaps late career by 12 years (AIA, 2017). Design firms most often require five or more years of experience for job titles that may relate to mid-career such as intermediate interior designer, interior design II, and interior designer. Thus, mid-career is defined as beginning with 6 years of experience.

Design firms are less consistent when it comes to late career. Most firms listed 10 or more years of experience or 15 or more years of experience for job titles such as senior interior designer, interior design project manager, and design director. To remain consistent with Equity by Design's pinch points/career dynamics model late career is defined by 15 or more years of experience.

Inclusion Criteria

There were three basic inclusion criteria for each participant. Participant identified as female, had received a four-year bachelor's degree in interior design or interior architecture, and were currently employed in some aspect of the design industry. Isolating inclusion to only females was based upon evidence that interior design is a female dominated profession (IIDA,

2017; Interior Design Staff, 2010) and similarities would be more easily drawn between one gender in this type of exploratory study. Also, prior works show that females have different priorities and different degrees of stressors in the workplace than men (e.g., Mainiero & Sullivan, 2005; Sang et al., 2007). Each participant was required to have received similar type and level of education to establish an analogous basis of knowledge between participants before they began their careers.

To achieve a holistic image of what the lifelong career of a female interior designer might look like, participants were selected for additional specific criteria.

Early career (0-5 years of experience)

1. Unmarried, had no children (not nearing retirement)

2. Married, had no children (not near retirement)

3. Had a child that was under 6 years old (married or unmarried)

Mid-career (6-14 years of experience)

4. Unmarried, had no children (not nearing retirement)

5. Married, had no children (not near retirement)

6. Had a child that was under 6 years old (married, or unmarried, can have other children)

7. Had a child that was 6-18 years old (married, or unmarried, can have other children)

Late career (15+ years of experience)

8. Unmarried, had no children

9. Married, had no children

10. Had a child that was under 6 years old (married or unmarried, can have other children)

11. Had a child that was 6-18 years old (married or unmarried, can have other children)

12. Youngest child had left home within the last three years (married or unmarried)

Age range of children was selected based on whether they were not school age (under 6 years old) or school age (between 6 and 18 years old). These two stages were assumed to pose significant changes for a parent in the way of time commitment and responsibility. The preceding list of specific criteria is by far not inclusive of all life events; it is simply one broad stroke across events that can and often occur throughout a woman's life that may affect her identity which in turn may be reflected in her career goals, management, and satisfaction (e.g., Correll & Benard, 2007; Ladge & Greenberg, 2015; Mainiero & Sullivan, 2005).

Before the interviews took place, general demographic information was obtained to confirm eligibility (i.e., gender identification, age, years of practice experience, marital status, number/age of children, and type of business they work for). Participants worked in diverse environments (i.e., architecture firm, residential, kitchen and bath, furniture). When multiple volunteers fit within the same inclusion criteria the participant was chosen first for diversity within the career phase, then diversity within the area of practice.

<p style="text-align:center">Data Collection</p>

Data were collected through semi-structured interviews with image elicitation, and direct observation (with participant consent). Interviews with the female interior designers were performed in person in a location selected by the interviewee with recommendation from the

researcher that the location be quiet, away from coworkers, and semi-private or private (e.g., home, library). The interviews were recorded using a personal digital recording device upon obtaining permission from each participant. Interviews were performed by the researcher, lasting between one to two hours, including drawing time. During each interview the researcher took notes of physical behaviors that may not have been evident in the audio recordings.

To help guide the interviews, an adapted form of image elicitation was employed. Photo elicitation inserts photographs into research interviews to induce different responses that a verbal interview alone may not elicit (Harper, 2002). Images have been found to evoke deeper responses and generate more of the brain's capacity (Harper, 2002). While there is a growing body of research that uses photo elicitation, there have also been studies that utilize other media to evoke in-depth discussion in interviews such as video and drawing (Harper, 2002). In Marcus' (1995) book, *House as a Mirror of Self*, she explores the emotional meanings of home by adapting a form of image related elicitation in her interviews by asking participants to contemplate their feelings about their home and then draw an image related to those feelings. This gave participants opportunity to reflect inwardly as they were drawing and gave them the chance to express themselves in an alternate, unconventional form.

The present inquiry utilized a form of image elicitation similar to Marcus (1995). Participants were asked to spend no more than 20 minutes drawing an image that reflected their feelings of their work. The researcher asked each participant if she could remain in the room during the drawing process. The researcher provided participants with paper and drawing tools and gave each participant the option to keep the drawing, in which case the researcher took a photo of the drawing before leaving the interview. Participants were instructed that there were no restrictions on what they could draw. The drawing could include words, human figures, spaces,

object, or any other form that visually expressed their feelings toward their work. Participants were assured that this was not a test of their drawing ability, simply an alternate way to express themselves. The researcher gave the participant freedom to think aloud during the drawing process if they wished. If permission was granted by the participant, the researcher took notes of body language and facial expressions along with what the participant was drawing during the drawing process to aid in the analysis process. Geertz (1973) described thick description as intricate details that paint a picture. Evidence suggests that this form of drawing elicitation brings a greater amount of thick description forth from participants without causing them emotional damage (Marcus, 1995).

Each interview was broken into three parts. First, the researcher/interviewer and the participant/interviewee discussed general information about the interviewee (i.e., job title, why she chose interior design, education history, work history, information about her current job, and their career goals) to gain necessary or helpful information about the participant. Next, the researcher asked the interviewee to draw a picture to represent the way she felt about her career (see Appendix III) with the option of discussing it while the interviewee was drawing or after the interviewee was done. When the drawing was completed the researcher asked questions about specific items, how items related to one another, and how they related to the participant's feelings. Finally, the participants were asked additional open-ended questions (see Appendix II) derived from literature pertaining to job satisfaction and the nature of the interviewee's life and career. The final series of questions were informed by two general questions Moustakas (1994) recommended to help examine phenomenon. First, questions pertaining to the participant's experience with the phenomenon (i.e., being an interior designer in the workforce, job satisfaction conditions) and questions related to how their personal context influenced their

dealings with the phenomenon (Moustakas, 1994). Specifically, the questions and any follow up questions were established utilizing the conceptual framework (Figure 9) developed for the present inquiry. The conceptual framework laid out specific factors of job satisfaction and dissatisfaction found in empirical research and included previous findings related to factors of most importance for women at different stages of life.

Analysis

Due to the well-established topic of job satisfaction in previous empirical research assumptions were made, in the transcendental realism tradition, as a means of theory-testing to build a new or adapted theory (Miles et al., 2014; Tesch, 1990). Data material for analysis included participant drawings, interview transcripts (including discussion of participant drawings), and researcher reflexive notes, including direct observation (if permitted by participant) taken during and directly after the interviews. Data were analyzed through a process of systematic content analysis (Miles et al., 2014) combining hand written methods and the qualitative coding software *NVivo*. Qualitative coding techniques that were employed included memos, open coding, descriptive coding, a priori coding, and magnitude coding (Miles et al., 2014).

While analysis initiated at data collection (Bird, 2005; Merriam et al., 2016) analysis substantially began with initial reflexive memos and the transcription of interviews. Each interview was first transcribed, verbatim, from its recording by the researcher for her to become more familiar with the data (Bird, 2005). The researcher incorporated notes taken during the interviews concerning body language, emotion, and behavior into the transcripts.

Memos were made for each transcript and drawing after transcription that included extra detail, description, and ways in which the data related to the conceptual framework and existing

literature (Merriam et al., 2016). Marcus (1995) assumed her participants to be co-researcher as she considered her final analysis a combination of both her participant's words and her own thoughts. She found that the drawings that her participants created drew upon aspects of their lives that may not have been apparent to them before (Marcus, 1995). In the same way, the current research uses drawing elicitation to elicit participants for their own analysis of themselves and their careers. Therefore, transcripts and initial researcher notes were the first step in the analysis process. Following the analysis for each drawing the researcher sent the participant the analysis of their drawing for member checking (Baxter & Jack, 2005).

Transcripts were reviewed for significant statements that pertained to the subject of this inquiry (Moustakas, 1994). Initial categories or themes were determined based on the information provided in the interviews, guided by referencing the conceptual framework (provisional coding) (Guetzkow, 1950; Merriam et al., 2016). The researcher also searched for emergent themes that did not relate specifically to the existing literature and framework (open coding) (Guetzkow, 1950; Merriam et al., 2016). In this initial phase of category determination, codes were named and defined for organization as codes were added to and combined or redefined (descriptive coding) (Guetzkow, 1950; Miles et al., 2014). The drawings were also compared to statements made by the interviewees for consistency and further memos were produced noting consistencies and any language that was contradicting to the drawings. Elements of each of the drawings were categorized into themes according to the statements made by the interviewees about the drawings in the interview and the subjects in the drawings. When units of data began to overlap into multiple themes, new thematic categories were developed when possible (Guetzkow, 1950). The researcher continued to revise and explore the coding

scheme and data assignments as she employed other coding techniques and after coding was complete.

To glean thicker descriptions of the experiences found in the data, two additional coding techniques were employed. First, data were explored for instances where the women explained or drew progressions of events that led to an outcome that affected their outlook on their career (causation coding) (Miles et al., 2014). Mainiero and Sullivan's (2005) ABC model of Kaleidoscope Careers for Women and Equity by Design's (AIA, 2017) career dynamics model describe factors and events in a woman's life have added weight during different phases of her life and career. Therefore, the data set was examined for emphasis or magnitude of stressors and events in women's accounts and drawings (magnitude coding) (Miles et al., 2014). Magnitude coding was especially important when comparing drawings and transcripts. Participant's drawings showed initial elements, stories, and emotions that the participants put prominence or magnitude toward without prompting the participant with questions beforehand.

The triangulation of data through interview transcripts, participant drawings, observations of drawing processes (if permitted by participant), and reflexive notes created a rich body of data for the analysis of interior designer's feelings toward their job satisfaction. Thick description was easily developed through these multiple sources of data and diverse coding techniques that were applied.

Human Subjects Approval

The current research was reviewed by the Research Integrity and Compliance Review Office's Institutional Review Board (IRB) at Colorado State University and determined to be in compliance with NIH CFR 46 and the federal regulations governing review of research involving human subjects (see Appendix VI for form of approval).

Research Quality

The assurance of quality in naturalistic (qualitative) inquiry has received much debate within the literature (Miles et al., 2014). Although terms related to quality such as validity (accuracy) and reliability (consistency) (Wolverton, 2009) were first applied to the quantitative paradigm, these concepts can also be applied to qualitative work to increase the study's merit. Lincoln and Guba (1985) suggested four concerns related to trustworthiness for the naturalistic mode of inquiry: credibility, transferability, dependability and confirmability.

Credibility

In the rationalistic (quantitative) paradigm, credibility is gained through finding evidence of truth (Lincoln & Guba, 1985). However, truth is relative to participants' perceptions in the naturalistic paradigm (Lincoln & Guba, 1985). To improve credibility of the study, the researcher employed member checking, triangulation of methods, and senior researcher review.

While interviews were the primary source of data collection, triangulation of data was achieved by means of both questions (guided by previous literature) and drawing elicitation to prompt rich, thick description from participants, and observation (Merriam et al., 2016). An examination of the data analysis was also performed by a senior researcher (Miles et al., 2014). The senior researcher reviewed the researcher's coding scheme and its contents. If disagreements occurred between the examiner and the researcher, together they reviewed, discussed and modified the names, types, significance, and organization of the themes and unit(s) of data. An audit trail of documents (i.e., transcripts, memos) were preserved for the senior researcher examination process.

Transferability

To a point, an account must be transferable into other contexts for its findings to prove valuable (Miles et al., 2014). Thick description is described as language that evokes strong imagery, detail, meaning, emotion, action, and a sense of intimacy with the account being described (Denzin, 1989). Participants and their narratives from the in-depth interviews were described in thick description in order for readers to be able to transfer these accounts into their own lives or work. This research does not aim to generalize results beyond the profession of interior design. However, through the use of thick description, others may be able to identify with stories told by the female interior designer participants. It is also possible that results from this study could lead to theory development. Through theory, generalized patterns would be determined to apply to other scenarios and experiences.

Dependability

In a qualitative study dependability is primarily dependent on the research design, consistency of methods, and the organization of the researcher because human subjects are unpredictable and always changing (Lincoln & Guba, 1985). To increase dependability, the researcher kept detailed analytic memos throughout the data collection and analysis process and the raw data and coding procedures were reviewed for consistency during peer examination. Also, the researcher's committee members ensured quality through routine checks during method development, data collection, and data analysis.

Confirmability

Emphasis is put on confirmability of data produced by Lincoln and Guba (1985) because they claimed that more importance lies in the ability to prove the data correct than it is to prove that the investigator is neutral in their positionality. While the need for neutrality of a researcher

within the qualitative paradigm has been debated throughout the literature, confirmability of data is necessary to predict that research findings are unbiased (Miles et al., 2014). The analysis of this study is directly fixed in the raw data collected (interviews). Researcher's bias was diminished and confirmability was secured by presenting only findings that could be traced back to the raw data set. The researcher recognized her perspective on the subjects discussed with participants and the biases that she brought to the table. The researcher actively rejected biases she had during all parts of the research process and sought to fairly and consistently portray the data as they were presented to her.

Limitations

The empirical examination of job satisfaction or dissatisfaction of interior designers is limited and the most recent findings use quantitative methodologies (e.g., Hill et al., 2014). Therefore, a qualitative method was needed to understand and identity factors that led to experiences that interior designers had in the workplace. Based on the need for this type of exploratory qualitative method, the research was dependent upon personal opinions and experiences to describe perceived satisfaction or dissatisfaction. This type of data collection is prone to inconsistency due to the personal nature of the data. However, this approach was necessary for exploring how female interior designers' experience changes across career-spans. Due to the desire to identify experiences across career-spans the research was further limited to a small number of participants with different job types and years of experience within interior design. The small sample may not have captured the range of experience or breadth and depth of experiences within the career phases examined. The goal of this research was to paint a broad picture of the career experiences of interior designers during milestones in their lives regarding

job satisfaction. Inconsistencies are being minimized by ensuring that participants come from

similar backgrounds in education, gender, and profession.

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APPENDIX I: MANUSCRIPT

EXPERIENCES OF DESIGNING WOMEN: A PORTRAIT OF FEMALE INTERIOR

DESIGNERS' JOB SATISFACTION ACROSS CAREER-SPANS

Introduction

The state of interior designers' job satisfaction remains largely unexamined due to its

infancy in the job market that has continually evolved from its origins of professionalization

between 1870-1970 (Lees-Maffei, 2008). However, the study of job satisfaction and the factors

that play a role in the satisfaction or dissatisfaction of employees have been discussed and

theorized for centuries (e.g., Herzberg, 1959; Maslow, 1943). Interior design has grown rapidly

to approximately 68,000 interior designers employed in the U.S. as of 2016 (ASID). In a young

and developing profession, interior designers may have unique needs in the workplace due to the

creative nature of the job (e.g., Amabile, 1996) and their need to prove themselves valuable to

clients or other professionals who misinterpret or misunderstand their responsibilities and

capabilities (e.g., Hill, Hegde, & Matthews, 2014). Further, in a female dominated profession

(IIDA, 2017) working in a male dominated construction industry (Bureau of Labor Statistics,

2016), interior designers may face unique challenges with management such as having difficulty

eliciting empathy from leadership (e.g., AIA, 2015).

Job satisfaction and dissatisfaction have been defined as, "a pleasurable or positive

emotional state resulting from the appraisal of one's job or job experiences" (Locke, 1976, p.

1304) and is typically conceptualized broadly to encompass any likes or dislikes related to a

person's job or career. Several studies have examined job satisfaction in the construction

industry more broadly, finding report high levels of employee stress due to factors such as job

insecurity, having unclear tasks, feeling overwhelmed by project load, and experiencing conflicting guidance from managers and clients (e.g., Goldenhar, Swanson, Hurrell, Ruder, & Deddens, 1998, 2014; Hill et al. 2014). One study that compared perceived job stress among architects, engineers, quality surveyors and project managers found that architects had significantly higher levels of stress than the other construction professionals (Bowen, Edwards, Lingard, and Cattel, 2014). Other studies reveal how female architects, in particular, feel they are at high risk of losing their jobs during economic downturns (Caven, 2004) and have a difficult time balancing their work and personal lives (AIA, 2015). Although not specifically investigated, high instance of job stress and long working hours in the historically male-dominated and competitive architecture profession may also be experienced by female interior designers because they often work on the same projects and in the same settings alongside architects (Harwood, 1991).

There are only a few studies about interior designers' job satisfaction and each utilized quantitative surveys (e.g., Lee & Hagerty, 1996; Leung, 2012) or mixed methods (Hill et al., 2014). Two studies identified interior design job stressors that align with findings from other studies of diverse professions, revealing issues of job insecurity, long and stressful work hours, lack of autonomy and flexibility, lack of skill and creativity utilization, undisclosed or unclear organizational practices, inequality, inadequate compensation, and a lack of work-life balance (Hill et al., 2014; Lee & Hagerty, 1996). Hill et al.'s (2014) study incorporated one written open-ended question asking participants if they had any further thoughts they would like to add at the end of their survey to deduce burnout levels. Further description of experiences such as lack of appreciation from employers, mental and emotional demand, and a lack of creative control of projects were generated from the open-ended question. These short answer responses support the

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need for further qualitative insight into interior designers' experiences at work. Hill et al.'s (2014) also identified three job dissatisfaction factors that were rarely mentioned for other professions: 1) difficulty renewing creativity; 2) promotional strategies based on design merits, not managerial skills; and 3) ambiguity or contradicting demands such as role ambiguity that resulted in job task confusion, anxiety, or misdirection. However, a survey conducted by *Interior Design* magazine found that most interior designers (84%) were generally satisfied with their work (Leung, 2012). There is a lack of qualitative research in this area, which might provide insight into, what appears to be, contradictory findings.

As culture, technology, economics, and professions continually evolve, examination of job satisfaction remains crucial for the well-being of employees and essential for helping employers understanding how to improve the workplace, aiding recruitment, retention, and productivity. Interior design is a rapidly evolving profession with unique work contexts, processes, and skills. More research, especially qualitative insight, is needed to better understand the complexities associated with what constitutes job satisfaction or dissatisfaction within the interior design profession.

Conceptual Framework

The conceptual framework guiding data collection and analysis for this study was primarily informed by two primary theoretical models. Mainiero and Sullivan's (2005) ABC model of kaleidoscope careers for women (ABC-KCW) proposes that challenge, balance, and authenticity are common job satisfaction factors for women in various professions, but that their relative importance shifts in early (challenge), mid (balance), and late (authenticity) career. Equity by Design's (EQxD) "pinch points" and "career dynamics" (PP-CD) model (AIA, 2017)

describes important career milestones or "pinch points" in male and female architects' careers with respect to associated dynamic job satisfaction factors.
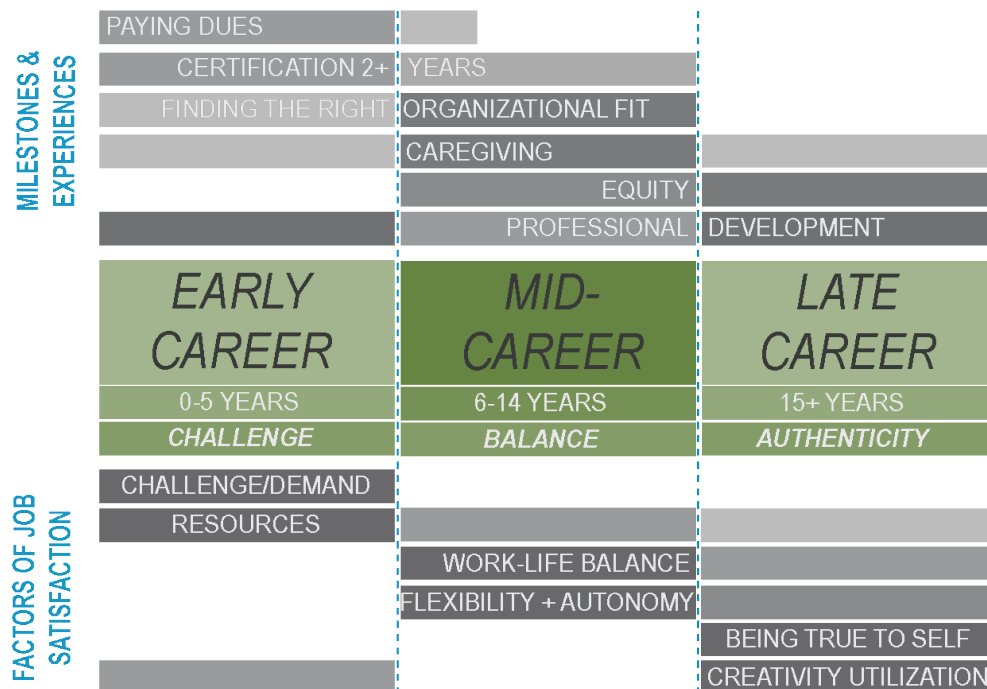

Figure 1 — Conceptual framework guiding this study as adapted from the ABC-KCW (Mainiero & Sullivan, 2005), the PP-CD model (AIA, 2017), and job satisfaction literature

The conceptual framework for this study (Figure 1) guided participant selection to maximize diversity according to career phases (early, mid, and late career). The "pinch points" were adjusted to more accurately reflect distinct career phases in interior design by including the amount of time necessary for interior designers to pursue certification and adding key factors revealed by previous investigations of interior designers' job satisfaction such as organizational fit in early to mid-career, flexibility and autonomy, and creativity utilization. Interview questions were primarily informed by dynamic job satisfaction factors affecting women as identified in the ABC-KCW (challenge, balance, and authenticity) with additional questions guided by other prominent factors found in general literature such as physical resources, work culture and

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personal fit, flexibility and autonomy, professional development, equity in the workplace, and creativity and skill utilization.

Purpose of the Study

The purpose of this study was to begin to compose a portrait of the workplace experiences of female interior designers as they navigate career phases and life changes. Its aim was to a) explore what factors set a context for the women's perceived job satisfaction or dissatisfaction; b) examine how these factors work together to support women's job satisfaction; and c) investigate how factors and relationships might change according to career stages and life changes.

Methodology

The methodology for this researcher was developed through the lens of transcendental (or pragmatic) realism as adopted by Miles and Huberman (Miles et al., 2014; Tesch, 1990) and based on the work of Bhaskar (e.g., Archer, Bhaskar, Collier, Lawson, & Norrie, 1998; Bhaskar, 1978). Transcendental realism is the belief "that some reasonably stable relationships can be found among the idiosyncratic messiness of life" (Miles et al., 2014, p. 31). Transcendental realism does not reject the existence of objective and complex social phenomena but proposes making assertions in order to test them for theory-making (Miles et al., 2014, p. 32). Miles and Huberman believed that methods for collecting, displaying, and understanding data (Tesch, 1990) could be blended to suit the unique needs of the research (Miles et al., 2014).

Data collection. Data were collected through semi-structured interviews using image elicitation and conducted in three parts. First, participants were asked general questions about their background, including job title, why they chose interior design, education history, and work history. Next, participants were asked to create a drawing that described how they felt about their

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work (Marcus, 1991) (Appendix III). Marcus (1991) considered her participants co-researchers and partially relied on their insights to interpret drawing meaning. Images have been found to evoke deeper responses and generate more of the brain's capacity (Harper, 2002). Finally, participants were asked open-ended questions about their job satisfaction based on factors found in literature (e.g., work culture/organizational fit, resources, professional development/growth, challenge, creativity and skill utilization, and work-life balance) (Appendix II). Semi-structured interviews allowed for flexibility and opportunity for the researcher to probe for more detailed answers and context of explanations. Interviews were performed in person by the researcher, audio recorded, and ranged between 49 minutes and one hour and 41 minutes each.

Recruitment. Twelve female participants were recruited through purposive snowball sampling (Creswell, 2007) via personal networks, social media, and professional organizations. Participants had a minimum bachelor's degree in interior design or interior architecture to ensure they had entered the workplace with similar skillsets. Three participants were recruited from early career (0-5 years' experience), four from mid-career (6-14 years' experience), and five from late career (15 or more years' experience). Additionally, each participant fit into one of five other categories that specified different marital status and age of child(ren) (if any) to create subgroups within each career phase and increase variability in perspectives and experiences. All participants were assigned a pseudonym that began with an 'E' for early career, an 'M' for mid-career, or an 'L' for late career.

Analysis. Data were analyzed through a process of systematic content analysis (Miles, et al., 2014) combining hand written methods, the qualitative coding software *NVivo*, and taxonomies with supportive quotes (Spradley, 1980) (see Appendix V for example). Qualitative

coding techniques that were employed included analytic memos, a priori coding, open coding, and magnitude coding (Miles et al., 2014).

Initial codes were developed from the conceptual framework (a priori coding) (Guetzkow, 1950; Merriam, Tisdell, & Ebooks, 2016). Open coding was then utilized to explore emergent themes that participants explored in their narratives (Moustakas, 1994) that were not supported by the conceptual framework (Guetzkow, 1950; Merriam et al., 2016). The identification of codes or topics were identified, defined, combined, redefined, and later grouped according to major themes found in the dataset (Guetzkow, 1950; Miles et al., 2014). Drawings were analyzed using a similar strategy and magnitude coding to identify elements in the drawings that were prominent which often linked to codes or themes in the transcripts and further supported their significance (see Appendix IV). The intent of the drawing-elicitation was to entice thoughtful reflection of participant's perceptions and feelings about their job and career and to involve them as co-researchers as Marcus (1991) suggested.

Findings

Participant profiles. Three women were recruited from the early career category. *Esme* had 2 years' experience, was unmarried, and had no children. She described being very engaged in her work and given a great deal of responsibility (which she "craved") at her design-build firm. *Elaine* was married with 3 years' experience and worked for a furniture dealership where she managed a hospital group's account. She described feeling overwhelmed by her responsibilities as the manager of a large account but appreciated the opportunity to positively impact end-users through design. *Eva* returned to school in her 30's to earn her interior design degree and had one year of experience post-graduation at the time of the interview. She also

worked for a commercial furniture dealership. Eva had the additional responsibility of caring for an infant, which she felt lessened her engagement and connection to her job.

The mid-career category included four women. *Milly* was a designer with 10 years' experience in a single design-build company. She was unmarried, had no children, and placed importance on having balance between her career and fulfilling relationships with family and friends outside of work. *Mia* had 12 years' experience in a wide variety of design sectors, but left design practice a year prior to the interview to work for a furniture manufacturer as a sales representative. She was married with no children and explained her recent career shift change was motivated by a desire to align her skillset where she felt she would be most useful to the design industry. *Macy* had 10 years' experience working for commercial architecture and design firms. She was married with two young children and attributed the flexibility that her job afforded to her moderate job satisfaction. *Mona* had 13 years' experience working in sectors such as high-end residential, furniture sales, and commercial development and design. At the time of the interview she was working as an intern for a sustainable building consultant, was doing contract work for an electrical engineer, and was enrolled as a graduate student in interior design. She was unmarried with an elementary school aged child. She also attributed the flexibility of her jobs and graduate studies as contributing to her current job satisfaction.

The late career category included five women. *Lucy* had 16 years' experience in healthcare and commercial design, was unmarried, and had no children. She was the leader of a small interior design group that was housed under a larger parent company. She described thriving on high amounts of challenge, collaborative and inspiring relationships, and the meaning that she found in her work. *Leslie* had recently been promoted to a leadership position at a large commercial architecture and design firm. She had 19 years' experience, was married, and had no

children. She was concerned about the fast-paced nature of her job and wished for less stress but was inspired by her work. *Lana* had 15 years' experience in the residential design and development sector. She had a young child and needed flexibility as a single-parent caregiver based on inequitable conditions at her previous job. Lucy described feeling forced to start her own company. *Lilly* had 26 years' experience at a commercial architecture and design firm and was married with two teenage children. She talked about taking on too much work in her leadership position, however she was fully invested in her work, making her efforts meaningful. *Lois* had 40 years' experience in residential design, commercial engineering. and architectural firms. She was married with three adult children. She placed importance on her contributions to the progression of equality for female interior designs in the design and construction industry.

These twelve women in this study represented a wide spectrum of job sectors and experiences in the interior design industry. Most of the participants were generally satisfied with their current employment, except Elaine and Eva (both in early career) who described being moderately dissatisfied and Lana who described a high level of dissatisfaction. Participant information has been summarized in Table 1.

Table 1. Inclusion criteria categories and participant information

Inclusion Criteria Category	Pseudonym	Years of Experience	Employment Type	Size of Business	Age	Marital Status	Children	Location	Average Work Week
Early Career (0-5 years), single, no children	Esme	2 yrs	Design + Build Firm (Commercial)	medium-large	24	Unmarried	None	Western city	40-50 hrs
Early Career (0-5 years), married, no children	Elaine	3 yrs	Furniture Dealership (Commercial, Healthcare)	small	26	Married	None	Southeastern city	40 hrs
Early Career (0-5 years), with a pre-school age child (0-6 years old)	Eve	1 yr post-degress, 3 yrs pre-degree	Furniture Dealership (Commercial)	small	37	Married	1 child, infant	Western city	32 hrs
Mid-Career (6-14 years), single, no children	Milly	10 yrs	Design + Build Firm (Commercial)	medium-large	34	Unmarried	None	Western city	45 hrs
Mid-Career (6-14 years), married, no children	Mia	12 yrs	Architecture + Design Furniture Representative	medium/ large	34	Married	None	Western city	40-50 hrs
Mid-Career (6-14 years), with a child pre-school age child (0-5 years old)	Macy	10 yrs	Architecture + Design Firm (Commercial)	medium	33	Married	2 children, <6 yrs old	Southeastern city	34+ hrs
Mid-Career (6-14 years), with a child school age childr (6-18 years old)	Mona	13 yrs	Contract & Sustainablility Consultant/ Organization Intern	varied	35	Unmarried	1 child, elementary school age	Western city	flexible/ part-time
Late Career (15+ years), single, no children	Lucy	16 yrs	Interior Design Firm	small/ under a large company	37	Unmarried	None	Western city	60-70 hrs
Late Career (15+ years), married, no children	Leslie	19 yrs	Architecture + Design Firm (Commercial)	large	43	Married	None	Western city	40 hrs
Late Career (15+ years), with a child pre-school age child (0-5 years old)	Lana	15 yrs	Self-employed (residential)	small	41	Unmarried	1 child, toddler	Western city	flexible/part-time
Late Career (15+ years), with a child school age childr (6-18 years old)	Lilly	26 yrs	Architecture + Design Firm (Commercial)	large	48	Married	2 children, teenagers	Western city	65 hrs in past, now less
Late Career (15+ years), with last child recently moved away from home	Lois	40 yrs	Architecture + Design Firm (Commercial)	medium/ large	62	Married	3 children, youngest in college	Western city	50-60 hrs

Job satisfaction/dissatisfaction factors. Analysis of job satisfaction/dissatisfaction factors revealed five overarching themes: 1) *workload engagement*; 2) *work relationships*; 3) *workplace culture*; 4) *mindset and attitudes*; and 5) *professional authenticity and meaning*. The

first three themes, listed in ordered of magnitude, encompassed a priori codes generated from previous literature and specifically inquired about in interviews. The last two themes emerged through open coding and considered how the participants shaped their own career experiences toward finding job satisfaction or dissatisfaction.

Workload engagement involved a) challenge through variety and skill utilization; b) availability of resources in the physical environment; c) creative work processes; and d) balance between professional factors (workload, demands, engagement) and personal life (enjoyment/hobbies, relationships, pressures). *Work relationships* included a) mentor/mentee relationships; b) collaborative professional relationships; c) demeaning or discriminatory relationships; d) client and end-user relationships; and e) creatively inspirational coworker relationships. *Workplace culture* described a) the ability to be autonomous[4]; b) supportive, 'close knit' atmosphere; c) recognition for accomplishments; and d) promotional structures. *Mindset and attitude* toward the profession in general, but not necessarily the current work situation, also appeared to be an indicator of job satisfaction. Participants who had positive mindsets and/or self-efficacy seemed to respond more resiliently to workload, relationship, or organization factors that might otherwise be perceived negatively. *Professional authenticity and meaning* was a theme discussed by most of the participants, which they described deriving from three sources: a) personally upholding the integrity of the interior design discipline; b) mentoring others toward contributing to the success of their organization or firm; and c) using their professional skill and expertise to make a difference in the community, industry, or society.

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[4] When employees have at least some control over the decisions they can make in their jobs (Cooper, 2016).

Workload engagement. Job satisfaction factors related to engagement in work processes were a significant theme in all interviews and clearly in ten drawings participants created[5]. *Workload engagement* was described with respect to challenge (complexity and variety), resources, creative process, and balance. At the time of the interviews, seven participants described feeling fairly optimally engaged in their work (Esme, Milly, Mia, Mona, Lucy, Lilly, and Lois); four participants described feeling anxious/stressed because of an intense workload and/or a lack of variety in workload (Elaine, Macy, Leslie and Lana); and one participant felt boredom and disconnection due to a lack of engagement in a variety of tasks (Eva). The optimal level of workload engagement was influenced to some extent by each woman's sense of ideal balance between career and personal life demands.

Challenge. Challenge is fostered by complexity in workload activities "that push the person to higher levels of performance" (Csikszentmihalyi, 1990, p. 74). Participants described workload challenge with respect to task variety, creative skill utilization, and time pressures and how, when optimal, these fostered learning, engagement, and job satisfaction.

Participants in all career phases described seeking challenging work (Esme, Milly, Mia, Mona, Lucy, Lilly, and Lois). Some (e.g., Esme, Lucy, and Lois) felt they gained personal fulfillment and growth from highly-challenging work; "I feel like I always need to be challenged. I am looking for that…I'm kind of one of those constantly evolving…brains" (Lucy). Others (e.g., Esme, Milly, Mona, Leslie, and Lana) described challenge to counteract boredom. For example, Mona worked for a commercial developer at two points in her career because they offered stability. However, she left that job twice because the work was not challenging and lacked variety. Lois described how she believed challenge-seeking was a trait essential for

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[5] Participants that represented work processes in their drawings: Esme, Elaine, Eva, Milly, Milly, Macy, Lucy, Leslie, Lilly, and Lois

succeeding as an interior designer. "I love challenges and I love solving problems...I love puzzles…I've been doing this a long time, but I still love to learn. I think that's part of our business" (Lois). All of the late career and most of the mid-career participants spoke positively about challenge in their career.

The optimal level of challenge varied by participant, with some of the early and mid-career participants feeling overly challenged and those with very young children preferring less challenge to balance caregiver demands in their personal lives. For example, Milly's experience with stress due to an overwhelming and unfulfilling workload while her company was going through financial hardship shaped her personal level of optimal challenge.

There was that period of time where I was overworked and really stressed. I didn't want challenge and when it came didn't really want to deal with it so…sometimes…I wouldn't put as much time into the solution as I would have normally or even if I wanted to put in more time in I wouldn't have the time…So, now…we are more well-balanced. (Milly)

Elaine and Eva expressed feeling too much challenge due to pressure to get projects back to the client quickly and a misunderstanding, from their companies' sales team, of the time it took to do their jobs in the furniture sales sector. Elaine explained the preferred method of work in her office as, "get a project, get it done, give it the next day" and felt clients and coworkers, specifically salespeople, did not understand the process and the amount of time that it took to complete those tasks.

Although the level of challenge that participants enjoyed varied, generally, having challenge in a variety of tasks created optimal amounts of challenge. However, having personal pressures outside of work temporarily reduced the need for challenge. Seven women described needing less challenge when personal pressures such as being a caretaker were a priority. The

three women with pre-school-age children (Eva, Macy, Lana) preferred less challenge but still needed variety. For example, Eva described her work at a furniture dealership as "detailed" but lack of creative challenge led to boredom. Mona, Lilly, and Lois needed less challenge when their children were young but sought increased challenge when they had less pressures from their personal life.

Resources. All participants mentioned how adequate resources help support optimal workload engagement, including: a) personnel support (all participants); b) tools/technology (five participants); c) space (eight participants); d) lack of workflow disruption (four participants); and e) privacy (five participants). Mia, who had been in a leadership position, was able to describe how resources are essential ingredients for an efficient workplace.

> I would say those are the three things that I probably would have highlighted in my most recent design experience that were probably the biggest challenges…having enough people, having enough time, having the right space [and] tools to get something accomplished and make it productive and effective. (Mia)

Most participants described how inadequate resources interfered with workload engagement. Proficient personnel support and uninterrupted time in the office to be efficient were the most frequently stated desired resources. Inadequate spatial resources were described by four participants as barriers to workflow efficiencies. Macy, Leslie, Lana, and Lois noted problems with distractions from coworkers, particularly when working in an open environment. Lack of available space to take sensitive professional or personal phone calls was a workflow disruption described by five participants. Insufficient room to lay out large construction documents and materials was the most frequently discussed lack of physical resources (eight participants). Lack of resources was a significant strain on Lana's ability to perform her job

efficiently because she worked from home. Resources mentioned were physical (e.g., space, technology) and intangible (e.g., personnel support and uninterrupted time) and participants identified these as important factors for supporting productive engagement in the workplace.

Creative process. Design workflow was discussed primarily in terms of the ill-defined nature of the creative processes involved in developing a building project. Two major topics were discussed to affect workflow engagement. First, the challenge of estimating how long it will take to develop a creative solution was expressed by six participants. Second, the complexity of developing a creative project involved competing demands on attention and organizational resources, as described by eleven participants.

Mia had the role of scheduling interior designers at her previous job and felt that estimating time for different design processes were the most crucial and difficult part of the design process to control.

> How long does it take to get something done? You can't put a timestamp on how long it would take you to do this drawing. And as much as you do your best…to…guesstimate, it's still people producing a thing that you don't know what it is yet. (Mia)

Leslie and Lilly described having frequent opportunity to practice creative solutions but not enough time to focus on them.

> The one complaint…is just the inability to really focus on projects…I think we…shortchange ourselves and don't spend enough time in the...concept, in the planning phase of the projects and…we have good intentions but, you know, when it gets to that point it seems like we are just pulled in a ton of different directions. (Leslie)

Leslie's drawing (Figure 2) illustrates how she felt she was pulled in many directions.
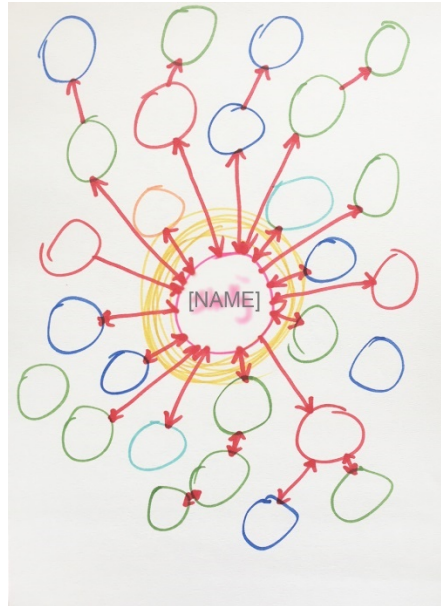
Figure 2 – Leslie's drawing

She drew herself in the middle of connected circles that she described as the many thoughts and ideas in her mind.

Opportunities for focused creativity were described as cyclical depending on the economy, organization's reputation and focus, phase of the project, and support from team members and the organization. Milly described her company's willingness to allow for creative solutions but that the project and the client dictated the time and effort dedicated to developing creative solutions. Lois described the support she needed to be able to work at a highly creative level, "I like being able to call on 4,000 other people to get an answer on something". In contrast, Elaine, Eva, and Lana lacked interior design or architect coworkers to support their creativity. Creative processes required focused attention; creative engagement was sustained through personal initiative, sufficient uninterrupted time, as well as organizational assistance and support.

Balance. Participants described two forms of balance that affected workload engagement: work-life balance and professional balance. Participants who felt happy with their work-life balance described having adequate time to devote to responsibilities and activities outside of

work while also performing and enjoying work to its fullest extent. Professional balance encompassed relationships between other workload engagement factors (challenge, resources, creative process, and autonomy). Participants perceived professional balance when they experienced optimal variety of workload engagement factors. However, optimal variety differed among participants based on personality and skills, and also shifted with respect to changes in personal life pressures.

Seven participants perceived their work-life and professional lives were relatively balanced. The remaining five participants felt stress from workload or personal pressures leading to imbalance. Perceived balance (or imbalance) did not correspond to the number of hours a person worked, rather it seemed primarily shaped by prior experiences and personality differences. Esme, Lucy, and Lilly reported consistently working overtime, but embraced the challenge, engagement, and fulfillment that their work gave them.

> I work a lot…I am still probably working more than I should be, but…I sit on the [parent company] foundation, doing volunteer work…[and] things that are providing other things for me and are good, positive. (Lucy)

Conversely, Elaine and Leslie rarely worked overtime, but described their workweek as "intense", "exhausting", and "stressful". Both of their drawings had many elements and appeared chaotic (Figures 2 and 3).
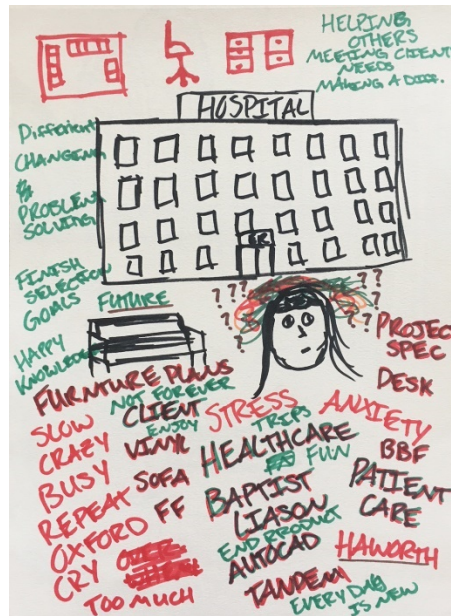
Figure 3 – Elaine's drawing

Mia described how she felt balance was ambiguous and somewhat fluid.

> I know how I operate and I know what I need, and I think as long as I am being true to
>
> myself, and I am intrigued and challenged and excited about what's going on, then I can
>
> figure out the balance part." (Mia)

Life experiences, such as practicing during the Great Recession and becoming a

caregiver, impacted participants' sense of optimal work-life balance. Milly and Leslie

experienced high levels of stress, intense workload, and feelings of job insecurity when their

companies struggled during the Great Recession. This experience shaped their perceptions of

optimal work-life balance, causing them to reevaluate the prominent place work held in their

lives. Becoming a caregiver to pre-school age children (Eva, Macy, and Lana) or an ill adult or

injured family member (Leslie and Lois) temporarily decreased the need for higher levels of

professional engagement for some participants.

Work relationships. All participants frequently attributed various work relationship*s* to

their job satisfaction or dissatisfaction. The most frequently mentioned relationship types were

collaborative (10 participants), mentor/mentee (nine participants), demeaning/discriminatory (five participants), client/end-user (five participants), and inspirational (two participants).

Collaborative relationships. All participants, except Elaine and Lana, described the importance of positive collaborative relationships with colleagues. Collaboration was associated with open communication, support, being a 'team player', and working together in a professional manner. Mona described how prior experiences with competitive colleagues helped her better appreciate the positive, communicative relationships she had with collaborating team members later in her career.

> Working with a bunch of other women in design firms helps you not take things personally [ha]. And when you get a good team together and you can communicate well…you really appreciate that because there's no – – just some people can be really competitive…you don't need that. (Mona)

Lilly and Lois also noted that co-worker competition was detrimental to collaborative relationships.

Mentor, mentee relationships. The need for positive mentorship relationships was expressed by nine participants who described it as important during their early career as well as when taking on new roles in later career. Becoming a mentor was a significant source of fulfillment of two participants in mid-career (Milly and Mia) and four participants (Lucy, Leslie, Lilly, and Lois) in later career.

Each of the early career participants described needing more training and mentorship than they received, especially when they began their jobs. Esme wanted a mentor who was both a source of knowledge and inspiration. She had this relationship at an internship but lacked the "powerhouse" role model that she desired in her current job.

Mia also described desiring a strong mentor early in her career to critique her work. Esme and Lucy also wanted colleagues or mentors who would be critical of their work and push their ideas. They felt this was vital for professional growth. Leslie, who was recently promoted, found it difficult to receive mentorship due to the busy schedules of professionals in her firm.

> Because the leadership is spread so thin already it's hard to get that mentorship…It's hard to find the time…sometimes those of us that are in that mentor position also need to be mentored. (Leslie)

As participants developed professional expertise, becoming a mentor became a source workload engagement. Two participants in mid-career (Milly and Mia) and all participants in late career, except Lana, took on mentor or trainer roles. Being respected and approachable to young designers was important to those in in leadership positions, like Lucy, Leslie, and Lois. "I try to be approachable…be available because that was the big thing that I had an issue with growing up…no one was available to answer questions" (Leslie). Mid and late career participants valued mentor-mentee relationships for professional development and workload engagement and recognized the challenges of dedicating sufficient time to mentoring activities in a busy firm.

Demeaning or discriminatory relationships. Five participants, Mona, Leslie, Lana, Lilly, and Lois described discrimination, disrespect, or demeaning behaviors in relationships with superiors, coworkers, or other professionals in related fields such as real estate and construction. Lois and Lana spoke the most about the problems of discrimination.

Lois described experiencing gender discrimination earlier in her career and age-discrimination as she has become one of the most senior members of the staff at her firm.

> I'm no longer looked at as the one who gets the coffee. It's really changed a lot. But I think that as I've gotten older, and I am one of the senior people in the office in terms of

age, you're looked at a little bit like, "oh, they don't know how to do anything, they don't

have anything to give. They're old." (Lois)

Lana encountered severe disrespect and professional discrimination from past supervisors at a

residential architecture and design firm and a residential construction company.

And then the last company that I worked for, the owner…he was just like, "you guys are

a dime a dozen…if you don't like it we will just replace you…there are a million other

people that would take this job in a heartbeat" and that was a constant message and not

just to me but to all of the employees. So, it wasn't just a thing about designers but the

architects. (Lana)

Lana described how these negative relationships tarnished her love of the interior design

profession and led her to work for herself, although she is not happy being self-employed.

Overall, however, participants felt problems of discrimination, disrespect, and demeaning

behaviors towards interior designers were improving, particularly as the profession has matured.

Client relationships. Five participants (Milly, Mona, Lana, Lilly, and Lois) described

client relationships as a source of satisfaction and added meaning to their jobs. Client and end-

user relationship*s* included collaborating with the client, educating the client, being educated by

the client, and making a positive impact through design for the client and end-users.

Lilly described during a recently completed project the benefits she found in the client

relationship.

We have a client we just finished up a corporate job for and that client was so respectful

through the whole process…It's been done for six months now and I just met him for

coffee yesterday to check in on how they're doing and what's going on…I think there is a

lot of education that goes both ways. We're learning from them, they're learning from us."

(Lilly)

Three participants (Mona, Leslie, Lana) described negative experiences with clients, particularly arising from misunderstandings about the profession. They described needing to educate clients on the role and importance of an interior designer on a project team. Generally, the relationships that participants built with clients were fulfilling and improved workload engagement by adding meaning to their jobs.

Inspirational relationships. Esme and Lilly described working with talented colleagues who inspired them creatively. They were challenged in the creative aspect of their jobs because of these relationships.

> It's the people that I work with. There are days where I come in I'm like, "God it's just amazing I get to work around this kind of talent and with people every day". I have a lot of friends who work with people who are very uninspiring and we're inspired by our clients, by the people we work with every day. (Lilly)

Lilly was grateful to work with people that inspired and pushed creative thinking. Esme attributed these inspirational coworkers to her growth as a designer and attributed these types of relationships as a key factor in her job satisfaction. Although not explicitly stated, other participants such as Lucy were clearly inspired by the close relationships and the amount of creativity generated by and with her coworkers.

Workplace Culture. The workplace culture theme was organizational factors involved in operational aspects of a company that encompassed several factors of the organization. Participants were asked to describe their current and ideal work culture. Since work culture was undefined for participants, answers included many factors. Common subthemes of workplace

culture were: a) trust and allowance from the organization to be autonomous (all participants); b) supportive, 'close-knit' atmosphere (10 participants); c) a sense of accomplishment with recognition from the organization (nine participants); and d) promotional structure (all participants).

Other aspects of work culture mentioned with less frequency included: company culture that encouraged creativity (Macy, Lucy, Leslie, Lilly, and Lois); supported education/growth and professional development (Esme, Milly, and Lois); organizations that promoted serving the community (Macy, Lucy, and Lilly); and activities outside of work hours that fostered relationships among coworkers (Esme, Eva, and Lilly).

Autonomy and flexibility. All participants expressed desire for autonomy over their work processes, including the flexibility to work non-traditional hours and/or from a distance. Eight of the participants experienced flexibility to work from different locations or vary the times they came into work as their tasks allowed or based on a pre-arranged part-time schedule. These women were afforded autonomy to have control of their schedule. As technology has advanced it has become simpler to work from any location (Kinnunen, Geurts, & Mauno, 2004) although four participants still described being tethered to their office by technology (e.g., dual monitors, server network) that impeded flexibility.

Eva, Macy, Mona, Lilly and Lois were given part-time status and/or flexibility when they asked for this accommodation. Lilly and Lois also described their companies allowing flexible schedules to all or most employees "as long as you're getting your work done" (Lilly). Eva and Macy desired flexible schedules because they were caregivers for young children. Lana also desired flexibility, as a single mother of a pre-school age child, but at her previous job she

described feeling disrespected and shamed when she needed to take time off from work to care for her sick child.

Eight participants, including five of the women who experienced flexibility in their jobs, admitted that flexibility was not always possible for their organization to accommodate. There were deadlines that had to be met, resources that could only be accessed outside the office, and meetings to attend with team members and clients that could not be conducted remotely. As Lois observed, "it's the nature of the job; deadlines don't always work with what I want to do…it's juggling a lot of projects and a lot of people and wanting to turn out great projects".

Autonomy was especially difficult for women in their early career who had less experience and needed supervision and mentoring. Mia described working long hours to prove herself in early career and Esme wished she could have more flexibility due to the overtime hours she often worked. However, she hoped that with greater experience, she would eventually earn more autonomy.

> I understand I'm still young so they don't want to give me too much flexibility because I probably would take advantage of it…I already put my time in so…if I want to come in at 10 o'clock why can't I? Oh, because we are highly collaborative design process and people are looking for me for the first two hours of the day…I wish it was a little bit more flexible. I think it will be with time. (Esme)

Although eight participants perceived that the collaborative nature of interior design limited flexibility, others described firms offering flexibility when the tasks and deadlines permitted.

'Close-knit' atmosphere. All participants, except Mona and Lana, described a supportive, family-life organizational culture for supporting workload engagement. Elaine perceived her

company as "closer-knit, like a family. Milly appreciated her design-build employer's efforts to encourage strong relational skills.

> We do a lot of education and communication, like how to communicate, how to have hard conversations and how to value the relationship over the situation…just a lot of things that I feel like make it a pleasant place to work with not so much drama. (Milly)

Lucy described a workplace culture where creativity was supported and encouraged.

> And so… we have to come up with out of the box ideas and present them and whether they end up going with them or not, uh, we've got to play at that level which is great. And you don't get that that often. I didn't get that in healthcare. (Lucy)

Organizational culture that encourages positive relationships, personal growth, and/or creativity increased participants' engagement and investment in their jobs. Conversely, negative work culture including expectations of demanding workload or long hours (Elaine, Milly, Mia, Lilly), lack of transparency in business practices and development (Milly and Macy) and office politics (Mia, Mona, and Lana).

Sense of accomplishment and recognition. Feelings of accomplishment were discussed by nine participants, including, gaining satisfaction through "work[ing] on a project and see[ing] it built and done" (Mona), "Getting to hear what [clients] want and be able to interpret that and formulate it into a product that they are happy with" (Milly), "making a difference" (Lilly) for end-users through projects, and "connect[ing] people" (Lois) through design. Recognition or acknowledgement by colleagues and superiors for accomplishments improved sense of growth and the self-assurance to take on additional responsibilities. Adversely, a lack of recognition for accomplishments was a source of decreased confidence for Macy and Lana.

More experienced participants expressed pride in a body of accumulated accomplishments. Lois, the most experienced participant, said, "I'm really happy with where I am and what I've done and opened a lot of doors for people and connected people and…trained a lot of people".

Participants described five different ways they had been recognized for accomplishments: 1) informal affirmation by a superior or supervisor, 2) positive comments in annual reviews, 3) employee-nominated awards, 4) promotion, and 5) compensation through a bonus or salary increase. A sense of accomplishment was important for participants but without acknowledgement and recognition by an organization or superior, these accomplishments often held less value.

Promotional structure. All participants were asked about their company's promotional structures and four types were described: a) nonexistent; b) differentiating titles for senior employees only; c) customizing goals setting for promotion; and d) a clearly defined hierarchical promotional track with assigned requirements and responsibilities.

Lack of opportunity for promotion and upward mobility based on accomplishments was mentioned by the four participants who worked in companies with few interior designers (Elaine, Eva, Mona, Lana). Elaine describes how longevity in a position was associated with seniority, but without clear differentiation of responsibilities or job title. "So, the person who's been there the longest, 15 years…we pretty much see as that [senior designer] but she is not labeled that" (Elaine). Other participants associated promotion with certification, acknowledgement of professional development and increased responsibilities, title change, and salary increase.

Macy's company recently created titles for senior interior designers, however, the transition to job titles was frustrating for her.

They announced that…certain people were getting promotions and different titles and it kind of felt like a slap in the face…There was this division where it was like everyone was up here and then everyone was down here and there wasn't…in between…I only know I made designer three because that's how I'm billed. I don't have a title and when they went from no titles for anybody to then all of a sudden there's just being a few, it was like, this doesn't seem right. (Macy)

Esme, Milly, and Lucy worked or had worked at companies with promotional structures that gave them control over their promotional progression. Esme and Lucy were focused on career progression, high levels of challenge, and continual growth. Milly also worked for a company that allowed for a great deal of control over career progression but as a goal-oriented person she wished for more structure.

I think it would be easier for employees to be able to grasp what is really needed to accomplish in order to get there because I do feel like, like I struggled a little bit with it…We don't really have it written down anywhere and so I do feel like it would be helpful for people to, who are goal oriented, to be able to look at different areas that they need to learn things in to get where they need to be. (Milly)

Finally, Leslie, Lilly, and Lois worked at large offices (100-170 employees) that had clear promotional strategies for employees. These women were satisfied with the promotional structure and the opportunities that were present within their companies. However, promotions did lead to significantly greater responsibility within their firms and some participants (Lois and Leslie) chose not to be promoted to the highest position in their companies (e.g., principle) because expectations were too demanding. Lilly was a principle in her firm and, while demanding, she enjoyed and would be dissatisfied if she had any lesser position in her company.

Although promotional structures varied significantly among participants jobs, most felt that clear promotional structure benefitted goal setting, professional development/growth, and workload engagement.

    Mindset. Having an optimistic or accepting mindset and attitude about work/career was prevalent, particularly among participants in mid and late career, and helped participants weather professional challenges. Three mid-career participants (Milly, Mia, Macy) each described acceptance of elements of the career such as deadlines and scheduling that were unavoidable.

    Mia discussed obstacles that existed for her in her design career such as her weakness in the creative aspects of the design profession and her desire to be an expert when she felt like she always had something new to learn but also an acceptance of these realities that she had learned to work to her advantage and her strengths. She illustrated this in her drawing by depicting her team and explaining her role as part of that team based on her strengths and by drawing a cloud that represented information and knowledge that she was able to condense with her new position in the furniture sales job sector (Figure 4).

Figure 4 – Mia's drawing

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Milly also drew (Figure 5) a sun, that she described representing optimism.

Figure 5— Milly's drawing

The roller coaster cart in Milly's drawing represented collaboration she felt with her colleagues but the wooden roller coaster represented "nostalgia maybe…like, what you thought you might be doing, those big dreams you had when you get out of school and you are holding onto that…maybe the reality isn't quite what you thought it would be" (Milly). Optimism, represented by sunshine, was evident in drawings by Mia, Lucy, and Lois' as well.

Five participants (Elaine, Eva, Macy, Leslie, Lana) had some negative attitudes toward their job due to factors such as high stress or intensity and lack of creativity. However, each of these women (except Lana) had faith that the profession held promise and opportunities for growth and change and they exhibited self-efficacy[6] and confidence that they would find their way to satisfying career. Although Eva was dissatisfied with the position she held at a furniture dealership, she considered it her own responsibility to make a satisfying career for herself in design. "I don't think I am dissatisfied with the career…I'm just dissatisfied with myself for—it's not the career, is just myself. Like, what will I do with it" (Eva)? Lana, however, described

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[6] The belief a person has about their capability to fulfill or perform roles (Bandura, 1986).

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feeling defeated and loss of confidence due to a series of degrading and disrespectful supervisors at previous jobs. She felt forced into starting her own business to support herself and was generally disillusioned with the profession. A positive professional mindset, including optimism about the profession along with personal self-efficacy and agency, helped participants come to terms with the realities of the profession and resilience to handle the unexpected ups and downs of their careers. Self-efficacy in combination with agency[7] was found to help participants to take control in shaping their career into what they desired. Accumulated negative attitudes toward the profession, likewise, created pessimism toward personal capabilities and opportunities in participant's careers.

Professional authenticity and meaning-making. Participants found meaning in opportunities to use their knowledge and skills to make a positive contribution in their role, organization, profession, and community, in toward developing professional authenticity. Professional authenticity is "having the freedom and commitment to be true to self" (Hendrickson & Francis, 2017) and included how a person's actions reflect their values and beliefs, despite external pressures. Participants, excluding Lana (the most dissatisfied and disheartened), described finding or desiring meaning from their work. However, what was described as producing meaning changed according to professional experience, from developing internal self-authenticity in the interior design role during early career, developing external authenticity by contributing toward improving organizational culture in mid-career (such as through mentorship and other activities), and actualizing external authenticity by effecting positive change in the profession or community during late career.

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[7] "The experience of oneself as the agent of one's own actions" (David, Newen, & Vogeley, 2008).

In early career participants found meaning by upholding the artistry and integrity of design toward developing internal self-authenticity in their roles as interior designers. A self-driven responsibility to the professional role was primary to meaning, even at the expense of going against colleagues' or client's opinions and feedback. This sense of responsibility to design was prominent in Esme's narrative and Eva's expressed desire to find her professional fit, creatively. Mia's description of herself in early career.

> Clients are seeking us for this [creativity], so, let's give that to them, sort of thing, not just, they wanted cheap buildings and we're gonna give it to them. I just can't do that. Uh…uh…sorry. (Esme)

Mia desired to become "the best designer" so she could "work on the best projects". At the early stages of their careers participants were idealistic about their role in the design profession and felt a responsibility to uphold creativity and design excellence, even if they did not perceive their organization or client valued these.

> During mid-career, participants found meaning in their professional relationship with others, by helping to shape their organizational culture, such as through mentoring, collaboration, and loyalty to the welfare and growth of their organizations. Milly described how her perspective changed in mid-career as she began to mentor younger designers.

> So, in the last year and a half I've finally been able to get help and work with other designers, and I find that I actually have really enjoyed being able to explain things and kind of mentor and guide…I have the ability to give them opportunities now that maybe I wasn't given soon enough in my career as…I wanted them…I'm in a position now where I can give other people those opportunities that I missed out on. So, that's pretty rewarding." (Milly)

Mid-career participants developed external authenticity, considering their values and beliefs in terms of their mutual relationships with others, as a member of their organizations. They found meaning through positive changes they were able to make in their organizations, particularly those that benefitted the next generation of designers.

Participants in late career focused on making a difference outside their organization, either to the profession to benefit other women in interior design, or by using their professional skills to make a positive impact in their communities. Lucy, Leslie, and Lilly's companies allowed employees time off to volunteer or offered structured volunteer programs. Lucy especially valued her workplace's devotion to improving the community. She described how, "a lot of companies talk about it, but they truly believe in it and act on it here which, again, is fantastic to be giving back to my community".

Participants across all career phases positioned authenticity with respect to the larger profession. Lois was proud of the progress that the interior design profession has made in her career-span.

> I think that there's so many opportunities from when I first started…The road that I've gone up in my career has been definitely challenging, but I think I have broken a lot of ground for other women, such as yourself, to have this more as a career...you're working with contractors and you're working with developers and owners and other designers and architects to deliver a project and you're an integral part of that team. (Lois)

Eleven of these women described finding professional authenticity and meaning-making within the interior design profession, even if they were not entirely satisfied with their current jobs. For instance, Elaine felt overwhelmed and stressed by the responsibilities of her job, but she was optimistic that the profession gave her the opportunity to work in the healthcare sector, a goal

she had from a young age, and make a different in people's experiences in those facilities. When women described finding meaning in their profession, they were more content with their current situation and did not express strong desires to leave their jobs.

Discussion

The conceptual framework was revised and extended (Figure 6) to integrate findings, including the most frequently cited factors of job satisfaction and milestones and experiences participants described.
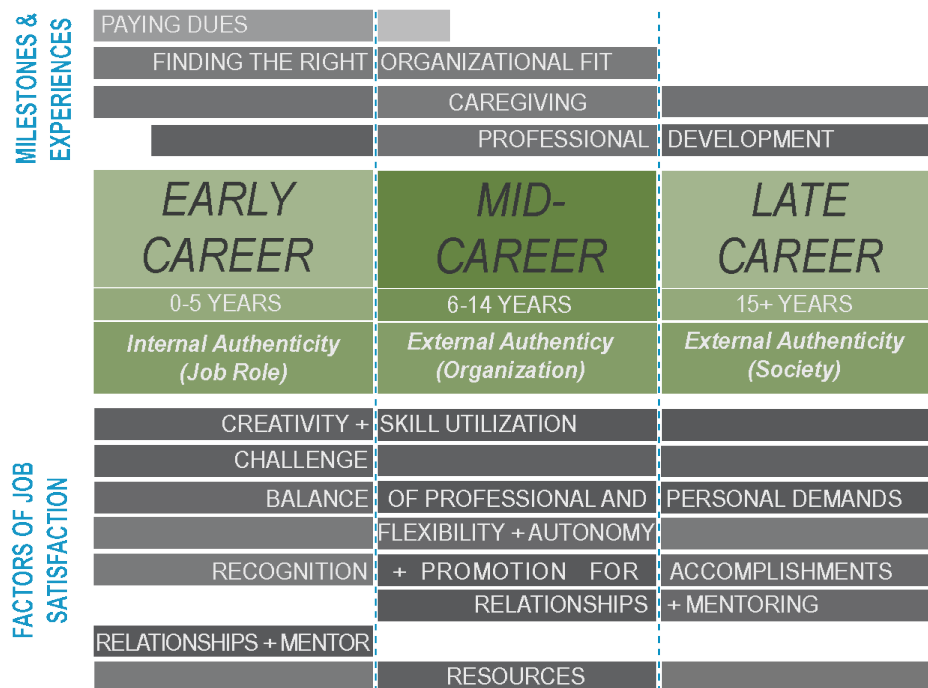

Figure 6 – Revised conceptual framework reflecting findings

Findings aligned with the original conceptual framework informing the study in the following ways: a) participants 'paying dues' in their early careers; b) going through a process of finding the right organizational fit in early and mid-careers; c) professional development, including promotion, being continually important as a career progressed; and d) the desire for an

organization that supported autonomy and flexibility in workload, which increased in importance as personal pressures increased.

Findings from this study were not consistent with the claims made in the ABC-KCW model (Mainiero & Sullivan, 2005) that dynamic job satisfaction factors differed in early (challenge), mid (balance), and late career (authenticity). Instead, these were considered important across career phases, but the magnitude of their significance was mediated by the different personal pressures and professional demands participants experienced. Authenticity was found to be important at all career phases, however it differed from a focus on internal authenticity in early career to external authenticity in mid and late career. In early career participants focused on internal self-authenticity in their roles as interior designers. In mid-career they described external authenticity as members of their firm or company. In late career external authenticity was described in terms of relationships to the larger profession or community. Findings differed further from the conceptual framework by: a) lessening the significance of certification (although mentioned, certification was not substantial to overall job satisfaction); b) caregiving was not concentrated to mid-career and included caregiving to children, an aging and ill parent, and an injured spouse; c) equity was discussed, but was not a common challenge among participants, particularly those in early and mid-career; d) both creativity and challenge were extremely important to all participants at each of their career phases; e) the desire for an organization that allowed for autonomy and flexibility was not confined to mid-career and its importance increased as personal pressures increased; f) professional relationships (with clients, consultants, or coworkers) were important to the satisfaction of all participants, but the need for mentoring in early career and the desire to be a mentor in mid and late-career were particularly significant sources of satisfaction; and g) resources, although mentioned in much of the

literature, were not a part of the PP-CD (AIA, 2017) or ABC-KCW (Mainiero & Sullivan, 2005) models.

Findings suggest that interior design, as a creative industry, differs in what created an optimal professional experience compared to non-creative professions (e.g., Bowen et al., 2014; Fujiwara, Dolan, & Lawton, 2015; Mainiero & Sullivan, 2005). According to these findings, interior design differs from non-creative fields namely in the way they described needing creative workplace engagement, support and resources to perform creative processes, and how meaning or fulfillment was generated by creative engagement. This was supported by Amabile's findings of factors that influenced creativity in the workplace that were interrelated with factors of job satisfaction for participants. Amabile's (e.g., Amabile, 1996; Amabile, Conti, Coon, Lazenby, & Herron 1996; Amabile, 1998) research posits an optimal or positive incarnation of six factors that contribute to creativity in the workplace: 1) challenge or pressure, 2) autonomy and flexibility, 3) resources, 4) work-group features (i.e., diverse and supportive group), 5) supervisor encouragement, and 6) organizational support. The presence of each of these factors is supported by the analysis of this dataset. However, Amabile's list of factors are missing the need for variety in tasks, importance of fulfillment or meaning generated from work, the role of mentorship in creative professional development, and also downplayed the role of the physical environment in creativity and work processes described by participants. Furthermore, job satisfaction models typically do not consider the relationships between factors, in particular how mindset and attitudes affect the individual importance of different factors for job satisfaction and, conversely, how job satisfaction experiences shape mindset and attitudes.

Optimal engagement for creative professions. The optimal professional engagement for interior designers model (Figure 7) illustrates the dynamic inter-relationships among factors

of job satisfaction that support optimal professional engagement for participants in this study. Optimal professional engagement was contingent on participants' involvement in creative processes or creative performance through challenge and creative skill utilization. The ability to achieve high levels of creative performance were supported or hindered by five major factors: 1) personal-life factors; 2) work culture; 3) professional mindset; 4) relationships; and 5) resources. Furthermore, all participants desired professional authenticity, however the nature of professional authenticity evolved from a focus on internal authenticity in early career toward external authenticity in late career developed through meaning-making activities in job roles, organizational membership, and community engagement.
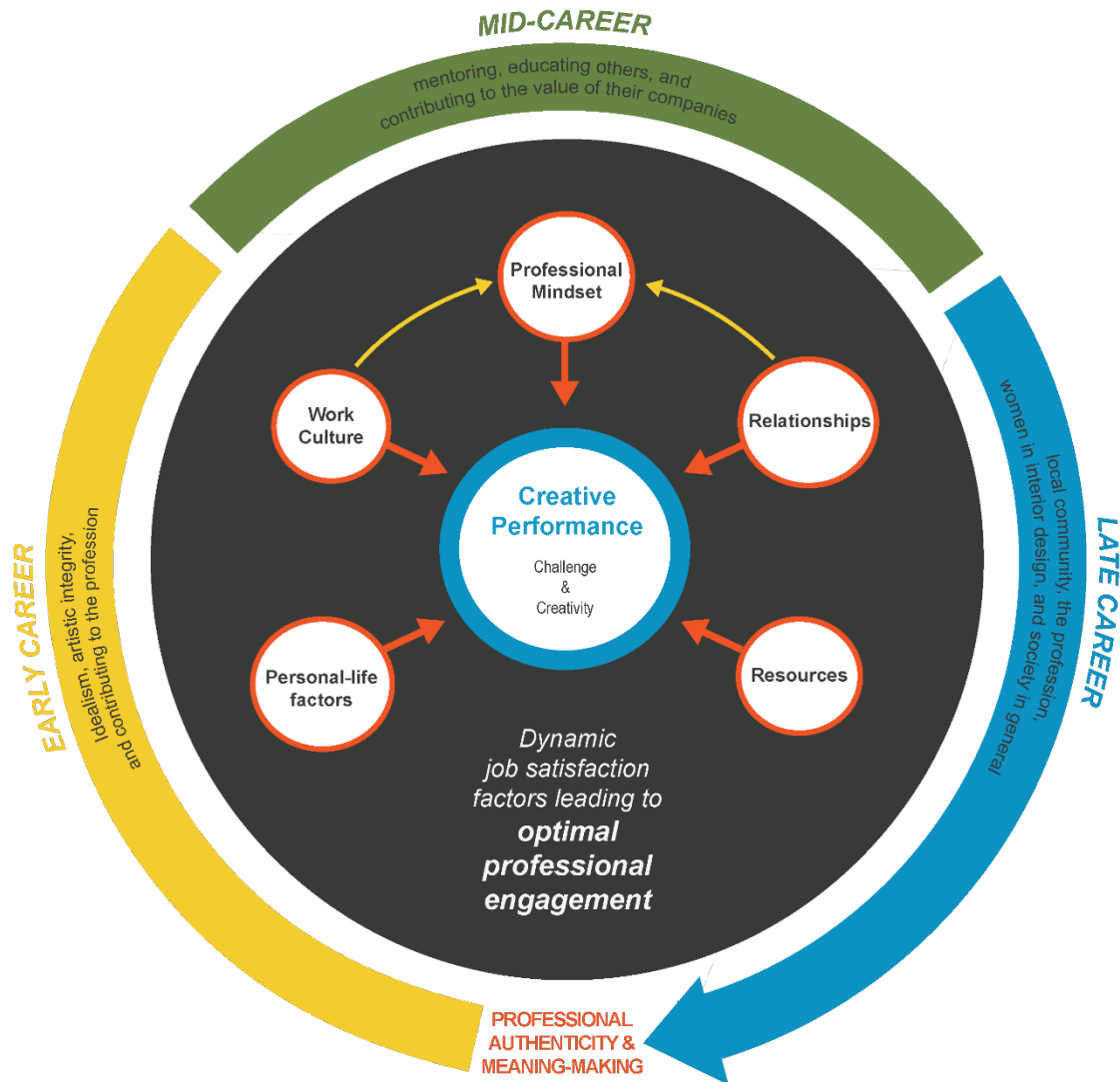
Figure 7 – Optimal professional engagement for interior designers (OPE-ID)

At the center of the model is creative performance, defined as the combination of challenge and creativity in workload engagement. This concept was first introduced as creative 'flow' in Csikszentmihalyi's (1990) seminal research. His flow model (Figure 8) describes flow as optimal experience that occurs when there is ideal balance between a person's skills and task challenge. When challenge exceeds skill abilities, a person experiences stress and anxiety. Conversely too little task challenge leads to boredom.
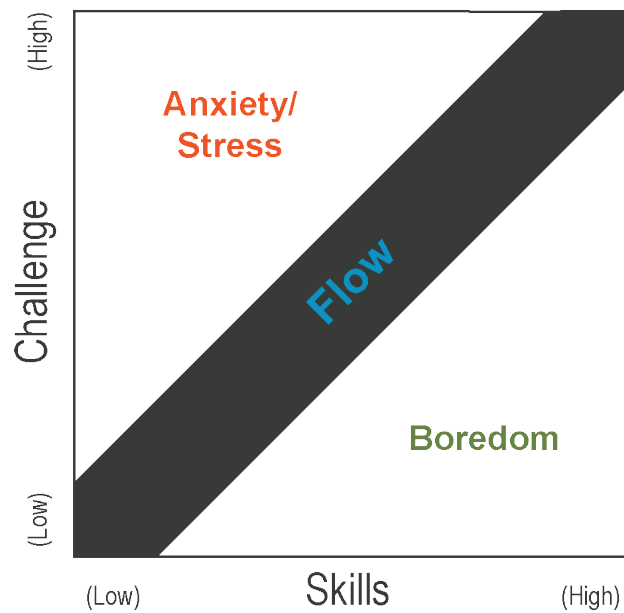
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Figure 8 – Flow Model (Csikszentmihalyi, 1990)

Participants in this study described engagement in their work when they experienced positive challenge (complexity and variety of tasks) along with opportunity and support for involvement in creative processes. Likewise, seven participants described a lack of challenge and/or creativity led to boredom, disengagement, and dissatisfaction with work. Optimal challenge and creativity were the most important job satisfaction factors for the interior designers in this study, thus creative performance is located in the center of the professional engagement model. Similar to Csikszentmihalyi's model, optimal challenge and creativity varied according to individual skills, abilities, and preferences. However, participants also described creative performance as enhanced or inhibited by factors related to workplace resources, workplace culture, professional relationships, and personal life demands (such as caregiver responsibilities). When participants were overly challenged or pressured by one or more of these factors, they described feeling stressed, anxious, or overwhelmed, particularly if other factors did not adjust (such as reduced workload challenge or increased autonomy or flexibility). Furthermore,

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professional mindset appeared to mediate participants' resilience to manage negative pressures. Those with high self-efficacy and agency experienced less impact on creative performance than those with low-self efficacy.

Social support (Amabile, 1996; Amabile et al, 1996; Amabile, 1998) was a key factor influencing job satisfaction and creative performance, and also seemed to influence professional mindset. Professional relationships between leadership/supervisors, coworkers/team members, other professions and consultants, and clients were significant for all participants. The ability to positively communicate and collaborate with these partners added fulfillment to the workday. Likewise, participants described acutely feeling disengaged at their workplace when there were miscommunications, disrespectful behavior, and office politics present. Positive professional mindsets were found among participants that were supported by their professional relationships and organizational culture. Those participants described resilience in self-efficacy when they experienced obstacles such as job insecurity due to their optimism in the career. Mindsets appeared to also be byproducts of experiences such as the Great Recession (Milly and Leslie), disrespect from employers or coworkers (Lana and Lois), or a time of personal reflection (Mia) that influenced a shift in career importance and personality differences that increased need, desire, or fulfillment found in high levels of challenge (Esme, Lucy, and Lilly).

Resources (affordances) in the physical environment were also found to affect creative performance and, to a lesser extent, job satisfaction. The physical workplace environment is largely ignored in job satisfaction literature and Amabile (1998) has suggested it is not an important influence on creative work. Participants in this study, however, suggested otherwise. This may be due, in part, to the nature of the interior design profession, including the tools and social interactions afforded by the physical environment that are necessary to support creative

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performance. Csikszentmihalyi also found that the social and physical environments are important for creative performance in his research on creativity (1996) and flow (1990). Interior designers may also be more sensitive to perceiving how the physical workplace environment influences creative performance due to their professional training. Nonetheless, there is emerging research in this area suggesting the physical environment does impact creative processes (Dul, Ceylan, & Jaspers, 2011; Magadley & Birdi, 2009; Malinin, 2016; Malinin, Williams, & Leigh, 2016; Martens, 2011; Wineman, Kabo, & Davis, 2009)

Optimal professional engagement, for the interior designers in this study, was influenced by a dynamic combination of the various factors, including workplace (challenge, creativity, culture, relationships, and resources) and personal (mindset and personal-life demands) influences. Authenticity was a factor participants discussed as *affecting* perceptions of optimal workplace engagement, however, more often the interior designers described professional authenticity as being *shaped by* workplace engagement. Thus, the professional engagement model illustrates the evolution of professional authenticity across the career-span as enacted by meaning-making, which was shaped by participants' engagement through the various job satisfaction factors and experiences.

Findings from this study suggest that interior design, as a creative industry, differs from non-creative fields, particularly in the ways participants described needing creative workplace engagement, support to perform creative processes, and how meaning and professional authenticity were developed through creative engagement (e.g., Bowen et al., 2014; Fujiwara, Dolan, & Lawton, 2015). Creativity research is part of the positive psychology field, and findings from this study have some overlaps with Seligman's (2011) theoretical model of happiness and well-being. Well-being and job satisfaction are often described as related but

separate entities (e.g., Wright & Cropanzano, 2000). Well-being was defined as "people's evaluations of what is happening in their lives", including "emotional reactions to events, their moods, and judgments they form about their life satisfaction, fulfillment, and satisfaction with domains such [as]…work" (Diener, Oshi, & Lucas, 2003, p. 404). Seligman's (2011) PERMA model (Figure 9) describes how well-being involves five elements: positive emotion, engagement, relationships, meaning, and accomplishment. However, the PERMA model did not explain how factors of well-being can be dynamic and influenced by one another.
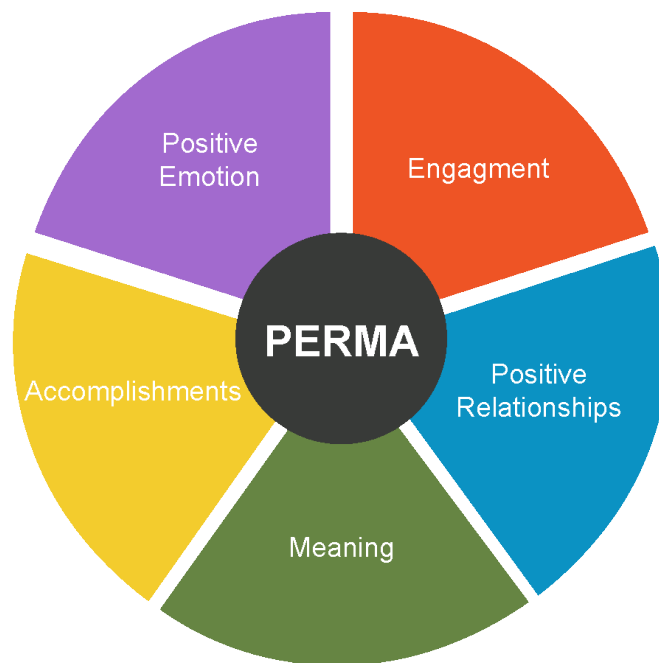

Figure 9 – Seligman's (2011) PERMA model

The qualitative approach of this study revealed dynamic relationships between factors supporting optimal professional engagement for interior designers and how a sense of balance (or optimal engagement) suggests higher levels of positive influence (or support) from some factors could counteract the negative effects of too much negative pressures from other factors. The optimal level of professional engagement varied by participant, but most felt greatest job

satisfaction when the five factors were in balance and optimal creative performance bolstered by ideal conditions with respect to work culture, relationships, and resources. Furthermore, professional well-being seemed to be largely shaped by professional authenticity and its development through meaning-making during creative performance and professional engagement.

Limitations and Conclusions

This study was limited to women's personal perceptions and opinions of their experiences to describe factors of job satisfaction or dissatisfaction in their careers. The qualitative methodology is prone to inconsistency due to the personal nature of the data (Atieno, 2009). The women in this study were selected through purposive sampling and were concentrated in two geographic locations (western and southeastern small and mid-size cities) and may not be representative of the larger U.S. population. Due to the researcher's attempt to portray a wholistic portrait of the interior design profession for women, the theoretical model developed from these findings may not be generalizable to other creative job sectors or other genders in the interior design profession. The research was limited to a small number of participants with different job types and years of experience. The small sample may not have captured the range of experience or breadth and depth of experiences within the career phases examined.

All women participated in the drawing-elicitation portion, however most participants were initially reluctant to draw — either for lack of knowing what to draw or a lack of "drawing skills". Lilly was the most equipped for the drawing potion, however she began her drawing prior to the interview. She drew a diagram that was generated first by thinking of words that described how she felt about her work. She explained that she was a planner and that she would

have had a difficult time coming up with how she felt on the spot. Four participants appeared comfortable with the task and seven participants seemed surprised and uncomfortable or reluctant by the request. Due to this inconsistency in drawing process and prior preparation, participants may not have communicated their feelings consistently. Therefore, drawings were secondary to interview transcript analysis. However, drawing elicitation appeared to increase participants' willingness to talk candidly with the participants and were often a catalyst for person reflection and insight from participants.

Professional experiences differed dramatically for one participant, Lana. She experienced the highest levels job dissatisfaction and there were no other participants with similar levels of dissatisfaction from which to compare patterns. She was also the only participant currently working in the residential design sector. (There were five other participants who had worked in residential design in the past.) It is possible that her job sector and geographic location may have been a factor for her job satisfaction and workplace engagement. Lana described a lack of opportunities for employment in the small to mid-size town that she lived in. This town mostly offered mid-price range housing options and working in the sector lacked creativity and a consistent use of skills. She had experienced a string of negative employment situations where she was privy to the financial instability of the organization; was given receptionist and book keeping responsibilities outside of a designer's typical scope; felt discrimination against as a mother; and disrespect as a designer. These experiences led to decreased of confidence and self-efficacy. She felt forced to quit her previous job and work for herself to be able to have the flexibility she needed to raise her child. Having the challenge of running a new own business with little support led to anxiety and stress. No other participant was under this extreme amount of stress or experienced this level of discrimination and disrespect.

The findings from this study compose a narrative that may be relatable for many interior designers, especially those in similar job sectors, with similar family status, or within the same career phase as certain participants. Findings further contribute several suggestions for improvement to organizational practices in the interior design workplace:

1. The installment of a detailed but flexible promotional structure with attainable benchmarks for goal-oriented employees with attached incentives.

2. The trust, when earned, from organizations to allow employees flexibility to work from home, a coffee shop, etc. and leave work early or come in early as their project load and tasks allowed.

3. Opportunities and support to volunteer in the community as a company goal.

4. Formalized mentorship programs within a company and across disciplines.

5. Formalized annual review processes with probational periods for improvement.

6. Encouragement for accomplishments through recognition, promotion, or compensation.

7. Increasing opportunities for creativity as an employee grows in experience.

Future Research

Interior design is a female-dominated profession; thus, job satisfaction factors may differ for male interior designers. Future research should include male participants or examine male interior designers individually. Job satisfaction research suggests that the experience of men in the workplace are significantly different from women (e.g., Bowen et al., 2014; Sang, Dainty, & Ison, 2007). The perspective of men in a female dominated industry would add further to the status of job satisfaction among interior designers (e.g., Mainiero & Sullivan, 2005).

Additional qualitative or mixed-methods research is needed to more fully understand the relationships between job satisfaction factors. For example, the Great American Recession (Mian & Sufi, 2015) significantly affected professional mindset and optimal balance supporting workplace engagement for the participants in this study who experienced the recession during early to mid-career phases. Additionally, interior design involves diverse job sectors and professional roles. In depth examination of the varied career paths that interior designers chose to take (e.g., independent contractor, architect-led firm, manufacturer representative, academia, etc.) would expand understanding of the diversity of workplace cultures, resources, and workload factors within the profession, helping professionals identify career paths to optimize job satisfaction, and assisting organizations shaping workplace culture, relationships, and resources to enhance employee creative performance.

This study examined one creative profession, interior design. The job satisfaction literature lacks empirical studies that compare job satisfaction factors among creative fields or between creative and non-creative fields. Creative professions face their own unique set of barriers to job satisfaction, as demonstrated by Fujiwara et al.'s (2015) study of creative professions in the UK. These researchers compared 30 creative professions to the rest of the UK's workforce, finding suggested professionals in the creative fields experienced higher levels of anxiety but also felt happier, more worthwhile, and had higher well-being (Fujiwara et al., 2015). Additional research is needed to examine more closely creative performance, workplace engagement, professional authenticity and professional well-being with respect to job satisfaction factors and relationships, including examination of creative and non-creative workforces.

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Part I—background:

1. What is your current job title?

2. When did you decide to become an interior designer and what led you to that decision?
   (related to authenticity)

3. Describe your education history after high school?

4. Tell me about the place where you now work.

   a. How large in the company?

   b. What is the makeup of your workplace (how many interior designers, architects,
   etc.)

   c. What is the gender makeup of your workplace?

   d. Tell me what type of design you specialize in where you currently work?

5. Describe your work history.

6. When you completed your undergraduate degree did you have goals for your career?
   What were they? (related to authenticity)

Part II—possible probing questions for the drawing elicitation potion:

1. Tell me about your drawing.

2. Why did you choose to share this aspect of your workplace through your drawing?

3. How does it make you feel?

4. What are the most important things about your drawing to you?

5. What is the significance of (insert aspect of drawing) in your drawing?

Part III—further questions:

<u>Note</u>: instruct interviewee that they can focus on their current job, a past job, or both

1. What are you satisfied with about your current job?

2. What are you satisfied with about your career

3. What are you dissatisfied with in your job?

4. What are you dissatisfied with in your career?

5. If not answered to this point:

    a. Describe what your current workplace culture. (related to organizational fit)

    b. Describe what would be your ideal work culture. (related to organizational fit)

    c. What is your experience with business involvement in your career? (related to professional development)

    d. What has been your experience with promotion? (related to professional development)

    e. Have adequate resources been provided for you at your job?

    f. How challenged do you feel by your work? And how important is that to you?

    g. How creative are you able to be in your work? And why?

    h. How important is being creative to you? And why?

    i. What type of attitudes of have you encountered towards yourself from coworker, employers, and clients during your career? (related to equity and caregiving)

    j. What is your experience with work-life balance?

        i. How much of your identity is tied to being an interior designer? (related to work-life balance)

        ii. What are other roles do you identify with? (related to work-life balance)

       iii. What are your experiences with flexibility in how you work? With where you work?

   k. Have you ever experienced feeling unsure of your job security?

   l. What is your experiences with work environments that you find significant? For example, those that could attribute to productivity, privacy, collaborative ability? (related to resources and organizational fit)

6. Is there anything else you wish to add?

Draw a picture depicting how you feel about your work. You can draw anything that comes to mind, including words, people, places, objects, abstractions, etc. You are welcome to think aloud as you draw. This is not a test on your drawing ability, simply an alternate way for you to express and think about your feelings related to work. Would you be comfortable with me remaining in the room as you draw?

PROFESSIONALLY ENGAGED
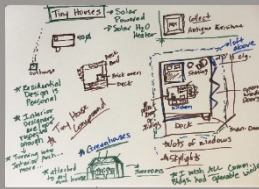
PROFESSIONALLY DISENGAGED

EARLY CAREER
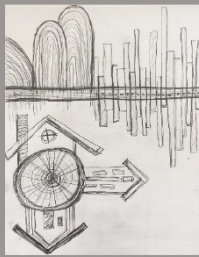
ESME
- "Ups and downs" and "ebs and flows" represented emotions in her work, getting excited about a project and getting frustrated
- A need for creativity in her work is represented by the abstract, surrealist compositions
- Building materials (board, tile and nail heads) represented challenges at work to design constructable objects
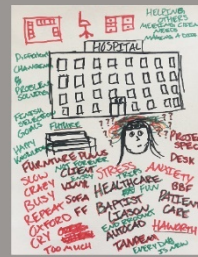
ELAINE
- Red represented "negative feelings"; black with green or red on top represented neutral feelings; green represented things that made her like her job; and brown represented things she had to do for her job
- Her drawings was very chaotic indicating stress and anxiety
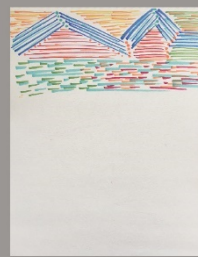
EVA
- Ups and downs of the zig zag pattern changes scale/spacing and colors whic represented changes from "super relaxed" to "very chaotic"
- The dots between the zig zags represent "disconnection", the feeling that she's trying to find a rhythm but things constantly change and she has to push through

MID-CAREER

MILLY
- Sunshine that represented optimism
- Rollercoaster that represented ups and downs in project load, type, and the ups and downs of expectations vs reality
- People in the cart that represented collaboration

MIA
- Sunshine that represented optimism
- Funnelling down tasks and knowledge to be able to become an expert in her field
- Relationships between team members and her acknowledgement of her personal strengths on a team

Mona
- Subjects of the drawing strayed from the subject of the promt

MACY
- The blue circle represented herself
- She showed tension between peope, jobs (projects), and her environment (space, privacy, type of culture the organization created) by the opposing arrows and said that these things created both satisfaction and dissatisfaction depending on their positive or negative form

LATE CAREER

LUCY
- Sunshines represented optimism
- Variety in the background represented the unexpected, unique, and evolving workload that she has
- The people represent the team she leads and the difference they can make in their community
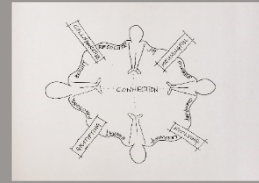

LILLY
- The word connection at the center related to the people she drew around the word and represented her role as a communicator and connector to many groups
- She wrote several factors surrounding the people that all supported her job satisfaction and professional engagement

LOIS
- Sunshine that represented optimism
- Mountains and windings red path represented how "hard" her job was but that when she completes a projects she is proud which is represented by the flag at the top
- The fence represented "the grass not always being greener on the other side" when she has evaluated a career change
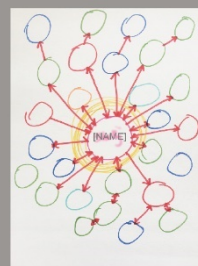
LESLIE
- The circle in the middle represents her
- The circles surrounding her represented all of the thoughts, ideas, and questions in her mind that she feels overwhelmed by
- The arrows connecting herself and the circles represent tension and anxiety

LANA
- The black surrounding the shape represents her negative feelings and things that are not going right in her career
- The pink and red represent her passion for design that still is at the center but being surrounded by the negative
- Yellow represented days that were fun
- Green represented the part of design that was analytical

APPENDIX V: SAMPLE OF TAXONOMY– LOIS' "JOB SATISFACTION" TAXONOMY

Job Satisfaction	Authenticity	Accomplishment, Challenge, Variety	
		"Where I work is hard, it's really hard but the expectation, I'm going to put a flag up here, to reach this can be a long road but what happens is once you-- the bar here is very high, once you reach this pinnacle, there's so much satisfaction, happy sunny outlook. That's how I look at my job. Every day, every job is different."	
		Making a Difference	**Breaking Ground/Pioneering**
			"I'm on this side of the fence I think, because I think that there's so many opportunities from when I first started here, you know, I would show up to meetings and I would be looked at as the person who was supposed to be taking the notes and getting the coffee, versus leading the meeting. The road that I've gone up in my career has been definitely challenging, but I think I have broken a lot of ground for other women, such as yourself, to have this more as a career and not just dabble in it if you will, and not just sell furniture and not just ...you know, you're working with contractors and you're working with developers and owners and other designers and architects to deliver a project and you're an integral part of that team.
			Connecting/Teaching
			"I'd always liked leadership and so I always wanted to stay in a leadership position. I liked working with clients and meeting all sorts of different people."
			"I'm really happy with where I am and what I've done and opened a lot of doors for people and connected people and… trained a lot of people. It's good."
		Honesty, Ethics, Integrity	
		"Yes, because above all honestly and ethical behavior is huge with me. I will accept any mistake anybody makes as long as you're honest. Don't lie to me, don't try and cheat it, because I'm not good with that."	
		"But being a solid person on a project, being a solid person to work with, being a partner in your clients' business, those to me are more authentic than authentic design and transparency."	

		Quality, Excellence "I think it is, I think design is achieving and excelling on what's needed for the project. It's truly understand what the business of the client is and what they need to really help them to work better, faster, smarter, retain people, to be able to do all those things." "It's not always greener on the other side. Where I work is hard, it's really hard but the expectation, I'm going to put a flag up here, to reach this can be a long road but what happens is once you-- the bar here is very high, once you reach this pinnacle, there's so much satisfaction, happy sunny outlook. That's how I look at my job. Every day, every job is different."	
	Control	**Opportunities/Career Progression** "In terms of did I see myself in heading up a company or anything like that, that was like way out of your thought process back when I was doing it. It was tough to get started. So, you know, when you went to work for a firm, you were a fabric flipper and it was not a profession that was looked at as a profession when I started out." "Opportunities, where I work, we're basically told you can do anything, go anywhere, be anything that you want to be. It really is true. If you want to take off and start a brand-new practice area within [firm] and you really wanted to own that, you can do that." "It is. There's a lot of firms, and I've worked at them, where you're in a silo, in a specific position and you don't move from there." "Obviously, I've taken on more jobs, more leadership and that sort of thing as I've grown with the firm. Overall, it's pretty much, you know, it just expands." "We have choices, a long time ago, I decided I didn't want to be principal of the firm because it was even more time. I think that was my choice and not necessarily the firm holding me back, it was me making that choice, what was I willing to give and was I willing to give more? And I wasn't."	**Progress for Interior Design** "What am I satisfied about my career ... how far I've come. You know, when I started out, there were very few women in this firm or anywhere." "Yeah, I'm happy with where it [the industry] is and being able to set the ground for other people that, especially women, I'm a huge advocate for women and what they want to do. And, um, I'm happy with that." I: "Have you ever faced discrimination?" L5: "Oh yes. Sexual harassment, discrimination." I: "Do you think that has improved over the years?" L5: "Oh yeah."

	Organization	**Compensation/Company Structure**
		"Yes, and you were asking me about satisfaction and one of the things that I would have to tell you also that I was thinking about, I'm super satisfied with is that [founder] knew that, as designers and architects., we are not good savers. So, he made this company employee only and he also created stock ownership for us, so that when we retired, when we left, that there would be money there, which, is such forethought. [founder] is-- there is an [founder] and he is just unbelievably cool and such a great story teller. But the forethought that he put into this company, and he's been approached many, many times to sell this company. He's always said no and thank goodness he didn't." "They hire for career and when you work at [workplace], you really need to look at it as a career because our salaries are not comparable to a lot of firms. It's all the stuff that's here. We're like an iceberg. It's probably a really good way of looking at it. It's small up here, but everything that supports you down here, and if you really look at it as a career, it's really worth it."
		Promotion
		"Okay, within [workplace], it is pretty well defined as to what you do for associate, senior associate and principal. And, um, it's pretty well defined what you do in terms of licensing, credentials, business development, client relationships, all that sort of thing. It's really super defined. But then what it is also is a consistent continuation of those attributes. You can also get demoted."
		Culture
		"This is life. This is, even the firm that I worked at before, I told you they were all [current workplace] spin-offs, that's the culture I know. It is a collaborative culture, it's a learning culture, and it's a very supportive culture. I know what I couldn't do. I couldn't go to a firm that has silos and where architecture and design, interior design are split."
		Resources
		"I like being able to call on 4,000 other people to get an answer on something and they answer me faster than sending out an email to an expert."
	Work-Life Balance "Work-life balance as well, because, we live by deadlines…It's the nature of the job. Deadlines don't always work with what I want to do. We are also extremely busy, it's juggling a lot of projects and a lot of people and wanting to turn out great projects….doesn't always happen…and	**Parenting**
		"I'm also happy with the work-life balance end of things because I have three kids. I was there as they were growing up and [workplace] respected that and knew that, that was a really huge importance in my life." "Because, my family came first and that was one of those things that was important to me. And they were respectful of that. Because when I had kids, the leaders of this firm, [location], didn't have any children. They were all single and there was one woman and that was it. Other people in the firm were not having kids either."
		Flexibility
		"Although I have looked around, um, occasionally, it seems like I always come back to this because it's very flexible to me." "I worked full-time, part-time and everything in between. That was the beauty of [workplace] and giving me that flexibility because, otherwise I probably would not still be here."

	mistakes are made and I'm not good with mistakes."	"I don't want to work in a restrictive office. I'm an early bird, I like to come in real early. I usually get here around 6:45 because I like the quiet in getting my day set up." "You can get an awful lot done [early morning]. Then I'm ready for the teams when they are coming in and the clients calling and that sort of thing. But other people are late thinkers, I like the flexibility of not having to be in my seat all the time and that there's a trust working here, that when you're working, um…you're working and they don't question, "Where were you? What were you doing? Blah, blah, blah."
	Education/ Learning	**Problem-Solving/Challenge** "I love challenges and I love solving problems. I've always been … I love puzzles, solving for that. I love challenges and learning. I've been doing this a long time, but I still love to learn. I think that's part of our business as well, if you're interested in learning."
		Resources "Yes, and we also have a lot of task forces. It's broken down by region. So, we have 5 different regions. We also have twice a year where we're bringing in, everybody from the offices select people that come in and bring their brain knowledge in together and then it goes back out. So, there's a huge amount of knowledge sharing."
	Creativity	
	"I have to be very creative, yes. Because we're problem solvers and it's not always easy. It's trying to get a continent into a city a lot of times. But I think that you have to be creative in solving so many of that problems that we get on projects when you're opening up a building and it's not what you anticipated. Creativity is …a must. It's like what you breathe, it's like every time you walk somewhere, every time you go out to eat. It's looking at spaces and how could it be done differently or better or what would you change about it."	
	Equity	
	I: "Have you ever faced discrimination?" L5: "Oh yes. Sexual harassment, discrimination." I: "Do you think that has improved over the years?" L5: "Oh yeah." "Um, but yeah, in terms of the discrimination, you have to learn to hold your own and you have to be more confident and more capable than any man that you're working does. Period." "I felt that it was her own insecurity. But then I felt like, and I attribute this to almost like a woman that has been in an abusive relationship, that it's like picked away, picked away, picked away, until you don't even know that your confidence is gone and your voice is gone and that's what I felt like, that she had taken my voice away."	
	Responsibility	**Responsibility – Variety and Change** I've had lots of leadership positions in the firm. I've been, studio director, I've done client relationships with purpose and different synergies. It's just up and down, here and there."
	Job Security	
	"I didn't feel insecure during that time because of what I do for the firm. We had a managing principal here for a while that I did not get along with, which was another woman, which was interesting."	
	Work EnvironIment	**Collaboration** "I like the open office… I like collaboration, I like people getting up and walking around and being curious about what other people are working on. I

		like different opinions on things."
		Lack of Disruption "Yeah. What I don't like with disruption is, disorganization by somebody so that they're asking questions. I love questions, but consolidated questions. Not a question every time it comes up and stopping and, um ... I'm very open and honest and communicative about how I like to be communicated to and I ask them the same, um, so that we get on the same page. I don't like clutter, but my desk is very cluttered."

APPENDIX VI: IRB APPROVAL FORMS

Colorado State University
Knowledge to Go Places

NOTICE OF APPROVAL FOR HUMAN RESEARCH

DATE:	December 21, 2017
TO:	Malinin, Laura, Design and Merchandising
	Goodnite, Elizabeth, Design and Merchandising, Miller, Nancy, Design and Merchandising
FROM:	Swiss, Evelyn, CSU IRB 2
PROTOCOL TITLE:	Experiences of Designing Women: A Portrait of Female Interior Designers' Job Satisfaction Across Career-Spans
FUNDING SOURCE:	NONE
PROTOCOL NUMBER:	17-7618H
APPROVAL PERIOD:	Approval Date: December 18, 2017 Expiration Date: December 08, 2018

The CSU Institutional Review Board (IRB) for the protection of human subjects has reviewed the protocol entitled: Experiences of Designing Women: A Portrait of Female Interior Designers' Job Satisfaction Across Career-Spans. The project has been approved for the procedures and subjects described in the protocol. This protocol must be reviewed for renewal on a yearly basis for as long as the research remains active. Should the protocol not be renewed before expiration, all activities must cease until the protocol has been re-reviewed.

Important Reminder: If you will consent your participants with a signed consent document, it is your responsibility to use the consent form that has been finalized and uploaded into the consent section of eProtocol by the IRB coordinators. Failure to use the finalized consent form available to you in eProtocol is a reportable protocol violation.

If approval did not accompany a proposal when it was submitted to a sponsor, it is the PI's responsibility to provide the sponsor with the approval notice.

This approval is issued under Colorado State University's Federal Wide Assurance 00000647 with the Office for Human Research Protections (OHRP). If you have any questions regarding your obligations under CSU's Assurance, please do not hesitate to contact us.

Please direct any questions about the IRB's actions on this project to:

IRB Office - (970) 491-1553; RICRO_IRB@mail.Colostate.edu
Evelyn Swiss, Senior IRB Coordinator - (970) 491-1381; Evelyn.Swiss@Colostate.edu
Tammy Felton-Noyle, IRB Biomedical Coordinator - (970) 491-1655; Tammy.Felton-Noyle@Colostate.edu

Evelyn Swiss

Swiss, Evelyn

Protocol was reviewed via the expedite-review process and was determined to include risks no greater than everyday living. Approval is to recruit up to 12 participants with the approved recruitment and consent. The above-referenced

Colorado State University
Knowledge to Go Places

Research Integrity & Compliance Review Office
Office of the Vice President for Research
321 General Services Building - Campus Delivery 2011 eprotocol
TEL: (970) 491-1553
FAX: (970) 491-2293

project was approved by the Institutional Review Board with the condition that the approved consent form is signed by the subjects and each subject is given a copy of the form. NO changes may be made to this document without first obtaining the approval of the IRB.NOTE: Please submit an amendment via eProtocol to add the email/letter of support from the American Society of Interior Design and International Design Association upon receipt.

Approval Period:	December 18, 2017 through December 08, 2018
Review Type:	EXPEDITED
IRB Number:	00000202