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The view from here

*Exploring the causes of invisibility for women in
Australian graphic design and advocating for their equity and autonomy*

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A thesis submitted for the degree of *Doctor of Philosophy* at
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Abstract

Graphic designers are generally invisible as the authors of their own work. A deliberate effort to self-promote must be made in order for them to be seen and acknowledged. The collaborative nature of design, associations with clients, and the involvement of production teams further hinders an individual graphic designer's visible authorship. However, gender also has a major influence on the invisibility of women in the history of this industry. Historically, the most celebrated practising graphic designers in Australia have been men, as evidenced by their overwhelming presence in books and on award platforms. My research has explored and addressed the key factors that cause this gendered inequity, including the representation and understanding of the name 'graphic design', the biases in historical narratives, and the disparate understandings of 'success' and 'significant contributions'.

Applied research, in the form of four multi-model communication design projects, has been conducted to explore and address these issues. These are the *Postcard Project* (project one), the *Slushie Installation* (project two), the *Anonymity Exhibition* (project three), and the *#afFEMatjon Website* (project four). Using the theoretical lenses of feminism and building on existing literature I have validated my findings through the use of surveys, interviews, and the collation of data sets. Each of these major projects and accompanying methodologies quantify the visibility of women in Australian graphic design. In addition, this project advocates for women's visibility on award platforms and in historical narratives, and in classrooms. The project collects, analyses, and validates the individual experiences of women in the graphic design industry. Comparisons are made regarding these findings in relation to academic and professional contexts, such as publishing, advertising, and within studios.

New knowledge and insights are embodied in the creation of the designed outcomes. These include two distinct frameworks aimed at improving processes of power—the *Framework for Gender Equitable Award Platforms* and the *Framework for Gender Equitable Histories*. In addition, the *Autonomous Comfort Zone Survey* which is a tool that produced new primary research regarding the experience of individual Australian women graphic designers. These outcomes, plus the aforementioned four major projects, have been disseminated through many traditional and non-traditional channels. Each of these projects has been measured,

using alt-metrics to determine the exposure, reach, and impact of the visibility they have created for women in Australian graphic design. This data has been comparatively mapped to demonstrate the large number of people exposed to the findings. It has also been qualitatively analysed to reveal the positive change that these outcomes have begun to make both within and beyond Australian graphic design.

Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution. To the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Jane Connory

May 15, 2019

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Preface

Peggy Olsen (played by actor Elisabeth Moss), strides confidently down a long, grey office hallway into her new senior role at the McCann advertising agency. In dark sunglasses, with a cigarette hanging from her red lips and a fierce devil-may-care attitude, she turns heads. It is one of the last episodes of *Mad Men*.¹ Although fiction, Olsen's experiences as a copywriter in the 1960s ring true for women in the workforce, and more specifically, for women in the creative industries. She is a determined character who deals with misogyny and glass ceilings, sexism and sexual predators. From her beginning as an insignificant junior copy writer, she works hard to gain visibility and respect in a senior role, but her journey also represents a minority experience. She is the only female character to have a sustained career in the show's creative department and she has few female colleagues to help her through.

My personal journey as a graphic designer, in Australia, is somewhat mirrored in Olsen. As a woman and a junior art director in a global advertising agency in 1997, I had few women in creative roles to look to for inspiration, mentorship and support. For over two decades, my career progressed through jobs as a graphic designer in publishing, branding, and illustration, before I had children and shifted my focus to being an educator and researcher. It was here that I realised my students were still not exposed to the achievements of women in the history of Australian graphic design. This lack of visibility for women who had made significant contributions to the industry put students at a disadvantage, and demonstrated that gendered inequity has not improved in decades. This invisibility devalues women's contributions and stifles self-efficacy among each cohort. I had a sense that women were present, as my network had grown to connect with many, but their achievements seemed invisible in the educational environment. It was this moment of realisation that has led to this research project.²

¹ *Mad Men* is a popular television show that follows the lives and advertising careers of copywriters and art directors on New York's Madison Avenue, in the 1960s.

² All research and data storage, including the surveys and interviews conducted in the following project, were given a Human Ethics Certificate of Approval by Monash University, with the project number CF16/848 – 2016000425.

Introduction

The problem of invisibility

It is rare to see a graphic designer's name, their collaborative team, or even a studio they are a part of, identified in the work they produce. Much of the discourse surrounding graphic design simply asks the questions: "what does it do?" and "how does it do it?" rather than "who made it?"³ It is often the case that the commissioning client and their messaging is the most visible aspect of the work. However, self-promotion is one way that graphic designers can reclaim their authorship and make their contributions visible. History books and archives also offer curated spaces for graphic designers to be recognised with some longevity. 'Visibility' therefore is a term used in this project to simply describe the state of being seen as an author of graphic design. Conversely, 'invisibility' refers to the whole or partial absence of this authorship.

This project will examine the tensions between visibility and invisibility—referred to here as [in]visibility. Women in Australian graphic design operate between these spheres of visibility and invisibility and must navigate the gendered issues that occur there. Considering the prevailing anonymity of graphic designers, I hypothesise that women are more likely to remain invisible as graphic designers in relation to men. Feminist theory recognises that women are placed in inequitable social contexts and workplaces, where the experiences of men become the norm and the experiences of women become the 'other'.⁴ Consideration of this inequity and the autonomous limitations placed on women has led me to question, "*How do I explore the causes of invisibility for women in Australian graphic design and advocate for their equity and autonomy?*" More specifically this project seeks to identify the causes of invisibility, quantify its presence and advocate for equitable opportunities when women pursue visibility.

³ Michael Rock, "The Designer as Author," *Eye Magazine* (1996), <http://www.eyemagazine.com/feature/article/the-designer-as-author>

⁴ Ann Cudd, "Rational Choice Theory and the Lessons of Feminism," in Louise Antony and Charlotte Wit (eds), *A Mind of One's Own* (New York NY: Boulder Westview Press, 2011), 398-417.

Being visible could simply be understood as ‘being there.’ However, the meanings attributed to [in]visibility within the social sciences are more complex and nuanced. ‘Being there’ could mean being visible as a participant in the physical world or as a presence in virtual or digital worlds.⁵ Visibility can also be understood in relation to the concept of perception, which is a dual process of looking and being looked at.⁶ A process which is full of responsibility, agency, and always situated within a particular context—which in this research is Australian graphic design.⁷ Women’s choices and feelings of empowerment within this context are therefore essential in the exploration of invisibility in this project. Less so is the representation of women in the media. Concerns over the sexualisation and objectification of women and the implications of the male gaze are ongoing and important debates; however, they are not central to the arguments explored here.⁸

Many other creative professions have traditions of attributing authorship directly to their work. An artist’s name is prioritised in catalogues and on labels adjacent to their work in galleries and museums. Hollywood directors are named on marquees and in movie credits, as specified and supported by the American Director’s Guild. Journalists and literary authors are by-lined and prominently named on book covers in both printed and digital mediums. The attention associated with authorship and the problem of how to connect it to designers is reinforced by design editor and journalist, Michael Rock in his essay *The Designer as Author*, where he states:

The word [author] has an important ring to it, with seductive connotations of origination and agency. But the question of how designers become authors is a difficult one. And exactly who qualifies and what authored design might look like depends on how you define the term and determine admission into the pantheon.⁹

Podcasts, conferences and awards offer opportunities for peer review that can confer legitimacy and esteem. Outside of Australia, the design community has many established and

⁵ Kath Woodard, *The politics of In/visibility: Being There* (Palgrave MacMillan: New York, NY, 2015), 8-13.

⁶ Henri Bergson, *Matter and Memory*. New York, NY: Zone Books, 1988.

⁷ Kath Woodard, *Understanding Identity* (London: New York: Arnold, distributed in the United States of America by Oxford University Press, 2002).

⁸ John Berger, *Ways of Seeing* (London: Penguin, 2008); Laura Mulvey, “Visual Pleasure and Narrative Cinema,” *Screen* 16, no. 3 (1975): 6-18; Rosemary Betterton, *Looking on: Images of Femininity in the Visual Arts and Media* (London ; New York: Pandora, 1987); Jackie Stacey, *Star Gazing: Hollywood Cinema and Female Spectatorship* (London; New York: Routledge, 1994).

⁹ Michael Rock, “The Designer as Author,” *Eye Magazine* (1996), <http://www.eyemagazine.com/feature/article/the-designer-as-author>.

industry supported accolades. These include, but are not limited to, being interviewed by Debbie Millman on her long running podcast *Design Matters*; speaking at TYPO Berlin—the typographic conference in Germany; or winning an award at the Tokyo Type Directors Club.¹⁰ Social media has also become a highly visual medium where individuals can have complete autonomy over their authorship, by posting process videos, art-directed outcomes, and engaging in discussions as experts in their field. However, prior to the presence of social media, Australian designers were critiqued for a lack of influential presence in the context of the traditional design canon. A decade ago, Rick Poynor, a British writer on visual culture, commented that “few Australian designers have promoted themselves beyond the country’s shores.”¹¹ Australian design discourse has also been critical of its own marginalised position. Similarly, design theorist and philosopher Tony Fry has stated, “internationally, Australia has, as yet, no significance in any of the currently recognized paradigms of the historical study of design or its literature.”¹²

Complexities surrounding the attribution of both peer-assigned and self-assigned authorship are further complicated when it comes to recognising the many women who practise graphic design. In 2009, Australian design researchers Dr Yoko Akama and Dr Carolyn Barnes lamented the lack of data about women who have made an impact in Australian graphic design. They concluded:

Women designers ... remain a small minority in the roll call of prominent Australian graphic designers. It is beyond question that these groups make a productive contribution to their field. The failure to acknowledge this contribution through public visibility and leadership undercuts the industry’s ability to engage with the complexity of Australian society, characterized as it is by an ever-increasing multiplicity of peoples, identities, cultures and social circumstances.¹³

More recently, data extracted from podcasts, conferences, and awards specific to Australia quantify the relative lack of visibility of women designers. For example, The Australian Design Radio (ADR) podcast, presented by Flynn Tracy and Matt Leach, began broadcasting

¹⁰ Debbie Millman, *Design Matters* (2016), <https://soundcloud.com/designmatters/jessica-walsh> (podcast, accessed September 11, 2016).

¹¹ Rick Poynor, “Look Inward: Graphic Design in Australia. Is Australia’s Global Cultural Impact Reflected in Its Graphic Design?,” *Eye Magazine* (2002), <http://www.eyemagazine.com/feature/article/look-inward-graphic-design-in-australia>.

¹² Tony Fry, “A Geography of Power: Design History and Marginality,” *Design Issues* 6, no. 1 (1989): 15-30.

¹³ Yoko Akama and Carolyn Barnes, “Where is our Diversity? Questions of Visibility and Representation in Australian Graphic Design,” *Visual: Design: Scholarship*, 4, no. 1 (2009): 29-40.

in 2016, and has interviews with only 36 women among its 110 guests in 98 episodes.¹⁴ Between 1994 and 2015, only 25 per cent of the Australian Graphic Design Association (AGDA) Awards—Australia’s national industry body—have been presented to women, and only three females have been inducted into the AGDA Hall of Fame.¹⁵ Finally, of all the speakers who have presented over the 25 years of agIDEAS conference, Australia’s leading design education forum, only 20 per cent have been female.¹⁶

Similarly, exhibitions documenting the work of Australian graphic designers have mostly celebrated the achievements of men. In 2006 the National Gallery of Victoria (NGV) held the *Les Mason: Solo* retrospective.¹⁷ The National Gallery of Australia curated a travelling exhibition of Douglas Annand’s work in 2001 titled *The Art of Life*.¹⁸ The Narrows—a gallery space directed by Warren Taylor in Melbourne—was devoted to art and design between 2006 and 2011 and supported some women but did not include historical retrospectives of women in Australian graphic design.¹⁹

The few history books published since the 1980s, which focus distinctly on Australian contributions to graphic design, either minimise the existence of graphic design as a standalone practice, look distinctly at the iconography that Australian graphic design has produced, are autobiographical monographs of male careers, or simply gloss over the significant contributions women have made, in favour of men.²⁰ In particular, Geoffrey Caban’s *A Fine Line. A History of Commercial Art* only lists 18 women among hundreds of

¹⁴ Statistics for the percentage of female guests of the Australian Design Radio (ADR) podcast were sourced from: Matt Leach, and Flynn Tracy, *Australian Design Radio* (2016), <https://ausdesignradio.com/episodes> (podcast, accessed March 11, 2019). The podcast began in June, 2016, and at the time of writing had 98 episodes. Percentages were rounded up to the nearest whole figure. Several episodes did not have guests, so the two male hosts were counted as the guest in those episodes, and the review episodes were not counted. See Table 0.1 in appendices for Australian Design Radio Podcast Data.

¹⁵ Data concerning the number of females included in the AGDA Hall of Fame were sourced from Dominic Hofstede et al., “Inspiration / Hall of Fame” (2016), <http://www.agda.com.au/inspiration/hall-of-fame/> (accessed March 11, 2019). The Hall of Fame began in 1992, and was published in the AGDA award compendiums before being compiled on their current website. See Table 2.3 in appendices for AGDA Hall of Fame Inductees.

¹⁶ Statistics for the percentage of female speakers at agIDEAS were sourced from Unknown, “Creative Masters, People,” *Ideas on Design* (2016) <http://ideasondesign.net/speakers/speakers/> (accessed July 12, 2016). The conference ran for 25 years, beginning in 1991, and percentages were rounded up to the nearest whole figure. See Table 0.2 in appendices for agIDEAS Conference Data.

¹⁷ National Gallery of Victoria, “Les Mason: Solo,” NGV (2005), <https://www.ngv.vic.gov.au/exhibition/les-mason/>.

¹⁸ Anne McDonald, *Douglas Annand: The Art of Life* (Canberra, ACT: National Gallery of Australia, 2001)

¹⁹ Warren Taylor, *The Narrows* (2012) <http://www.thenarrows.org/index.shtml>

²⁰ Michael Bogle *Design in Australia 1880-1970* (North Ryde, NSW: Craftsman House, 1997); Mimmo Cozzolino and Graeme Fysh Rutherford, *Symbols of Australia* (Ringwood, VIC: Penguin Australia, 1980); Gordon Andrews, *Gordon Andrews: A designers [sic] life* (Kensington, NSW: University Press, 1993); Vince Frost, *Design Your Life* (Surry Hills, NSW: Lantern, an imprint of Penguin Books, 2014); Alex Stitt and Paddy Stitt, *Stitt: Autobiographic*. (Richmond, VIC: Hardie Grant Books, 2011); Geoffrey Caban, *A Fine Line: A History of Australian Commercial Art* (Sydney, NSW: Hale & Iremonger, 1983); Larissa Meikle (ed.), *On the Shoulders of Giants: A Tribute to 13 Graphic Designers* (Chippendale, New South Wales: Graffiti Design, 2016).

men.²¹ These include Dahl Collings (who is often referred to in partnership with her husband like many of the other women listed), Kate Greenaway (whose name is spelt incorrectly), Ruby Lind (who is also pictured with the Lindsay siblings including her sisters Mary and Pearl), Mollie Horseman, Joan Morrison (who are mentioned only in captions), Margaret Preston, Elaine Haxton, Muriel Nicholls, Muriel Hall, Virginia Smith, Wendy Tamlin, Barbara Robertson, Wendy Hucker, Sandra Gross and Sue Hitchcock. The voices of women who practise graphic design slip into the margins of design narratives because of the difficulties associated with the assigning of authorship. For example, Mimmo Cozzolino and Graeme Fysh Rutherford's *Symbols of Australia* is an extensive collection of Australian trademarks from 1860 to 1960.²² The images document our national identity during the federation of Australia through two world wars and into the evolution of contemporary brands like the Australian Football League and Redheads matches. There is an abundance of native flora and fauna, and a distinct tone of colonialism, racism and sexism evident in the work. However, the lack of authorship recorded for each of these trademarks is acknowledged. The authors write, "...this book was written by the forgotten businessmen who commissioned the trademarks and the unknown artists who created them."²³

Feminism as a theoretical framework

With gender inequity as a focus of this research, feminist theory is the appropriate lens through which to explore invisibility and to explain the subsequent findings. My perspective on the theoretical research that underpins this project resonates with feminist scholar Mary Evans' thoughts, when she says, "...what a theory can do is to explain, to account for an aspect of the social world," particularly because of the situational aspect to this research.²⁴ However, I also use feminist theory as a conceptual framework to scrutinise the subjectivity of the topic, and more importantly, to act on this knowledge in order to improve levels of equity in the lives not only of women, but all people. Paired with gendered enquiry, activism—or the action of trying to bring about positive change—is central to feminist theory. Feminism has gone through four waves since the suffragettes fought for the right for women in vote in the 1900s, and feminist theory has evolved to keep up with this change in thinking. It seeks to make change happen by interacting outside of itself. Social scientist

²¹ Geoffrey Caban, *A Fine Line: A History of Australian Commercial Art* (Sydney, NSW: Hale & Iremonger, 1983).

²² Mimmo Cozzolino and Graeme Fysh Rutherford, *Symbols of Australia* (Ringwood, VIC: Penguin Australia, 1980).

²³ Ibid., p. 16.

²⁴ Mary Evans, *The Sage Handbook of Feminist Theory* (London, England: Sage Publications, 2014, xviii).

Kathy Ferguson explains, “Feminist theory today is a sprawling, productive, diverse intellectual and political assemblage. It grows through imaginative interdisciplinary work and critical political engagements.”²⁵ As such, feminist theory is the bedrock of this multi-model research project. As each project seeks to explore women’s invisibility in Australian graphic design, it also endeavours to bring about positive change for all practitioners. This change is focused on processes of power that cause invisibility, to empower a sense of autonomy for practitioners in these environments.

Gender is central to the idea of the invisible norm. Here, feminist theory places white men as “unmarked”, the “disembodied norm”, and the invisible “dominant centre” largely “opaque to analysis.”²⁶ The privileges and power that their gender allows are so prominent that they generally go unnoticed and unseen. A basic example of this is the everyday use of terms like ‘mankind’, and more colloquially, ‘guys’. These terms are generally perceived as gender neutral. However, a more scholarly analysis of such terms shows them as being exclusionary of other genders, and demonstrates how they reinforce this invisible norm. Gender equity often only comes into focus when there is a perceived harm to this masculine positioning. Feminist theory acts as a lens through which to question this norm and explore the dominant status of masculine order. Patricia Lewis and Ruth Simpson have also explained [in]visibility in the workplace as a “vortex.”²⁷ The norm of male invisibility is seen at the centre of the vortex and perceived as something fragile and insecure.²⁸ Feminist actions are seen to challenge this norm and exist outside of this centre in a complex manoeuvring of concealment, exposure, disappearance and infiltration.

The exploration of the nature of [in]visibility of women in this research then becomes layered in its understanding. The power and prominence of men in workplaces may render them invisible as the norm. However, the low statistical presence of women in the workplace classifies them as also invisible—in a more literal way. Much of the research into workplace environments and cultures, analysed through a feminist lens, is often conducted on women as

²⁵ Kathy Ferguson, “Feminist Theory Today,” *Annual Review of Political Science* 20, no. 1, (2017): 269-86.

²⁶ Patricia Lewis and Ruth Simpson, *Revealing and Concealing Gender: Issues of Visibility in Organizations* (Basingstoke: Palgrave Macmillan, 2010), 5, 10; Sally Robinson, *Marked Men: White Masculinity in Crisis* (New York: Columbia University Press, 2000); Jeff Hearn, “Deconstructing the Dominant: Making the One(s) the Other(s),” *Organization* 3, no. 4 (1996): 611-26; David Collinson and Jeff Hearn, “Naming Men as Men: Implications for Work, Organization and Management,” *Gender, Work & Organization* 1, no. 1 (1994): 2-22.

²⁷ Patricia Lewis and Ruth Simpson, *Revealing and Concealing Gender: Issues of Visibility in Organizations*. Basingstoke, UK: Palgrave Macmillan, 2010.

²⁸ Sally Robinson. *Marked Men: White Masculinity in Crisis* (New York: Columbia University Press, 2000); Jeff Hearn, “Deconstructing the Dominant: Making the One(s) the Other(s),” *Organization* 3, no. 4 (1996): 611-26.

the minority or as underrepresented.²⁹ In Australian graphic design, there is complexity surrounding the quantitative visibility of women, and an invisible perception and understanding of their significant contributions. Applying feminist viewpoints to this circumstance holds further opportunities for knowledge building.

Feminist theory has been used to investigate the value of women's work through the separation of lives in public and private spheres. Here, the propensity for society to devalue the unpaid domestic work traditionally done by women is acknowledged, due to its invisible nature.³⁰ For example, cleaning is often a female's role in the home, and is a relatively low paid occupation when it is framed in the public sphere. This project, however, is focused on exploring the visibility of women in the public sphere—the industry of graphic design. Similar discussions are evident in other creative professions. In their book *Designing Women*, Annmarie Adams and Peta Tancred explain that “a discussion of women within the profession of architecture is usually limited to what males have considered architectural practice and what has been codified in the rules of membership of the professional associations.”³¹ Here, Adams and Tancred have identified the central reason for the invisibility of women in architecture. They discuss how the normalcy of men's experiences and priorities bracket this discourse and render women invisible.³² This understanding of the male experience as the norm has similarities with the discourse surrounding graphic design.

The theoretical nature of invisibility in historical narratives is embedded in the concept of gender and therefore distinctly linked to feminism. In her book *Hidden from History*,³³ Sheila Rowbotham has tracked the concealment of women throughout history for the past 300 years. Many feminist authors have similarly looked to the margins of discourse to fill the gaps in knowledge where the contributions of women and other oppressed groups go unnoticed.³⁴

²⁹ Amy Scott, “Mothers in the Workplace,” *Employee Benefit Plan Review* 61, no. 11 (2007): 17-19; Laura Little, Virginia Major, Amanda Hinojosa, and Debra Nelson, “Professional Image Maintenance: How Women Navigate Pregnancy in the Workplace,” *Academy of Management Journal* 58, no. 1 (2015): 8-37; Tessa Wright, *Gender and Sexuality in Male-dominated Occupations: Women Working in Construction and Transport* (London: Palgrave Macmillan, 2016); Laura Burton, “Underrepresentation of Women in Sport Leadership: A Review of Research,” *Sport Management Review* 18, no. 2 (2015): 155-65.

³⁰ Robin Truth Goodman, *Feminist Theory in Pursuit of the Public Women and the ‘Re-Privatization’ of Labor* (Basingstoke: Palgrave Macmillan, 2010).

³¹ Annmarie Adams and Peta Tancred, *‘Designing Women’: Gender and the Architectural Profession*, 2000: 9.

³² Peta Tancred, “Women's Work: A Challenge to the Sociology of Work,” *Gender, Work & Organization* 2, no. 1 (1995): 11-20.

³³ Sheila Rowbotham, *Hidden from History: 300 Years of Women's Oppression and the Fight against It* (Ringwood, Vic: Pelican Book, 1975).

³⁴ See Chapter One, *History repeating itself*, for a more in depth discussion on revisionist histories and examples of such work.

Central to feminist theoretical underpinning of this research is the classification of gender. Gender is viewed more broadly than the traditional, binary concept of women and men and is not seen as something assigned at birth, by sexuality or genitalia. However, it is seen to be heavily influenced by both societal expectations and personal agency. The term ‘woman’ is used to include transgendered women, those who self-identify as a woman, and those who use the ‘she’ and ‘her’ pronouns. As such, data is collected and counted, where possible, to reflect the fluidity of these categories and respect the right of people to classify themselves. This overall thinking extends from Simone de Beauvoir’s existential, feminist work, *The Second Sex*, where she writes “One is not born, but rather becomes, a woman.”³⁵ Therefore, the categories used to collect data are women, men, other and unknown, in order to ensure an inclusive outcome.

There are four main data sets used to measure the invisibility of women in Australian graphic design, and feminist theory is integral to each of them. The methods of data collection and visual communication are heavily guided by Catherine D’Ignazio and Lauren Klein’s conference paper titled “Feminist Data Visualization.”³⁶ It outlines six distinct principles of feminist data visualisation, which include: rethinking binaries; embracing pluralism; examining power and aspiring to empowerment; the consideration of context; legitimising of embodiment; and making labour visible. D’Ignazio and Klein’s applied research in data visualisation has demonstrated how the application of feminist theories can begin to question authorship and inclusion—two themes integral to this project. Similarly, Ruth Simpson and Patricia Lewis’s book, *Voice, Visibility and the Gendering of Organisations* establishes a framework of voice and visibility that is also central to understanding and contextualising the data sets.³⁷ Their research has critically assessed the field of gender and organisational studies, and explores the gendered nature of women’s experiences in the workplace. It seeks to redress the invisibility of women by assimilating their accounts and values into organisational practices.

Along with statistical data sets, this research also relies heavily on the analysis of interviews with women. Feminist ethics are closely followed during this process. This is done by

³⁵ Simone De Beauvoir, Constance Borde and Sheila Malovany-Chevallie, *The Second Sex* (London, UK: Jonathan Cape, 2009).

³⁶ Catherine D’Ignazio and Lauren F. Klein, “Feminist Data Visualization,” paper published in the proceedings from the Workshop on Visualization for the Digital Humanities at IEEE VIS Conference (2016), n.p., http://www.kanarinka.com/wp-content/uploads/2015/07/IEEE_Feminist_Data_Visualization.pdf

³⁷ Ruth Simpson and Patricia Lewis, *Voice, Visibility and the Gendering of Organizations. Management, Work and Organisations* (Basingstoke [England]; New York: Palgrave Macmillan, 2007).

adopting feminist research techniques, such as declaring personal biases and subjectivity when conducting interviews—as is done in the preface of this exegesis.³⁸ Using open ended questions and comfortable atmospheres, I was careful to give each interviewee space to be heard, and I focused strongly on the desire to understand them fully. In conjunction with these interviews, grounded theory was used as a mode of analysis; social scientist, Adele Clarke proposes that this approach is “implicitly feminist.”³⁹ She argues that grounded theory represents a “full multiplicity of perspectives in a given situation” and “disrupts the hegemony that usually privileges some and erases others.”⁴⁰ Feminist theory therefore, is the common thread that contextualises women’s experiences and focuses the exploration of gendered practices throughout this project.⁴¹

Methods and methodology

The multi-model communication design projects documented in each of the following chapters begin to identify the key factors that contribute to the invisibility of women in Australian graphic design. They also name who and where these women are, and quantify their presence through the collation of four main data sets. These data sets are: the ‘Invisible Women Survey’, the ‘Graduate Pipeline Data Set’, the ‘Award Platform Data Set’ and the ‘Invisible Women Interviews’ (Figure 0.1). This data is interpreted in four main projects that have been widely disseminated to engage academia, the community of practice, and the wider social sphere. Firstly, the Invisible Women Survey data is visualised on the *Postcard Project* and the Graduate Pipeline Data Set is interpreted through the *Slushie Installation*. The Award Platform Data Set is shown as a piece of woven generative art, and a posters series in the *Anonymity Exhibition* and the women introduced in the Invisible Women Interviews are all profiled on the *#afFEMation Website*.

³⁸ Christopher Crouch and Jane Pearce, *Doing Research in Design*, English ed. (London: Berg, 2012: 112); Brooke Ackerly and Jacqui True, *Doing Feminist Research in Political and Social Science* (Houndmills, Basingstoke: Palgrave Macmillan, 2010), 168-169.

³⁹ Adele Clarke, “Feminisms, Grounded Theory, and Situational Analysis,” in Sharlene Nagy Hesse-Biber, *Handbook of Feminist Research: Theory and Praxis*, 2nd ed. (Thousand Oaks, USA: SAGE, 2012: 346-7).

⁴⁰ Adele Clarke, “Feminisms, Grounded Theory, and Situational Analysis,” in Sharlene Nagy Hesse-Biber, *Handbook of Feminist Research: Theory and Praxis*, 2nd ed. (Thousand Oaks, USA: SAGE, 2012), 346-7; Ian Hacking, *Representing and Intervening: Introductory Topics in the Philosophy of Natural Science* (Cambridge, UK: Cambridge University Press, 1983).

⁴¹ Jennifer Carlson and Raka Ray, *Feminist Theory*, Oxford Bibliographies. Sociology. 2011.

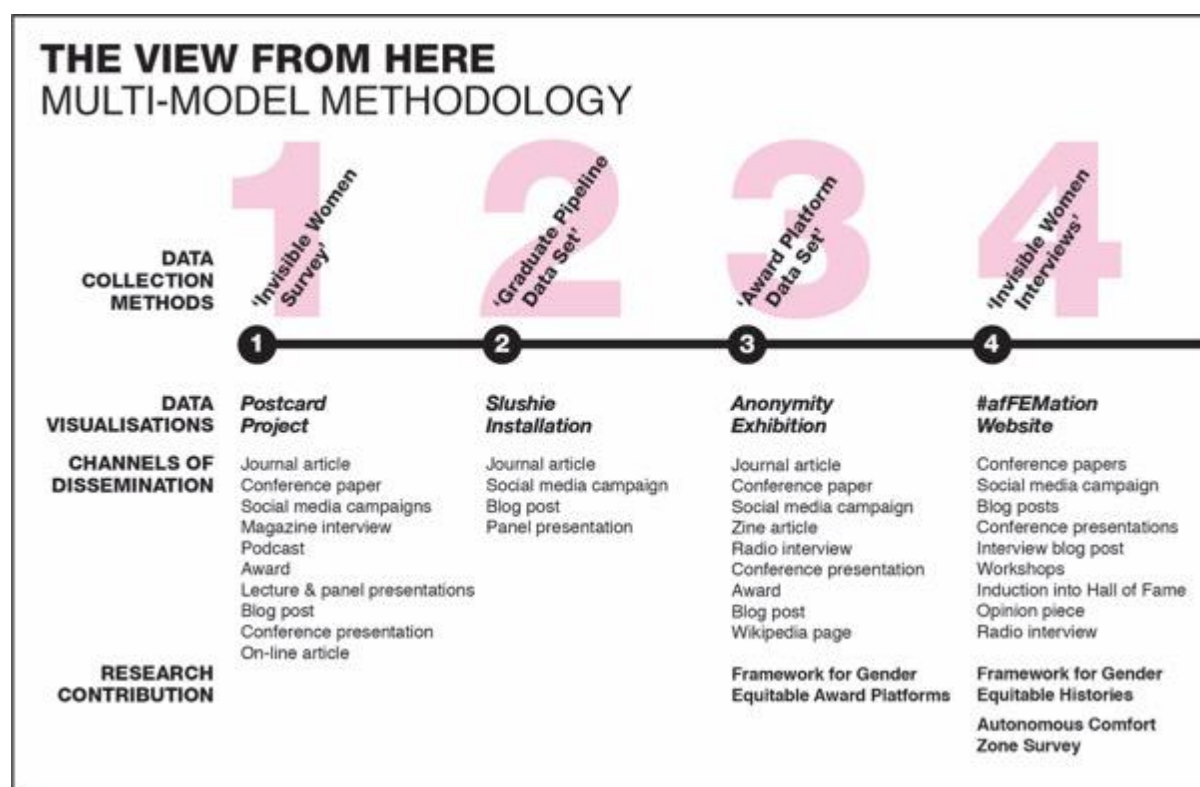


Figure 0.1 Multi-model methodology indicating data collection methods and data visualisation projects.

Together, the outcomes and findings from these projects lead the discussions and arguments throughout this exegesis. They combine to create a methodology that incorporates qualitative and quantitative data to conduct an exploration into the [in]visibility of women in Australian graphic design. In each instance, I sought to highlight the contributions of women to design throughout history. This included Marie Neurath (1898-1986) and her work on 'Isotype Transformers,' Mary Northway (1909-1987) and her sociogram methodologies, and more contemporary design critics such as Ellen Lupton and Teal Triggs. As each project is introduced, the specific methodological design will be discussed. More broadly however, the Invisible Women Survey provides the primary research which underpins a number of key findings introduced in *Chapter 1, The problem of invisibility*. The survey respondents test my hypothesis that women are invisible in Australian graphic design, and identifies those who have made significant contributions. It also gathers qualitative data on how graphic design is understood as an occupation, and what is perceived as a significant contribution. The most visible women listed in the Invisible Women Survey are Michaela Webb, Annette Harcus, Lynda Warner, Rita Siow, Lisa Grocott, Abra Remphrey, Dianna Wells, Sandy Cull, Sue Allnutt, Fiona Sweet, Gemma O'Brien, Jenny Grigg, Jessie Stanley, Kat Macleod, Simone Elder, Chloe Quigley, Kate Owen, Laura Cornhill, Rosanna Di Risio, Suzy Tuxen, Zoe

Pollitt, Natasha Hasemer, Fiona Leeming, and Maree Coote. These women are then interviewed in the Invisible Women Interviews, and their opinions and experiences have been used to contextualise the three other data sets.⁴² Several qualitative methods are used to analyse these interviews, which include thematic and narrative analyses. Common patterns and themes are reviewed that relate to the overall theme of invisibility. Each transcript is compared with the others to discover insights and meanings that both connect and differentiate the stories. These women's profiles and voices have become tools to advocate for the visibility of women in Australian graphic design and to demonstrate the heterogeneous nature of women's involvement in the industry.

The Graduate Pipeline Data Set and the Award Platform Data Set provide quantitative data to further measure and compare the visibility of women in higher education and industry. However, more specifically, the Graduate Pipeline Data Set identifies the high and growing numbers of women graduating from graphic design qualifications. This outcome provides the basis for understanding the importance of raising the visibility of women in the industry in order to give students higher levels of self-efficacy. The Award Platform Data Set then supplies data to compare the visibility of women in different aspects of the industry, such as publishing, advertising and graphic design studios. This data is also analysed to find ways to make these platforms more equitable.

Other projects advocating for the visibility of women in creative disciplines across Australia have taken similar multi-model approaches. For example, the online [CoUNTess Report](#), established by Elvis Richardson, publishes reports and data visualisations representing the visibility of women in the Australian contemporary art community.⁴³ It addresses gendered disparities behind public and commercial art exhibitions, art funding programs, art prizes, and graduate numbers. Similarly, the website [Parlour: Women, Equity and Architecture](#) focuses on women in Australian architecture and produces many written and visual outcomes that advocate for gender equity in the field.⁴⁴ *Parlour* develops census industry reports, conducts surveys, and engages in public presentations and debates in order to raise awareness around issues such as pay equity, sexual harassment, work flexibility, leadership and mentoring. It has many contributors who offer research, opinions and analysis to advocate for change

⁴² See Tables 0.3 to 0.7 in appendices for Invisible Women Interview Questions. The transcripts and interview notes are archived privately on the Monash digital system called FIGshare. There are elements on each of these documents that the interviewees requested remain anonymous.

⁴³ Elvis Richardson, "Introduction," *The CoUNTess Report* (2014), <http://thecountessreport.com.au>.

⁴⁴ Parlour, "Welcome to Parlour," *Parlour: Women, Equity, Architecture* (2015), <https://archiparlour.org/about/>.

within the industry. Both of these projects demonstrate the significance of exposing gender disparity in creative disciplinary contexts to raise awareness and encourage change within creative professions. However, to date no such project has existed within the context of the Australian graphic design industry. This project seeks to redress issues of gender equity within the profession by developing frameworks and tools that might be adopted by industry bodies, educators, professionals, and students, to address gender equity.

The frameworks and tools explained throughout this exegesis are the major contributions to new knowledge emerging from this research. Firstly, there are two different and distinct frameworks. The *Framework for Gender Equitable Award Platforms* was developed in response to the low representation of women evident in the Award Platform Data Set. Understanding that awards are a fundamental way for graphic designers to gain visibility, this framework outlines ways to make these platforms more even-handed. The second framework is the *Framework for Gender Equitable Histories*, formulated through analysis of the process used to create the *#afFEMation Website*. It consists of a five step process that identifies and addresses gendered biases that currently exist in the historical record of graphic design. Lastly, a survey tool called the *Autonomous Comfort Zone Survey* recognises the power that individuals have over their choices to be [in]visible and seeks to validate the complexity and duality of these choices.

The multi-model aspect to *Parlour's* research, in particular, is very effective at empowering women on a personal level, and influencing positive change to make women visible. Being aware of the propensity for speaking panels and conferences to exclude women, *Parlour's Marion's List* promotes the profiles of over 500 women on its online public register.⁴⁵ *Parlour* also makes their Twitter handle available for women to host and contribute their personal voices to the wider online community.⁴⁶ The underrepresentation of women in architecture is another problem that *Parlour* addresses to affect positive change.⁴⁷ They have produced a series of *Parlour Guides to Equitable Practice* that challenge practices and

⁴⁵ Parlour, "Marion's List," *Parlour: Women, Equity, Architecture*. (n.d.), <https://archiparlour.org/marion/>; (The 'Marion' in *Marion's List* refers to pioneering architect Marion Mahony Griffin (1871-1961). Both Frank Lloyd Wright and Walter Burley Griffin have been said to have taken credit for her work.

⁴⁶ Justine Clark, "@_Parlour," *Parlour: Women, Equity, Architecture* (Twitter page), https://twitter.com/_Parlour (accessed March 13, 2019).

⁴⁷ Gill Matthewson, "Gender equity needed 'in every nook and cranny of architecture,' census analysis shows," *ArchitectureAU* (2017), <https://architectureau.com/articles/gender-equity-needed-in-every-nook-and-cranny-census-analysis/>.

employees, to help make a more inclusive profession.⁴⁸ Understanding the unconscious biases at play on Wikipedia, the popular online encyclopedia, *Parlour*, also work together with like-minded people in Berlin and New York through WikiD events.⁴⁹ These collaborations have published guides and hosted edit-a-thons, to add to the number of Wikipedia biographies that feature women who contribute to the built environment.⁵⁰

Parlour's effectiveness in advocating for change within the architectural profession has come from designing their projects to maximise their engagement, impact, and reach. Their influence in academia is present in the form of scholarly articles and symposiums.⁵¹ These bring awareness and new knowledge to graduating students, researchers and educators. Engaging with industry bodies, such as the Australian Institute of Architects National Council, has made *Parlour* influential in policy change.⁵² However, their projects in the public sphere, such as their engagement on social media, have ensured their work resonates in the public discourse and supports current affairs such as the #MeToo movement.⁵³

The multi-model aspect of my research has been designed in a similar way. The data sets and data visualisations previously mentioned have all been utilised to increase awareness and facilitate change for women in the creative industry of graphic design. To begin this research, the Invisible Women Survey was designed as an online questionnaire to primarily identify the hidden women of Australian graphic design. The survey was sent to a random sampling of stakeholders who were identified as design industry practitioners, members of design industry bodies, academics, attendees of design industry conferences, or those involved in the discourse surrounding the graphic design industry. The survey was circulated online by local and international industry blogs, professional bodies, and design commentators, including: *dmZine*, *Desktop Magazine*, AGDA, The Design Institute of Australia (DIA), *Open Manifesto*, AusInfront, and the Women of Graphic Design. A series of closed and open-ended questions were asked in relation to the themes of the evolution of the graphic design,

⁴⁸ Parlour. "Parlour Guides to Equitable Practice." *Parlour: Women, Equity, Architecture*. (April 24, 2015), <https://archiparlour.org/parlour-guides/>

⁴⁹ Aaron Safir and Liz Scherffius, "Women fighting for equality on Wikipedia," BBC News. (2018) <https://www.bbc.com/news/av/world-us-canada-43559778/women-fighting-for-equality-on-wikipedia> (accessed February 6, 2019); Unknown, "Gender bias on Wikipedia," *Wikipedia: The Free Encyclopedia*, (website) (2011), https://en.wikipedia.org/wiki/Gender_bias_on_Wikipedia (accessed February 6, 2019).

⁵⁰ Parlour, "The wikiD: Women, Wikipedia, Design project," *Parlour: Women, Equity, Architecture*, (2015) <https://archiparlour.org/wikid-women-wikipedia-design/> (accessed February 6, 2019).

⁵¹ Parlour. Research," *Parlour: Women, Equity, Architecture* (n.d.), <https://archiparlour.org/topics/research/>.

⁵² Justine Clark, "Australian Institute of Architects Gender Equity Policy," *Parlour: Women, Equity, Architecture*. (December 10, 2013), <https://archiparlour.org/australian-institute-of-architects-gender-equity-policy/>

⁵³ Parlour, "#MeToo sparks a national inquiry," *Parlour: Women, Equity, Architecture* (July 30, 2018), <https://archiparlour.org/metoo-sparks-a-national-inquiry/>.

the historical record of graphic design and the scope of significant contributions.⁵⁴ The Likert scale was used to rate people's attitudes towards the scope of significant contributions, while open-ended questions asked respondents to name women who had made significant contributions to Australian graphic design since 1960. Further questions asked for opinions concerning the evolution and the historical record of graphic design. These questions focused on the industries, outcomes, processes, technologies, and purposes of graphic designers in each decade from 1960 to 2010. Not all respondents completed all the questions; however, the answers that were completed were all included in the data set. Survey Monkey was used to collate the responses, and incomplete and nonsensical answers were deleted from the data.

The data collated from the Invisible Women Survey was then visually communicated on a series of three postcards. The *Postcard Project* was then disseminated to Communication Design degree students on a Melbourne university campus (Figure 0.2).⁵⁵ Key statistical pairings were printed on the front, and a link to the [Invisible: Women in Australian Graphic Design](http://www.invisibleinaustralia.com/invisible-blog) blog was printed on the back.⁵⁶ This encouraged students to respond to the data online. The front images had a layer of red cellophane attached, which could be flipped to reveal and conceal different aspects of the data. This was designed as a conceptual form of communication to play on the theme of invisibility through materiality—something that is also explored in subsequent projects.



Figure 0.2 The *Postcard Project* visually displayed statistical findings from the Invisible Women Survey.

⁵⁴ See Tables 0.8 to 0.21 in appendices for Invisible Women Survey Questions and Answers.

⁵⁵ Laureate University Australia, Melbourne campus.

⁵⁶ Jane Connory, "Blog." *Invisible: Women in Australian Graphic Design* (2016). <http://www.invisibleinaustralia.com/invisible-blog> (accessed March 24, 2019).

The second set of information I collected was the Graduate Pipeline Data Set which quantified the presence of women graduating from graphic design qualifications. Sources of this data set included Monash University's Graduation Ceremonies Database and their Planning and Statistics Department.⁵⁷ Monash University, Victoria, Australia, was founded in 1958. Its established heritage in educating students for the design industry made it an important benchmark indicator of graduation data in the sector, and indicative of a broader global trend. A study in the US and UK showed similar outcomes, with 60 per cent of their graduates being women.⁵⁸ Gender was determined by the name of each graduate—a methodology also used by the *CoUNTess Report*.⁵⁹ If a name was not gender specific, then researchers used Google and LinkedIn to investigate further. Gender was then assigned to the way the person presented themselves in images or described themselves through pronouns. If the gender could not be determined or was not binary specific, it was tabulated as other or unknown.



Figure 0.3 The Slushie Installation that visualised the Graduate Pipeline Data Set through mocktail recipes.

⁵⁷ Monash University, *Graduation Ceremonies Database*, <http://www.adm.monash.edu.au/records-archives/archives/graduations/index.html>

⁵⁸ Roberts, Lucienne, Rebecca Wright, and Jessie Price (eds), *Graphic Designers Surveyed* (London, UK: GraphicDesign&, 2015).

⁵⁹ Elvis Richardson, "Methodology," *The CoUNTess Report* (2014), <http://thecountessreport.com.au/thecountessreport-methodology.html>.

This data was then presented as the *Slushie Installation* (Figure 0.3). The same students who encountered the *Postcard Project* were invited back on campus, with industry professionals and academics, to engage in a networking event where the installation was introduced. The aim of the project was to demonstrate patterns in the pipeline of graduates and to establish a parallel historical narrative of women's experiences in Australian education. To do this, mocktail recipes were designed for each decade from 1960 to 2014. Participants could choose a decade and a recipe. They could then pour three layers of brightly coloured slushie to signify the gendered percentages of graduating students during that time. The installation was a fun and social way to actively engage participants with the high and increasing visibility women of in design education.

The gender of award winners, jurors and Hall of Fame inductees were all collected for the second set of data—the Award Platform Data Set. The awards counted were the AGDA Awards (Australian Graphic Design Association), the ABDA Awards (Australian Book Designers Association) and the AWARD Awards (Australasian Writers and Art Directors Association), which specifically celebrates creativity in the advertising industry. The AGDA statistics were collated directly from the AGDA compendiums both in print and online.⁶⁰ This was public information, and a team of research assistants helped to log this information manually. Only the awards listed from 1994 to 2016 were included in the data set. The 1992 and 1998 compendiums were excluded because they could not be sourced from AGDA, nor from any library registered on Trove—a collection of resources available across Australian archives and libraries. Only the following roles within graphic design were tabulated: art directors, designers, finished artists, illustrators, typographers (including hand letterers),

⁶⁰ Australian Graphic Design Association, AGDA: 1994 Awards Book; Australian Graphic Design Association, Australian Graphic Design Association National Awards 1996 (Camberay, NSW: Australian Graphic Design Association, 1996); Australian Graphic Design Association, AGDA: 2000 Australian Graphic Design Association National Awards (Camberay, NSW: AGDA, 2000); Australian Graphic Design Association, Two Years on Design Is...: Sixth Australian Graphic Design Association National Awards Compendium 2002 (Camberay, NSW: Australian Graphic Design Association, 2002); Australian Graphic Design Association and Aquent, Australian Graphic Design Association National Awards 2004: Seventh Awards Compendium (Camberay, NSW: Australian Graphic Design Association, 2004); Australian Graphic Design Association and Wacom, Australian Graphic Design Association National Biennial Awards 2006: Eighth Awards Compendium (Camberay, NSW: Australian Graphic Design Association, 2006); Australian Graphic Design Association and Wacom, AGDA Never Never: The 9th AGDA National Biennial Awards 2008 Compendium (Unley BC, South Australia: Australian Graphic Design Association, 2008); Australian Graphic Design Association, 10th AGDA National Biennial Awards Compendium (Camberay, NSW: AGDA, 2010); Australian Graphic Design Association, Australian Design Biennale Awards 2012 (Unley BC, South Australia: Australian Graphic Design Association, 2012); Australian Graphic Design Association, AGDA Australian Design Biennale 2014 (2014), <http://www.australiandesignbiennale.com/finalist> (accessed May 4, 2016); Australian Graphic Design Association, AGDA Design Awards 2015 (2015), <http://awards2015.agda.com.au/finalist> (accessed May 4, 2016); AGDA, "Hall of Fame," *Australian Graphic Design Association* (n.d.), <https://www.agda.com.au/inspiration/hall-of-fame/> (accessed December 2, 2018). See Table 0.22 in appendices for AGDA Award Winners, Table 0.23 for AGDA Award Jurors and Table 0.24 in appendices, for AGDA Hall of Fame Inductees.

design directors (including creative directors, executive creative directors, and associate creative directors). Roles such as photography and digital animation were not included in this list because they have their own specialised awards in Australia, which identifies them as disciplines distinctly different to the practice of graphic design. Finalists, commendations, pinnacle, and judge's choice awards were all included; however, student awards were excluded, as the *Slushie Installation* was designed to fully explore the visibility of graduates. Gender was again determined by the winner's name. Sometimes studios were named as winners instead of individuals, and these were also included as a separate category alongside women, men, other, and unknown.

The ABDA statistics were also collated directly from their online award catalogues.⁶¹ However, without the availability of a team of research assistants to assist in helping to log this information, I only collated the gender of winners at the beginning of each decade. This included the inaugural awards and the most recent awards. Therefore, winners listed in 1953-54, 1960-61, 1970-71, 1980, 1990, 2000, 2010, and 2017 were included in the data set. Publishers and businesses were not counted. Only individuals identifiable by their name were included, to which a gender was assigned. All book covers pictured in the annual listings were tabulated, including those highly commended, students and winners. Categories and judging criteria changed over time in these awards; however, this had no bearing on the collection of this data, which referenced jacket, cover and internal designers, illustrators, judges, and Hall of Fame inductees. The AWARD statistics were also collated in a similar way, and only art directors and creative directors were counted in the gold categories of the 33rd AWARD Awards.⁶² Writers, editors, and production managers, among other roles, were excluded from the data because they were complementary to and outside of the role of graphic design. The scope of this data was also limited, due to the unavailability of research assistants. However, a brief review of the awards spanning 2012 to 2017 revealed very similar gendered patterns to those already discovered in 2011.

⁶¹ ABDA, "Catalogues," *Australian Book Designer's Association* (2014), <https://abda.com.au/awards-archive/catalogues/> (accessed March 13, 2019); ABDA, "Hall of Fame," *Australian Book Designer's Association* (1994), <https://abda.com.au/awards/hall-of-fame/>. See Table 0.25 for ABDA Award Winners, Table 0.26 for ABDA Award Jurors and Table 0.27 in appendices, for ABDA Hall of Fame Inductees.

⁶² AWARD, "Award Annuals" *Australasian Writers and Art Directors Association* (2011), <https://awardonline.com/awards/award-annuals/>; AWARD "Hall of Fame," *Australasian Writers and Art Directors Association* (2011), <https://awardonline.com/awards/hall-of-fame/>. See Table 0.28 for AWARD Award Winners, Table 0.29 for AWARD Award Jurors, and Table 0.30 in appendices for AWARD Hall of Fame Inductees.



Figure 0.4 The *Anonymity Exhibition* interrogates the AGDA Award data through posters (left) and a woven piece of generative art (right). Photography by Rikki-Paul Bunder, 2016.

I then visualised the AGDA data set in the *Anonymity Exhibition* (Figure 0.4). The *Anonymity* poster series communicated the AGDA Award data through information graphics, inspired by Marie Neurath, the co-creator of Isotypes (Figure 0.4, left). These were made with all black materials, creating a reflective surface that required the viewer to examine the findings through their own reflection. This was a further exploration of the theme of visibility through the experimentation with transparent and opaque materials. The data was then reinterpreted as a large woven piece of generative art (Figure 0.4, right). Hung in a gallery space, white wool and clear tubing were woven and lit to highlight the few women that were a part of the AGDA Awards. Through the analysis of these data sets and through the process of creating these projects, the *Framework for Gender Equitable Award Platforms* was developed. It demonstrates how to address gender disparities in these systems and further encourages gender equity on award platforms.



Figure 0.5 The *#afFEmation Website* profiles 24 women from the ‘Invisible Women Interviews’ and shows the connections between them on a sociogram.

Interviewing was the final method used in this project. The 25 most mentioned women from the Invisible Women Survey were asked questions similar to those on the Survey. These questions were both closed and open-ended and covered the three specific themes: significant contributions, the evolution, and the historical record of graphic design.⁶³ After collecting basic demographic data about these women, we discussed what they felt were their significant contributions to the field. They also rated their thoughts on the same Likert scale used on the Invisible Women Survey. Similar discussions were then had on the theme of the evolution of graphic design; however, these conversations were led by the results of the Invisible Women Survey. I presented a summary of the comments on the industries, outcomes, processes, technologies, and purposes of graphic designers in each decade from 1960 to 2010, and recorded their thoughts and reactions to the findings. I then prompted a conversation on the overall theme of visibility as well as on the historical record of graphic design. Each of the interviewed women identified how they were connected with each other through work, education or industry bodies. This data was then used to map the network connecting these women in a sociogram featured on the *#afFEmation Website* (Figure 0.5).⁶⁴

⁶³ See Tables 0.3 in appendices for Invisible Women Interview Questions.

⁶⁴ See Tables 0.31 to 0.33 in appendices for the Sociogram Data for Work Networks, Education Networks, and Industry Bodies Networks.

[#afFEMation](#) then became an on-line depository for the photographic portraits, biographies, interviews, galleries of work and inspirational quotes collected during the Invisible Women Interviews. In its entirety, the *#afFEMation Website* has become an important contribution of new knowledge during this project. As previously mentioned, men dominate the little biographical research that documents Australian graphic design.⁶⁵ This website was designed to fill this gendered gap in the knowledge and be a free and accessible resource for researchers, educators, and students of design. It was also designed to be interactive in order to encourage visitors to spend time uncovering the historical importance and career highlights of these women. All information led the audience to click through from one woman to the next in order to explore their relationships with each other. These networks were visualised on three different sociograms that represented their connections through work, industry bodies, and education. Each woman's biography could be shared directly to social media, which also began to raise their visibility. An analysis of the creative process used to build *#afFEMation* also resulted in the *Framework for Gender Equitable Histories*, which will be further explained in *Chapter 3*. A deeper investigation of the Invisible Women Interviews using the theme of visibility also resulted in the development of the *Autonomous Comfort Zone Survey*, which serves to use their experiences to validate other women's choices regarding [in]visibility.

In addition to the detailed methodology listed above, other individual methods are embedded within the main text of this exegesis. This is done so as to contain each of the smaller projects within each chapter and to keep the overall narrative cohesive. Each method has been chosen for its appropriateness to explore or measure the visibility for women in Australian graphic design. The four main multi-model projects explained at length in the following chapters examine and interrogate aspects of graphic design education and its community of practice through a gendered lens. In particular, they seek to focus on the experiences and opinions of women in Australian graphic design. The insights reveal previously hidden problems and gendered issues, and offer solutions that can work towards gender equity.

⁶⁵ Michael Bogle, *Design in Australia 1880-1970* (North Ryde, NSW: Craftsman House, 1997); Mimmo Cozzolino and Graeme Fysh Rutherford, *Symbols of Australia* (Ringwood, VIC: Penguin Australia, 1980); Gordan Andrews, *Gordan Andrews: A designer's [sic] life* (Kensington, NSW: University Press, 1993); Vince Frost, *Design Your Life* (Surry Hills, NSW: Lantern, an imprint of Penguin Books, 2014); Alex Stitt and Paddy Stitt, *Stitt: Autobiographics* (Richmond, VIC: Hardie Grant Books, 2011); Geoffrey Caban, *A Fine Line: A History of Australian Commercial Art* (Sydney, NSW: Hale & Iremonger, 1983); Larissa Meikle (ed.), *On the Shoulders of Giants: A Tribute to 13 Graphic Designers* (Chippendale, New South Wales: Graffiti Design, 2016).

The critical questions and arguments

Invisibility for women in Australian graphic design is shown to be both a quantifiable and solvable problem in this research project. Award platforms and historical narratives could both change the way they assign authorship in order to make women more visible. However, it is also demonstrated that invisibility is not always considered a problem for some women. It can be accepted or viewed as a valid state of being if it becomes a woman's autonomous choice rather than a state forced upon her. The changes required to achieve both of these goals must be targeted at the processes of power in the industry that hides women, but also at the individual women themselves. Four distinct sub-questions are addressed in the following chapters; their aim is to rigorously interrogate these issues of gender inequity in design and to establish clear frameworks and practical tools to guide these solutions into reality (Figure 0.6). Literature reviews and detailed methodologies are also woven through the chapters to ensure each smaller argument is scaffolded clearly into the larger narrative.

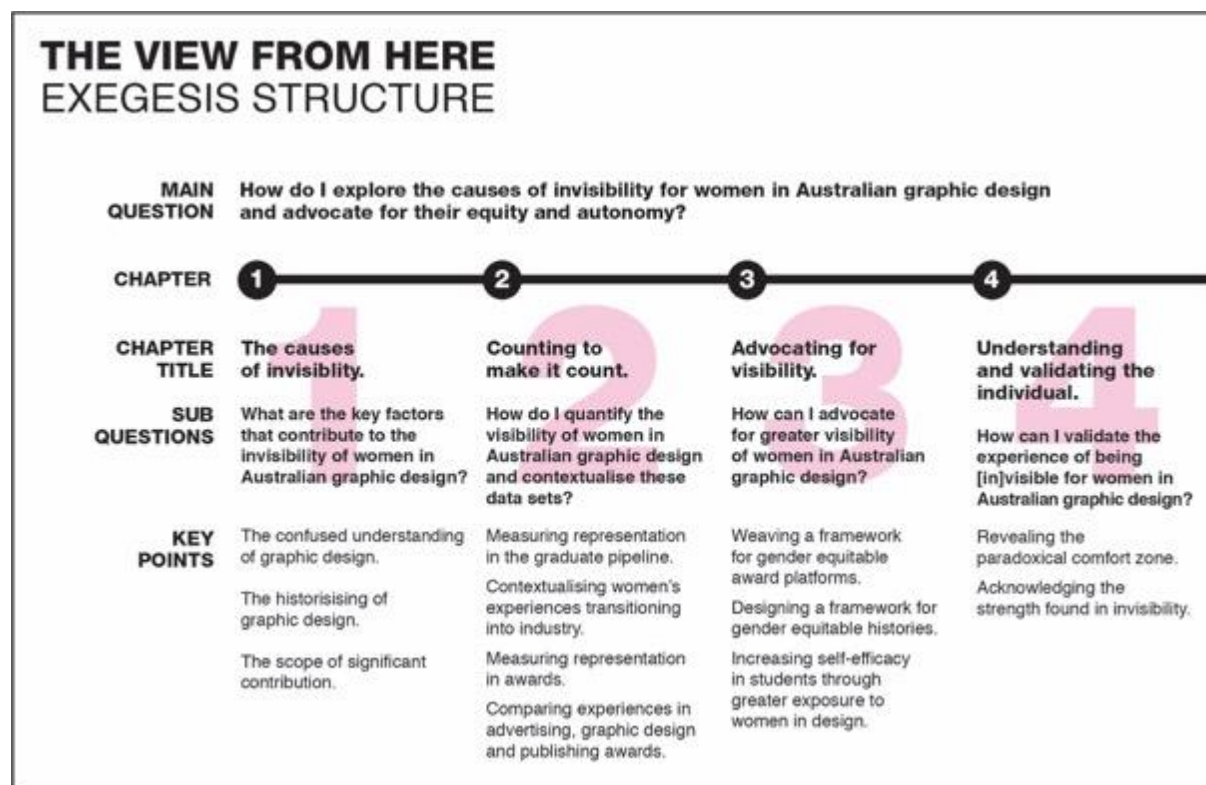


Figure 0.6 Outline of chapters, questions and key points.

Chapter 1: The causes of invisibility asks the question, “What are the key factors that contribute to the invisibility of women in Australian graphic design?” It then outlines three points to understanding this phenomenon more fully. The first is the misunderstanding of the

graphic design industry as a whole. The rapid rate of change in the technology and processes graphic designers use, and in its name and purpose, have all led to a confused understanding of the profession itself. The second point covers the unconscious biases evident in the historical record of graphic design. These systematically erase the importance of women's contributions and the intersectionality of ethnicity, age, and life experience that they represent. The final point covered in this chapter is an examination of the scope of significant contributions. Comparisons are made between the way industry award platforms, women in graphic design, and the community of practice, all define 'significant contribution'. The discrepancies in these opinions are then shown to further increase the invisibility of women.

Chapter 2, Counting to make it count, looks at ways to quantify and qualify the invisibility of women in Australian graphic design. With the lack of any existing reports to measure the gendered breakdown of the industry, I set out to collect data sets to remedy this gap. One data set accounts for female graduates within the higher education system, and the other accounts for women recognised within the award systems that celebrate graphic design in Australia. To contextualise the statistics found in the graduate pipeline, I complement the data with the direct experiences of women in the economic, political, and social climate of each decade covered. Then, to contextualise the award data, I compare the levels of visibility for female graphic designers in publishing, the studio environment, and advertising sectors of the industry. I also give voice to the experiences of women present in these different sectors and discuss the progress toward the goal of gender equity.

"How can I advocate for greater visibility of women in Australian graphic design?" is the question I address in *Chapter 3*. An analysis of the *Anonymity Exhibition* and the Award Platform Data Set resulted in the development of the *Framework for Gender Equitable Award Platforms*. This framework comprises five key steps: creating gender equitable juries, validating and connecting jurors, focusing on client outcomes, creating transparent criteria, and implementing blind evaluations. A second framework that seeks to increase the visibility for women in historical narratives is then developed from a thorough investigation of the processes used to develop the *#afFEMation Website*. It also has five steps that ask historians to systemise privilege checking; measure gender equity; validate the inclusion of people through triangulation; reject the premise of referencing women only in relationship only to men; and prioritise recent histories. An explanation of three further projects completes this chapter. They all address the high number of women studying graphic design qualifications,

and seek to generate pedagogical content to raise awareness of women in Australian graphic design. They also aim to increase the level of self-efficacy in these students through this awareness. These projects include the development of Wikipedia pages, the *Network Discovery Workshop*, and the recording of interviews with women in design on the *Broad Designs Podcast*.

The final chapter, *Understanding and validating the individual*, aims to reflect upon the heterogeneous experiences women have within the states of being both invisible and visible. Emotive responses to the complexity of these situations reveal that personal comfort levels have a high influence on women's preferences to either claim authorship or embrace anonymity. Validating these comfort levels led to the generation of the *Autonomous Comfort Zone Survey*, which both students and professionals can take to identify and validate where their own comfort levels lie. This information can be used to support change if desired or encourage women to flourish in the choices they have made. Legitimising the preference for invisibility is somewhat contradictory in today's regime of visibility. Therefore this chapter concludes by exploring this idea and aligning its value with that of negative space—an important element in graphic design.

The body of work and the issues examined in these chapters are deliberately broad in their approach. The projects undertaken all have the aim of thoroughly investigating the causes and attitudes towards the [in]visibility of women in Australian graphic design on two tiers; both on the level of how individual women think and feel about [in]visibility, and on a wider level, of the processes of power that inform and influence [in]visibility. Each chapter interrogates a particular set of problems and issues. This scaffolding effect has resulted in new sets of data and practical solutions. Together these projects seek to maximise the exposure of the findings among academia and the practice based community. They have demonstrated far reaching impact on the visibility of women in the Australian graphic design industry.

Chapter 1

The causes of invisibility

1.1 Our identity crisis

Graphic design is observed in popular culture through a disparate and often confused lens. Sometimes it is viewed with disdain and misrepresentation, and other times as ‘cool’, which creates another hurdle to visibility for women. *FYI I’m a graphic designer* is a short film on YouTube which edits together clips of people commenting on graphic design.⁶⁶ Eighteen movies and television shows—like *Juno*, *Parenthood*, and *The Office*—show people struggling to explain the depth and breadth of what a graphic designer does. They simplify the complex processes, skills and knowledge into comments like, “...we do menus and logos and things like that” to “... you make pamphlets and DJ flyers.”⁶⁷ Graphic design is seen as both “edgy” and “creative” as well as being a “sell out” profession and something that “anyone with a laptop can do.” The level of insight into graphic design and its professional standing is limited and regularly misrepresented.

Steven Heller, a design critic who regularly writes for *Eye Magazine*, positions this lack of understanding as an “identity crisis”, and explains how this extends to both graphic designers themselves as well as to the industry bodies that represent them.⁶⁸ Simply not knowing how to consistently label themselves through time, Heller says, graphic designers add to this confusion. They use a divergence of names, including “humdrum commercial designer” to the convoluted “human-centred interface designer.”⁶⁹ Both the AIGA (formally the American Institute of Graphic Arts) and AGDA (the Australian Graphic Design Association), now both insist on referring to themselves by melodic sounding acronyms. This is done so as not to draw attention to the grey areas, that is, the words ‘graphic arts’ and ‘graphic design’,

⁶⁶ Ellen Mercer and Lucy Streule. *FYI, I’m a Graphic Designer* (2015), video, <https://www.youtube.com/watch?v=frBO8PkEQPA>.

⁶⁷ Anthony Quinn and Danielle Bisutti, *No Greater Love*, directed by Brad Silverman (California: Lionsgate, 2010); Peter Cilella and Vinny Curran, *Resolution*, directed by Justin Benson and Aaron Moorhead (USA: Rustic Films, 2013).

⁶⁸ Steven Heller, “What do we call ourselves now?” *Eye Magazine online* (2007), <http://www.eyemagazine.com/opinion/article/what-do-we-call-ourselves-now>

⁶⁹ Ibid.

denoted by initials within their names. The AIGA announced this change in 2005, while AGDA went through a major rebrand in 2014.⁷⁰

Prominent British graphic designers have tried to remedy this issue. The *First Things First Manifesto*, published by Ken Garland in 1964, rallied together 22 high profile signatories. He attempted to clarify the misunderstanding surrounding the graphic design profession by outlining its positive purpose. The document describes graphic design as more than an industry that fuels consumerism; rather, as a tool of advocacy for “more useful and lasting forms of communication.”⁷¹ Notably, its signatories were mainly men; however, it addressed the evolutionary potential of graphic design. Later in 2000, this attempt at clarity continued, and the manifesto was updated and jointly republished by *Adbusters*, the *AIGA journal*, *Blueprint*, *Emigre*, *Eye*, *Form and Items*. This edition included significant female signatories like Ellen Lupton, Teal Triggs and Jessica Helfand. It expressed further changes to the perceived worth of graphic designers and their problem-solving skills, citing its value in addressing the “unprecedented environmental, social and cultural crises [that now] demand our attention.”⁷²

A retrospective look at the genesis of the term ‘graphic design’ seems to widen the breadth of the industry rather than pin down a definitive understanding. It is widely agreed that William Addison Dwiggins (1880-1956) was the first person to coin the term ‘graphic design’ in America in 1922.⁷³ His work in advertising, which encompassed illustration and typographic layout, produced elements that encompass a traditional definition of graphic design. These were visual layouts “...combining words and images for public dissemination.”⁷⁴ In Australia, however, the phrase graphic design was used for the first time in 1958 by the Industrial Design Institute of Australia (IDIA), which later became the Design Institute of Australia (DIA) in 1982. The IDIA aimed to “promote, support and protect” many disciplines of design in Australia including “publicity (hereinafter referred to as Graphic Designers).”⁷⁵

⁷⁰ Andrew Twigg, “AIGA: It’s just a name,” *Under Consideration* (2005),

<https://www.underconsideration.com/speakup/archives/002498.html> (accessed March 22, 2016); Ricki, “AGDA ONE launches new strategic brand platform + identity via Interbrand + Reactive,” *Campaign Brief online* (2014), <http://www.campaignbrief.com/2014/03/agda-one-launches-new-strategi.html> (accessed March 22, 2016).

⁷¹ Ken Garland, *First Things First* (London, UK: Goodwyn Press, 1964), <http://www.designishistory.com/1960/first-things-first/> (accessed March 22, 2016).

⁷² Chris Dixon and Rick Poynor, *First Things First 2000*, *Adbusters*, the *AIGA journal*, *Blueprint*, *Emigre*, *Eye*, *Form and Items*, 1999-2000, <http://maxbruinsma.nl/index1.html?ftf2000.htm> (accessed March 22, 2016).

⁷³ William Addison Dwiggins, *Layout in Advertising* (New York, NY: Harper, 1948).

⁷⁴ Pat Kirkham and Bard Graduate Centre for Studies in the Decorative Arts, *Women Designers in the USA, 1900/2000: Diversity and Difference* (New Haven: CT: Yale University Press, 2000), 363.

⁷⁵ Ron Rosenfeldt, “Historical Notes on the Establishment of the Society of Designers for Industry and its Development into the Industrial Design Institute of Australia: 1947–1969,” *Artichoke: The Journal of the DIA*, n.p. (1989).

Yet, identifying the moment of conception for the term ‘graphic design’ does not eliminate all the misconceptions surrounding it. Alan Young, a design academic, attempted to address this issue by examining the localised discourse surrounding graphic design in Victoria, Australia. His research revealed a disparate system of classification with a list of educational courses, institutions and businesses that linked graphic design, as a comparative career throughout history, to “Graphic Art, Commercial Art, Industrial Art, Design Arts, Decorative Arts, Applied Arts, the Minor Arts and Visual Communication.”⁷⁶

Questions asked in the Invisible Women Survey were designed to reclaim a clearer understanding of what the typology of Australian-wide graphic design might be today. They included:

- 1) What name would you give a graphic designer in Australia in the 1960s, 1970s, 1980s, 1990s, 2000s and 2010s?
- 2) What industry would a graphic designer have most likely worked with in Australia in the 1960s, 1970s, 1980s, 1990s, 2000s and 2010s?
- 3) What did a graphic designer create in Australia in the 1960s, 1970s, 1980s, 1990s, 2000s and 2010s?
- 4) What processes and technology did a graphic designer use in Australia in the 1960s, 1970s, 1980s, 1990s, 2000s and 2010s?
- 5) What was the purpose of graphic design in Australia in the 1960s, 1970s, 1980s, 1990s, 2000s and 2010s?⁷⁷

The responses to these questions reinforce the idea that graphic design has an identity problem. The survey revealed 61 names given to graphic designers in over 50 industries. Graphic designers were shown to create everything from logos and advertising to services and apps. The tools they used were shown to evolve rapidly from Indian ink and rubber cement to Adobe software and Mac computers. Finally, the purpose of a graphic designer was shown to have changed from selling products to social activism.

Frustrating as this complex lexicon of graphic design is, one of its negative consequences is the way it hinders the visibility of graphic designers themselves. Victor Margolin, a professor

⁷⁶ Alan Young, “A genealogy of graphic design in Victoria,” (PhD diss., RMIT University, 2005).

⁷⁷ See Tables 0.8 to 0.21 in appendices for the Invisible Women Survey Questions and Answers.

of design history, labels this phenomena as a “crisis of design.”⁷⁸ He claims “In the realm of discourse, there is insufficient understanding of design’s scope, which results either in much design activity remaining invisible to critics, editors, curators and others whose function it is to present design to the public...”⁷⁹

Within these muddy waters, it is women who have become much more invisible in comparison to men. For example, the visual portrayal of the graphic designer has been typically male. In his 1993 paper, “Research in Art and Design”, Christopher Frayling elaborates on who a stereo-typical designer is throughout history, labelling a progression from a “pipe smoking boffin”, to a “solitary style warrior” and finally to a “research scientist – who in most cases “tends to be a man.”⁸⁰ *A Fine Line: A History of Australian Commercial Art*, (1983) the only comprehensive and now ageing history of Australian graphic design, unapologetically pictures a commercial artist on its cover. He is shown as a smiling, enthusiastic white Aussie bloke, wielding a brush and wearing a crisp shirt, tie and vest.⁸¹

This disparate view of graphic design in popular culture, its confusing lexicon, its ambiguous purpose, and the stereotype of a graphic designer as male, all hinder the visibility of women in Australian graphic design. However, academia has proposed some solutions to this problem. Design historian, Martha Scotford, through a contextual typology of the roles undertaken by women in graphic design, contends for a distinctive female perspective to elevate their level of importance and visibility. She argues, “In studying women designers, it is important ... to understand the private and public roles available to women at each particular time.”⁸²

It was therefore important to simply ask the women in the Invisible Women Interviews to express how they preferred to describe their role. Responses ranged from identifying with the name of the degree they had undertaken to appreciating the ambiguity of graphic design nomenclature, for example Abra Remphrey, the co-owner and director of Detour Design in Adelaide, tied her identity to her education, which clearly defined her in line with the name

⁷⁸ Victor Margolin, “Design Studies: Tasks and Challenges,” *The Design Journal* 16, no. 4, (2013): 400-07.

⁷⁹ Ibid.

⁸⁰ Christopher Frayling, “Research in Art and Design,” *Royal College of Art Research Papers*, vol. 1, no. 1, (1993): 1-5.

⁸¹ Geoffrey Caban, *A Fine Line: A History of Australian Commercial Art* (Sydney, NSW: Hale & Iremonger, 1983).

⁸² Martha Scotford, “Messy History vs. Neat History: Toward an Expanded View of Women in Graphic Design,” *Visible Language*, vol. 28, no. 4 (1994): 367-87.

of her degree—as Visual Communicator.⁸³ Dianna Wells, who established her career at Another Planet Posters, achieved a printmaking degree at the Canberra School of Art rather than a design qualification. She felt the name ‘designer’ encompassed the array of creativity and diversity of skills she brought to the role.⁸⁴ Jessie Stanley, now an artist who develops installations for public spaces in Victoria, liked to exploit the undefinable element of the profession, saying she has always been interested in “Redefining the role of graphic design...”⁸⁵ While Sandy Cull, with over 30 years of experience in the publishing industry, called herself a book designer, simply because “I’m not interested in doing anything else.”⁸⁶ Suzy Tuxen, owner of A Friend of Mine in Melbourne, spends a lot of time clarifying the process of graphic design to her clients, saying “... it is something that you have to constantly explain to people...”⁸⁷ Sue Allnutt, owner of Nuttshell Graphics and Lynda Warner, owner/operator of her business in Tasmania, both have the longest careers in the survey. They also prefer the simplicity of being called a graphic designer.⁸⁸

Through the responses of these women, it is clear that there is no consensus to the way in which they label or define graphic design. Time in the industry, the title of their qualifications, and client expectations, all have influence over their interpretations, but the ill-defined and inconsistent nature of the profession remains present in the experience of their careers. While there is much ambiguity about nomenclature the sheer number of women employed as designers merits greater advocacy for their contributions to the profession . Maybe if the consistency and clarity demanded of a well-designed brand was applied to graphic design’s identity, the visibility of those who practised in the profession would also gain more prominence and recognition.

⁸³ Interview conducted by author, “Abra Remphrey–‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016a).

⁸⁴ Interview conducted by author, “Dianna Wells–‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016b).

⁸⁵ Interview conducted by Jane Connory. “Jessie Stanley–‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016c).

⁸⁶ Interview conducted by Jane Connory. “Sandy Cull–‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016d).

⁸⁷ Interview conducted by Jane Connory. “Suzy Tuxen–‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016e).

⁸⁸ Interview conducted by Jane Connory. “Sue Allnutt–‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016f); Interview conducted by Jane Connory, “Lynda Warner–‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016g).

1.2 History repeating itself

The published histories of graphic design also distinctly add to the invisibility of women in Australian graphic design. By and large, men have authored the vast majority of our western histories, favouring a narrative focussing on other men. As long ago as 1946 Mary Beard, in *Women as a Force in History*, identified the particular ambiguities and false presumptions of men simply writing about “mankind.”⁸⁹ In 1964, during the height of the second wave of feminism, Edward Hallett Carr pointed directly to the negative impact of these implicit biases, saying that, “... the historian is engaged on a continuous process of moulding his facts to his interpretation and his interpretation to his facts.”⁹⁰ More recent writings, like those of Jill Matthews, a leader in Australian gendered history, sought theoretical underpinnings to this phenomenon.⁹¹ Others continue to dispute the ability of history to be purely “objective, scientific knowledge” that reflects “universal truths,” but rather characterises it as an “exercise of power through activities surrounding historical knowledge...” where “...women, non-Europeans, amateurs, local events, and domestic life [are] inferior, superficial, less well developed, less important.”⁹² From the feminist perspective of this research there will always be a subjective nature to writing histories, even when it consists of scholarly research from quality sources. However, history reflects the fact that male authors are conditioned to value and prioritise the stories of men. This is an issue which continues to hide the significant contributions of women in Australian graphic design.

Empowering women and minorities to record and write histories is the obvious solution to this problem. However, defining how best to record the history of graphic design has been contested over recent decades. Another solution, and one that most scholars, historians and practitioners agree on is the merits of simply making the historical narrative more inclusive. Clive Dilnot outlines that making the definition of design clearer has the potential to give historians a more inclusive sociological perspective.⁹³ This, I believe, could provide the opportunity to add more women to the canon of Australian graphic design. Bridget Wilkins, a design historian, has pushed for historians to look beyond the aesthetic values of graphic

⁸⁹ Mary Ritter Beard, *Women as Force in History: A Study in Traditions and Realities* (New York, NY: Collier Books, 1946), 57-85.

⁹⁰ Edward Hallett Carr, *What Is History? George Macaulay Trevelyan Lectures; 1961*, (Harmondsworth: Penguin Books, 1964).

⁹¹ Jill Matthews, *Good and Mad Women: The historical construction of femininity in twentieth-century Australia* (Sydney, NSW: Allen & Unwin, 1985).

⁹² Bonnie Smith, *The Gender of History: Men, Women, and Historical Practice* (Cambridge, Mass: Harvard University Press, 1998), 90.

⁹³ Clive Dilnot, “The State of Design History, Part I: Mapping the Field,” *Design Issues*, vol. 1, no. 1, (1984): 6.

design ephemera, and to question the stories behind the makers in order to reveal graphic design's true historical value.⁹⁴ Tony Fry warns us to “beware of neat narratives” and to look into the marginalised messiness of design history.⁹⁵ Margolin, also argues for a shift from “... a history of objects, to a history of practice...” and Teal Triggs, in her article reviewing several symposiums and conferences on the history of graphic design, highlights the integral role that the voice of the designers themselves should have in forming such histories.⁹⁶

A more extensive and personal perspective of the field can widen the filter of inclusion and begin to include silenced voices in the history and currency of graphic design. It can justify the acceptance of women as significant contributors, and highlight how existing homogeneous male perspectives have consistently omitted and lessened the contributions of female practitioners. Such comparative and broad research methodologies are highlighted as essential by Martha Scotford, “to conceptualize the inclusion and significance of women in graphic design.”⁹⁷ Juliette Peers is also critical of existing design history methodologies, saying they have led to “alternative and minority positions being overlooked, such as women artists, queer artists, artists outside the nationalist/landscape themes, talented but conservative artists, the often Eurocentric interests of design, applied arts and architecture.”⁹⁸ Cheryl Buckley suggests that patriarchal perspectives on design history has meant women's roles in collaborative and domestically focussed design is often devalued and thus excluded. She suggests critical assessments of why women are invisible in historical narratives and encourages the development of feminist frameworks that widen the breadth of these narratives.⁹⁹ Judy Attfield mirrors Buckley's sentiments arguing that historians need to apply a feminist perspective to their research, be “sensitive to diversity” and question object-based conventions existing in design history.¹⁰⁰

However, there is opposition to focusing on individuals as sole geniuses—of any gender—in these methodologies. Bridget Wilkins states that the old-fashioned approach of identifying

⁹⁴ Bridget Wilkins, “No more heroes. Why is design history so obsessed by appearance?” *Eye Magazine online* (1992), <http://www.eyemagazine.com/opinion/article/no-more-heroes>.

⁹⁵ Tony Fry, “A Geography of Power: Design History and Marginality,” *Design Issues* 6, no. 1 (1989): 15-30.

⁹⁶ Victor Margolin, “Teaching Design History,” *Statements*, vol. 11, no. 2, (1996), n.p; Teal Triggs, “Graphic Design History: Past, Present, and Future,” *Design Issue* 27, no. 1, (2011): 3-6.

⁹⁷ Martha Scotford, “Messy History vs. Neat History: Toward an Expanded View of Women in Graphic Design,” *Visible Language*, vol. 28, no. 4, (1994): 367-87.

⁹⁸ Juliette Peers, “Women Artists as Drivers of Early Art Historical Activities and Alternative Art Historical Narratives in Australia,” *Journal of Art Historiography*, no. 4, (2011): 1-18.

⁹⁹ Cheryl Buckley, “Made in Patriarchy: Toward a Feminist Analysis of Women and Design,” *Design Issues*, 3 (2): 3-14.

¹⁰⁰ Judy Attfield, ‘FORM/female FOLLOWS FUNCTION/male: Feminist Critiques of Design’, in John Walker, *Design History and the History of Design*, (London, UK: Pluto Press, 1989).

single heroes, as done in the historical record of art, is too linear and fixed in its approach. She argues that the change that needs to be made is simply through explaining “why graphic design looks the way it does.”¹⁰¹ My counter argument here is that this “why” can actually be found within the lives experienced by these designers and the social contexts that influence them as they built their careers. This innate complexity of historical record designers in competition with what they design is best summarised by Edward Hallett Carr, when he writes, “the question, which comes first—society or the individual—is like the question about the hen and the egg.”¹⁰² Yet, the absence of women within this complexity must be scrutinised and remedied because of its stubborn reoccurrence. This sentiment is reflected in a review of a recently published book on the history of graphic design. *The Birth of a Style: The Influence of the Basel Education Model on Swiss Graphic Design* revises the origins of Swiss graphic design as pre-eminently existing in the Basel’s first drawing school.¹⁰³ The reviewer, Rose Epple, a writer and founder of the studio Hotel, notes that, as interesting as this revisionist history is, the inclusion of only four women in it leaves her thinking that she “would like to hear more about women such as Dorothea [Hofmann, the author] who still remain invisible...”¹⁰⁴

Similarly, an insistence on the inclusion of women within histories because of their gender can be problematic. It can frame women as the oppressed martyrs and victims of the patriarchy rather than raising the value of their unique contributions, which are often different to men’s, due to the contextual economic and societal expectations of their times.¹⁰⁵ Here, framing such inclusion as ‘feminist history’ rather than ‘women’s history’ begins to resolve this problem, with the differences being simply explained by Sheila Rowbotham. She writes, “Women’s history is defined by its subject matter—women. Feminist history is defined by its conscious standpoint—feminism.”¹⁰⁶ Although the definition of feminism has moved through several ‘waves’ since the Suffragette movements’ struggle for the right to vote in the early 1900s, this research simply defines feminism as a form of activism working towards equity. This feminist lens is raised as a challenge to historians, by Ann Curthoys and John Docker,

¹⁰¹ Bridget Wilkins, “No more heroes. Why is design history so obsessed by appearance?” *Eye Magazine online* (1992), <http://www.eyemagazine.com/opinion/article/no-more-heroes>.

¹⁰² Edward Hallett Carr, *What Is History? George Macaulay Trevelyan Lectures; 1961*, (Harmondsworth: Penguin Books, 1964).

¹⁰³ Dorothea Hofmann, *The Birth of a Style: The Influence of the Basel Education Model on Swiss Graphic Design*, (In German) (Triest Verlag, 2017).

¹⁰⁴ Epple, Rose, “Swiss style: The prequel,” *Eye Magazine* 24, no. 95, (2018): 112-14.

¹⁰⁵ Beard, Mary Ritter, *On Understanding Women* (New York, NY: Greenwood Press, 1968).

¹⁰⁶ Sheila Rowbotham, *Hidden from History: 300 Years of Women's Oppression and the Fight against It* (Ringwood, Vic: Pelican Book, 1975).

both Australian historians, "...to insist that the traditional or existing historical periods are understood equally in terms of their meaning for women as for men."¹⁰⁷ This viewpoint is also offered by Patricia Grimshaw, who sees the rethinking of feminist history as closely intertwined with the writing of Australian history; she expresses hope for "not only a new history of Australian women, but the effective writing of a new Australian history."¹⁰⁸

This connection between women omitted from graphic design in history and the way Australian narratives have been overlooked and undervalued in the history of graphic design can be seen as a side-effect of the trend towards a global design history. This globalised view of the discipline is particularly problematic, not only because of its "marginalisation of women and indigenous people" but because of its "inevitable outcome [of] an homogenised world modelled on Europe or the United States of America."¹⁰⁹ However, the future of this "geographical 'power play'", where innovations and experiences of design in Australia are overlooked, can also be diverted.¹¹⁰ According to design historian Daniel Huppatz, this can happen by addressing "where to situate the history (or perhaps the pre-history) of indigenous design in Australia."¹¹¹ Historical graphic design canons often begin their timelines with Palaeolithic cave paintings in France and Spain and claim that these images are the genesis of graphic design.¹¹² However, ongoing testing of indigenous rock paintings in remote Australian locations have dated the locations as up to 65,000 years old. This disputes the origins of the discipline as Eurocentric and pre-dates the images found at Altamira, Lascaux and Chauvet by 25,000 to 30,000 years.¹¹³ Proper consideration of indigenous histories in Australia, along with ethnographic studies of this culture that still exists, is "crucial in the development of a more inclusive Australian design narrative and identity."¹¹⁴ Although this project focuses on the lack of representation of women post-1960, rather than on indigenous contributions to Australian graphic design, this call for a proper examination of Australian

¹⁰⁷ Ann Curthoys and John Docker, *Is History Fiction?* (Sydney, NSW: UNSW Press, 2006).

¹⁰⁸ Patricia Grimshaw, "Writing the History of Australian Women" in *Writing Women's History: International Perspectives* (Basingstoke, Hampshire: Macmillan, 1991, 151-169).

¹⁰⁹ Daniel Huppatz, "Globalizing Design History and Global Design History," *Journal Of Design History* 28, no. 2, (2015): 182-202.

¹¹⁰ Ibid.

¹¹¹ Daniel Huppatz, "Introduction: Reframing Australian Design History," *Journal Of Design History* 27, no. 2, (2014): 205-223.

¹¹² Roxane Jubert, *Typography and Graphic Design: From Antiquity to the Present* (North America: Rizzoli International Publications, 2006); Johanna Drucker and Emily McVarish, *Graphic Design History: A Critical Guide*, 2nd ed. (Boston: Pearson, 2013); Philip Meggs, *A History of Graphic Design*, 2nd ed. (New York: Van Nostrand Reinhold, 1992).

¹¹³ Genelle Weule and Felicity James, "Indigenous rock shelter in Top End pushes Australia's human history back to 65,000 years," *ABC News online* (2017), <https://www.abc.net.au/news/science/2017-07-20/aboriginal-shelter-pushes-human-history-back-to-65,000-years/8719314>.

¹¹⁴ Nicola St John, "Australian Communication Design History: An Indigenous Retelling," *Journal Of Design History* (2018): 1-19.

history and “social contexts” is central to its methodology. One which embraces intersectionality (that is the diversity of age, race, religions and abilities, as well as gender) at all stages of the project.

Filling the gaps left by the absence of women in history is not a new concept, and it has gained momentum through prominent Australian and global publications like *Places Women Make*, *Chasing the Sky*, and *Women in Graphic Design 1890-2012*.¹¹⁵ These revisionist histories all take different approaches to historicising design. Some focus on the forgotten stories of women, some on the individual profiles of women in Australian architecture, and others on a more academic approach in the form of scholarly essays. However, all are in line with the previously mentioned methodologies in advocating for increased diversity within histories. The goal of such work, in addition to learning from the women’s experiences, is to create a permanent legacy. However, we have a habit of forgetting the contributions women make, even when history records them as significant.

In 1907, Melbourne staged the Women’s Work Exhibition (WWE). This event can be summarised as emphasising “women’s craftwork and patriotism and displaying a distinctly feminine response to Australian nationalism.”¹¹⁶ The event drew both royal and international visitors and “over 250,000 attendees” to the Melbourne Exhibition Buildings. Instead of what we would now recognise as graphic design, the exhibition organisers labelled its competitive graphic works category as ‘applied art’.¹¹⁷ The WWE had clear intentions of having its collection maintained for subsequent generations to study and be inspired by. The introduction to its catalogue clearly states, “...their highest hopes will be realised if in years to come this exhibition will have proved to have been an epoch in the history of our country”, but this has not been the case.¹¹⁸ Only small collections remain in regional galleries and societies, in disparate personal and estate collections, and as rare objects in national

¹¹⁵ Dean Dewhirst, *Chasing the Sky: 20 Stories Of Women in Architecture* (Oscar Riera: Ojeda Publishers Limited, 2017); Jane Jose, *Places Women Make: Unearthing the Contribution Of Women To Our Cities* (Miles End, South Australia: Wakefield Press, 2016); Gerda Breuer, Julia Meer, eds, Barbara Fitton Hauss, trans., and Julia Taylor Thorson, trans., *Women in Graphic Design 1890-2012 = Frauen Und Grafik-Design [1890-2012]* (Berlin: Jovis Verlag GmbH, 2012). Other online tools and publications that are advocating for gender equity in design include Gina Glantz and Susan Askew, “Get the GA Tally App,” *Gender Avenger* (2013), <https://www.genderavenger.com/genderavenger-in-the-news/>; Unknown, “Graphic BirdWatching,” (2009-2014), <https://graphicbirdwatching.wordpress.com/>; Maud Lavin, *Clean New World: culture, politics and graphic design* (NY, NYC: MIT, 2011); Grafik, *WD+RU*, Grafix, <https://www.grafik.net/category/feature/wd-ru/>; Teal Triggs, Liz McQuiston and Sian Cook, ‘Pussy Galore’ (ch.) in Steven Heller, *Design Literacy: Understanding Graphic Design*. New York: Allworth Press, 2014.

¹¹⁶ Emma Willoughby, “‘Woman Making an Exhibition of Herself’: The Women’s Work Exhibition, 1907,” *Melbourne Historical Journal*, vol. 29, no. 1, (2001): 158-169.

¹¹⁷ Ibid.

¹¹⁸ Australian Exhibition of Women’s Work, *Official Souvenir Catalogue: First Australian Exhibition of Women’s Work, 1907*, Melbourne, Victoria, 1907.

archives.¹¹⁹ Emma Willoughby's (2000) thesis, examining the historical context of the WWE, demonstrates how efforts by other women have contributed to the invisibility of women in Australian graphic design. She surveys the dominance of Thea Proctor (1879–1966) and Margaret Preston (1875–1963) as design pioneers, and how their influence overshadowed the previous advancements of women as their own unique contributions were highlighted.¹²⁰ Willoughby's conclusion mirrors the thoughts of Australian art historian Joan Kerr, who argues that a continued and concerted effort through rigorous research and documentation is the only way to reverse this invisibility and challenge the exclusive nature of Australia's history of art and design.¹²¹

1.3 Success and significant contribution

Defining what a significant contribution is for a graphic designer is as personal and varied as determining what it means to be successful graphic designer. This breadth of scope can also affect the visibility of women in Australian graphic design. Both of these terms—'success' and 'significant contribution'—are used interchangeably in this research. This is done with the deliberate intention to encourage those women, who were interviewed in the Invisible Women Interviews, to think beyond how success might be defined in the traditional and gendered sense. Empirical studies show that success can be “multi-dimensional”, related to “self-concept”, and a subjective variable related to an individual's feelings.¹²² One way to comment on success is through the understanding of achievement measured by an internal or intrinsic drive; however, success can also be interpreted through more traditional “extrinsic job successes.”¹²³ For example, remuneration, and moving up the corporate ladder.

One existing measure of success for Australian graphic design is the criteria for the AGDA Hall of Fame, Australia's pre-eminent platform for recognising significant contributions throughout the history of Australian graphic design.¹²⁴

¹¹⁹ Joan Kerr and Jo Holder, *Past Present: The National Women's Art Anthology* (North Ryde, NSW: Craftsman House, 1999).

¹²⁰ Emma Willoughby, ““Woman Making an Exhibition of Herself”, History and Art at the Women's Work Exhibition,” (PhD diss., Monash University, 2000): 67-73.

¹²¹ Joan Kerr, *Heritage: The National Women's Art Book, 500 Works by 500 Australian Women Artists from Colonial times to 1955* (Roseville East, New South Wales: Craftsman House, 1995), is a prime example of this continued and concerted effort.

¹²² Urs Gattiker and Laurie Larwood, “Subjective Career Success: A Study of Managers and Support Personnel,” *Journal of Business and Psychology* 1, no. 2 (1986): 78-94; Joy Van Eck Peluchette, “Subjective Career Success: The Influence of Individual Difference, Family, and Organizational Variables,” *Journal of Vocational Behaviour* 43, no. 2 (1993): 198-208.

¹²³ Ghulam Nabi, “The relationship between HRM, social support, and subjective career success among men and women,” *International Journal of Manpower* 22, vol. 4, (2001): 57–474.

¹²⁴ Graham Rendoth, “AGDA Hall of Fame 2018–Annette Marcus,” event brochure, AGDA (2018).

These criteria include:

- Longevity of career;
- Extensive and consistent body and quality of work;
- Uniquely high standards of work, of research, investigation and innovation;
- Professional integrity;
- Industry/government awards;
- Peer recognition;
- Published works;
- Exhibitions;
- Powerful and measurable contribution;
- Social, cultural, economic, environmental and political impact;
- Public recognition;
- Educative contribution; and
- National and international participation.

There are intrinsic measures in this criteria, namely integrity, but most of the measures are weighted heavily towards extrinsic values, for example, recognition and power. On top of this, the process through which individuals are inducted into the AGDA Hall of Fame remains subjective. The current implementation of these criteria is performed by the AGDA Hall of Fame Committee. Initiated in 1992 by Gary Wilson (himself now a posthumous Hall of Fame member), the committee still comprises a majority of men. This brings the issue of gendered and implicit biases and their effect on the AGDA Hall of Fame admissions to the fore, along with differing personal values related to intrinsic and extrinsic criteria. These biases are worthy elements to consider when exploring the visibility of women in Australian graphic design.¹²⁵

Lorraine Dyke, a professor specialising in workforce and diversity issues, and Steven Murphy, a research professor, have shown that there is a distinct difference between how women and men define success. Their qualitative interviews with both women and men

¹²⁵ AGDA, "About/History." *AGDA* (n.d.) <https://www.agda.com.au/about/history/>.

showed that “Clear gender differences did emerge, and [that] they echo[ed] in significant ways the gender role stereotypes that still reverberate in our culture.”¹²⁶ Women predominantly defined success as a balance within their life. This was not a rejection of traditional values like financial rewards, but an overall approach that measured this in equal parts to emotive outcomes. Men, on the other hand, were more likely to equate perceptible gain with success. This bias is evident in the AGDA Hall of Fame criteria, which ultimately celebrates more men than women.¹²⁷ AGDA’s propensity to weight its judging on the states of acceptance and appreciation has the potential to omit people who view success as a balance of career and caring responsibilities.

In order to gain a clearer picture of what success might mean for graphic designers in Australia, on a broader scale, the respondents to the Invisible Women Survey were also asked to rate the importance of 24 possible indicators of significant contribution. The top five indicators became: “working experimentally”, “mentoring others”, “having a profile amongst their peers”, “working towards social good”, and “supporting themselves financially as a designer.”¹²⁸ The lowest indicator of significant contribution—rated as “not important” by 72 per cent of the women respondents and 93 per cent of males respondents—was “making a six figure income”. Four of the top indicators only had a 5 per cent difference in responses from women and men; however, the top rating indicator, “working experimentally” had a 14 per cent difference, with women at 32 per cent and men at 46 per cent. This could again be due to the different ways women and men perceive success.

Apart from the risk-taking inferred in men’s preference to work experimentally, what these outcomes demonstrate is that both women and men in graphic design have a balanced view of what they classify as a significant contribution or as a measure of success in their industry. “Mentoring others” and “working towards social good” both hold intrinsic values, where giving rather than receiving is seen as of “vital” importance. “Having a profile amongst their peers” and “supporting themselves financially” are more extrinsic values, also seen as of “vital importance,” that focus on recognition and financial returns. The top response of “working experimentally” hints that the creativity of graphic designer’s experience internally, and the creativity they express externally through their roles, has both intrinsic and extrinsic

¹²⁶ Lorraine Dyke and Steven Murphy, “How We Define Success: A Qualitative Study of What Matters Most to Women and Men,” *Sex Roles: A Journal of Research* 55, no. 5-6 (2006): 357-71.

¹²⁷ See Table 0.24 for AGDA Hall of Fame Inductees.

¹²⁸ See Tables 0.8 to 0.21 in appendices for the Invisible Women Survey Questions and Answers.

elements to it. This, again, is evidence that the participants in the Invisible Women Survey and the wider graphic design community in Australia have a differing opinion as to what classifies as a significant contribution in comparison to the AGDA Hall of Fame.

But what of women specifically? As previously stated, 24 of the most mentioned women in the Invisible Women Survey were interviewed and asked what they saw as their significant contribution to Australian graphic design.¹²⁹ While some women were hesitant to do so, or even to accept that their peers had labelled them as significant contributors, others expressed gratitude that their efforts were recognised. Overall, their responses reflected Dyke and Murphy's research, which demonstrated both personalised and individual responses that had a very balanced view of internal and external drives.¹³⁰

Several themes were common among the women; the first was longevity. The graphic designers perceived a career, maintained since graduation, as a high achievement. Enduring economic highs and lows, the impact of motherhood, and the navigation of complex relationships—within studios and with clients—were also common to this theme. Abra Remphrey saw her studio, Detour Design, which she founded in 1992 with Cathy Bell in Adelaide, as her significant contribution, simply saying, “I am very proud of that achievement.”¹³¹ Zoe Pollitt and Natasha Hasemer, co-founders of Eskimo in Sydney, both felt their contribution came in the form of “having a successful, independent and profitable 18-year young business.”¹³² Rosanna Di Risio, the Creative Director of ERD in Melbourne, saw staying involved in the industry since 1980, even when her son was young, as one of her most significant contributions.¹³³ Sue Allnutt was proud of contributing 33 years to her studio, one led and founded by her, to the Australian design landscape. This legacy of longevity is reflected in the fact that she now plans for her daughter, Zoë Allnutt, to take over Nuttshell Graphics in Melbourne on her retirement.¹³⁴ Over half of the women interviewed shared that they were mothers, and indicated that this was often a hurdle to maintaining their longevity. Finding ways to balance careers with caring responsibilities was also equated with

¹²⁹ See Tables 0.3 to 0.7 in appendices for the Invisible Women Interview Questions.

¹³⁰ Lorraine Dyke and Steven Murphy, “How We Define Success: A Qualitative Study of What Matters Most to Women and Men” *Sex Roles: A Journal of Research* 55, no. 5-6 (2006): 357-71.

¹³¹ Interview conducted by Jane Connory. “Abra Remphrey – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016a).

¹³² Interview conducted by Jane Connory. “Zoe Pollitt and Natasha Hasemer – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016r).

¹³³ Interview conducted by Jane Connory. “Rosanna Di Risio – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016n).

¹³⁴ Interview conducted by Jane Connory. “Sue Allnutt – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016f).

success. Laura Cornhill, who is a founder of Studio Binocular in Melbourne, saw her commitment to being a working mother and to breaking the stereotype of leaders as male, as a proud accomplishment, while Suzy Tuxen at A Friend of Mine in Melbourne agreed, saying that managing a family and a career was a significant contribution.¹³⁵

The second theme to emerge from the interviews was the ability to balance the intrinsic view of graphic design as a vocation with the ability to earn a living. Here, women equated the pairing of personal creative fulfillment and financial stability with a high level of success. Jessie Stanley articulated this by expressing the satisfaction she got from both being creative and making a living through graphic design.¹³⁶ Sandy Cull saw her work on books with large unit sales, like Stephanie Alexander's *A Cook's Companion*, as equal to her passion for design. Her measure of success was "Find something you love and let it kill you."¹³⁷ Gemma O'Brien, a lettering artist/designer, thought she could never "make enough money to live off" when she started out her career. However, she now works full time all over the world, while managing a lifestyle where she can "work all night and then go to the beach," which is another one of her passions.¹³⁸

Still other women who ran their own studios saw nurturing the independent careers of employees through a healthy workplace culture as a significant contribution. Kate Owen, owner of Futago in Tasmania, saw offering stable employment and "growing an industry that ha[d] clear pathways for people" as her significant contribution.¹³⁹ Simone Elder, a co-founder of studio Ortolan along with Kat Macleod and Chloe Quigley, was proud that her studio had both contributed to the success of other emerging designers, and prioritised a work/life balance.¹⁴⁰ This theme of helping others often extended beyond the women's studios. Many of the graphic designers saw their conscious efforts at advocating for women in design and best practice for their industry as their measure of success. Michaela Webb of Studio Round, the most mentioned woman from the Invisible Women Survey and thus one of

¹³⁵ Interview conducted by Jane Connory. "Laura Cornhill – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016h); Interview conducted by Jane Connory. "Suzy Tuxen – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016e).

¹³⁶ Interview conducted by Jane Connory. "Jessie Stanley – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016c).

¹³⁷ Interview conducted by Jane Connory. "Sandy Cull – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016d).

¹³⁸ Interview conducted by Jane Connory. "Gemma O'Brien – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016j).

¹³⁹ Interview conducted by Jane Connory. "Kate Owen – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016k).

¹⁴⁰ Interview conducted by Jane Connory. "Simone Elder – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016q).

the most visible, used her profile to encourage other women to increase their visibility and positions of power.¹⁴¹ Rita Siow was integral to the running of AGDA for over 20 years. She said that the power that her leadership offered has left a legacy in the Australian graphic design industry. She implemented the first ever Design Effectiveness Award in the AGDA Awards. She also linked the graphic design community throughout Australia by insisting that AGDA events run in all states and territories, not just Melbourne and Sydney. On reflecting on her contributions, Siow mentioned, “I would love to see that effect, not only on practice, but also on aspirations [for AGDA members]...”¹⁴²

Lastly, a common theme in the definition of significant contribution was that of imbuing positive change into Australian graphic design. Lisa Grocott, a Professor at Monash University, discussed the importance of “finding personal courage to do different, difficult things,” which is something her role as a researcher and educator has contributed to in New York, New Zealand and Australia.¹⁴³ Maree Coote, now a gallery owner and publisher, began her career in advertising. She was one of the first women to be in charge of establishing a large advertising agency in Australia, the John Singleton Advertising agency, in 1995. She views her significant contribution as injecting some empathy into a male dominated industry.¹⁴⁴ Fiona Leeming established her advertising career in tandem with Coote, and is currently the Executive Creative Director of Honey Communications, but is clear that “making change” is still the focus of all her creative contributions.¹⁴⁵ Lastly, Wells’s sensitive advocacy work with indigenous communities, including the Nyinkka Nyunyu Art and Culture Centre in Tennant Creek and the Kanaky people, also sought to make positive change through design.¹⁴⁶

There are many discrepancies between how the AGDA Awards, the Invisible Women Survey respondents, and the interviewees all define success and significant contribution. These many differences reinforce the idea that there is not one homogenous definition to success, but

¹⁴¹ Interview conducted by Jane Connory. “Michaela Webb – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016l).

¹⁴² Interview conducted by Jane Connory. “Rita Siow – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016o).

¹⁴³ Interview conducted by Jane Connory. “Lisa Grocott – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016m).

¹⁴⁴ Interview conducted by Jane Connory. “Maree Coote – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016p).

¹⁴⁵ Interview conducted by Jane Connory. “Fiona Leeming – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016i).

¹⁴⁶ Interview conducted by Jane Connory. “Dianna Wells – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016b).

rather, many unique and individual approaches to what it means. However, these differences, or rather the prioritisation and experience of these definitions, can also hinder the visibility of women in Australian graphic design, especially in the case of the AGDA Hall of Fame criteria. Longevity for women and men can be very different in Australian graphic design because of the effect of gendered societal pressures, including parenthood, as mentioned in the above interviews. Work/life balance and the injection of passion into a financially sustainable career is not mentioned in the AGDA criteria, but it is noted as a high indicator of success in the interviews and the Invisible Women Survey responses. An experimental practice, also highly prioritised by the Invisible Women Survey respondents, is also overlooked by AGDA. Together, these discrepancies also point to the idea that women can ignore opportunities, like the AGDA Hall of Fame, because it is obvious how irrelevant it is to their personal drive and definition of success and significant contribution. Thus, this gendered influence leaves them less visible in the industry. Rosanna Di Risio summed up this sensitivity well when she said, “It’s not very cryptic. I think women generally don’t care about the accolades.”¹⁴⁷

¹⁴⁷ Interview conducted by Jane Connory. “Rosanna Di Risio – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016n).

Chapter 2

Counting to make it count

2.1 How to make it count

This chapter explores the visibility of women in the history of Australian graphic design through the interpretive and heuristic framework created by Ruth Simpson and Patricia Lewis, both research experts in gender and organisations.¹⁴⁸ This ‘visibility framework’ is a tool for both looking at the surface statistics that demonstrate states of inequity for women in organisations—the ‘visible’—and for conducting a deeper analysis of the processes that keep the effect of patriarchal power and privilege from view—the ‘invisible’. The book, *Voice, Visibility and the Gendering of Organisations*, outlines this framework and clearly demonstrates its effectiveness by applying it to “the centrality of masculinity in organizational life.”¹⁴⁹ As such, this chapter adopts this ‘visibility framework’ and takes a quantitative and qualitative approach to the gendered analysis of [in]visibility within the history of Australian graphic design. The lack of available data regarding women’s involvement in the industry highlighted that their visibility is hindered simply because they are not being counted. Their presence as a percentage of the industry was an unknown at the beginning of this research project. As such, their experiences and significant achievements were under-acknowledged.

As well as applying the ‘visibility framework’ to finding, collating, and analysing data sets in this chapter, I adopted a feminist approach to data visualisation.¹⁵⁰ These methodologies allow for the practice of graphic design to examine the unique state of women’s positions in

¹⁴⁸ This chapter derives from the following articles published by the author during her candidature: Jane Connory, “Plotting a Historical Pipeline of Women and Design Education,” *Design History Australian Research Network (DHARN)*, (2017): n.p.; <http://dharn.org.au/plotting-the-historical-pipeline-of-women-in-graphic-design/>; Jane Connory, “Anonymity: Measuring the Visibility of Women in Design Awards,” (paper presented at Australian Council of University Art & Design Schools (ACUADS), Canberra, ACT, September, 2017), <https://acuads.com.au/conference/article/anonymity-measuring-the-visibility-of-women-in-design-awards/>; Jane Connory, “Blind Embossing: The (In)Visibility and Impact of Women Across Australia’s Advertising, Graphic Design and Publishing Industries,” *RMIT Design Archives Journal*, vol. 8, issue no. 2, 2018: 56-63, <https://www.rmit.edu.au/about/our-locations-and-facilities/facilities/research-facilities/rmit-design-archives/research/rmit-design-archives-journal>; Ruth Simpson and Patricia Lewis, *Voice, Visibility and the Gendering of Organizations. Management, Work and Organisations*. (Basingstoke [England]; New York: Palgrave Macmillan, 2007).

¹⁴⁹ Ibid.

¹⁵⁰ Data visualisation may also be called information graphics and generative art.

the industry. This has been done to provide opportunities to engage the community of practice with the data, and to identify patterns, make comparisons, and identify outliers through a visual analysis. Data literacy scholar, Catherine D'Ignazio, and digital humanities scholar Lauren Klein, in *Feminist Data Visualisation*, outline six principles that address the propensity for unconscious biases to affect such visual interpretations of data.¹⁵¹ The third of these principles examines power and aspirations to empowerment. It urges the researcher to widen perspectives, question whose voices matter, and think about the distribution of power. It encourages actions to counter disempowerment and to simply collect data where it does not exist. This principal is particularly relevant to this chapter and has been considered when sourcing and analysing the data.

Preliminary research found that the Australian Bureau of Statistics (ABS) has made attempts to measure the spread of gender in the Australian graphic design industry. However, this has been hindered by the confusion surrounding the term 'graphic design' and its development alongside printing technology.¹⁵² Graphic design has often lacked its own classification or been grouped together with other occupations. For example, in 1911 and 1921, occupations were reported on by gender, with 'Class III' identifying those 'dealing in art and mechanical production.'¹⁵³ In 1933, 'workers in paper' were reported on, and in 1947, it was 'designers in other industries'.¹⁵⁴ The 1954 and 1966 statisticians did not go into any depth in reporting on types of occupations.¹⁵⁵ 'Compositors, printers and related workers' were counted in 1961, and in 1971, reports on occupations only had high level classifications focusing on marital

¹⁵¹ See *Feminism as a theoretical framework*, in the introduction, for a full explanation of these principles. Catherine D'Ignazio and Lauren F. Klein, "Feminist Data Visualization," published in the proceedings from the Workshop on Visualization for the Digital Humanities at IEEE VIS Conference (2016) http://www.kanarinka.com/wp-content/uploads/2015/07/IEEE_Feminist_Data_Visualization.pdf.

¹⁵² See *1.1 Our identity crisis*, of Chapter 1, for the full analysis of the confusion surrounding the term 'graphic design'.

¹⁵³ G H Knibbs, *Census of the Commonwealth of Australia, Part XII—Occupations*, issued under the authority of the Minister of State for Home Affairs, 1911.

[http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/672F01666C9728B9CA2578390013E61F/\\$File/1911%20Census%20-%20Volume%20III%20-%20Part%20XII%20Occupations.pdf](http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/672F01666C9728B9CA2578390013E61F/$File/1911%20Census%20-%20Volume%20III%20-%20Part%20XII%20Occupations.pdf); Chas Wickens, *Census of the Commonwealth of Australia. Part XVII—Occupations (Including Employment)*, by authority H J Green, 1921.

[http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/ACEAEF5236ED99D6CA2578390016BD64/\\$File/1921%20Census%20-%20Volume%20II%20-%20Part%20XVII%20Occupations.pdf](http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/ACEAEF5236ED99D6CA2578390016BD64/$File/1921%20Census%20-%20Volume%20II%20-%20Part%20XVII%20Occupations.pdf)

¹⁵⁴ Roland Wilson, *Census of the Commonwealth of Australia, Part XXIII—Occupation*, by authority of L F Johnston, 1933, [http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/E7B02D9905CC61D7CA257840001AAE09/\\$File/1933%20Census%20-%20Volume%20II%20-%20Part%20XXIII%20Occupation.pdf](http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/E7B02D9905CC61D7CA257840001AAE09/$File/1933%20Census%20-%20Volume%20II%20-%20Part%20XXIII%20Occupation.pdf); S R Carve., *Census of the Commonwealth of Australia. Part XII—Occupation*, by authority of L F Johnston, 1947,

[http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/B0FE0BBD8230A005CA2578410019F296/\\$File/1947%20Census%20-%20Volume%20II%20-%20Part%20XVIII%20Occupation.pdf](http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/B0FE0BBD8230A005CA2578410019F296/$File/1947%20Census%20-%20Volume%20II%20-%20Part%20XVIII%20Occupation.pdf)

¹⁵⁵ S R Carver, *Statistician's Report*, under instruction from the Right Honourable Treasurer, 1954,

[http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/53CA34F80DCE5242CA25787200217DFB/\\$File/1954%20Census%20-%20Volume%20VIII%20-%20Part%20IV%20Statisticians%20Report.pdf](http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/53CA34F80DCE5242CA25787200217DFB/$File/1954%20Census%20-%20Volume%20VIII%20-%20Part%20IV%20Statisticians%20Report.pdf); K M Archer, *Statistician's Report*,

Commonwealth Bureau of Census and Statistics, 1966,

[http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/4CB050AA965C19E2CA2578EA001D2D0A/\\$File/1966%20Census%20-%20Bulletin%20No%209.6.pdf](http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/4CB050AA965C19E2CA2578EA001D2D0A/$File/1966%20Census%20-%20Bulletin%20No%209.6.pdf)

status.¹⁵⁶ Finally in 1981, we see the direct term, ‘graphic designer’, being used, but again find that the investigation lacks the depth needed to report on the gender of those in that occupation.¹⁵⁷ 1986 made no mention of ‘graphic design’, but finally in 1991, the ABS reported on ‘Culture and Leisure Workers’ by gender.¹⁵⁸ Here, of the 8,600 people who were named as ‘graphic designers’, 45 per cent were women. ¹⁵⁹ However, the subsequent reports in 1996, 2001 and 2006 that looked at graphic design as a singular occupation all lacked detail.¹⁶⁰ Then, in 2016, we see women as 51 per cent of ‘graphic and web designers and illustrators’—a statistic that had not been released at the beginning of this project.¹⁶¹ This final report gives visibility to the number of women working in the industry, who clearly form the majority. However, these women still lack visibility in terms of the authorship of their designs.

Other industry bodies who have the capability to report on such statistics are online recruitment companies and government departments. However, entities like Seek—who are exposed to 2.9 billion people—are more likely to report on employment and salary trends rather than gender.¹⁶² Both state and federal governments have often found it difficult to find a place for the design industry within their portfolios. This has resulted in sporadic reporting. In 2008, Design Victoria published a report on the design sector, but again failed to count

¹⁵⁶ K M Archer, *Occupations of the Population of Australia, States and Territories*, Commonwealth Bureau of Census and Statistics, 1961,

[http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/6B4BB5B9F542F00CCA2578EA0020C1C7/\\$File/1961%20Census%20-%20Bulletin%20No%2032.pdf](http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/6B4BB5B9F542F00CCA2578EA0020C1C7/$File/1961%20Census%20-%20Bulletin%20No%2032.pdf); J P O’Neil, *The Labour Force*, Commonwealth Bureau of Census and Statistics, 1971, [http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/5BAC497C2AB28CD9CA25788400184038/\\$File/1971%20Census%20-%20Bulletin%20No%205%20-%20Labour%20Force%20-%20Part%209%20AUSTRALIA.pdf](http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/5BAC497C2AB28CD9CA25788400184038/$File/1971%20Census%20-%20Bulletin%20No%205%20-%20Labour%20Force%20-%20Part%209%20AUSTRALIA.pdf).

¹⁵⁷ Unknown, *Classification and Classified List of Occupations*, Australian Bureau of Statistics, 1981.

[http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/87C3DFDCC0B5313ACA2575840012B219/\\$File/12060_1981_CC_List_of_Occupations.pdf](http://www.ausstats.abs.gov.au/ausstats/free.nsf/0/87C3DFDCC0B5313ACA2575840012B219/$File/12060_1981_CC_List_of_Occupations.pdf).

¹⁵⁸ ABS, “Census of Population and Housing, 1986,” *Australian Bureau of Statistics*,

<http://www.abs.gov.au/AUSSTATS/abs@.nsf/DetailsPage/2102.01986?OpenDocument> (website, accessed April 2, 2016);

ABS, “Census of Population and Housing, 1991,” *Australian Bureau of Statistics*,

<http://www.abs.gov.au/AUSSTATS/abs@.nsf/DetailsPage/2101.01991?OpenDocument> (website, accessed April 2, 2016).

¹⁵⁹ Ibid.

¹⁶⁰ Unknown, “1996 Census of Population and Housing – Australia. Summary of Findings,” Australian Bureau of Statistics, <https://www.abs.gov.au/websitedbs/D3110124.nsf/ec9de4351c237ad14a2565e900180bba/1dae8668ee788afe4a2565e9001c7c39!OpenDocument>; Dennis Trewin, “Census of Population and Housing. Selected Education and Labour Force Characteristics, Australia 2001,” Australian Bureau of Statistics, [https://www.ausstats.abs.gov.au/ausstats/subscriber.nsf/0/E05FDCC8E951EF2DCA256CD00081C46C/\\$File/20170_2001.pdf](https://www.ausstats.abs.gov.au/ausstats/subscriber.nsf/0/E05FDCC8E951EF2DCA256CD00081C46C/$File/20170_2001.pdf); Susan Linacre, “Australian Social Trends,” *Australian Bureau of Statistics*, [http://www.ausstats.abs.gov.au/ausstats/subscriber.nsf/0/D3D7FAA735DDA645CA25703B00774A0B/\\$File/41020_2005.pdf](http://www.ausstats.abs.gov.au/ausstats/subscriber.nsf/0/D3D7FAA735DDA645CA25703B00774A0B/$File/41020_2005.pdf).

¹⁶¹ Unknown, “Table 8. Occupation (4 digit level) by Sex, Count of employed persons - 2016(a),” *Australian Bureau of Statistics*, <https://www.abs.gov.au/AUSSTATS/abs@.nsf/DetailsPage/2071.02016?OpenDocument>.

¹⁶² Unknown, “Seek. About,” *The Seek Group*, <https://www.seek.com.au/about/>; Kendra Banks, “Seek Employment Trends. Market Update,” *The Seek Group*, <https://insightsresources.seek.com.au/employment-trends>.

gender in the industry.¹⁶³ Creative Victoria, which has had similar aims, published the *Victoria Design 2015* report without any regard to gender.¹⁶⁴

In order to partially redress this paucity, the following data sets and data visualisations were created to measure the visibility of women in the history of Australian graphic design:

- The Graduate Pipeline Data Set from graphic design qualifications at Monash University in Australia since 1970. This has been interpreted in the *Slushie Installation*;¹⁶⁵ and
- The Award Platform Data Set from the number of women present in the AWARD Awards (Australasian Writers and Art Directors Association), the AGDA Awards (Australian Graphic Design Association), and the ABDA Awards (Australian Book Designers Association) as jurors, winners and Hall of Fame inductees. This has been interpreted in the *Anonymity Exhibition*.¹⁶⁶

2.2 Measuring representation in the graduate pipeline

The term ‘pipeline’ is defined, in this chapter, as the distribution of gendered graduates is believed to mirror the gendered distribution of people in that field over time.¹⁶⁷ For example, if an industry such as STEM (Science, Technology, Engineering and Mathematics) lacks a female presence, then a healthy influx of women graduating with relevant qualifications could be seen to eventually remedy this problem. Other industries, including the Australian higher education sector, Australian international affairs, and global positions of leadership, have all used this notion in order to better understand gender imbalances.¹⁶⁸ However, when a

¹⁶³ Design Victoria, “Five years on. Victoria’s design sector 2003–2008,” *Victorian Government and RMIT*, (2008).

¹⁶⁴ Wallis Social Research, “Victoria Design 2015,” *Creative Victoria* (2015), https://creative.vic.gov.au/_data/assets/pdf_file/0015/101373/WG4304-Victorian-Design-FINAL-Report.pdf.PDE.

¹⁶⁵ See Tables 2.1 and 2.2 for Graduate Pipeline Data Set and Table 2.3 in appendices for *Slushie Installation* Responses.

¹⁶⁶ See Table 0.22 for AGDA Award Winners, Table 0.25 for ABDA Award Winners, and Table 0.28 in appendices for AWARD Award Winners.

¹⁶⁷ Ian Dobson, “No Quick Fix for Gender Imbalance,” *The Australian*, July 23 (1997): 36; Tanya Castleman and Margaret Allen, “The ‘Pipeline Fallacy’ and Gender Inequality in Higher Education Employment. *Policy, Organisation and Society*, vol. 15, issue no. 1 (1998): 23–44; Tanya Castleman and Margaret Allen. “The ‘Pipeline Fallacy’ and Gender Inequality,” *Higher Education Employment, Policy, Organisation and Society*, 15 (1998): 23–44.

¹⁶⁸ Margaret Allen and Tanya Castleman, “Fighting the Pipeline Fallacy,” in *Gender and the Restructured University*, edited by Ann Brooks and Alison Mackinnon, Society for Research into Higher Education & Open University Press, (2001), 151–65; Melissa Tyler, Emily Blizzard and Bridget Crane, “Is International Affairs too ‘Hard’ for Women? Explaining the Missing Women in Australia’s International Affairs,” *Australian Journal of International Affairs* 68, no. 2, (2014): 156–76; Joan Williams, Katherine Phillips, and Erika Hall, “Tools for Change: Boosting the Retention of Women in the Stem Pipeline.” *Journal of Research in Gender Studies* 6, no. 1, (2016): 46; Price Waterhouse Coopers for the Gender Advisory Council, “The Leaking Pipeline: Where Are Our Female Leaders?” (Report) March, (2008), https://www.pwc.com/gx/en/women-at-pwc/assets/leaking_pipeline.pdf.

pipeline is interrogated in relation to social and political contexts, it becomes evident that graduate numbers are not the only factors that contribute to the presence of women in these industry sectors. When the pipeline data is accompanied by qualitative narratives of women's experiences, many complex personal and cultural influences surface. It is the intention of the *Slushie Installation* to combine quantitative data—in the form of the Graduate Pipeline Data Set—with qualitative narratives from the Invisible Women Interviews.

Education-specific data is readily available for graphic design qualifications and was therefore an obvious way of measuring the visibility of women in Australian graphic design. Overall, the Graduate Pipeline Data Set showed that women graduate from graphic design courses at a consistently higher rate than men, and that they have maintained a steady increase in numbers since 1970.¹⁶⁹ Yet, considering the low recall rate of women in the Invisible Women Survey in comparison to the high number of women in education, there is a suggestion that women fail to claim authorship once out in industry. A data visualisation of the Graduate Pipeline Data Set was created to explore this at a deeper level. An interactive installation of the data was devised to challenge current design students to reflect on the five decades of graduates preceding their design education experience. It was designed to also challenge industry professionals to contemplate how the pipeline had impacted their careers, hiring practices, and studio environments. The comparison of each decade's graduates aimed to ignite conversations and thoughts on the data so that all stakeholders could begin commenting on the installation.

The *Slushie Installation* was set up on a Melbourne College of Design campus, where both designers and design students were attending a graduate event. Embracing the idea of learning through engagement with data, combinations of flavours were poured through the slushie machine (the metaphorical pipeline), to represent the gender of graduates entering industry (the clear cup) every decade since 1968 (Figure 2.1). The slushie flavours were clearly labeled: pink cosmopolitan to indicate percentages of women graduates, blue lagoon to indicate men; and yellow pineapple flavour for other and unknown genders. Flavours lent heavily on the stereotypical colours representing gender in our contemporary, westernised Australian culture. Yet, rather than reinforcing such stereotypes, the colour choice was made simply to assist with a clear visual communication of the data.

¹⁶⁹ See Tables 2.1 and 2.2 for Graduate Pipeline Data Set and Table 2.3 in appendices for *Slushie Installation* Responses.



Figure 2.1 Brightly coloured slushies visualised the Graduate Pipeline Data Set.
Photography by Arun (Ernesto) Munoz, 2016.



Figure 2.2 Mocktail recipe cards indicating the gendered pipeline in each decade.

A4 recipe cards (Figure 2.2) were designed to guide the user when pouring representations of each gender into their cups, encouraging them to learn more about the development of design education in Australia through each decade. The recipe cards were named with fun titles reflecting significant design influences of the time. For example, the 1980s slushie was named the Macintosh Mocktail, which references the arrival of Apple personal computers in Australia. When observing the activity, the researcher found that the moment of choosing

which recipe to pour became just as much fun as actually pouring the pipeline. It appeared that the participants wanted to find personal relevance in the recipes. They began asking questions like: “Where’s the year I was born?” or “Where’s the decade I studied?” This participatory activity made people more aware of the latent knowledge or elements of understanding that they had regarding the gendered experience of graphic design education.¹⁷⁰

On the actual slushie machine, a series of grey graphic lines denoted ten per cent increments, which corresponded to the same grey lines on the recipe cards, assisting the participants in pouring percentages of the pipeline ingredients into their cups. Once a recipe was poured and the contents were enjoyed, the users were asked to ‘tell’ more about their thoughts and feelings on what they were tasting. The metaphorical pipelines were reproduced on a whiteboard, where a more in-depth timeline revealed the invisible women of Australian graphic design alongside feminist and design industry data that contextualised each of the decades (Figure 2.3).



Figure 2.3 Whiteboard where participants could comment on the visibility of women over time.

¹⁷⁰ Elizabeth Sanders and Pieter Jan Stappers, *Convivial Design Toolbox: Generative Research for the Front End of Design* (Amsterdam, Netherlands: BIS Publishers, 2016).

Presenting stakeholders with such a clear pattern of gendered engagement in design education became a digestible way to empathise with the people who had directly experienced the pipeline playing out in their careers. There was one response that demonstrated a clear understanding of these experiences, simply stating, “Women have a different perspective.”¹⁷¹ This provocation led me to refer to the interviews with the women identified by the Invisible Women Survey to further explore this perspective. A greater understanding of the social attitudes and gendered expectations that women experienced entering industry in each of these decades was required.

2.3 Contextualising women’s experiences transitioning into industry

In order to further contextualise the Graduate Pipeline Data Set, nine Invisible Women Interviews were conducted. Lynda Warner, Lisa Grocott, Rosanna Di Risio, Kat Macleod, Simone Elder, Chloe Quigley, Fiona Leeming, Michaela Webb, and Laura Cornhill all graduated during the period documented in the *Slushie Installation*. Significantly, all of these women started their education and careers with an assumption of gender equality. However, their voices reveal that a woman’s freedom to pursue a graphic design career has been a struggle against the established social order and its gendered expectations.

The first decade represented in the *Slushie Installation* was the 1970s, which showed that 56 per cent of the newly qualified designers, during this time, were women. This decade saw major cultural change. It was a time when the Australian feminist, Germaine Greer, published the *Female Eunuch*, pleading for all women to have the “freedom to be a person, with dignity, integrity, nobility, passion, [and] pride that constitute personhood.”¹⁷² The feminist movement in Australia, as elsewhere, was striving for equal opportunities which led the way for women to enter a changing workforce. It was a time when there was a rapidly expanding demand for designers and professional design education. Cultural changes such as the contraceptive pill, better education opportunities for young women, rising affluence, consumerism, and the proliferation of the mass media, became the social context where graduating designers could make their mark. The Graduate Pipeline Data Set indicated that young women were as keen as men to take up the challenge of design education. Design, it would seem, promised a space where women could embrace the pride that work in the

¹⁷¹ See Tables 2.1 and 2.2 for Graduate Pipeline Data Set and Table 2.3 in appendices for *Slushie Installation* Responses.

¹⁷² Germaine Greer, *The Female Eunuch* (New York: McGraw-Hill, 1970).

creative industries could provide. However, in the decade prior to the commencement of the Graduate Pipeline Data Set, Germaine Greer also argued vehemently that the opportunities embraced *en masse* by women to study the arts at university stemmed from conditioning to be servile and obedient. She reflected that it acted as a stop gap in a women's life before entering marriage or support role industries.¹⁷³ The reality of this experience, according to the Invisible Women Interviews, simply contradicts her thoughts. It demonstrates a diversity in the barriers to women's engagement in design education.

Lynda Warner, who graduated from Swinburne University in 1973, had a mixed experience of design education. She went on to have a sustained and well-respected career for over 35 years, collaborating with clients such as the Tasmanian Museum and Art Gallery, Australia Post, and the University of Tasmania. As a sign of the changing times, Warner's parents were initially perplexed by what the future held for a daughter who could draw. Given that only 30.8 per cent of women were engaged in full time work at this time, their support was both encouraging and unusual.¹⁷⁴ Armed with friendly advice, her parents decided to send her to technical school rather than high school, and then encouraged her to complete a Commercial Art qualification at Swinburne University. In our interview, Warner recalled that when she started out as a graphic designer, the industry was viewed more as a male trade, in a time when "a woman's dream was generally secretarial stuff or dress making."¹⁷⁵ Encouraged by recognition of the quality of her graduating portfolio was singled out by Brian Sadgrove, who had a highly visible reputation and studio of his own, Warner began her career with three years of training under his tutelage. Sadgrove's influence in focusing on crafting and detail are still very evident in her portfolio of logo designs, publications, stamps, packaging and websites.

The unwritten expectations of appropriate career pursuits limited options for women such as Warner in ways that included the concern that women would become pregnant and unemployable. In the 1970s, broader social and economic policies and social activism began to push against this and supported women's inclusion in the workforce. The Whitlam government's abolition of university fees in 1974 made tertiary education more accessible for

¹⁷³ Ibid.

¹⁷⁴ Australian Bureau of Statistics, "4102.0 – Australian Social Trends, 1998," *Employed Women: Selected Indicators* (March 28, 2006) <http://www.abs.gov.au>.

¹⁷⁵ Interview conducted by Jane Connory. "Sue Allnutt – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016f); interview conducted by Jane Connory. "Lynda Warner – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016g).

everyone, including women with children, and was influential in this shift. Even more influential in changing the status of women in the workplace was the 1972 Equal Pay case, which eventually meant that women and men were legally entitled to equal pay for equal work.¹⁷⁶ Design education held the promise of being a pathway into a fulfilling career—a promise that Warner acted on, although, in her own words, she felt “fearful” and “shy.”¹⁷⁷ Overcoming her trepidation, Warner networked extensively with other designers, including John Nowland from South Australia, and Keith Grey, an art director with whom she spent a year working full time. She dedicated herself to learning more about her industry while making long lasting client connections. This led her to be one of the first graphic designers in Australia to work closely with an architectural practice, namely Clarke Hopkins Clarke, on signage systems. After initially setting up her office in Doncaster, but finding it too remote from her printers and typesetters, Warner moved to a shared office in Murray Street, Armadale, with the architect Keith Streames. Her next move was to Tasmania in 1983, “the design wilderness.”¹⁷⁸ Here she has kept her practice small, and maintained her Melbourne client base through the use of her fax machine. One of those clients, Spiral Foods, has remained with her for more than 30 years.

During the next decade, the Macintosh computer was released. This eventually redefined the graphic design industry and rendered the traditional tools of a graphic designer, such as drawing boards and Letraset, obsolete. Rudie Hoess, a businessman with links to new technologies, is credited with bringing the Apple II personal computer into Australian homes and carving a niche for the technology in the education sector.¹⁷⁹ Design education and industries entered the digital age. With the new speed of production, time became available to make the pursuit a more intellectual and experimental one. Technology ushered in an environment where new ideas about the role of graphic design and its processes could be explored. The level of qualifications available within graphic design rose from diploma levels to degree levels. The shift in graphic design from being an analogue and aesthetic pursuit to becoming a process in question, fertile for new thinking, combined with the ascension of graphic design in the academic framework. This evolution in access to previously male

¹⁷⁶ Damien Murphy, “Gough Whitlam left a long list of achievements,” *The Sydney Morning Herald*, October 21, 2014, <https://www.smh.com.au/politics/federal/gough-whitlam-left-a-long-list-of-achievements-20141021-119cpu.html>.

¹⁷⁷ Interview conducted by Jane Connory. “Sue Allnutt – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016f); interview conducted by Jane Connory. “Lynda Warner – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016g).

¹⁷⁸ *Ibid.*

¹⁷⁹ Louisa Hearn, “How Rudie brought Apple to Australia,” *The Sydney Morning Herald*, March, 2006, <http://www.smh.com.au>.

dominated trades, such as type-setting and printing, resulted in a further increase of women studying the field.

Lisa Grocott, who graduated during the 1980s, embraced this change, and examined the process of design through innovative and participatory practice. She has gone on to forge a respected academic career at Parsons in New York and at Monash University. However, pursuing opportunities to develop her creative and strategic thinking, rather than design's decorative potential, held its own frustrations for Grocott as an undergraduate. She retrospectively realised her professors lagged behind these progressive attitudes. They had no way to measure her thinking rather than her craft, which left them perplexed as to why her work received good grades but did not "look as good as everyone else's."¹⁸⁰ Further exploring these processes as a Masters student, she eventually put them into practice at a Melbourne based studio she co-founded, called Studio Anybody. Grocott went on to receive a doctorate for her research. She continues to push the direction of graphic design, saying it needs "designers who can think in poetic terms alongside the people that can think really strategically."¹⁸¹

At the end of the 1980s, the Hawke Labor government reinstated university fees, but offered assistance with the introduction of deferred payment through the Higher Education Contributions Scheme (HECS). This appeared to have little effect on the graduate pipeline, as evidenced in the percentage of female graduates remaining at 56 per cent. At the same time, women's engagement in tertiary education was expanding. In 1985, women began outnumbering men as graduates from all Australian universities, but the prospect of paying back these loans was recorded as leaving some graduates feeling overwhelmed.¹⁸² Females graduating from graphic design courses at this time also faced entrenched attitudes towards gender in Australian graphic design.

Eager to become a professional entity for the design community, the Australian Graphic Design Association (AGDA) held its first National Executive meeting in 1989 at the Mildura Design Conference. While many women had graduated during the previous two decades, and some were freelancing and running their own businesses, none were recorded as present at

¹⁸⁰ Interview conducted by Jane Connory. "Lisa Grocott – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016m).

¹⁸¹ Ibid.

¹⁸² Clancy Yeates, "Higher Learning, Lower Loan Costs," *The Sydney Morning Herald*, July 31, 2013, www.smh.com.au

the Executive meeting. AGDA's initial president, chair, and meeting attendees were all men. Rosanna Di Risio, who graduated from Phillip Institute in 1980, recalled in our interview how intimidating this male dominance could be. The gender split in the classes at Phillip Institute (later to become the Royal Melbourne institute of Technology (RMIT)) was 50/50. However, she recalled that, "only one or two women were actually vocal and behaved like there was no gender difference in the space. Most women were happy to take second place and I was never that person."¹⁸³ A brave outlier, Di Risio did not succumb to this silencing, and has gone on to be a respected voice as a graphic designer. She has risen to the ranks of creative director at ERD and has judged the Melbourne Art Director's Club (MADC) Awards and AGDA Awards multiple times. Di Risio's career has included running her own business for a brief period of time and working part time in the publishing sector while raising her son. Returning to fulltime work was a struggle. She had to start again on a junior salary, but made her comeback working with Max Robinson—a designer whose career began in the 1950s and who is acknowledged in the AGDA Hall of Fame. Retiring from ERD in 2018, Di Risio worked there for 20 years. Here she made the effort to "step out of other people's shadows and come out to the front."¹⁸⁴ Her *modus operandi* has been to elevate design to a meaningful place by crossing disciplinary boundaries, working directly with clients, and ensuring that thorough research informs all the projects she directs. This work has included The Women's identity for The Royal Women's Hospital, promotional campaigns for Spicer's Paper, and a book titled *Milan*. This book was a collaborative project with photographer Robyn Lea, where production values, imagery, and layout showcase Di Risio's lifetime of creative integrity.

In the 1990s, the Graduate Pipeline Data Set demonstrated that women graduates kept increasing their numbers to an average of 60 per cent. Entry to courses was highly competitive, as the government had capped graduate numbers to directly meet industry needs. Changes in women's education, work opportunities, gender attitudes, and a government policies supporting of equal opportunity, saw women respond positively to these competitive pressures. Research in the secondary education system shows that women have a better self-concept of their abilities in an all-female learning environment, a factor which indicates why

¹⁸³ Interview conducted by Jane Connory. "Rosanna Di Risio – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016n).

¹⁸⁴ Ibid.

women continue to be attracted to graphic design in increasing numbers.¹⁸⁵ Kat Macleod, Simone Elder and Chloe Quigley are typical of the women who studied during this decade. They benefitted from the female dominated learning environment of their tertiary programs, going on to form their own design studio, Ortolan, in 2006. Successfully servicing clients in the fashion industry, their work together has included taking the creative lead on Country Road and developing strategic campaigns for brands such as Kookai and Dotti.

Macleod and Elder recall women forming the majority of students in their graphic design classrooms. Here they began to build supporting networks and had a highly refined sense of self-efficacy by the time they graduated. Macleod commenced in 1999, and Elder earlier, in 1993. Quigley graduated from an Interior Design course in 1993. Employing many other ambitious female graduates during this time, Macleod, Elder and Quigley have reaped the benefits of the many women in the graphic design pipeline by creating a team where the work/life balance was nurtured above internal competition, and where client satisfaction was prioritised over the studio's self-promotion. Extending beyond their studio identity, Macleod has individually pursued an illustration career, publishing and exhibiting widely. In 2013, she created the experiential exhibition *A Hidden Place* with Beci Orpin, which was installed in Lamington Drive by her Australian management group Jacky Winter. Quigley's success has also extended into publishing. She writes under the now exposed pseudonym Michi Girl, her blog of the same name, and several books, including *Like I give a Frock* (2008) and *Le Shop Guide* (2013), which all indulge her continuing love of fashion.¹⁸⁶

For other women, building their careers and gaining recognition in the industry—more specifically, the advertising sector of graphic design—proved difficult during the 1990s. The advertising industry had the potential to be a fertile ground for graphic design graduates, but the reality was an environment imbued with sexism and misogyny.¹⁸⁷ Reports and studies were generated to fuel discourse, and to address the negative portrayal of women in advertising. These included the largest longitudinal study on gender in the world's media, the

¹⁸⁵ Ursula Kessels and Bettina Hannover, "When Being a Girl Matters Less: Accessibility of Gender-related Self-knowledge in Single-sex and Coeducational Classes and Its Impact on Students' Physics-related Self-concept of Ability," *British Journal of Educational Psychology* 78, no. 2 (2008): 273-89.

¹⁸⁶ Michi Girl and Kat Macleod, *Like I Give a Frock* (Camberwell, VIC: Viking/Penguin Group (Australia), 2008; Daniel Pollock and Chloe Quigley, *Le Shop Guide: The Best of Paris for the Fashion Traveller* (Camberwell, VIC: Viking/Penguin Group Australia, 2013).

¹⁸⁷ Sydney Ember, "For Women in Advertising, It's Still a 'Mad Men' World," *The New York Times*, May 1, 2016, <https://www.nytimes.com/2016/05/02/business/media/for-women-in-advertising-its-still-a-mad-men-world.html>

Global Media Monitoring Project and the *Women and Advertising Resource Package*, which supplied resources to train marketers in communicating more effectively to women.¹⁸⁸

With men occupying 90 per cent of art director and copywriter positions within Australia in 1996, the advertising industry's treatment of women in the media could read as symptomatic of two things—an absence of female voices formulating these campaigns, and a lack of opportunities for women graduates, including those from graphic design.¹⁸⁹ By the mid 1990s, the advertising industry continued to feel pressure to address the extreme gender inequities in its ranks. Fiona Leeming, who graduated in the 1970s from a graphic design degree at Swinburne University, had reached a defining pinnacle in her advertising career. As creative director at the illustrious DDB Worldwide, Leeming was singled out by the industry in a gesture towards change and was awarded the first ever Veuve Clicquot Advertising Woman of the Year at a gala event in Sydney in the mid 1990s. This promised to be a prestigious annual event. Proud of the recognition her hard work had received, Leeming was disappointed when the award did not continue after this one-time event. In the end, it amounted to a tokenistic effort, discouraging the advancement of women in the industry and securing the workforce as a place only celebratory of men in creative roles. Two decades later, it would seem that this brick wall keeping women out of the advertising industry has not changed. A Communications Council salary survey from 2014 identified that only 13.5 per cent of senior creative positions were held by women in the Australian advertising industry.¹⁹⁰ Leeming has gone on to establish her own agency, Honey Communications, where she continues to produce work, including the 2015 Respect campaign for Porter Davis, which was featured in Times Square, New York.

In the 2000s, the removal of the government cap limiting enrolments into tertiary courses saw graduate numbers exiting design almost double the previous decade's average. While one might expect these developments to be reflected in equitable hiring practices in the graphic design industry, with no extant data to make such a comparison, it is difficult to know the reality of the situation. However, what has been proven in other industries is that there are many factors that inhibit women from sustaining long term careers. Socio-cultural factors

¹⁸⁸ WACC, "The GMMP, Background," *Who Makes the News?*, (nd) <http://whomakesthenews.org/gmmp> (accessed December 11, 2016); Anne Ross-Smith and Gael Walker, "Women and advertising: resource package," *Office of the Status of Women & National Working Party on the Portrayal of Women in the Media Office of the Status of Women, Dept. of the Prime Minister and Cabinet*, Canberra, 1990.

¹⁸⁹ Media International Australia, "Portrayal of Women," *Media International Australia Report*, August (1996): 150-51.

¹⁹⁰ Miranda Ward, "Industry of Mad Men? New Figures Show Women Represent a Quarter of Creatives, 70% of Suits," *Mumbrella* (2014), <https://mumbrella.com.au/industry-mad-men-women-numbers-228287> (accessed December 7, 2016).

resulting from unconscious gendered biases that often relate to parenthood and other carer responsibilities are known to cause this. They include that women are often overlooked for promotions when they have children; that women are paid less as mothers; and that women are incorrectly viewed as not committed or competent at their jobs when they have children or provide care to others.¹⁹¹

Michaela Webb, co-founder of Studio Round, and Laura Cornhill, co-founder of Studio Binocular, both demonstrated tenacity as respected graphic designers during this decade. Having graduated in the 1990s, their studios became well respected and firmly established in Melbourne during the 2000s. On top of their leadership and creative roles, Webb and Cornhill's careers demonstrate how the graphic design industry is not immune to these unconscious biases that adversely affect mothers. In their positions of power, both women had the rare flexibility to return to work on their own terms soon after giving birth. They did this by modifying their work spaces to allow for their babies' routines and by tailoring their working hours to fit their personal needs. They challenged the established conventions of rigid workplaces where children do not exist, and where clients expect the candle to remain burning at both ends.

Webb conceded that this decision was not easy as a woman; she lost clients along the way, while witnessing many men become fathers and never miss a beat. She commented that it was only possible to sustain her career by understanding the systems at play in the industry that stereotyped women, and by balancing a complex juggle of work/life responsibilities. Parenthood forced Webb to make quicker decisions, and to shift her thinking away from the role of an active maker into a more effective managerial role—changing the business in a disruptive way, but continuing its success.

Cornhill found the scheduling of parental leave difficult, as her first child arrived prematurely; she found motherhood gave her a “more acute appreciation for why there is the disparity ... between men and women in the workforce.”¹⁹² Torn between the need to bond with her child and her love for her design studio, this experience of working as a mother

¹⁹¹ Stephen Ceci, Wendy Williams and Susan Barnett, “Women's Underrepresentation in Science: Sociocultural and Biological Considerations,” *Psychological Bulletin* 135, no. 2, (2009): 218-61; Benard, Stephen, quoted in Paik and Shelley Correll. “Cognitive Bias and the Motherhood Penalty,” *Hastings Law Journal* 59, no. 6, (2008): 359-387; Joan Williams, Katherine Phillips, and Erika Hall, “Tools for Change: Boosting the Retention of Women in the Stem Pipeline,” *Journal of Research in Gender Studies* 6, no. 1, (2016): 46.

¹⁹² Interview conducted by Jane Connory. “Laura Cornhill – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016h).

highlighted the advantages of a workplace where men are rewarded, yet women suffer retribution for being a parent.¹⁹³ Cornhill commented that the design industry in Australia conforms to these biases: "... it does make it hard to run a business and have a career, to compete with people who've ... not had to make those other sacrifices." She felt like men had the upper hand, by "virtue of not having to take the break," but also felt richer for having had the experience.

Only half way through the graduate pipeline in the decade following 2010, the numbers of female graduates in Australian graphic design are again looking to increase dramatically. Women's increasingly significant interest in graphic design over the previous four decades has accumulated in the form of role models and mentors for the current generation of women graduates, should they choose to seek it out. The internet has provided women designers with an accessible avenue to bypass patriarchal award structures and industry bodies to promote their own work. Social media has made it easier for recent graduates to directly reach out to the women in design, and to garner insights into their processes, influences, failures and successes. Online dialogues have become a channel for further self-efficacy among women.

Gemma O'Brien studied at the College of Fine Art in Sydney in 2011 and has made a rapid rise to fame as a bespoke typographic artist. Her Instagram account, as of April 2019, had 216,000 followers. She has won prestigious awards, including a 2014 typographic excellence award from the Type Directors Club in New York, and she was named one of *Print Magazine's* 30 Visual Artists Under 30 in 2016. Benefitting from exposure to the work of other women such as Jessica Hische, Jessica Walsh, Dana Tanamachi, and Martina Flor, O'Brien feels "lucky" to be working in the new millennium, saying, "I think it's a great time, just to have other people doing what you want to do as role models is really important."¹⁹⁴ This feeling of luck has been researched by psychologist Richard Wiseman. He writes that an individual can create good fortune in their lives when they "maximize on chance opportunities" and move beyond "ill fortune."¹⁹⁵ This is something the ambitious O'Brien has demonstrated. Networking and meeting new people has clearly benefitted her, and driven her to consistently seek out other women of influence in her career. Beginning in 2009, she interviewed and filmed creators and designers at Typo Berlin, one of whom happened to be

¹⁹³ Shelley Correll and Stephen Benard, "Getting a Job: Is There a Motherhood Penalty?" *IDEAS Working Paper Series from RePEc* (2007).

¹⁹⁴ Interview conducted by Jane Connory. "Gemma O'Brien – 'Invisible: Women in Australian Graphic Design' Interview." *Monash FIG Share* (2016j).

¹⁹⁵ Richard Wiseman. "The Luck Factor." *The Skeptical Inquirer* 27, no. 3, (2003): 26-30.

the aforementioned Michaela Webb. O'Brien's luck has everything to do with the four decades of women preceding her. Her drive to seek out women who have established profiles has contributed to her success.

Lynda Warner, Lisa Grocott, Rosanna Di Risio, Kat Macleod, Simone Elder, Chloe Quigley, Fiona Leeming, Michaela Webb, and Laura Cornhill have met with resistance to their commencement, progression, and inclusion in the graphic design industry. They have had to actively create opportunities, opposing societal norms to stake their claim in the work force. At different times in their histories, they have had to fight gendered expectations, juggle the high demands of motherhood, and find the support of like-minded women to remain in positions of design authority. This anthology of voices, presented chronologically against the Graduate Pipeline Data Set, shows that a female majority does not necessarily equate to an equitable experience in the workforce.

2.4 Measuring representation in awards

The second set of data interrogates design awards and Hall of Fame platforms. Industry bodies representing creative directors and designers offer an important, if under-utilised, avenue for identifying these women and assessing the nature of their contribution to their respective fields. The Australasian Writers and Art Directors Association (AWARD), the Australian Graphic Design Association (AGDA), and the Australian Book Designers Association's (ABDA) can demonstrate how women have low visibility at an industry level. This is at odds with the Graduate Pipeline Data Set discussed in the previous section. Much research has concluded that the contribution of women in other professional environments such as corporate boards, management teams, and professional workplaces, can have a high impact on profits, competitive advantages, effectiveness, and innovation.¹⁹⁶ However, the impact of creative women on awards platforms that celebrate contributions to the advertising, graphic design, and publishing industries has attracted less attention. As such, the AWARAD, AGDA and ABDA Award datasets have provided clear statistics for measuring

¹⁹⁶ Ram Kumar Mishra and Shital Jhunjhunwala, *Diversity and them Effective Corporate Board* (Burlington: Elsevier, 2013); Gloria Moss. *Profiting from Diversity: The Business Advantages and the Obstacles to achieving Diversity* (Basingstoke: Palgrave Macmillan, 2009); Scott Page. *The Diversity Bonus: How Great Teams Pay off in the Knowledge Economy* (Princeton, NJ: Princeton University Press, 2017); Jenny Ruiz-Jiménez, María Fuentes-Fuentes and Del Ruiz-Arroyo, "Knowledge Combination Capability and Innovation: The Effects of Gender Diversity on Top Management Teams in Technology-Based Firms," *Journal of Business Ethics* 135, no. 3, (2016): 503-15.

women's contributions. They have also provided an opportunity to identify those women whose experiences can offer insights into the deeper reasons behind their level of visibility.¹⁹⁷



Figure 2.4 Anonymity poster series highlighting the AGDA Awards. Photography by Rikki-Paul Bunder, 2016.

These data sets have also been visually presented through my practice as a graphic designer. The *Anonymity* poster series (Figure 2.4) drew on the work of Marie Neurath (nee. Reidemeister) to create information graphics that visually analysed and compared data sets collected from the AWARD Awards. Marie Neurath collaborated with Otto Neurath, her husband and social scientist, and Gerd Arntz, an artist, to develop the ‘Isotype Transformer’ in the 1920s. Isotypes were designed as a universally accessible style of information graphics created through the process of “analysing, selecting, ordering and then making visible.”¹⁹⁸ The *Anonymity* posters series sought to pay homage to Marie Neurath’s contributions to the design of information graphics. She worked at a time when her presence as a woman in the profession was outside the norm.

The information collected in the AGDA Award Data Set was thoroughly analysed by distilling the many names given to graphic designers as a verb rather than a noun. Vilém Flusser, a philosopher who wrote extensively on symbolic language, explored the derivative nature of the word ‘design’, and looked at the verb version to mean, amongst other things: “to concoct something” and “to fashion something.”¹⁹⁹ Particular categories were selected and distilled even further, in order to clearly define the role of a graphic designer as an author and

¹⁹⁷ See Table 0.22 for AGDA Award Winners, Table 0.25 for ABDA Award Winners, and see Table 0.28 for AWARD Award Winners.

¹⁹⁸ Marie Neurath and Robin Kinross, *The Transformer: Principles of Making Isotype Charts* (London: Hyphen, (2009), 6.

¹⁹⁹ Vilém Flusser. 2007, “About the Word Design,” in Alex Coles (ed.), *Design and Art* (London: Whitechapel Gallery and The MIT Press, 2007), 55-57. Also see *Methods and Methodology* in the *Introduction*, for the full rationale behind the roles included in this data set.

an individual within a collaborative process. For AWARD, this meant selecting those with the titles of creative directors and art directors in the Gold Pencil category. For AGDA, the roles of typographers, illustrators, art directors, creative directors, and designers, were collated from women in the Judge's Choice, Finalist, Commendation, Distinction and Pinnacle lists. For ABDA, designers of covers and spreads were included. A gender was then assigned to each winner's name—being 'female', 'male' or 'other or unknown'. When a name was gender neutral, Google and LinkedIn were consulted to research how the winner identified themselves through the use of pronouns and portraits. The category of 'other or unknown' was used to represent winners whose gender remained undefined or contrary to binary classification.²⁰⁰

From this data, posters were individually designed to quantify the percentage of women, men, studios, unknown and other genders as judges, art directors, designers, finished artists, illustrators, typographers/hand letterers, and creative directors/design directors/executive creative directors/associate creative directors, in the AGDA Awards. An overall average of the percentages in each category were presented as a large pie graph in each poster (Figure 2.5). Along the bottom, a breakdown of each year was represented as row of smaller pie graphs in order to make clear any patterns in the data, and identify any anomalies in the statistics, aiming to make clear the levels of visibility of women.



Figure 2.5 An individual poster from *Anonymity* poster series, showing data collected from the AGDA Awards. Photography by Rikki-Paul Bunder, 2016.

²⁰⁰ Jeanne Marecek, Mary Crawford and D Popp, "On the Construction of Gender, Sex, and Sexualities," in A Eagly, A E Beall and R J Sternberg, *The Psychology of Gender* (New York: Guilford Press, 2004), 192–216.

The resulting posters became a visual statement of the invisibility of women on award platforms. Monochromatic materials were used to obscure the information and present the data as black on black. The pie graphs were printed on clear acetate and pushed up against the glass in a large black frame. A black mount sitting a centimeter behind the design obscured the text, and caused the surface to reflect the viewer, further challenging its readability and forcing the viewer to literally see themselves in the data (Figure 2.6). The poster's use of clearly designed graphics in a low contrast context made a statement on the unavailability of the data set prior to this research, and the low level of visibility women have on the award platforms. A method of graphic design that again draws on D'Ignazio's thoughts on data visualisation, these posters responded to her challenge to "invent new ways to represent uncertainty, outsides, missing data, and flawed methods."²⁰¹ The posters' use of black on black to hinder readability commented on the way the Australian graphic design industry has ignored the gendered shortfalls in its representation of designers. Negating the objectivity of clear Isotype symbols, the posters camouflaged the information in low contrast tones and were intended to suggest a subversive message about the invisibility of women on award platforms, and the previous lack of numerical evidence to support the presence of these inequities.



Figure 2.6 The black on black materiality in the *Anonymity* poster series reflects the viewer. Photography by Rikki-Paul Bunder, 2016.

²⁰¹ Catherine D'Ignazio and Lauren F. Klein, "Feminist Data Visualization," published in the proceedings from the Workshop on Visualization for the Digital Humanities at IEEE VIS Conference (2016), http://www.kanarinka.com/wp-content/uploads/2015/07/IEEE_Feminist_Data_Visualization.pdf.

When hung in a gallery space, the *Anonymity* poster series clearly illustrated the low visibility of women in AGDA Awards. This is also reflected in the AWARD Award Data Set.

However, the ABDA Awards Data Set identified a point in the 1990s when women became more visible than men in the Australian book publishing industry. The remainder of this chapter seeks to compare these three different aspects of the graphic design industry—that is, book publishing, graphic design studios, and advertising agencies—in order to establish a context for the gender imbalance on these platforms. The Invisible Women Interviews were again referenced, this time with Michaela Webb (previously mentioned), Sandy Cull, a senior designer in the publishing industry, and Fiona Leeming (also previously mentioned), who offer important insights into their individual careers and their industry sectors as a whole. These case studies, which also examine portfolios of work, explore the way that gender informs their professional work through contextualising their individual experiences of invisibility.

2.5 Comparing advertising, graphic design and publishing awards

2.5.1 Women in advertising awards

The first awards to be interrogated in this chapter are the AWARD Awards and its data set of Gold Pencil winners from the 39th annual event. Running in Australasia for 40 years, the AWARD's charter aims to “set standards of creative excellence, to promote this concept in the business arena, and to educate and inspire the next creative generation” in the Australian advertising industry.²⁰² However, their data set is very revealing. Here men are more visible than women as both creative directors and art directors—80 per cent were men, while 20 per cent were women.²⁰³ The jury for these awards was equally as revealing, comprising 87 jurors across 11 categories, which included ‘Print, Poster and Outdoor’ and ‘Craft in Advertising’. Of these, 43 per cent were women. AWARD also established its Hall of Fame in 2009, and by 2018 there had been 17 inductions of 16 men and one agency. To date, no women have been inducted.²⁰⁴ Such statistics not only demonstrate that women are absent from this award platform, they also reveal their underrepresentation in creative roles. The presence of women in the advertising industry was measured at only 29.9 per cent in 2014,

²⁰² AWARD. “About Award,” AWARD. (n.d.) <https://awardonline.com/awards/about-awards> (accessed July 16, 2018).

²⁰⁴ Ibid.

²⁰⁴ Ibid.

which is similar to the 20 per cent figure for women AWARD winners.²⁰⁵ However, these statistics only tell a part of the story. Women's levels of participation in the awards, their perception of AWARD's relevance, and how the diversity of their significant contributions is judged and celebrated, are equally important issues that are absent from this data.

Fiona Leeming has both won AWARD awards and served on the jury for them in the 1990s. Her experiences illustrate some of the complexities surrounding visibility for women in advertising. Since graduating from Swinburne University in 1979, Leeming has worked in creative positions for 36 years. During this time, she managed to build an illustrious career in a male-dominated environment. She describes her industry placement while studying at an agency called USP Needham as "an incredible experience" where the "cut and thrust of the creative department was all-male."²⁰⁶ Her final year at Swinburne University opened her eyes to the world of design through an international student trip to Japan, London, France, Italy and Germany. The experience inspired her so much that she dismissed her initial intention of pursuing a career as an art teacher. At her graduate event, Noel Delbridge from Masius invited her in for an interview. Leeming was nervous, but had no need to be, as Delbridge offered her a job on the spot. She began work on the Butter Better campaign and the Australia Consolidated Glass campaign, "Where good things come in glass." This included a huge geodesic dome built in the deserts of Fraser Island. At only 21, this opportunity led to Leeming working at one of the leading agencies of the time Young & Rubicam in London, DDB Worldwide, Ogilvy International and Nitro, in Melbourne, before she opened her own agency, Honey Communications, in 2008.

²⁰⁵ Miranda Ward. "OPINION. The Mad Men Industry: Where Are All the Women?" *Mumbrella*. (2014) <https://mumbrella.com.au/mad-men-industry-women-22829> (accessed August 11, 2018).

²⁰⁶ Interview conducted by Jane Connory. "Fiona Leeming – 'Invisible: Women in Australian Graphic Design' Interview." *Monash FIG Share* (2016i).



Figure 2.7 Sportsgirl campaign art directed by Fiona Leeming. Permissions from Fiona Leeming.

In addition to being awarded by AWARD in the 1990s, Leeming has won many other accolades, including a D&AD pencil in the late 1980s and the 2015 National Marketing Program of the Year. Yet what is most unique to her work is her strong, female, empowering voice, in an industry that has been accused of misogyny, sexism, and promoting negative stereotypes of women.²⁰⁷ In her interview in 2016, Leeming distanced herself from such messaging, saying, “I’m not consciously fighting someone. I would not represent a woman as a bimbo at home. That would not be a part of ... how I would approach a job.”²⁰⁸ In 1993, she launched the ‘girl power’ messaging through the Sportsgirl brand (Figure 2.7). The text on the work in this campaign includes the compelling messages, “Power to say what you think” and “Power to be what you want.”

²⁰⁷ Office of the Status of Women and Communications Law Centre, *Women and Advertising: A Reference Directory of Research and Material on the Portrayal of Women in Advertising* (Barton, ACT: Office of the Status of Women, 1990); Shashi Wilson, *Women and Media* (Barton, ACT: Office of the Status of Women, 1993); Diana Wyndham, “Australian Women: As Advertised Versus The Real Thing,” *Australian Journal of Social Issues* 18, no. 3 (1983): 182-90.

²⁰⁸ Interview conducted by Jane Connory. “Fiona Leeming – ‘Invisible: Women in Australian Graphic Design’ Interview.” *Monash FIG Share* (2016i).



Figure 2.8 Porter Davis campaign art directed by Fiona Leeming. Permissions from Fiona Leeming.

Her continued presence in the Australian advertising industry has also seen her promote further the message of inclusivity, as evident in the 2016 Porter Davis #CampaignForRespect. Here she directed a creative team including Joanne Bradley, Nick Leary, and Rob Walker (Figure 2.8). This outdoor campaign celebrated diversity through the use of emotive portraiture. It featured heavily along the American Eastern seaboard and in New York's Times Square, during a time when racial tensions were high, due to the US election campaign. Leeming's perspective and presence as a woman appears to affect the positive messaging she generates, something that is not particularly visible through the awards she has received. Although her resume is one of a highly accomplished professional, worthy of entry into the AWARD Hall of Fame, Leeming's proven merit remains overshadowed by the dominant male creative directors in the industry. Her ethical representation of diversity, for example, runs parallel to the ethical stance of AWARD Hall of Famer, John Bevins. His independent agency famously took an active stance against tobacco advertising. Similarly, Leeming's impressive list of senior appointments in Melbourne's most reputable agencies make her comparable to other Hall of Fame inductees, including Tom McFarlane and Ron Mather. McFarlane also lists executive positions at J

Walter Thompson, M&C Saatchi, and DDB Melbourne, on his impressive resume, while Leeming's many awards are comparable to Mather's, who has twice been voted Australian Creative Director of the year by BRW magazine.

2.5.2 Women in graphic design awards

A decade younger than AWARD, AGDA describes itself as “the peak national organisation representing the Australian communication design industry.”²⁰⁹ AGDA has run its own awards scheme, and has been inducting graphic designers into its Hall of Fame since 1992; there, the statistical visibility of women is also very low.²¹⁰ Data collated from the 1994 to 2018 AGDA awards shows that only 33 per cent of the 129 jurors were women. The data also reveals that of the 4,878 designers awarded during this time, only 23 per cent were women (71 per cent were men and 3 per cent were named as entire studios).²¹¹ Since its inception in 1992, AGDA's Hall of Fame has consisted of 28 graphic designers. Only three women feature on the list, Dahl Collings, Alison Forbes and Annette H Marcus. Both Forbes and H Marcus have been inducted since this investigation into AGDA began in 2016. Qualitative evidence demonstrates the success of my research here. This includes comments to my supervisor from a member of the AGDA Hall of Fame Committee regarding the increased diversity in the AGDA Hall of Fame. Also, the author of Annette H Marcus's official biography, where my research is quoted, also personally mentioned to me the importance of my work at the 2018 AGDA Awards Gala.²¹²

The representation of women is not only alarmingly low for this sector of the Australian creative industries, it is also at odds with the gendered pipeline of graduates (previously outlined in this chapter) and the profile of an average designer. The *Design Institute of Australia's Fees and Salary Survey* from 2017 also demonstrates the preponderance of women in the industry. Notably, in the role of graphic designer, 60.3 per cent of survey respondents were women.²¹³ Unlike the advertising industry, where the low representation of women in advertising's creative ranks is reflected in the AWARD winner statistics, the

²⁰⁹ AGDA, “About/History,” *Australian Graphic Design Association* (n.d.), <https://www.agda.com.au/about/history/>

²¹⁰ See Table 0.24 in appendices for AGDA Hall of Fame Inductees.

²¹¹ See Table 0.22 in appendices for AGDA Award Winners.

²¹² AGDA, “Hall of Fame,” *Australian Graphic Design Association* (nd.), <https://www.agda.com.au/inspiration/hall-of-fame/>

²¹³ Design Institute of Australia, “Latest DIA Fees and Salary Survey Shows Encouraging Trends,” *Spark*, no.40 (2018): 6-7. <https://www.design.org.au/documents/version/330>.

AGDA data altogether fails to demonstrate the presence of women in the Australian graphic design industry, let alone the scale of their contribution to it.

Michaela Webb, creative director and owner of Studio Round in Melbourne, has won and judged AGDA awards and has also served on the AGDA council. As the most mentioned woman in the Invisible Women Survey, Webb makes it a high priority to advocate visibly for women in the creative industries. Webb studied in New Zealand and received a Bachelor in Media Arts (Graphic Design) in 1994. She initially had few women to model what a successful graphic designer could be. Eventually, she was introduced to Lisa Grocott (who was then her lecturer in New Zealand). This enabled her to finally “see a senior woman in that role” and provided her with the impetus to plan her own way forward.²¹⁴ Webb’s encounter with Grocott fueled her growing ambition, which took her to London, where she gained a position at the Wolff Olins studio. Here she worked on branding for the arts sector, including the TATE identity. Webb then moved on to Spin Communications, also in London. She would spend over two years at Spin Communications, taking a leadership role across similar arts projects, including the branding of one of the UK’s public television stations, Channel 4. During this time, she was the only woman amongst seven men. Although her team grew to 25, she remained the only woman there. Returning to Australia in 2002, she founded Studio Round, where she continues to positively influence the visibility of women as graphic designers.

Michaela’s experiences with few female role models and colleagues reflects the low visibility of women in the AGDA Awards and Hall of Fame. However, these experiences have also had a positive effect on the way she runs her own studio and the way she interacts with the industry more generally. Webb makes herself available to judge awards, including the 2015 D&AD awards. She is also keen to make her voice heard at conferences, panels and seminars, such as the agIDEAS conference in 2006, and the Sex, Drugs & Helvetica conference in 2014. Although she does not actively seek these opportunities, she understands that visibility breeds visibility, and when invited does so, “for my studio, and for females.”²¹⁵ However, Webb’s willingness to put herself forward to inspire others comes with many negative effects. Webb often finds herself the only woman on stage, resulting in perceived

²¹⁴ Interview conducted by Jane Connory. “Michaela Webb – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016).

²¹⁵ Interview conducted by Jane Connory. “Michaela Webb – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016).

tokenism, and has spoken transparently about whole projects, processes and personal opinions on design, leaving her vulnerable to be viewed in this tokenistic light. Although Webb did not raise these issues in her interview, these themes were common in discussions with other women who work in Australian graphic design studios. Webb's visible impact is often viewed as brave and unattainable by many other women who are not willing to be so vulnerable or representative of women as a whole. These types of experiences add to the complexity of visibility for women in design.

Webb is also conscious of keeping a gendered balance in her studio, but finds interesting the kinds of jobs that men and women gravitate towards. In 2016, she was working on a packaging design for an organic tampon brand (Figure 2.9) and found that the most effective work and interest in the job came from the females in her studio, including Leah Procko and Talia Josie Heron.²¹⁶ They were not chosen specifically to work on the brief because of their gender, but in the end, their empathy with the brand resonated in their design work, including the organic line illustration. The packaging successfully reflects the client's brief as a sophisticated and minimal design, and it has gone on to become the leading personal care brand in Australia.²¹⁷



Figure 2.9 Tom Organic packaging, developed by Studio Round. Permissions from Michaela Webb.

²¹⁶ Leah Procko, "TOM Organic. Art Direction, Branding, Packaging," *Bēhance*. (2015-16)

<https://www.behance.net/gallery/59048941/TOM-Organic>

²¹⁷ Lucy Bode, "TOM Organic Founder Aimee Marks Shares Her Secret To Business Success," *Women's Health*. (2017)

<https://www.womenshealth.com.au/tom-organic-founder-aimee-marks-business-success-secret>.

2.5.3 Women in publishing awards

In contrast to the low visibility of women in advertising and graphic design on the AWARD and AGDA platforms, the publishing industry is now readily recognised as a female-dominated workplace. Women were calculated as 67 per cent of authors across all genres in Australia in 2015.²¹⁸ Women working in publishing houses often report that they are amongst the majority of those employed, even though the top positions continued to be occupied by men.²¹⁹ Sandy Cull, an Australian book designer with 12 years' experience at Penguin, explains that "most of the people on the road are women. Intelligent, incredibly able, clever women."²²⁰ The majority of readers are also women—approximately 55 per cent in 2017.²²¹ Although it is difficult to obtain data to quantify the presence of women working within the specific role of graphic design in the publishing industry, a gender analysis of winners in the ABDA award archives offers some important insights.²²²

The data collected from the ABDA awards reveals that by 1990, the male dominance of jacket, cover and internal design was in decline.²²³ In 1990, women represented 53 per cent of the winners. A decade later in 2000, women accounted for 68 per cent of award winners. This figure dipped to 53 per cent in 2010, and in 2017 it had increased to 60 per cent. Associated with this increase was an elevated perception of the quality of the book designs. According to the 2014 Man Booker Prize winner, Richard Flannigan, "Australian book design has come on in leaps and bounds in recent years."²²⁴ The ABDA judge's comments similarly shift from being negative around this pivotal point in 1990.²²⁵ A judge in 1960, for example, had complained that "In many cases jacket designs bore no relation to the contents of the book."²²⁶ By 2000, the judges were expressing significantly more positive views: "To

²¹⁸ David Throsby, Jan Zwar and Thomas Longden, "Book Authors and their Changing Circumstances: Survey Method and Results" *Macquarie Economics Research Papers* 2 (2015), http://www.businessandeconomics.mq.edu.au/our_departments/Economics/econ_research/reach_network/book_project/authors/BookAuthors_WorkingPaper_2015.pdf

²¹⁹ Felicity Wood, Sarah Shaffi, Philip Jones and Gail Rebuck, "Women in Publishing," *Bookseller*, no. 56 (2015): 6-10.

²²⁰ Interview conducted by Jane Connory. "Sandy Cull – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016d).

²²¹ Unknown, "Data and Insights for the Book Industry," *Nielson Book Research*. (2017) [http://www.nielsenbookscan.com.au/uploads/Final%20Research%20Brochure_Digital\(4\).pdf](http://www.nielsenbookscan.com.au/uploads/Final%20Research%20Brochure_Digital(4).pdf).

²²² Unknown, "Awards Archive," *Australian Book Designers Association* (n.d.), <https://abda.com.au/awards-archive/> and <https://abdacdn-wpengine.netdna-ssl.com/wp-content/uploads/ABDA-Catalogue-1960-1961.pdf>.

²²³ See Table 0.25 in appendices for ABDA Award Winners.

²²⁴ Unknown. "Awards Archive." *Australian Book Designers Association*, (n.d.), <https://abda.com.au/awards-archive/> and <https://abdacdn-wpengine.netdna-ssl.com/wp-content/uploads/ABDA-Catalogue-1960-1961.pdf>.

²²⁵ David Carter and Anne Galligan, *Making Books: Contemporary Australian Publishing* (St. Lucia, QLD: University of Queensland Press, 2007).

²²⁶ Unknown, "Awards Archive," *Australian Book Designers Association* (n.d.), <https://abda.com.au/awards-archive/> and <https://abdacdn-wpengine.netdna-ssl.com/wp-content/uploads/ABDA-Catalogue-1960-1961.pdf>.

look through the catalogue is to get a taste of the richness, quality and diversity of work being undertaken by Australian book designers.”²²⁷ The dominance of women within the industry ranks appears to have coincided with the improvement in the overall aesthetic and crafting of book design in Australia.



Figure 2.10 Sandy Cull's cover and internal spread designs for Stephanie Alexander's *Cooks Companion*. Permissions from Sandy Cull.

Gender representation on the ABDA awards juries also shifted in the 2000s. In 1990, there were one woman and two men on the jury. A decade later, there were seven women and six men. Yet this improvement is offset by other data. Over the seven years that book designers have been inducted into the ABDA Hall of Fame, only 30 per cent of the inductees have been women. Inducted in 2011, Cull is one of three women who have been recognised by their peers (the others being Deborah Brash in 2007 and Alison Forbes in 2018). Cull's cover designs have twice won the Best Designed Book of the Year (these being *Plenty: Digressions on Food* in 2004/05 and *Italian Joy* in 2006). Cull graduated from Swinburne University with a Bachelor of Art (Graphic Design) in 1984. Upon graduation, she stepped straight into the publishing industry. Her resumé spans over 34 years, and includes roles at Thomas Nelson Australia, the Rankin Design Group, Southerland Hawes Design in London, the Australian Consolidated Press, and Penguin. Since 2005, she has been working for herself under the name of gogoGinko. Her success has been fueled by the visibility she received re-visiting the design of the *Cooks Companion* in 2005—an iconic cook book written by Stephanie Alexander (Figure 2.10). Cull's brief for this book, under the guidance of Julie Gibbs (who was the director of the Lantern Books imprint at Penguin at the time),

²²⁷ See Table 0.25 in appendices for ABDA Award Winners.

was to “do something contemporary that would sit well in the stainless steel kitchens popular in the food-literate population.”²²⁸ The colours were inspired in part by Matthew Johnston, Paul Smith and the warmth of food, and were incorporated into the pages alongside photography by Earl Carter. The book, in all its iterations, has now sold over 500,000 copies.²²⁹ Thankful for the opportunities and longevity the visibility of the *Cook’s Companion* has given her, Cull does little to enhance her professional profile: “I don’t like being visible actually... I prefer to be in the background.”²³⁰

This paradox of both appreciating and disliking visibility is not uncommon for designers—another complexity for women in Australian graphic design. There is a popular school of thought that the designer should not be evident in their work, and instead be a conduit for pushing forward the author and the story held within the book. In 1956, Beatrice Warde famously devised a metaphor for good design and typography, likening it to a delicate and transparent wine glass, designed to showcase its contents rather than draw attention to itself.²³¹ This benevolent attitude, although focused on the skill involved in crafting a good piece of graphic design, devalues the contribution of the singular graphic designer and the personal context which they bring to their work. Despite Cull’s admission that she is neither “comfortable” nor “confident” with fame or self-promotion, she nevertheless feels that it is important that individual designers receive the credit they are due.

During her career at Penguin, she saw colleagues rally the publisher to ensure the names of individual cover designers were accredited inside the printed editions of their work. This began to happen, but it has not become a consistent practice across Australia. Making the graphic designer of a book invisible significantly adds to the probability of women’s contributions in the workforce going unacknowledged. However, Cull has also worked in other ways to ensure that the community of book designers in Australia have visible outlets for their voice and their work. She has been a founding committee member of ABDA, which also included Alex Ross (President), Zoë Sadokierski (Vice President), WH Chong (Secretary), Andrew Egan (Treasurer), Jenny Grigg, Evi Oetomo, Daniel New and Miriam Rosenbloom. This group of designers, 56 per cent of whom were women, continued to

²²⁸ Sandy Cull, “Sandy Cull,” *afFEMation*. (2016), <http://www.afFEMation.com/SandyCull>

²²⁹ Stephanie Alexander, “BOOKS. The Cook’s Companion.” *Stephanie Alexander*, (n.d.), <http://www.stephaniealexander.com.au/books/the-cook’s-companion/>

²³⁰ Interview conducted by Jane Connory. “Sandy Cull – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016d).

²³¹ Beatrice Warde, *The Crystal Goblet: Sixteen Essays on Typography* (Cleveland, OH: World Publishing, 1956).

organise the awards even after they had been discontinued by the Australian Publishers Association (APA) in 2013. Cull's desire to celebrate designers in the publishing industry and her personal distaste of visibility demonstrates an inconsistency which will be further explored and validated in *Chapter 4, Understanding and validating the individual*.

When interrogating the AWARD, AGDA and ABDA Awards and Hall of Fame platforms, it is evident that women across the design sector are often obscured, yet have a palpable impact. When the individual careers of women working as creative directors and designers are examined, we not only begin to see the size and scope of their contribution, but also its complex multiplicity. Fiona Leeming's challenge to the negative stereotyping of women, for example, illustrates that, while women in advertising may be a minority with low visibility, their impact has been significant. In contrast, Michaela Webb's high visibility in Australian graphic design demonstrates the importance of studios having diverse perspectives within their teams, and the urgency of instilling confidence in the many female students graduating from the education pipeline. Sandy Cull's career in the book publishing industry demonstrates a further paradox in the presence and visibility of women in the design industries. Although women make up the majority of those working in the publishing sector, Cull has played an essential role in giving distinct authorship to designers in the field, while simultaneously being uncomfortable with such exposure for her own work. An examination of the careers of Leeming, Webb and Cull, in parallel with the Graduate Pipeline Data Set, collectively demonstrates that the numerical visibility of women offers a partial or obscured impression of the significant contributions they have made. By identifying and contextualising individual careers and experiences felt by women within these scenarios, we are able to obtain deeper and more meaningful insights into their experiences and contributions, as well as the paradoxes they encounter and embody.

Chapter 3

Advocating for visibility

This chapter develops ways to redress the discrepancy between the high volume of women graduates and the low number of women present in industry awards. The collection and analysis of data that reveals this imbalance has been discussed in the previous chapter.²³² Understanding and improving on these statistical inconsistencies is fundamental to advocating for the visibility of women in Australian graphic design. Demonstrating why this is important, and practical ways to achieve gender equity, have been achieved through the creation of three unique research contributions. The first of these, the *Framework for Gender Equitable Award Platforms*, is a five-step practical outcome designed to make the annual Australian Graphic Design Awards (AGDA) Awards more inclusive. This has been created from an in-depth analysis of the processes and structure of the awards, combined with personal insights from the women involved. A second framework is explained through deconstructing the anatomy and rationale of the *#afFEMation Website*. This is the project that profiles 24 of the women and their careers from the Invisible Women Interviews. The resulting *Framework for Gender Equitable Histories* brings to light another five practical steps that address the biases at play in the historical record of graphic design. The aim here was to create more inclusive historical narratives. Lastly, this chapter examines ways in which pedagogical resources can be designed to bring the significant contributions of women into design classrooms and online. This is done through three projects called: the *Wikipedia Project*, the *Network Discovery Workshop* and the *Broad Designs Podcast*.

²³² This chapter derives from the following articles, published and written by myself during my candidature: Jane Connory, "Anonymity: Measuring the Visibility of Women in Design Awards," paper presented at Australian Council of University Art & Design Schools (ACUADS), (September, 2017), <https://acuads.com.au/conference/article/anonymity-measuring-the-visibility-of-women-in-design-awards/>); Jane Connory, "#afFEMation – demonstrating a framework for gender equitable histories," paper presented at *Community Informatics Research Network (CIRN)* (October, 2018), https://www.monash.edu/_data/assets/pdf_file/0011/1397018/prato_proceedings_2017_final_edited1July2018.pdf; Jane Connory, "Let's redress gender imbalance in Australia Day honours," *The Age* (day, month, 2019), <https://www.theage.com.au/national/let-s-redress-gender-imbalance-in-australia-day-honours-20190121-p50sqe.html#comments>; Jane Connory, "Hidden women of history: Ruby Lindsay, one of Australia's first female graphic designers," *The Conversation* (January 16, 2019), <https://theconversation.com/hidden-women-of-history-ruby-lindsay-one-of-australias-first-female-graphic-designers-109184>.

As a whole, these outcomes demonstrate how graphic design practice can interrogate and interpret effective solutions to these imbalances in interactive ways. They have also been designed to be widely disseminated. The scope of audience includes academia as well as professionals who can make a positive difference to gender inequities in the industry, and to society as a whole. Celebrating and acknowledging women more equitably to men through advocacy can improve historical narratives, award platforms, and student access to these stories. This process can also increase an individual's sense of self-efficacy and their ability to sustain careers. The following explanations of these projects all demonstrate these benefits.

3.1 A Framework for Gender Equitable Awards

Australia's national identity has been built on colonialised and heroic myths that include Captain Cook and Ned Kelly.²³³ Our heroes are entrenched in the spirit of mateship, through collective identities like the ANZACs and the rebels at the Eureka Stockade.²³⁴ Sporting heroes are placed on particularly high pedestals. Their prowess on the field makes them saint-like—Don Bradman and Gary Ablett Snr are revered examples.²³⁵ Of which the downside of these patriarchal ideals is that women, indigenous Australians, the LGBTQI+ community, immigrants and those who are disabled, that is, most other intersectional human beings, are widely ignored. For example, the Order of Australia, which was established in 1975, has bestowed over 30, 500 medals to deserving citizens.²³⁶ However, men have consistently received over 70 per cent of these appointments, despite women constituting over half of the Australian population.

Similarly, in the Australian graphic design community, many women remain without role models who accurately reflect who they are and what they could become—something that award platforms could address. Interrogating this problem by unpacking the processes behind the AGDA Awards, and speaking to those involved, has revealed five ways in which equity can be achieved. The *Framework for Gender Equitable Award Platforms* includes the five steps of: working towards gender equitable juries, validating and connecting jurors, having

²³³ Duncan Bell, "Mythscape: Memory, Mythology, and National Identity," *British Journal of Sociology*, 54 (1), 2003: 63 - 81.

²³⁴ John Hirst., *Australians: Insiders and Outsiders on the National Character Since 1770* (Melbourne, VIC: Black Inc, 2007).

²³⁵ Jed Donoghue and Bruce Tranter, *Exploring Australian National Identity: Heroes, Memory and Politics* (Emerald points, 2018), 97-11.

²³⁶ Governor-General of the Commonwealth of Australia, "40 facts about the Australian Honours system," *Governor-General of the Commonwealth of Australia* (February 12, 2015), <https://www.gg.gov.au/media-release/40-facts-about-australian-honours-system>

clients in mind, clear criteria, and blind evaluations. I asked several women about their involvement in the AGDA Awards. They included Annette Marcus, who established Marcus Design in Sydney in 1982, Rosanna Di Risio, who has been the creative director of ERD in Melbourne for 16 years, and Dianna Wells, who has run Dianna Wells Design since 1996, about their involvement in the AGDA Awards. All of these women are respected by their peers and contribute significantly to the Australian graphic design community. All are mentioned in the Invisible Women Survey, and all have been invited to judge the AGDA Awards: Marcus in 1994 and 1996, Di Risio in 2006 and 2016, and Wells in 2008. Their attitudes and participation in this role, highlights the need to involve women and men in equal numbers—both as judges and entrants.

3.1.1 Step 1: Gender equitable juries

The first action in this framework, to create gender equitable juries, is derived directly from the data set displayed in the *Anonymity* poster series. The posters visualise that in every year of the awards, male judges outnumber women, resulting in more male winners in every category. One notable exception was in 1996, when a predominantly female AGDA Award jury awarded an equal 50/50 split to both female and male creative directors. This simple correlation—that men award men and women award women—has also been found to exist in research into awards for science, amongst judges in the American criminal justice system, and in reviews of job applicants via curricula vitae.²³⁷ Iris Bohnet, behavioural economist at Harvard Kennedy School, has highlighted this complex situation by citing more instances of implicit bias in STEM (Science, Technology, Engineering and Mathematics) hiring practices, in the appointment of women lawyers into senior positions, and in the performance scores of the US military. Bohnet claims, simply and emphatically, that “unconscious bias is everywhere.”²³⁸ Her research also demonstrates that change can happen through behavioural design, pinpointing that it is possible to “change behaviour by changing environments rather than mindsets.”²³⁹ Therefore, looking to past winners of the AGDA Awards as appropriate

²³⁷ Mary Anne Holmes, Pranoti Asher, John Farrington, Rana Fine, Margaret Leinen and Phoebe LeBoy, “Does Gender Bias Influence Awards given by Societies?” *Eos* 92, no. 47 (2011): 421-22; Jeffrey Rachlinski, Sheri Lynn Johnson, Andrew Wistrich and Chris Guthrie, “Does Unconscious Racial Bias affect Trial Judges?,” *Notre Dame Law Review* 84, no. 3 (2009): 1195-246; Rhea Steinpreis, Katie Anders and Dawn Ritzke, “The Impact of Gender on the Review of the Curricula Vitae of Job Applicants and Tenure Candidates: A National Empirical Study,” *Sex Roles* 41, no. 7/8 (1999): 509-28.

²³⁸ Iris Bohnet, *What Works: Gender Equality by Design* (Cambridge, Massachusetts: The Belknap Press of Harvard 2016), 21, 57 & 60.

²³⁹ Ibid.

judges—including the list of 789 women collated in this research—can involve the whole design community and ensure inclusive processes are adopted more readily (Figure 3.1). When Harcus was asked to comment on the AGDA Awards, she indicated that she felt her participation as a juror was slightly token.²⁴⁰ She was the only woman on a panel of nine judges in 1994, but in the next biennale, she became part of the only jury where women outnumbered men, in 1996. This was the year that Dianne Day, Jennifer Prosser, Annabel Shears Carter, Myrium Kin-Yee, and Lynda Warner, all joined her. However, in the following years this trend was reversed, and the average presence of women on judging panels returned to only 33 per cent. As male judges re-established their dominant numbers, Harcus, with 35 years of experience running her own design studio, was disappointed not to be invited to take part again.²⁴¹

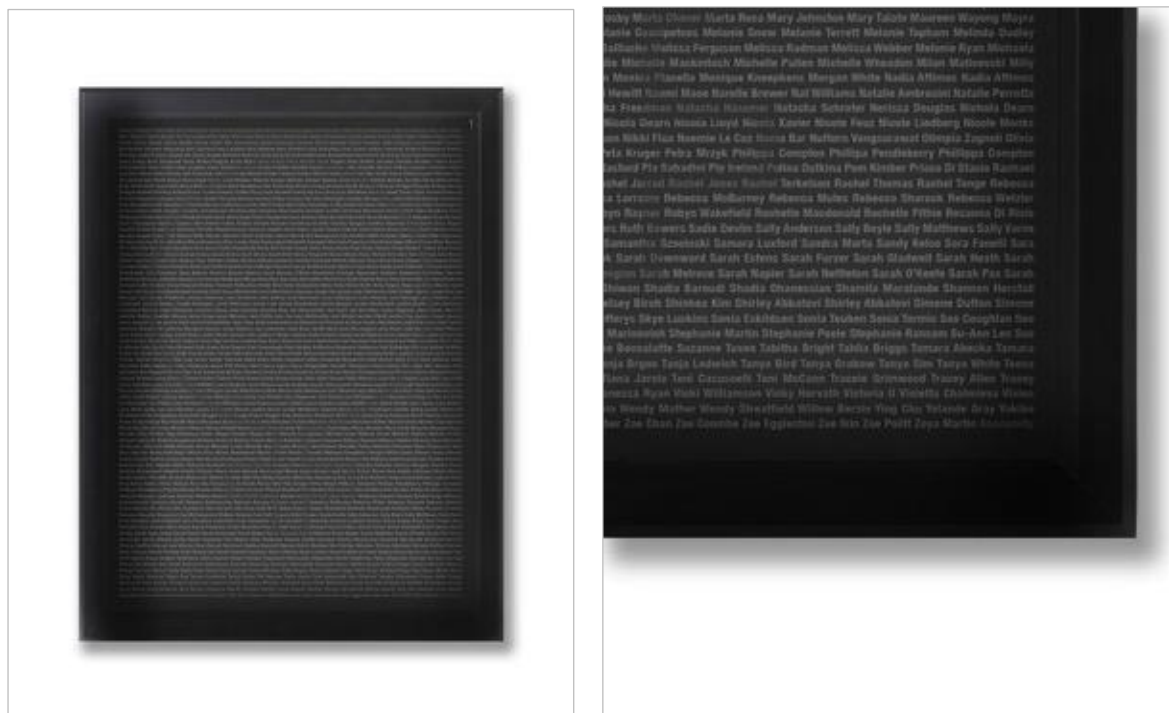


Figure 3.1 Anonymity poster (left) and detail (right) listing the name of every women who has won an AGDA Award.

Rosabeth Moss Kanter, who specialises in strategy, innovation, and leadership for change, says that successful efforts to combat tokenism in the corporate environment are similar to those for eliminating unconscious bias. Her studies revealed that women in token (or

²⁴⁰ Interview conducted by Jane Connory. “Annette Harcus – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016t).

²⁴¹ It is interesting to note here that the CEO and Director of AGDA, Nic Eldridge, has confirmed to me that AGDA do not have an official policy or restrictions concerning the amount of times a juror can be a part of the awards, but that they do encourage breaks between jury duties. Also, Harcus has since been inducted in the AGDA Hall of Fame in late 2018.

minority) positions are often disadvantaged in male-dominated environments. If women increase their visibility by doing too well, then further opportunities are often denied. This was mirrored in Harcus's experience. However, her research also supports the notion that larger, consistent and absolute numbers of women are needed in such contexts to stop women functioning as a "numerical rarity" and for "supportive alliances to develop."²⁴² Her argument can be extrapolated to conclude that if more women were involved in AGDA Award juries, then this gender equity could continue to foster an environment where women feel more supported.

The final poster of the *Anonymity* poster series used graphic design to simply list the large number of women involved in the history of the AGDA Awards, and to engage the public in identifying these exemplary women individually (Figure 3.1). Its purpose was to provide a resource where people could source women jurors. Together with the poster, a large collaborative piece of feminist generative art—the *Anonymity* woven piece—hung (Figure 3.2, left). In this case, visitors were invited to pin the names of these women who had won AGDA Awards to the piece and were encouraged to post photos of these names to social media, with the hashtag #womenindesign (Figure 3.2, right). As such, this activity also aimed to celebrate these women's achievements on a global platform. This social engagement and encouragement of further discourse cemented the feminist approach to data visualisation and embraced the world wide web as a tool for feminist activism.²⁴³

The choice of materials and methodology in the artwork paid homage to the feminist art movement. Beginning in the 1970s, American feminist artists such as Judy Chicago and Harmony Hammond critiqued the hierarchical value system in the art world, which positioned men as the "norm", women as the "other", and categorised "women's work" as "lesser".²⁴⁴ As well as paying homage to the feminist art movement, this installation was inspired by Anni Albers, who was a weaver at the Bauhaus. This design school, established in Germany in 1919, has been recognised within design history as an exemplary model for design education. Albers' designs were both functional and aesthetically beautiful, yet she

²⁴² Rosabeth Moss Kanter, *Men and Women of the Corporation*, 2nd ed. (New York: Basic Books, 1993), 231, 238.

²⁴³ Catherine D'Ignazio and Lauren F. Klein, "Feminist Data Visualization," published in the proceedings from the Workshop on Visualization for the Digital Humanities at IEEE VIS Conference (month, 2016), http://www.kanarinka.com/wp-content/uploads/2015/07/IEEE_Feminist_Data_Visualization.pdf; Ealasaid Munro. "Feminism: A Fourth Wave?" *Political Insight* 4, no. 2, (2013): 22-25.

²⁴⁴ Dale Spender and Cheris Kramarae, *Routledge International Encyclopedia of Women: Global Women's Issues and Knowledge* (New York: Routledge, 2000), 92-93.

struggled to find acceptance from her peers and positions of influence at the school. She finally found appreciation for her work at the age of 50, when in 1949 she was celebrated with an exhibition of her work at New York's Museum of Modern Art.²⁴⁵



Figure 3.2 The *Anonymity* woven piece in full (left) and with AGDA Award winner names pinned to it (right).
Photography by Rikki-Paul Bunder, 2016.

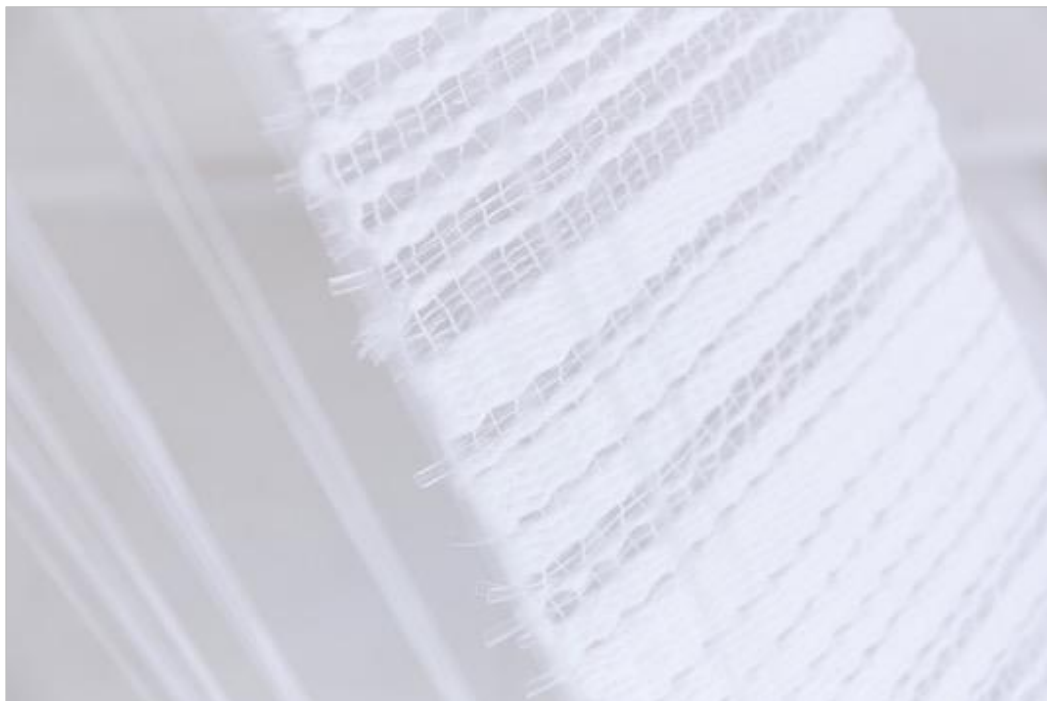


Figure 3.3 Transparent threads represented women and opaque white threads represented men.
Photography by Rikki-Paul Bunder, 2016.

²⁴⁵ Ulrike Müller, Ingrid Radewaldt, and Sandra Kemker, *Bauhaus Women: Art, Handicraft, Design*. English-language ed. (Paris: Flammarion, 2009), 55.

With no weaving skills or loom available to complete this piece, it became a collaborative endeavour in order to combine the expert skills and tools possessed by artist, Tess Gard, with my data and conceptual vision. Drawing on the importance of interdisciplinary collaboration to create “evocative visualizations,” Gard took the data set and wove individual lengths of transparent tubing to represent each woman who has won an AGDA award, along with a continuous opaque white woolen thread to represent each man (Figure 3.3).²⁴⁶ Her final choice of materials evolved to reflect the disconnected nature of women in Australian graphic design and the continuous presence that connects men in the industry, which increases their visibility.

These threads were then woven in the order in which the winners appeared in the AGDA compendiums. This generated a long length of textile for each year of the awards, which was hung from the ceiling to form a pyramid. Almost three metres high, the final piece reflected the shape of the trophies that winners of the AGDA awards receive. Lit from inside the apex of the pyramid, the transparent tubing caught the light, and highlighted the contributions women have made, in contrast to the large expanse of male winners, which were designed to shut the light out. In contrast to the black on black obscurity of the *Anonymity* poster series, this piece drew on a monochromatic palette of texture and light to bring visibility to each individual woman’s contribution.

3.1.2 Step 2: Validating and connecting jurors

Validating and connecting jurors is the second step in the *Framework for Gender Equitable Award Platforms*, which was identified after discussions with the CEO of AGDA, Nic Eldridge. AGDA often struggles to have women accept invitations to be a part of their jury. Eldridge explained that in 2016, “we asked 13 women and got eight acceptances (five knock backs) [and] we asked 18 men and got 17 acceptances (one knock back).”²⁴⁷ This demonstrated that AGDA were making efforts to have equal numbers of women and men on its juries, but also identifies that hurdles to this goal lie beyond simply asking women to be involved. During my interview with Dianna Wells, she revealed the story of how she came to be a juror, which offers some insight into these obstacles. Invited to be a part of the 2008 jury, Wells hesitantly accepted, wondering the whole time, “What have I got to

²⁴⁶ Michael Hohl, “From Abstract to Actual: Art and Designer-like Enquiries into Data Visualisation,” *Kybernetes* 40, no. 7/8, 2011: 1038-044.

²⁴⁷ Nic Eldridge, “Membership statistics ...” (Email to Jane Connory), Adelaide, South Australia, 2016.

contribute?”²⁴⁸ She commented on her lack of confidence early in her design career, saying she felt like a “fraud” because her qualification was in fine art rather than graphic design. This was despite a productive early career managing the collaborative studio, Another Planet Posters. Here she produced screen printed political posters that have since been hung in the *Don't be too Polite: Posters and Activism* exhibition at the Ian Potter Gallery in Melbourne University, in 2016.

The late 1970s and 80s gave rise to many poster collectives in Australia. These included Earthworks Poster Collective (1972–80) and Redback Graphix (1980–94) and Another Planet Posters (1985–91).²⁴⁹ Research conducted by Louise Mayhew has shown that these collaborations left many women feeling disillusioned and frustrated.²⁵⁰ Mayhew highlighted a level of hypocrisy between the positive messaging and the lack of equity in the studios—something that may have contributed to Wells’s lack of confidence.²⁵¹ This gave rise to all female/feminist collectives like Jillposters in Melbourne (1983–87), the Anarchist Feminist Poster Collective in Adelaide (1979–85) and the Garage Graphix Community Arts Group in Sydney (1980–96).

Wells went on to say that, in retrospect, she valued the juror experience because of the way she drew a new sense of confidence through collaborations with other women on the panel. This included working with Rita Siow, the general manager of AGDA at the time, and Amanda Roach, who took the time to be “very respectful of everybody’s contributions.”²⁵² Having other visible female jurors and encouraging collaborations kept Wells comfortable in a role that she forced herself to be a part of—even though she initially doubted her abilities.

Ahead of her time, Wells was demonstrating the advice of Sheryl Sandberg, CEO of Facebook, which was delivered five years later in *Lean In*. This book advocates for women taking complete responsibility for achieving equality, rather than calling for societal change.²⁵³ However, the trepidation Wells expressed about her own ability to do the job is something else Sandberg writes about, saying, “We lower our own expectations of what we

²⁴⁸ Interview conducted by Jane Connory. “Dianna Wells – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016b).

²⁴⁹ Anna Zagala, *Redback Graphix*, (Canberra, ACT: National Gallery of Australia, 2006).

²⁵⁰ Louise Mayhew. ‘Jill Posters Will Be Prosecuted: Australia’s women-only print collectives from the 1970s and 1980s.’ PhD thesis, (Sydney, NSW: UNSW, 2014).

²⁵¹ Ibid.

²⁵² Interview conducted by Jane Connory. “Dianna Wells – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016b).

²⁵³ Sheryl Sandberg, *Lean in: Women, Work, and the Will to Lead* (First ed.) (New York: Alfred A. Knopf, 2013), 249.

can achieve,” but persists in explaining that with more women achieving positions of power, more will follow.²⁵⁴ Despite the criticisms of *Lean In* more recently by Sheryl Sandberg, research showing that women feel more confident and accomplish more in small groups, is also cited by Sandberg’s online *Lean In* initiative.²⁵⁵ The solution here, for AGDA, lies in two tactics: the first is assisting a woman’s capacity to lean in by qualifying the merits of her career, and specifying the reasons why she was invited to take part—counteracting the internal criticism. The second is to put female jurors in touch with each other, in order to offer support and step outside their comfort zones in their newly assigned duties. Combined, these two actions could result in more women saying “yes” to juror positions.

3.1.3 Step 3: Having clients in mind

The third aspect to this framework is to focus on clients in order to make the AGDA Awards more relevant to women. Rosanna Di Risio, an experienced judge and entrant in the AGDA Awards, expressed her thoughts about the importance to women, saying: “It’s not very cryptic. I think women generally don’t care about the accolades.”²⁵⁶ A statement that leads to the question, “What is important to women designers?” Looking for what matters to women in the Invisible Women Interviews does not assume that all women designers think and feel the same. Instead, it seeks to take the commonalities spoken by the interviewed women—of different ages and cultural heritages—and use them to directly address gender bias in Australian graphic design. Carol Gilligan, feminist author and law professor, has concluded that ignoring women’s accounts creates an encumbered view of the sexes. Through listening to different voices and the interplay of dialogues, it is possible to find the significance in their collective identity and representation.²⁵⁷

Two other women, who are both designers and studio owners in Australia, and mentioned in the Invisible Women Survey, gave insight into these priorities. Suzy Tuxen, founder of the

²⁵⁴ Ibid.

²⁵⁵ Nilanjana Dasgupta, Melissa Scircle and Matthew Hunsinger, “Female Peers in Small Work Groups Enhance Women's Motivation, Verbal Participation, and Career Aspirations in Engineering,” *Proceedings of the National Academy of Sciences, USA* 112, no. 16, (2015): 4988; Stephen Colarelli, Jennifer Spranger and Ma Hechanova, “Women, Power, and Sex Composition in Small Groups: An Evolutionary Perspective,” *Journal Of Organizational Behaviour* 27, no. 2, (2006): 163-84; Elizabeth Weise, “Sheryl Sandberg: Hard to lean in as single mom,” *USA Today* (May 6, 2016), <https://www.usatoday.com/story/tech/news/2016/05/06/sherylsandberg-hard-lean-single-mom/84041588/> (accessed October 12, 2019).

²⁵⁶ Interview conducted by Jane Connory. “Rosanna Di Risio – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016n).

²⁵⁷ Carol Gilligan, *In a Different Voice: Psychological Theory and Women’s Development* (Cambridge, Massachusetts: Harvard University Press, 1982).

studio A Friend of Mine, which has been operating since 2009, deflected her personal importance to that of her studio's work. She states, "I would prefer that our work speak for itself rather than have a list of accolades and laurels."²⁵⁸ Simone Elder, co-founder of Ortolan, a strategic design studio in Melbourne, focused on the importance of her client's priorities rather than her own, stating, "I feel like studios can also design with design in mind, whereas I think we design more with clients in mind."²⁵⁹ These quotes, which indicated a lack of interest in personal gratification by women, pointed to the importance of client satisfaction as a key indicator of good graphic design. The appointment of clients to the jury, and those who employ the services of graphic designers, could heighten the focus on this key indicator. This, in turn, could make the awards more relevant to a broader part of the design community than the current status of simply appointing other designers to the jury. It could also attract more women to enter the awards and result in a more gender equitable tally of winners.

3.1.4 Step 4: Clear criteria

The next aspect to the *Framework for Gender Equitable Award Platforms* is to establish explicit criteria for evaluating the award entrants. Devising "a clear set of criteria for the most-worthy awardees before committees meet" as well as "checklists and structured evaluation forms for nominators (rubrics)" was a strategy researched and implemented through the US National Science Foundation to remedy the gender inequity in their honours.²⁶⁰ Many of the printed AGDA Award compendiums simply state that their judging process is based on the "Olympic Model" without giving specific details on what judges hold in high esteem when scoring the work.²⁶¹ It is interesting to note here, the parallels between the Adobe Design Achievement Awards (ADAA), an annual international student competition run by the International Council of Design (ico-D) and the AGDA Awards. In Myra Thiessen and Veronika Kelly's 2018 work, *But it Won an Award*, similar critiques are made of the judging criteria in the ADAAs. However, their argument focuses on how a

²⁵⁸ Interview conducted by Jane Connory. "Suzy Tuxen – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016e).

²⁵⁹ Interview conducted by Jane Connory. "Simone Elder – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016q).

²⁶⁰ Claire Holmes and Megan Oakleaf, "The Official (and Unofficial) Rules for Norming Rubrics Successfully," *The Journal of Academic Librarianship* 39, no. 6, (2013): 599-602.

²⁶¹ Australian Graphic Design Association, *Australian Design Biennale Awards 2012* (Unley BC, South Australia: Australian Graphic Designs Association, 2012).

juries' rhetoric around such criteria can generate exclusivity in the industry. This is more evidence of how such awards can affect the visibility of women in graphic design.²⁶²

A transparent, critical, and clearly communicated rubric can ensure a clear path to success and mastery.²⁶³ Eldridge confirmed that AGDA juries are briefed on a list of specific criteria; however, these details were not revealed to designers during the Award's call for entries. The exceptions are the more recently added specialist categories such as Design Effectiveness and Design for Good.²⁶⁴ This oversight disadvantages entrants by hindering their strategic ability to align their choices with what the judges deem as noteworthy. It also minimises the recognition of the specific drivers—such as the importance of the client's agenda—held in high esteem by women and previously identified by Di Risio, Tuxen and Simone Elder, that make for successful and award-worthy design work.

3.1.5 Step 5: Blind evaluations

The final aspect to this framework is the implementation of blind evaluations, which has been shown to eliminate unconscious biases and increase gender parity in award winners. This has been an ongoing part of the AGDA judging process, which claimed that "... anonymity of entrants and studios are maintained."²⁶⁵ In fact, the emailed discussions with Eldridge revealed that AGDA Award judges are asked to abide by a list of regulations to ensure the integrity of this system.

Research has shown the effectiveness and value in such a framework when attempting to achieve gender parity. Tropfest, the world's largest short film festival, which has been running in Australia for 25 years, implemented blind judging in 2017. This resulted in half of their finalists being women.²⁶⁶ A study at the University of Wisconsin in 1999, which reviewed unconscious bias in job application processes, alongside a comparable review conducted by Princeton University, and processes implemented by the Westpac Bank in

²⁶² Myra Thiessen and Veronika Kelly, "But, it Won an Award. A Look at Communication Design 'Excellence'," in *The Routledge Companion to Criticality in Art, Architecture, and Design* (New York, NY: Routledge, 2018: 357-72).

²⁶³ Susan Brookhart. *How to Create and Use Rubrics for Formative Assessment and Grading* (Virginia Alexandria, EBooks Corporation, 2013); Claire Holmes and Megan Oakleaf, "The Official (and Unofficial) Rules for Norming Rubrics Successfully," *The Journal of Academic Librarianship* 39, no. 6, (2013): 599-602.

²⁶⁴ Nic Eldridge, "Membership statistics ...," (Email to Jane Connory) Adelaide, South Australia, 2016.

²⁶⁵ Australian Graphic Design Association, "AGDA Design Awards 2015," (2015), <http://awards2015.agda.com.au/finalist> (website, accessed May 4, 2016).

²⁶⁶ Unknown, "TropTalks: Diversity, Presented by Western Sydney University," (Blog), *Tropfest* (2017), <http://www.tropfest.org.au/blog/47> (accessed April 18, 2017).

Australia in 2016, all reveal the benefits of blind evaluations.²⁶⁷ Highlighting this positive aspect in the AGDA Awards is something they could promote more widely to encourage more women to enter and foster more confidence in their system.

In conclusion, insights from the *Anonymity Exhibition*, combined with interviews with women identified in the Invisible Women Survey, and with the AGDA CEO, all clearly show that there are five ways award platforms can improve the visibility of women. These include having equal numbers of women and men as jurors; offering encouragement and support to the women invited to judge; developing and promoting a list of judging criteria for each award; blind evaluations; and prioritising the clients' benefit within these criteria. I suggest that the research and findings presented here as the *Framework for Gender Equitable Award Platforms* are not isolated to Australia and the graphic design industry but could indeed extend to award platforms across disciplines and countries. The benefits from widely celebrating women's contributions have the potential for positive ramifications in society as a whole.

3.2 A Framework for Gender Equitable Histories

Chapter 1.2, History repeating itself, discusses in depth how historical rhetoric is objective, and often written from a patriarchal perspective that favours the visibility of men.²⁶⁸ However, much work is being done to correct this imbalance. Gisela Bock, a German historian, writes, "Challenging dichotomies seems to be a major issue on the scholarly as well as the political agenda of women's and gender history, and of women's studies more broadly."²⁶⁹ This "feminist version of objectivity" is filling the gaps in historical narratives and raising the visibility of women in historical archives.²⁷⁰ Examples of books and online resources that cover the histories and current participants in architecture, fine art, and graphic

²⁶⁷ Corinne Moss-Racusin, John Dovidio, Victoria Brescoll, Mark Graham and Jo Handelsman. "Science Faculty's Subtle Gender Biases Favor Male Students," paper presented at *Proceedings of the National Academy of Sciences of the United States of America* 109, no. 41, (2012): 16474-16479; Sarrah Le Marquand, "Could gender-blind CVs end workplace discrimination?", *The Herald Sun*. June 5, 2016, www.heraldsun.com.au/rendezview/could-genderblind-cvs-end-workplace-discrimination/news-story/c23e908299a80e34550a58aff8cea4f9

²⁶⁸ Bonnie Smith, *The Gender of History: Men, Women, and Historical Practice* (Cambridge, Mass: Harvard University Press, 1998: 90); Mary Ritter Beard, *Women as Force in History: A Study in Traditions and Realities* (New York, NY: Collier Books, 1946), 57-85; Gerda Lerner, "New Approaches to the Study of Women in History," 1969, in *The Majority Finds its Past* (New York, NY: Oxford University Press, 1979), 3.

²⁶⁹ Gisela Bock, "Challenging Dichotomies: Perspectives on Women's History," in Karen Offen, Ruth Pierson, Jane Rendall and International Federation for Research in Women's History, Meeting 1989: Bellagio, Italy, *Writing Women's History: International Perspectives* (Houndmills, Basingstoke, Hampshire: Macmillan, 1991), 1.

²⁷⁰ Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," *Feminist Studies* 14, no. 3, (1988): 575-599.

design, include: *Places Women Make*, *Marion's List*, *The National Women's Artbook*, *The Women's Art Register*, *Women of Design* and *Women Talk Design*.²⁷¹ However, it is the history of women in Australian graphic design that remains a gap in the knowledge.

The online archive *#afFEMation* was designed to fill this gap, and during its creation, I reflected on the way feminist objectivity was being practised. While analysing these insights and researching the themes of historiography, inclusivity and diversity, a second framework became evident. Consideration of this framework—the *Framework for Gender Equitable Histories*—can continue the redirection of power and perspective in historical narratives and archives. This framework also has five practical steps that have been designed to ensure researchers, historians and archivists can sustain the momentum that ensures visibility for women and guide the development of gender equitable histories.

The *#afFEMation Website* raises the visibility of 24 women in Australian graphic design, post 1960 (Figure 3.4). The women's profiles were collated with input from the women themselves, along with the assistance of photographers and back-end developers. This team assisted in the creation of photographic portraits, biographies, videoed interviews, annotated galleries of work, and an interactive experience that is sharable through social media. The effectiveness of each step in this framework for creating gender equitable histories is demonstrated in this chapter by referencing elements of the *#afFEMation Website*. Although this case study is situated within the context of Australian graphic design, it is intended to show how the framework can be utilised in other disciplinary contexts.

²⁷¹ Jane Jose, *Places Women Make: Unearthing the Contribution Of Women To Our Cities* (Miles End, South Australia: Wakefield Press, 2016); Unknown, "Marion's List," *Parlour: Women, Equity, Architecture* (2012), <https://archiparlour.org/marion/> (website, accessed February 4, 2019); Joan Kerr, *Heritage: The National Women's Art Book, 500 Works by 500 Australian Women Artists from Colonial Times to 1955* (Roseville East, New South Wales: Craftsman House, 1995); Unknown, "Women's Art Register" (website) (2018), <http://www.womensartregister.org> (accessed February 4, 2019); Bryony Gomez-Palacio and Armin Vit, *Women of Design: Influence and Inspiration from the Original Trailblazers to the New Groundbreakers*. 1st ed. (Cincinnati, Ohio: HOW Books, 2008); Unknown, "Women Talk Design" (n.d.), <https://womentalkdesign.com>. (website, accessed February 4, 2019); Pat Kirkham, *Women designers in the USA, 1900-2000: diversity and difference*. 200 ed. (New Haven, CT: Yale University Press); Cathy Lockhart. 'Where are the women? Women industrial designers from university to workplace'. (PhD thesis) (Brisbane, QLD: QUT 2016).



Figure 3.4 The #afFEmation Website profiles 24 women in Australian graphic design.

The following section outlines these five steps, which include: systematic and consistent privilege checking; measured gender equity; the validation of inclusion through triangulation; the rejection of referencing women only in relationship only to men; and the prioritising of current authorship.

3.2.1 Step 1: Systematic and consistent privilege checking

The first step of the *Framework for Gender Equitable Histories* is systematic and consistent privilege checking. This can also be described as an examination of unconscious biases or prejudices. Those creating archives and writing histories, those analysing this research and drawing conclusions, must look at themselves before embarking on the creation of insights and rhetoric. This internal examination can contribute towards more inclusive outcomes. The receivers of this information must be also be as aware as the creators are of the gendered lenses being applied to historical narratives. Self-reflection or situational analysis is the key here. This must be considered at the beginning of such research and must be ongoing to ensure its effectiveness.

Situational analysis, or “acknowledging [the] researcher’s embodiment and situatedness,” has been described as “implicitly feminist.”²⁷² It is focused on situating the researcher in the power dynamics at play in the project. It aims to fully acknowledge a researcher’s personal predispositions as an integral part of the new knowledge they seek to create.²⁷³ Further research has shown that when you voluntarily work to gain insight into your own biases, you can “enable the unlearning of both implicit and explicit ... biases.”²⁷⁴ In other words, ideas that we consciously and subconsciously act on to discriminate and compartmentalise people unfairly can be changed. Therefore, its relevance to gaining gender equity and centrality to feminist research becomes obvious. In fact, Google—keen to draw on the proven benefits of diversity—brought into question their employees’ ability to address implicit biases, and since 2013, has exposed them to ‘Unbias’ training.²⁷⁵ Based on an online test called *Project Implicit*, developed by scientists across the USA in 1998, it encourages employees to give themselves a moment to “question your first impression, justify their decisions and to ask for feedback” in order to combat the issue at hand.²⁷⁶

In reference to the *#afFEMation Website*, I turned the spotlight onto my own biases while launching the website at the *Women in Design* conference in Launceston, 2017.²⁷⁷ Reflecting on the list of 46 points that Peggy McIntosh, a senior researcher, documented in 1988 to demonstrate her awareness of her own white privilege, I introduced my privilege. This was specified as a postgraduate educated, Australian white woman with a 20-year employment history as a graphic designer and design educator.²⁷⁸ My biases were clearly attuned to advocating for the visibility of women as designers, suffused with the injustice I felt when encountering few female role models in my early design education and career—as outlined in

²⁷² Brooke Ackerly and Jacqui True, *Doing Feminist Research in Political and Social Science* (Houndmills, Basingstoke: Palgrave Macmillan, 2010); Sharlene Nagy Hesse-Biber, *Handbook of Feminist Research: Theory and Praxis* (Thousand Oaks, California: SAGE Publications, 2007), 36-38.

²⁷³ Brooke Ackerly and Jacqui True, *Doing Feminist Research in Political and Social Science* (Houndmills, Basingstoke: Palgrave Macmillan, 2010); Hesse-Biber, Sharlene Nagy, *Handbook of Feminist Research: Theory and Praxis* (Thousand Oaks, California: SAGE Publications, 2007) 354.

²⁷⁴ Laurie Rudman, Richard Ashmore and Melvin Gary, “‘Unlearning’ Automatic Biases: The Malleability of Implicit Prejudice and Stereotypes,” *Journal of Personality and Social Psychology* 81, no. 5, (2001): 856-68.

²⁷⁵ Serge Herzog, *Diversity and Educational Benefits* (New Directions for Institutional Research, San Francisco: Jossey-Bass, 2010); Moss, Gloria, *Profiting from Diversity: The Business Advantages and the Obstacles to achieving Diversity* (Basingstoke: Palgrave Macmillan, 2009); Unknown, “Why Diversity Matters,” *Catalyst Information Centre* (2011) https://www.wgea.gov.au/sites/default/files/Catalyst_Why_diversity_matters.pdf; Google, “Guide: Raise awareness about unconscious bias,” *Google* (2013), <https://rework.withgoogle.com/guides/unbiasing-raise-awareness/steps/introduction/> (accessed July 9, 2017).

²⁷⁶ Tony Greenwald, Mahzarin Banaji and Brian Nosek, “Implicit Association Test” (1998), <https://implicit.harvard.edu/implicit/aboutus.html> (website, accessed July 9, 2017); Google Ventures, “Unconscious Bias @ Work,” (video) <https://www.youtube.com/watch?v=nLjFTHtEVU> (accessed July 9, 2017).

²⁷⁷ Design Tasmania, “Women in Design 2017. Design for Social Engagement,” (2017) <https://designtasmania.com.au/women-in-design-2017/> (accessed October 12, 2019).

²⁷⁸ Peggy McIntosh, *White Privilege and Male Privilege: A Personal Account of Coming to See Correspondences through Work in Women’s Studies* (Wellesley, MA: Wellesley College Center for Research on Women, 1998).

the preface. However, due to the lack of women of colour in the *#afFEMation Website* it is evident that my personal heritage and network had some influence on the unintended exclusion of these women.

3.2.2 Step 2: Measured gender equity

After a researcher has engaged in privilege checking, the second step of the *Framework for Gender Equitable Histories* requires an outwardly quantifiable approach to creating historical narrative. This step measures gender in the field of inquiry, which, in the case of the *#afFEMation Website* was women in Australian graphic design. Sourcing and creating data sets should identify and address any absence of women or other minority and underrepresented groups. Harvard history professor, Bernard Bailyn, agrees on the importance of using data in historical research, saying, “For numbers (if I may put it this way) count. There is much that numbers alone, sheer quantities can reveal.”²⁷⁹ Collecting and analysing quantifiable data can identify the dominant presence of gender and identify those who are absent from view. It can suggest avenues in which to find them, and question why they are missing. It can create a factual basis for building gender equitable narratives and archives that shift power and perspective and raise the visibility of women.

Leading up to the creation of *#afFEMation Website*, I was interested in quantifying the visibility of women in the history of Australian graphic design. This was required to properly argue my hypothesis that there was a gap to fill in this specialised area. The combination of the Graduate Pipeline Data Set and the Award Platform Data Set, along with the statistics garnered from the Invisible Women Survey (mentioned in *Chapter 2, Counting to make it Count*), identified that women have made significant contributions to Australian graphic design, but that their visibility and recognition in the industry is low. Filling this gap by compiling profiles of the most mentioned women from the initial survey became the *#afFEMation Website*.

²⁷⁹ Bernard Bailyn, *Sometimes an Art: Nine Essays on History* (New York, New York: Alfred A. Knopf, 2015).

3.2.3 Step 3: Validation of inclusion through triangulation

The third step of this framework is the implementation of triangulated research methods, which aim to make connections, verifications, and fill gaps in the field of knowledge.²⁸⁰ Triangulation, in its simplest form, is the culmination of insights from the collection and analysis of qualitative and quantitative data drawn from multiple sources.²⁸¹ Feminist researchers frequently employ this multi-pronged approach because it begins to eliminate narratives that have a narrow field of view or homogenise the female perspective.²⁸² It is through this step that stories viewed from multiple perspectives can reveal different angles to a story. This can ensure a balanced outcome where the findings are not overly skewed by one specific research method.²⁸³ However, it is understood that triangulation could be exclusionary in instances where the stories of women simply do not exist, and multiple viewpoints are impossible to source. In this instance, the final step of this framework should be consulted—*Step 5: Prioritising recent histories*. Accrediting authorship to women clearly, in the present tense, can bypass this issue in the future. This, however, does not fix the problem of limited resources referencing past historical figures. These limitations are understood and should not hinder the consideration of women as historically important. Rather, triangulation should be the ideal step, but not the standard.

The research methods undertaken to produce the *#afFEMation Website* follow the pattern of verification and inclusion that are paramount to triangulation. Firstly, names of women who had contributed significantly to Australian graphic design since 1960 were collected through the Invisible Women Survey. These women were all identified by design educators and professionals in the Australian design community, and the most mentioned were then interviewed. Secondly, the women themselves were asked to take part, and then identify their own significant contributions. These were as distinct as every woman that was interviewed. The contributions fluctuated from bringing the design community together through industry events, to winning international awards, having a life-long career, focusing on client goals, using design as a tool for advocacy, to managing businesses that achieved work/life balances

²⁸⁰ Sharlene Nagy Hesse-Biber, *Handbook of Feminist Research: Theory and Praxis* (Thousand Oaks, California: SAGE Publications, 2007), 36-38.

²⁸¹ Ibid.

²⁸² Heidi Gottfried, *Feminism and Social Change: Bridging Theory and Practice* (Urbana: University of Illinois Press, 1996), 14.

²⁸³ Abigail Stewart and Elizabeth Cole, "Narratives and Numbers. Feminist Multiple Methods Research," in Sharlene Nagy Hesse-Biber, *Handbook of Feminist Research: Theory and Praxis* (Thousand Oaks, California: SAGE Publications, 2007), 327-344.

for employees. A full exploration of the breadth of these significant contributions is presented in *Chapter 1.3, Success and significant contributions*.

The third prong of this triangulation then became the connections that these women have with each other. Each woman was asked to identify who they knew within this group, and whether these relationships were formed in the context of working in the industry, through education, or through interactions facilitated by industry bodies (e.g. AGDA, ABDA and AWARD. See *Chapter 2.4 Measuring representation in awards* for a clearer understanding of what and who these industry bodies represent.) Exploiting the interactivity of the web, this networked data was then visualised as a target sociogram.

Analogue sociograms were originally developed by Mary Northway in 1940 as a graphic that mapped self-quantified relationships of influence.²⁸⁴ They are a series of four concentric circles in which a group of individual people's relationships are plotted. The closer a person is to the centre, the more connected they are to each other. Lines represent the connections between each individual. Northway initially developed sociograms to be used as a tool to map the popularity of children in primary school classrooms. The aim was to give teachers a tool to formulate productive classroom environments, through an understanding of existing relationships between the children. I adapted this method to show which of the women profiled on the *#afFEMation Website* was the most connected. It was also useful to see where these women connected the most—the work place. Northway's static concept was developed to work on a digital platform. Users can access narratives explaining the women's many connections and see moving animations of the changes between the work, industry and education networks.²⁸⁵

3.2.4 Step 4: The rejection of referencing women only in relationship only to men

The next step of the *Framework for Gender Equitable Histories* addresses the rhetoric around graphic design that can render women invisible in historical narratives. More specifically, it is concerned with how women have constantly been referenced in relationship to men, which often ignores and devalues their independent contributions. Relegating a women's influence

²⁸⁴ Mary Northway, "A method for depicting social relationships obtained by sociometric testing." *Sociometry* 3, 1940: 144-150.

²⁸⁵ See Tables 0.31 to 0.33 in appendices for Sociogram Data.

as secondary to a man's is commonplace in the field of art and design. However, the conscious rejection of this can begin to heighten their independent visibility. Architecture educator Kathryn Anthony agrees with this view in her paper, *Designing for Diversity*. She argues that "a proactive stance" on extending the historical canon of design to include more women can help transform the profession.²⁸⁶

Examples of this invisibility are many. Sisters Margaret (1864-1933) and Frances Macdonald (1873-1921) worked independently as well as collaboratively with their respective husbands, Charles Rennie Macintosh (1868-1928) and James Herbert McNair (1868-1955), as the 'Glasgow Four'.²⁸⁷ Together, their work was highly influential in the Arts and Crafts movement and the Viennese Succession. However, because historians have traditionally placed higher esteem on architectural work and placed a lesser value on 'feminised' disciplines such as interior design, the women's work remains relatively unknown.²⁸⁸ Janice Helland, an art and design historian, has plotted a line of misogyny and dismissal that has all but erased the importance of Margaret and Frances Macdonald's work. Instead, much of their input has been attributed to Charles Macintosh, who has been elevated as a singular hero in the history of British architecture.²⁸⁹

Similarly, research into the work of Lilly Reich (1885-1947) suggests that many of her contributions have been attributed to German designer Ludwig Mies van der Rohe (1886-1969).²⁹⁰ She was on the board of directors for the Deutscher Werkbund, and was also the only woman department director at the Bauhaus.²⁹¹ It has been claimed by author Christiane Lange that Mies's most identifiable work, the Barcelona Chair, could quite possibly have been Reich's or a collaboration with her.²⁹² An attribution that is often overlooked. Charlotte Perriand (1903-1999), an architect, was initially dismissed by the famous modernist architect Le Corbusier (1887-1965) as an embroiderer.²⁹³ Eventually he saw the error in his ways, and

²⁸⁶ Kathryn Anthony, "Designing for Diversity: Implications for Architectural Education in the Twenty-first Century," *Journal of Architectural Education* 55, no. 4 (2002): 257-67.

²⁸⁷ Janice Helland, "The Critics and the Arts and Crafts - The Instance of Macdonald, Margaret and Mackintosh, Charles, Rennie," *Art History* 17, no. 2 (1994): 209-27.

²⁸⁸ Elizabeth Cumming and Janice Helland, "The Studios of Frances and Margaret Macdonald," *European Journal of Women's Studies* 4, no. 1 (1997): 107-08.

²⁸⁹ Ibid.

²⁹⁰ Esther Da Costa Meyer, "Cruel Metonymies: Lilly Reich's Designs for the 1937 World's Fair," *New German Critique*, no. 76 (1999): 161-89.

²⁹¹ Ulrike Müller, Ingrid Radewaldt and Sandra Kemker, *Bauhaus Women: Art, Handicraft, Design*, English-language ed. (Paris: Flammarion, 2009).

²⁹² Christiane Lange, Ludwig Mies Van Der Rohe, Lilly Reich and Museum Haus Lange Krefeld, *Ludwig Mies Van Der Rohe & Lilly Reich: Furniture and Interiors* (Ostfildern: Hatje Cantz, 2006).

²⁹³ Charlotte Perriand, "Charlotte Perriand: A Life of Creation" (New York: Monacelli Press, 2003).

together they became long term collaborators. However, throughout history she has received little to no recognition. Recently this has begun to change, and in 1994, the Museum of Modern Art in New York exhibited a “new acquired and meticulously restored kitchen from the Marseille Unité (1952),” which they attributed to both Perriand and Le Corbusier.²⁹⁴

More recent examples of this gendered tension include Ray and Charles Eames, a prolific American design partnership. On a 1956 television show, Ray was introduced with the following statement, “Almost always when there is a successful man, there is a very interesting and able woman behind him.”²⁹⁵ In 2014, the *New York Times* reported on the controversy surrounding the exclusion of Denise Scott Brown when her partner in life and business, Robert Venturi, won the prestigious Pritzker Architecture Prize without her, in 1991.²⁹⁶ Petitions failed to have her recognised on equal grounding in their collaborative practice. Dahl and Geoffrey Collings are inductees in the AGDA Hall of Fame.²⁹⁷ They were both trail blazers in the blossoming discipline of Australian graphics in the 1940s. However, until 2016, Dahl Collings was the only female inclusion in the Hall of Fame, and her contributions were only recognised in her married partnership. Lella and Massimo Vignelli were also celebrated multidisciplinary designers, who founded a studio in New York in 1966 which ran for nearly five decades. Although an equal to her husband in every way, Lella Vignelli was often left out of the spotlight. Massimo Vignelli wrote, “For decades the collaborative role of women as architects or designers working with their husbands or partners has been under appreciated. At best the woman’s creative input and professional influence was only vaguely accepted; often her contributions were dismissed and sometimes even forgotten.”²⁹⁸

The *#afFEMation Website* consciously makes the women it features the focus of their profiles, and intentionally pictures them in a heroic manner (Figure 3.5). This does not exclude the mention of men they have worked with, nor the collaborations that they have been a part of. In fact, the process of recognising these women in their own right highlighted the inclusion of more women in the project than the original survey revealed. Both Kat

²⁹⁴ Catherine Croft, “Women’s deliberation,” *The Architectural Review* 234, 2012: 85-86.

²⁹⁵ Jordan Kushins, “Watch Charles and Ray Eames Debut their Most Famous Chair on TV in 1956,” (2014), <https://www.gizmodo.com.au/2014/08/watch-charles-and-ray-eames-debut-their-most-famous-chair-on-tv-in-1956/> (video, accessed July 12, 2017).

²⁹⁶ Robin Pogrebin, “No Pritzker Prize for Denise Scott Brown,” *The New York Times*, June 14, 2014, <https://artsbeat.blogs.nytimes.com/2013/06/14/no-pritzker-prize-for-denise-scott-brown/>.

²⁹⁷ See Table 0.24 in appendices for the AGDA Hall of Fame Inductees.

²⁹⁸ Massimo Vignelli, “Designed by: Lella Vignelli,” (Self-published online book) (n.d.), http://www.vignelli.com/Designed_by_Lella.pdf.

Macleod, from Ortolan in Melbourne, and Zoe Pollitt, from Eskimo in Sydney, insisted their female business partners—Simone Elder, Chloe Quigley and Natasha Hasemer—be included.



Figure 3.5 Heroic photographic portraits name left to right; Abra Remphrey, Annette Marcus, Chloe Quigley, Dianna Wells, Jessie Stanley and Fiona Sweet (top row), Suzie Tuxen, Fiona Leeming, Kat Macleod, Laura Cornhill, Lisa Grocott and Maree Coote (middle row) and Sue Allnutt, Michaela Webb, Rita Siow, Rosanna Di Risio, Sandy Cull and Simone Elder (lower row). Photography by Carmen Holder and Deborah Jane Carruthers, 2016.

The visual language used in portraiture on the *#afFEMation Website* also deliberately references heroic tropes. The women have all been art directed to valiantly gaze upward and confidently raise their chins. They are lit with a single light from above—a trope dominated by images of men throughout history. This visual language is evident in the portraits of male British monarchs, from medieval paintings of King Richard III to portraits of King George III in the late 1700s. Military portraits also strike the same pose. For example, Horatio Nelson’s portrait, painted by Lemuel Francis Abbott in 1898, and Count Otto von Bismarck’s unaccredited etching, in which he wears a metal Pickelhaube, all have a distinct air of authority. More recently, Alberto Korda’s iconic portrait of Marxist revolutionary Che Guevara from 1960, and Sheperd Fairy’s 2008 Barack Obama ‘Hope’ campaign poster, also display similar attributes. I have used this same archetypal posturing on the *#afFEMation*

Website to strengthen the importance of women's independent contributions to the history of Australian graphic design.

3.2.5 Step 5: Prioritising current authorship

The fifth and final step in this *Framework for Gender Equitable Histories* is to prioritise current authorship in order to improve its accuracy and visibility in the future. As mentioned in step three of this framework, *Validation of inclusion through triangulation*, the more sources of information that exist to verify the significance of a piece of work, the more visible women can become. By funding, generating and valuing archival resources, such as award websites, recorded conference presentations, and social media feeds, authorship can become much more apparent and attributable to graphic designers. Future research and referencing of this work becomes more straightforward and more verifiable. Therefore, graphic designers should be encouraged to take personal agency by engaging in the platforms that make authorship visible at the time that they generate their work. This can ensure their visibility in historical narratives helps define and make clear their authorship.

The arguments surrounding the definition of an author, the death of the author, the author as producer, and the complex problems of assigning design authorship, have somewhat taken focus away from the value to be had from simply prioritising the recording of authorship by the creators.²⁹⁹ Michael Foucault explores the discourse and typology of the question “What is an author?” and questions the origins and rediscoveries of authorship.³⁰⁰ Roland Barthes deconstructs the admiration and genius assigned to the modern way of perceiving an author, and explores the idea of a reader or spectator as author.³⁰¹ Walter Benjamin argues for the power evident in the role of the “worker”, and assigns the concept of authorship to their role.³⁰² Michael Rock, a design critic and writer, examines these philosophers' writings, and applies their perceptions to contemporary thinking regarding graphic designers.³⁰³ As

²⁹⁹ Michel Foucault, “What is an Author?”, in *Textual Strategies*, ed. Josué Harari (Ithaca, NY: Cornell University Press, 1979), 113-138; Roland Barthes, “The Death of the Author,” in *Image-Music-Text*, translated by Stephen Heath (New York, NY: Hill and Wang, 1977); Walter Benjamin, “The Author as Producer,” *New Left Review*, no. 62, (1970): 83-96; Michael Rock, “The Designer as Author,” *Eye Magazine online* (1996) <http://www.eyemagazine.com/feature/article/the-designer-as-author>.

³⁰⁰ Michel Foucault, “What is an Author?” In *Textual Strategies*, ed. Josué Harari, (Ithaca, NY: Cornell University Press, 1979), 113-138.

³⁰¹ Roland Barthes, “The Death of the Author,” in *Image-Music-Text*, translated by Stephen Heath (New York, NY: Hill and Wang, 1977), 142-148.

³⁰² Walter Benjamin, “The Author as Producer,” *New Left Review*, no. 62, (1970): 83-96.

³⁰³ Michael Rock, “The Designer as Author,” *Eye Magazine online* (1996), <http://www.eyemagazine.com/feature/article/the-designer-as-author>.

outlined in *Chapter 1, The causes of invisibility*, we occasionally see the names of the illustrators, typesetters and designers of book covers attributed on the books they bring to market. Rarely named are the teams of designers responsible for the research, conceptualisation, iteration, design, and application of a brand mark or advertising campaign. Designed and printed ephemera, as well as digitally designed output, talk *of* the client and *to* the user above any mention of the designers as creators. However, this ephemera, along with physical and digital documentation, become clues in which to anchor historical narratives. Encouraging personal agency and empowering graphic designers to seek out these avenues as they create work can raise their visibility.

The *#afFEMation Website* is an example of how to archive recent histories through encouraging such personal agency. The women profiled in *#afFEMation* were invited to curate examples of their work from primary sources, and to annotate the teams that worked on the jobs, dates of creation, client details, and anecdotes behind the briefs. Current photographic portraits were art directed where schedules permitted, and the women's thoughts were captured on video. As this snapshot in Australian graphic design history moves further back in our memories, the accuracy reflected in the attribution of authorship will ensure a more gender inclusive narrative in the field.

In conclusion, prioritising the visibility and inclusion of women is important for creating diverse perspectives and a more balanced distribution of power in Australian graphic design. Placing importance on women's contributions and influence is crucial to achieving gendered equity in historical narratives and archives, not only in the field of graphic design, but in all historical contexts. This has shown to be achievable by the five-step *Framework for Gender Equitable Histories*, as demonstrated through the online archive, *#afFEMation*.

Simply asking yourself, "what are my privileges?" begins to eliminate unconscious biases that, when unchecked, can continue the habitual patriarchal tone in existing histories. Generating data sets and measuring the absence of woman in a particular field of study can create visibility for women and build a strong base for arguing their inclusion. Adopting methods of triangulation, where multiple sources of both qualitative and quantitative data are consulted, can validate this inclusion of women where their influence has previously been ignored. Dismissing antiquated semantics and refusing to reference women second to their husbands or the men who exist in their collaborative practices is also an important part of the

framework. As is the final point of prioritising recent authorship that can empower women to assign visible authorship to their own work.

Men have long held the power that ensures their inclusion in historical archives; however, efforts being made to bring visibility to women must be encouraged to ensure a broader narrative. The *Framework for Gender Equitable Histories*, outlined in this chapter, clearly structures a methodology for discovering and documenting women in history with the goal of bringing a gendered balance to it. Further applications of this framework's use across historical disciplines will begin to prove its ongoing effectiveness for achieving inclusivity.

3.3 Facilitating self-efficacy in classrooms

Making women more visible on award platforms and in history requires simple steps. However, there is a high level of complexity and collaboration in the change required to do this—especially within the larger processes and societal contexts in which award platforms and historical narratives operate. It will take a substantial, collaborative and sustained effort for these changes to be evident and effectual for women in Australian graphic design. On a more individual scale, women—namely the large number of women graduating from graphic design qualifications—need more immediate exposure to other women in the industry. They need a space of their own along with introductions to visible role models, in order to develop positive levels of self-efficacy and to thrive in their graphic design careers. The remainder of this chapter outlines projects undertaken to do so. These are: the *Wikipedia Project*, the *Network Discovery Workshop* and the *Broad Designs Podcast*.

Self-efficacy, or a level of perceived self-efficacy, is defined by psychologist Albert Bandura as the “beliefs in one’s capabilities to organize and execute the courses of action required to manage prospective situations. Efficacy beliefs influence how people think, feel, motivate themselves and act.”³⁰⁴ In 1977, Bandura developed a theory of behavioural change that demonstrated how personal self-efficacy and mastery of a field is fueled by four major sources, including: performance accomplishments, vicarious experience, verbal persuasion and emotional arousal.³⁰⁵ His research demonstrates that people can improve themselves

³⁰⁴ Albert Bandura, “Exercise of Personal and Collective Efficacy in Changing Societies,” in *Self-efficacy in Changing Societies* (Cambridge, UK: Cambridge University Press, 2009), 1–45.

³⁰⁵ Albert Bandura, “Self-efficacy: Toward a Unifying Theory of Behavioural Change,” *Psychological Review* 84, (1998): 191–215.

through a combination of these sources, but most relevant to this research is the source of vicarious experiences. Vicarious experiences can assist a person in gaining the resilience and perseverance needed to succeed. The more similarity a person has with those modeling these experiences, the more effective their experience will be. Therefore, another colloquial way of expressing this theory in gendered terms and in relation to this research is simply, “If she can see it, she can be it.”³⁰⁶

The Geena Davis Institute of Gendered Media (GDIGM) has trademarked this tag line, but rather than being a throwaway marketing scheme, its usefulness for focusing their mission is highly effective. The GDIGM identify themselves as a

research-based organization working within the media and entertainment industry to engage, educate, and influence content creators, marketers and audiences about the importance of eliminating unconscious bias, highlighting gender balance, challenging stereotypes, creating role models and scripting a wide variety of strong female characters in entertainment and media ...³⁰⁷

They are focused on increasing the visibility of women in the media in order to provide positive role models to other women and girls. The scholarly research they have done—including the development of the Geena Davis Inclusion Quotient (GD-IQ), and the identification of the gender disparity in film and television—has demonstrated the urgency for this and the positive impact it can have. Their 2018 report, *Portray Her: Representations of Women STEM Characters in Media*, sought to find the effects the media has on the low visibility of women in the science, technology, engineering and mathematics (STEM) fields.³⁰⁸ The findings reinforce Bandura’s theory, showing that 82.7 per cent of those taking part in the survey said, “it was important to see women STEM characters in film and television,” and that the “vast majority of girls and women who plan to pursue STEM said that popular STEM characters in entertainment media inspired them to pursue a STEM major or career.”³⁰⁹ As such, Bandura’s theory and its applied success in the GDIGM’s work demonstrates its relevance to this research. That is, giving visibility to women in graphic

³⁰⁶ Unknown, “Geena Davis Institute on Gender in Media,” *Geena Davis Institute on Gender in Media* (2004), <https://seejane.org/about-us/>.

³⁰⁷ Ibid.

³⁰⁸ IF/THEN, “Portray Her: Representations of Women STEM Characters in Media,” *Geena Davis Institute of Gendered Media*. (2018), <https://seejane.org/research-informs-empowers/portray-her/>.

³⁰⁹ IF/THEN, “Portray Her: Representations of Women STEM Characters in Media,” *Geena Davis Institute of Gendered Media* (2018), <https://seejane.org/research-informs-empowers/portray-her/>

design classrooms could be just as effective to a student's level of self-efficacy as showing women in STEM careers is to young women considering that field.

3.3.1 Project 1: The *Wikipedia* Project

Similar to women in the media, the visibility of women in graphic design history books and award platforms is relatively low. The list of women on the *#afFEMation Website* becomes an obvious pedagogical tool that can fill this gap. However, students with limited exposure to women in Australian graphic design are more likely to turn to Wikipedia to begin their search rather than go directly to this website. Although many academics and librarians endeavour to teach students to question the credibility of such sources, Wikipedia still remains the sixth most visited website globally, with a readership of over 365 million.³¹⁰ Wikipedia has been criticised for excluding women. It is suggested that women represent under 20 per cent of contributors and between 15 to 17 per cent of the biographies written in English.³¹¹ Within this meagre number of women on Wikipedia, prior to 2018, zero results could be found when searching for “women Australia graphic design.” However, this low visibility iterates the need to research and document the history of graphic design globally in a more accessible manner.

In 1991, Martha Scotford acknowledged that the canon of graphic designers was in its infancy, and catalogued the most represented graphic designers in the top three history books read in print at the time.³¹² The resulting list mirrored my research—the 63 names in her research contained no women, and was skewed towards US and European designers.³¹³ Twelve years later, as the availability of online resources increased, Scotford revisited her list, and found that only two of the designers in the canon were to be found on Google.³¹⁴ Philip Meggs, the author of *A History of Graphic Design*, which Scotford used to create the canon, warned of the negative effect this developing history of graphic design could have on

³¹⁰ Heather Ford and Judy Wajcman, “‘Anyone Can Edit’, Not Everyone Does: Wikipedia’s Infrastructure and the Gender Gap,” *Social Studies of Science* 47, no. 4 (2017): 511-27.

³¹¹ Nadja Sayej, “Wikipedia’s forgotten women: inside the editing marathon to fix imbalance,” *The Guardian*, March 15, 2018, <https://www.theguardian.com/artanddesign/2018/mar/15/wikipedia-edit-a-thon-women-arts>; Kaleigh Rogers.

“Wikipedia’s Gender Problem Has Finally Been Quantified,” *Motherboard*. (2015), https://motherboard.vice.com/en_us/article/mgbx7q/wikipedias-gender-problem-has-finally-been-quantified (accessed February 6, 2019); Noam Cohen, “Define Gender Gap? Look Up Wikipedia’s Contributor List,” *The New York Times*, January 30, 2011, <https://www.nytimes.com/2011/01/31/business/media/31link.html>

³¹² Martha Scotford, “Is there a canon of graphic design history?” *Design Issues* 9, no. 42, (1991): 218-227.

³¹³ Dori Griffin, “The Role of Visible Language in Building and Critiquing a Canon of Graphic Design History,” *Visible Language* 50, no. 3, (2016): 7-27.

³¹⁴ Martha Scotford, “Googling the Design Canon.”, *Eye Magazine online* (2008), <http://www.eyemagazine.com/feature/article/googling-the-design-canon> (accessed February 6, 2019).

self-efficacy. He said, “Elitism and exclusion pose serious hazards... The potential for women, minorities and younger generations to have graphic statements to support their causes and help define their experiences could be seriously undermined.”³¹⁵ Since these findings were published in 2002, the internet has continued to publish more resources, but the problem of invisibility for women still remains, and continues to affect the potential of their increased self-efficacy.

Ways to improve the online canon and self-efficacy in women seem simple—add more biographies of women in Australian graphic design to Wikipedia, using the content found on the *#afFEMation Website*. Wikipedia edit-a-thons, especially those related to women in the creative industries, are becoming commonplace, so I attended a session to learn the skills required to create biographies.³¹⁶ It was clear from these sessions that in order for pages to be published, biographies needed to have scholarly and rigorous references, and images with clear and legal permissions to be shared. I had both. However, this was not enough to move beyond the gendered biases of Wikipedia editors, even though Wikipedia acknowledges these biases and has published guidelines to counteract this problem.³¹⁷ In the October of 2018, physicist Donna Strickland received a Nobel Prize for her achievements; however, attempts at publishing her biography on Wikipedia were thwarted.³¹⁸ My experiences were similar. The first three of the pages I created were rejected because the “... submissions references [did] not adequately show the subject’s notability,” and as a result my editing capabilities were blocked. My anonymous username was traced back to me, and deemed that I had a conflict of interest, was representing an organisation and focused on self-promotion. All accusations that were incorrect.

³¹⁵ Philip Meggs, “Is a Design Canon Really Dangerous,” in Steven Heller and Marie Finamore (eds), *Design Culture: An Anthology of Writing from the AIGA Journal of Graphic Design* (New York, NY: Allworth Press, 1997), 228-29.

³¹⁶ Aaron Safir and Liz Scherffius, “Women fighting for equality on Wikipedia,” *BBC News* (2018) <https://www.bbc.com/news/av/world-us-canada-43559778/women-fighting-for-equality-on-wikipedia> (accessed February 6, 2019); Parlour, “The wikiD: Women, Wikipedia, Design project,” *Parlour: Women, Equity, Architecture* (2015), <https://archiparlour.org/wikid-women-wikipedia-design/> (accessed February 6, 2019).

³¹⁷ Unknown, “Wikipedia: WikiProject Countering systemic bias/Gender gap task force,” *Wikipedia: The Free Encyclopedia* (2013), https://en.wikipedia.org/wiki/Wikipedia:WikiProject_Countering_systemic_bias/Gender_gap_task_force (accessed February 6, 2019); Unknown, “Gender bias on Wikipedia,” *Wikipedia: The Free Encyclopedia* (2011), https://en.wikipedia.org/wiki/Gender_bias_on_Wikipedia (accessed February 6, 2019).

³¹⁸ Maryam Zaringhalam and Jessica Wade, “Donna Strickland's treatment on Wikipedia shows how women have long been excluded from science,” *Independent* (2018), <https://www.independent.co.uk/voices/nobel-prize-winner-physics-2018-donna-strickland-wikipedia-entry-deleted-sexism-equality-a8572006.html> (accessed February 6, 2019); Corinne Purtill and Zoë Schlanger, “Wikipedia rejected an entry on a Nobel Prize winner because she wasn’t famous enough,” *Quart.* (October 6, 2018), <https://qz.com/1410909/wikipedia-had-rejected-nobel-prize-winner-donna-strickland-because-she-wasnt-famous-enough/> (accessed February 6, 2019).

I created a new username which was completely transparent about the aim of these pages, which was to increase the visibility of women who had made a significant contribution to Australian graphic design. It also made clear the individual nature of the *#afFEMation Website* project and outcomes, and that it was not representing an organisation. It was only then that one biography was published, which was Jessie Stanley's. However, her portrait image was eventually removed.³¹⁹ With the transparency surrounding my username, Stanley's page was also deemed within the scope of three Wikipedia projects that are looking to widen its content: the Biography Portal, the Australia Portal and the Visual Arts Portal. The potential to build on Stanley's presence using these portals, and the momentum that the Wikipedia edit-a-thons have gained, is positive. Research projects in graphic design classrooms could be assigned to publish more Wikipedia pages for women in Australian graphic design. Creating such resources could not only teach research and writing skills to these students but generate the reference material that other women need to develop their own self-efficacy in the industry.

3.3.2 Project 2: The *Network Discovery Workshop*

Adding more biographies to Wikipedia is not the only way the *#afFEMation Website* can be used as a pedagogical tool. The sociogram aspect of the website, whose methodologies are outlined previously in this chapter, demonstrates the commonalities and diversity in the backgrounds, interests and achievements of the women profiled. The digital platform of *#afFEMation* is highly interactive, offering ways to explore how the women met, and how their connections differ within education, industry and industry bodies. However, the digital format limits the resource as a tool for co-operative learning. This paradigm of cooperative learning encourages peer interaction and group discussions and is an effective way for "individuals to work together in order to achieve interdependent goals."³²⁰

The *Network Discovery Workshop* was established with the goal to expose students to the diverse group of women in the *#afFEMation* network (Figure 3.6, left). The three individual networks shown in the *#afFEMation* sociograms were combined to create a physical space where each *#afFEMation* biography was connected to at least one other,

³¹⁹ Wikipedia, "Jessie Stanley," *Wikipedia* (2018), https://en.wikipedia.org/wiki/Jessie_St Stanley (accessed February 6, 2019).

³²⁰ Burrhus Frederic Skinner, *The Technology of Teaching*, (New York, NY: Appleton-Century-Crofts, 1968); Robyn Gillies, Adrian Ashman and Jan Terwel (eds), *The Teacher's Role in Implementing Cooperative Learning in the Classroom*, 1st. ed., Computer-supported Collaborative Learning Series; v. 7 (New York, NY: Springer, 2007).

through a series of ropes and traffic cones (Figure 3.6, right). Each cone symbolised a single profile and had a synopsis of the women's career attached (Figure 3.7). The ropes spanning the network all had short stories pegged to them that outlined commonalities or more details about the individuals they connected (Figure 3.8, left). Students were formed into small groups of three to five students, and each person was offered a discussion card to begin the activity (Figure 3.8, right).

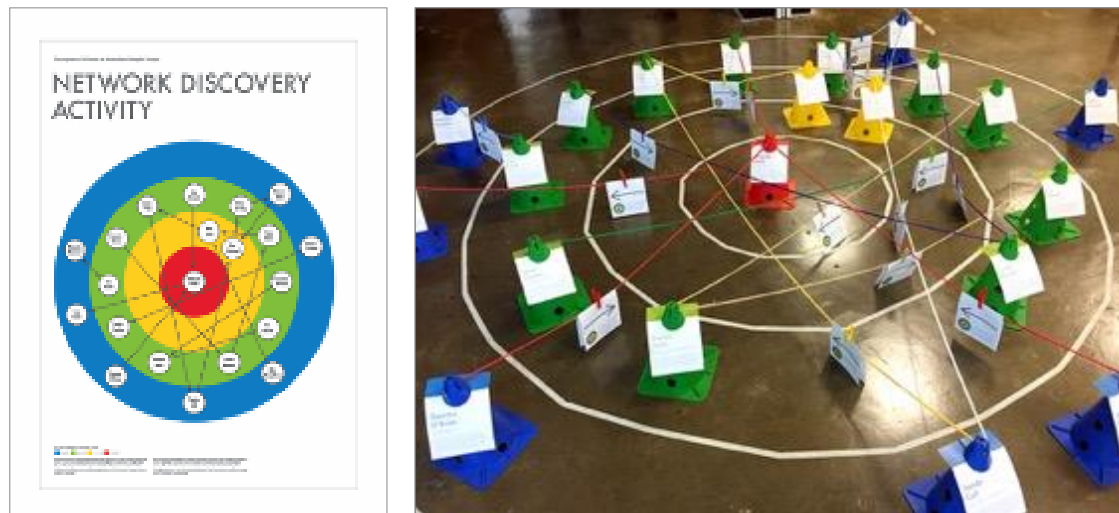


Figure 3.6 Combined #afFEMation sociograms designed as a poster (left) and a life-sized sociogram setup for the *Network Discovery Workshop* (right).

These cards introduced the activity in the following way:

Networking can create exposure to for you, generate work, mentorship and collaborative opportunities and keep you up to date with the latest technology, thinking and best business practices within the industry. Australia is full of women who've made significant contributions to graphic design and they are all connected in different ways. The ropes course in front of you symbolises some important connections between twenty-one of these women.

Task: Pick a partner and pick a question card. Navigate the ropes course together to find the answers. Only go in the direction of the arrows. Discuss your findings with the class and learn more about who could inspire new directions in your career or new ways you could extend your own network.

Each group had different questions, and was required to traverse the ropes course in order to find the answers. After an exploration and interrogation of what these women had in common, how they had connected, and the development of their careers, each group then came together to discuss their answers and share their findings with the larger group. Through this, the students were exposed to a deeper understanding of the diversity present in the significant contributions women have made in Australian graphic design. They were provided with an opportunity to discover a higher sense of self-efficacy through vicarious and active experiences.



Figure 3.7 Traffic cones with individual #afFEMation biographies attached.

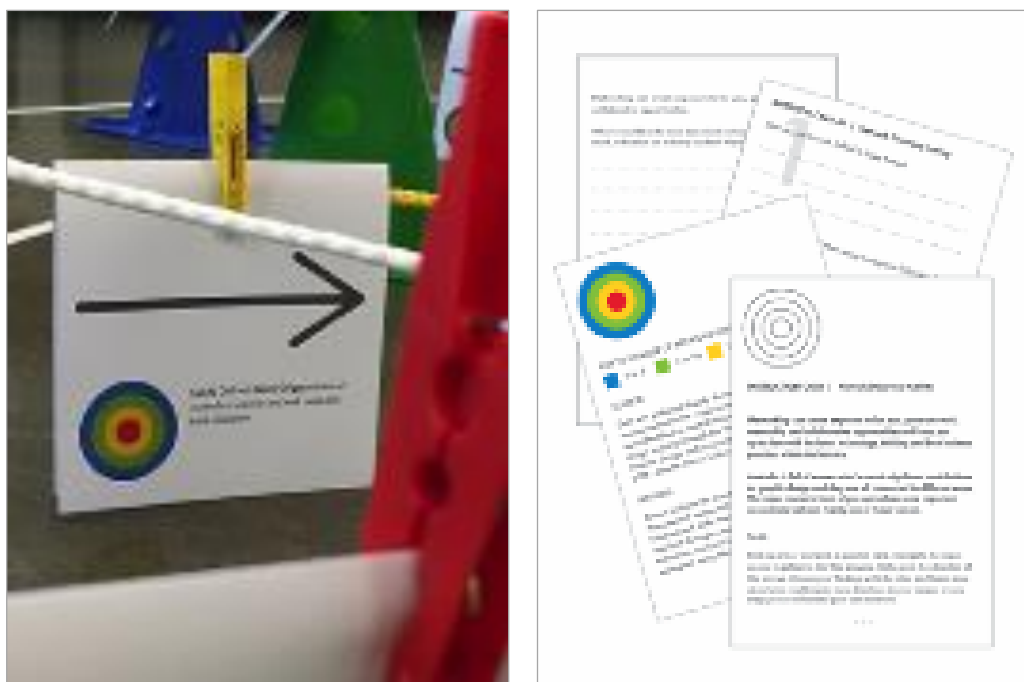


Figure 3.8 Short stories pegged to ropes (left) and discussion cards (right).

The workshop was toured through three universities in Melbourne, including Billy Blue College of Design, Monash University and the Australian Catholic University, and the completed discussion cards were collated. It was evident from the answers that most students who took part in the *Network Discovery Workshop* found someone—regardless of their gender—that they had something in common with and could aspire to be like. However, it was evident in every graphic design classroom that I entered that the majority of students were women, and that most had not been previously exposed to the women profiled on the *#afFEMation Website*. As such, this workshop and its outcomes proved to be an effective and engaging practice-based output that increased the visibility of women in Australian graphic design within the context of the design classroom.

3.3.3 Project 3: The *Broad Designs Podcast*

Another finding from the *Network Discovery Workshop* was that the many students were eager to discover vicarious experiences beyond the realm of graphic design. Some students expressed an interest in learning more about women pursuing creative careers with new technologies and women whose careers had a broader connection to the creative industries. It was understandable that they felt that way, knowing that this generation of students, “...will experience a portfolio career, potentially having 17 different jobs over five careers in their lifetime.”³²¹ Their understanding of the evolution of graphic design—as something beyond laying out typographic and visual elements and its breadth of relevance in the workforce—was evident. (See *Chapter 1.1 Our identity crisis*, for a further discussion on this evolution.) As such, the next project undertaken in this research was conducted to provide further tools for increased self-efficacy in the wider creative industries, through the medium of podcasting and radio. This project is called the *Broad Designs Podcast*.

Being a purely audio medium, podcasting may seem like a strange choice for creating visibility for women, yet visibility and voice are closely related concepts. In *Chapter 2* of this exegesis, an application of Simpson and Lewis’s surface and deep framework was applied to the [in]visibility of women in Australian graphic design.³²² In summary, this framework gains insights from data and a context analysis to interrogate the problems associated with visibility

³²¹ Forward by Jan Owen, “The New Work Smarts,” *The Foundation for Young Australians in Partnership with AlphaBeta* (2017), https://www.fya.org.au/wp-content/uploads/2017/07/FYA_TheNewWorkSmarts_July2017.pdf

³²² Ruth Simpson and Patricia Lewis, *Voice, Visibility and the Gendering of Organizations. Management, Work and Organisations* (Basingstoke [England]; New York: Palgrave Macmillan, 2007).

and invisibility. It can also gain insights about the absence of women through their voices and silence. Through similar data collections and an analysis of processes that silence voices, podcasts then become an ideal case study for use within this framework.

The *Australian Design Radio* podcast (ADR) and Debbie Millman's podcast, *Design Matters* (which have also been introduced in *Chapter 1*) were specifically focused on in these case studies. As unique and influential design podcasts, ADR and *Design Matters* have both become effective platforms for creating personal spaces for a discourse on design and for heightening the profile of individuals. *Design Matters* was the first ever design podcast and has over a million downloads per year, while ADR also appeared on the list of most downloaded podcasts on iTunes when it first began in 2016.³²³

To return to Simpson and Lewis's framework, the statistics concerning women's voices on these two platforms are starkly different. ADR describes its mission as, "to provide the global creative community with conversations and commentary on Australian Design," but statistically, the two male hosts have favoured the voices of men in their commentary—only 23 per cent of the guests are women.³²⁴ *Design Matters*, on the other side, has a female host, and in 2016 (a time comparable to ADR's), 55 percent of the guests were female.³²⁵ For every episode of her podcast, Millman's sign-off line is "And remember, we can talk about making a difference, we can make a difference, or we can do both." As a woman who has spoken widely on the topic of courage versus confidence to women around the world, gendered empowerment and equity are key to her podcast's messaging and choice of guest.³²⁶

With Millman's successful example of bringing a voice to women in design, I set out to do the same in the Australian creative industries in my own podcast, called *Broad Designs*.³²⁷ Since its debut I have realised that it has continued a legacy of women leading a discourse about design in Australia. Design historian, Michael Bogel, has written of this rich

³²³ Debbie Millman, *Design Matters* (2016), <https://soundcloud.com/designmatters/jessica-walsh>; Matt Leach and Flynn Tracy, *Australian Design Radio* (2016), <https://ausdesignradio.com/episodes>. Matt Leach, a co-presenter on ADR, confirmed via text on February 13, 2019, that ADR has reached this pinnacle on iTunes and demonstrated its popularity by showing the download statistics on Soundcloud. This site showed that episodes were listened to between 2,000 to 5,000 times each.

³²⁴ See Table 0.1 in appendices for Australian Design Radio Podcast Data.

³²⁵ See Table 3.1 in appendices for Design Matters Podcast Data.

³²⁶ Emily Potts, "Confidence is Overrated: Debbie Millman's Road to Success," *Creative Live* (2016), <https://www.creativelive.com/blog/confidence-overrated-debbie-millmans-road-success/> (blog, accessed 13 February, 2019).

³²⁷ In 2018, I visited New York and interviewed Debbie Millman at the School of Visual Arts. I proposed a trip to Melbourne for her to podcast live interviews of women in Australian design during Melbourne Design Week. This event has been fully funded and it is slated to happen in March 2020.

heritage.³²⁸ *Design in Everyday Things* was broadcast on the ABC in the 1940s, with hosts Margaret Lord (1908-1976), fashion designer Edna Lewis (birthdate unknown, died 2001) and graphic artist Alleyne Zander (1893-1958). *Let's do up the House* was broadcast on 2GB in Sydney, by furniture designer Molly Grey from 1930 to 1934, and a television series called *Women's World* also appeared on the ABC with Mary Rossi in the 1950s.

So, to create *Broad Designs*, I undertook an eight-week course at the Melbourne based LGBTQI+ community radio station JOY 94.9, which covered on-air presentation, interviewing techniques, studio operation, media law and digital editing. I then set up interviews with several women for my segment. This was heard first on a Monday night feminist program called *Broad* with Sonja Hammer, and secondly on the *Sunday Arts Magazine* program with David Hunt, Brendan Bale and Neil D'Vauz.³²⁹ JOY 94.9 was chosen because of its mission to be a voice for diversity, its reach to over 530,000 listeners and its immediate accessibility as both a radio station and podcast.³³⁰

The show successfully gave voice to women in 16 episodes, including:

- Louisa Bufardeci, artist at the 2017 NGV Triennial;
- Jenny McLaren, creative director at Aer;
- Kelly Thompson, illustrator and public speaker;
- A review of the representation of women at the 2017 La Biennale di Venezia;
- Brooke Maggs, games designer;
- Monica Syrette, curator at the State Library of Victoria;
- Wendy Fox, creator of the Women Gold Medalists book;
- Shabnam Shiwan, Creative Director and Partner at Osborne Shiwan;
- Stephanie Andrews, VR Creative Director and PhD research artist;
- Elvis Richardson, Artist and Founding Editor of the *CoUNTess Report*;
- Meredith Turnbull, jewelry designer, Bonnie Abbott, design researcher and writer and Nancy Bugeja, founder of HM.
- Nicole Kalms and Naomi Stead from Monash University's XYX Lab;
- Guerrilla Girl Aphra Behn aka Donna Kaz;

³²⁸ Michael Bogel, "Share. Design in Everyday Things," *Curve* (August 13, 2006), <https://www.curvelive.com/Magazine/Archives/sixteen/Design-in-everyday-things>.

³²⁹ Jane Connory, "Broad Designs Podcast," *Invisible: Women in Australian Graphic Design* (2017/18), <http://www.invisibleinaustralia.com/broad-designs-podcast> (accessed 13 February, 2019).

³³⁰ Unknown, "About Us," *JOY 94.9* (Website) (2019), <http://www.invisibleinaustralia.com/broad-designs-podcast>.

- Melis Senova, author of *This Human*;
- Jess Johnson, VR artist; and
- Kimba Thompson, from Sista Girl Productions and Blak Dot Gallery.

Each of the podcasts became available online and was widely marketed on social media. This fulfilled the purpose of becoming another resource to help students have vicarious experiences through interviews with women, and so to increase their self-efficacy.

In conclusion, the *Wikipedia Project*, the *Network Discovery Workshop* and the *Broad Designs Podcast* all demonstrate practical ways to make women in design more visible in the classroom. They are accessible tools and resources that can be shared with educators and utilised across disciplines. Their impact has been demonstrated as both global across the internet and more personalised in face-to-face group learning environments. However, the processes explained have been designed to inspire new practice based learning outcomes that continue to widen the inclusion of women in historical narratives. Altogether, these three projects establish methods of increasing self-efficacy for the large number of women studying graphic design.

Chapter 4

Understanding and validating the individual

The final chapter of this exegesis seeks to investigate and theorise how women in Australian graphic design uniquely experience both visibility and invisibility—here referred to as [in]visibility.³³¹ Having defined and explored the causes of [in]visibility in *Chapter 1* and the data and context surrounding it in *Chapter 2*, *Chapter 3* demonstrated ways to make women more visible. *Chapter 4* now interrogates the value of both visibility and invisibility as important autonomous considerations for women in their lives and careers as graphic designers. This final investigation does two things. It first examines the Invisible Women Interviews using grounded theory in order to discover insights into women's choices. Grounded theory is a research method that analyses the language in transcribed interviews to find common themes. It is a tool that can assist in constructing new theories regarding these discoveries. This investigation demonstrates a range of complex emotive responses to the choice to reveal or conceal and exposes a paradoxical comfort zone. From this discovery, the *Autonomous Comfort Zone Survey* is built as a tool to encourage the autonomy of women and the choices they make concerning visibility. The tool is tested among students and professionals and comparisons in their experiences are made.

The second part of this chapter interrogates the traditional values placed on the states of invisibility and visibility. The gendered expectations surrounding both states are questioned in reference to contemporary feminist writing and the experiences of women in the context of traditional authorship. Several case studies from the Invisible Women Interviews, including Lynda Warner, Kat Macleod, and Gemma O'Brien, are outlined to demonstrate the validity of choosing both states of [in]visibility and shifting between the states to accommodate one's personal comfort zone.

³³¹ This chapter derives from the following articles published by the author during her candidature: Jane Connory. "The Interplay of [In]Visibility," *Design and Culture* (November 19, 2018) <https://www.tandfonline.com/doi/full/10.1080/17547075.2018.1512733?scroll=top&needAccess=true>; Jane Connory. "The Paradoxical Comfort Zone. An Investigation into how Students and Professional Women in Australian Graphic Design Experience [In]visibility," Paper presented at *Australian Council of University Art & Design Schools (ACUADS)*, Perth, WA, 27, September, 2018, <https://acuads.com.au/conference/2018-conference/>.

4.1 The *Autonomous Comfort Zone Survey*

The Invisible Women Interviews reveal much about the individual experiences of women in Australian graphic design. Each of the woman's voices contributed valuable insights to help construct the *Framework for Gender Equitable Award Platforms* and the *Framework for Gender Equitable Histories*. These frameworks, as outlined in *Chapter 3, Advocating for visibility*, address ways that industry bodies and historians can improve the visibility of women in graphic design. However, these frameworks also take a large, more institutionalised approach to improving visibility. They do not address how women can autonomously affect their own states of [in]visibility. The following investigation has therefore concentrated on autonomy, which has resulted in the *Autonomous Comfort Zone Survey*, a tool which can help women identify where they feel comfortable within the states of [in]visibility and validate the positive aspects of their choices. The survey is also designed to challenge women to consider how stepping outside of their comfort zone might be beneficial to them.

Grounded theory is the research method that has been used to create the *Autonomous Comfort Zone Survey*. It is an iterative process that looks to sets of qualitative data—namely transcribed interviews—to draw meaning from the contrasting and common themes found, and to generate new theories from the situations involved.³³² As such, this method was applied to the Invisible Women Interviews. Grounded theory was chosen as an appropriate method of a feminist analysis because of its capability to make apparent basic social processes, represent differing perspectives, develop explanatory frameworks, and to allow concepts to emerge through reflection and analysis of the data.³³³ The women that were interviewed were aged between 30-69, presented a breadth of experience and lived in geographic locations across Australia (Figure 4.1). These interviews were conducted as open ended and relaxed discussions, a methodology preferred by feminist researchers because of its transparent approach.³³⁴ Similar themes to those outlined in *Chapter 1, The causes of*

³³² Brooke Ackerly and Jacqui True. *Doing Feminist Research in Political and Social Science* (Houndmills, Basingstoke: Palgrave Macmillan, 2010); Helene Starks and Susan Brown Trinidad, "Choose Your Method: A Comparison of Phenomenology, Discourse Analysis, and Grounded Theory," *Qualitative Health Research* 17, no. 10 (2007): 1372-380.

³³³ Paul Atkinson, Sara Delamont and Amanda Coffey, *Key Themes in Qualitative Research: Continuities and Changes* (Walnut Creek, CA: AltaMira Press, 2003); Brooke Ackerly and Jacqui True, *Doing Feminist Research in Political and Social Science* (Houndmills, Basingstoke: Palgrave Macmillan, 2010), 168-169; Helene Starks and Susan Brown Trinidad, "Choose Your Method: A Comparison of Phenomenology, Discourse Analysis, and Grounded Theory," *Qualitative Health Research* 17, no. 10 (2007): 1372-380; Juliet Corbin and Anselm Strauss, *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*, 3rd ed. (Los Angeles: SAGE Publications, 2008).

³³⁴ Sharlene Nagy Hesse-Biber, *Handbook of Feminist Research: Theory and Praxis* (Thousand Oaks, California: SAGE Publications: 176-77, 2007).

invisibility, also guided the Invisible Women Interviews. The themes were visibility, the evolution of graphic design, the historical record of graphic design, and significant contributions of women in Australian graphic design.

	Age when interviewed	Year of graduation	Highest design qualification	Location of current practice	Time in current practice	Employment status in current practice
1	30-39	2000s	PhD	VIC	20 to 29	Owner with no employees
2	30-39	2000s	Bachelor	VIC	10 to 19	Owner with employees
3	30-39	2000s	Bachelor (Honours)	TAS	10 to 19	Owner with employees
4	30-39	1990s	Bachelor	VIC	10 to 19	Owner with employees
5	30-39	2000s	Bachelor	NSW	1 to 9	Owner with no employees
6	40-49	1990s	Bachelor (Honours)	NSW	10 to 19	Partner/Owner of business with employees
7	40-49	1990s	Bachelor	VIC	10 to 19	Owner with employees
8	40-49	1990s	Bachelor	NSW	10 to 19	Partner/Owner of business with employees
9	40-49	1990s	Bachelor	SA	20 to 29	Partner/Owner of business with employees
10	50-59	2010s	PhD	VIC	10 to 19	Education / Research
11	50-59	2000s	Masters	VIC	20 to 29	Owner with no employees
12	50-59	1980s	Bachelor	VIC	10 to 19	Owner with no employees
13	50-59	1980s	Diploma	VIC	10 to 19	Creative Director with employees
14	50-69	1970s	Diploma	TAS	30 to 39	Owner with no employees
15	60-69	1970s	Diploma	VIC	30 to 39	Owner with employees
16	Unassigned	1970s	Diploma	SA	40 to 49	Education / Research
17	Unassigned	1970s	Diploma	VIC	20 to 29	Owner with employees
18	Unassigned	1990s	Bachelor	VIC	10 to 19	Partner/Owner of business with employees
19	Unassigned	2010s	Masters	VIC	1 to 9	Owner with no employees
20	Unassigned	1990s	Unassigned	VIC	10 to 19	Partner/Owner of business with employees
21	Unassigned	2000s	Bachelor (Honours)	VIC	10 to 19	Partner/Owner of business with employees
22	Unassigned	1970s	Bachelor	VIC	30 to 39	Owner with employees

Figure 4.1 Demographics of participants in the Invisible Women Interviews.

The Invisible Women Interviews were then transcribed and coded on NVivo software, and the four steps of grounded theory, according to Juliet Corbin and Anselm Strauss, were followed.³³⁵ Step one, “open coding”, examined, compared, conceptualised and categorised the transcribed interviews. This exploration was specifically concerned with sentences and phrases that referred to experiences of invisibility and visibility. Step two was an iterative process where gaps in the data were identified. This stage focused on what was not said, and revealed the unspoken themes of the pros and cons experienced by women within the states of [in]visibility. Step three was “axial coding”, where the data was further filtered and grouped based on relationships and patterns identified in both the pros and cons of [in]visibility. This revealed common experiences within each of these states (Figure 4.2).

The final step, “selective coding”, identified and described the main observations. An “abductive approach” to this final grouping sought to demonstrate how women were both positively and negatively affected emotionally by being [in]visible women in Australian

³³⁵ Helene Starks and Susan Brown Trinidad; Juliet Corbin and Anselm Strauss, *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*. 3rd ed. (Los Angeles: SAGE Publications, 2008).

graphic design. The selective coding revealed how important it was for women to make choices to maximise their emotional comfort and personally define their own comfort zone. The data was coded by searching the transcripts to find emotive words that were common to or similarly felt amongst the women through their experiences of [in]visibility.

The results of the grounded theory investigation revealed an emotive response associated with feelings of comfort and discomfort (Figure 4.3). However, being invisible and visible were not seen as being polar opposites on the same scale—invisibility was not singularly viewed as a state of suppression and visibility was not solely viewed as a state of emancipation. Individual benefits of and preferences for being both invisible and visible were clearly identified within the transcripts. Being visible was shown to create more work for designers, and allow for opportunities to celebrate successes, yet it also left women vulnerable to criticism.

Being invisible, on the other hand, left women with more time to focus on their work rather than self-promotion, and allowed the importance of their work and clients to come to the fore. The negatives of this state also included missing opportunities and feeling undervalued and frustrated.

INVISIBILITY	
PROS	CONS
What power do women gain from their invisibility?	What power do women lose from their invisibility?
Ability to get on with work rather than 'self-promote'.	Biases and prejudices have made them that way.
Anonymity to choose jobs.	Can show lack of income. IE Can't afford awards.
Be experimental, take risks and more creative freedom.	Feelings of frustration. IE. 'not having it all', 'the juggle'.
Comfortable place for shy/introverted people.	Industry seems closed.
Don't demonstrate a large ego.	Low profile equals insignificance.
Flexibility for family.	Missed opportunities.
Gender becomes irrelevant.	Motherhood undervalued.
Make the client look good.	Negative feelings. IE, lack of confidence.
Push the work forward.	No recognition.
	Not influencing others, including clients.
	People not understanding their profession.
	Men are more often recognised and listened to.
	Self-perceived as 'bad' self-promoters.

VISIBILITY	
PROS	CONS
What power do women gain from their visibility?	What power do women lose from their visibility?
Become a social influencer.	Always having to be available.
Can highlight collaborative nature of the work and how the value of different perspectives.	Being stereotyped.
Social media gives greater control over what is visible.	Being at risk of compromising your personal brand.
Opportunities to empower others and be empowered by others.	Difficult to juggle family responsibilities with work.
If you're thick skinned there are no obstacles.	Grappling with conflict and confrontation.
Increased network. IE. industry and client contacts.	Grappling with lack of confidence.
Lessen isolation and get support from others	It has nothing to do with merit.
Leverage significance of practice.	Negative feelings. IE. scared, self-doubt, vulnerability.
Maintain profitable business.	Set up for failure.
Make valid contribution.	Vulnerability to be attacked or criticised.
Opportunities for personal growth.	
Positive feelings. IE. enjoyment, equity.	
Provides opportunities for further work and promotion.	
Reason to do self-directed projects.	
Recognition.	
Reveal design processes for greater understanding of design.	
Visible histories influence more broadly.	

Figure 4.2 Steps one to three of the grounded theory research on the Invisible Women Interview transcripts.

On average, the data collected also showed that women felt there were more cons associated with being invisible, and more pros associated with being visible (Figure 4.2). When combined, these averages revealed that stepping out from behind your work to self-promote was generally preferred by women to remaining invisible in their careers. Each individual woman interviewed had a unique combination of feelings towards [in]visibility, along with a wide breadth of industry experience. On average, the women had over ten years in their current roles. In combination, these experiences and feelings revealed that it is possible to feel a high level of comfort within both invisibility and visibility—something that can be shared to benefit other women in the industry. In turn, these states give them a chance to develop their own sense of self-efficacy as graphic designers, through: identifying their comfort zones; validating the legitimacy and positives surrounding their current feelings; and identifying areas that could comfortably benefit them by extending beyond their comfort zone. The *Autonomous Comfort Zone Survey* was developed to measure comfort levels with [in]visibility among other students and professional women in Australian graphic design.

COMFORT	DISCOMFORT
balance	you can't have it all frustrated family impacts on career it's a real juggle
self-belief	like an outsider off-put like cringing unappealing unattractive intimidated
confidence	shy timid insecure outside comfort zone lack of confidence a lack of self-belief
safety	traumatised tumultuous shocking awful bad totally freaked out
assurance	fear insecurity terrible scared shaking

Figure 4.3 'Selective coding' showing themes of comfort and discomfort.

This tool provided a score and summary designed to develop a sense of self-efficacy for women in design. Ten questions were crafted directly from the interview transcripts. Five questions referred to the pros of invisibility, five to the cons of invisibility, five to the pros of visibility and five to the cons of visibility (Figure 4.4). For example, one of the questions read, “How comfortable are you with speaking publicly about your design work?” These questions were then sent via an online survey to current tertiary students of graphic design and to professional women in graphic design. Nine complete responses were received from the students and professionals, and participants were asked to answer the questions on the following scale of: very uncomfortable, uncomfortable, neutral or irrelevant, comfortable, and very comfortable (Figure 4.5).

Comfort in [In]Visibility Survey Questions		
Invisibility CONS	Student Answers	Professional Answers
Q1) How comfortable are you with the cost of design awards?	3.1	3
Q2) How comfortable are you balancing motherhood and design?	3	3.3
Q3) How comfortable are you having few female mentors or role models in design?	2.6	2.7
Q4) How comfortable are you not having publicly recognised authorship for your work?	2.2	2.3
Q5) How comfortable with the white male dominance of design history are you?	1.9	1.9
Invisibility PROS	Student Answers	Professional Answers
Q6) How comfortable are you with general anonymity?	3.1	2.8
Q7) How comfortable are you with putting the client's needs before your own?	3.9	3.8
Q8) How comfortable are you with not entering awards?	3.3	4
Q9) How comfortable are you letting your work speak for itself?	3.8	4.3
Q10) How comfortable are you with working rather than self-promoting?	3.7	4.1
Visibility CONS	Student Answers	Professional Answers
Q11) How comfortable are you with public criticism of your design?	3	2.8
Q12) How comfortable are you with speaking publicly about your design work?	3.3	3.4
Q13) How comfortable are you with your design work failing publicly?	1.6	2.1
Q14) How comfortable are you with developing your personal brand as a designer?	3.3	3.9
Q15) How comfortable are you with being a leader?	4	4.1
Visibility PROS	Student Answers	Professional Answers
Q16) How comfortable are you with having a social media presence?	4	3.8
Q17) How comfortable are you with empowering others?	3.8	4.6
Q18) How comfortable are you with increasing your network of clients and designers?	3.3	3.8
Q19) How comfortable are you with receiving recognition for your achievements?	3.9	4.4
Q20) How comfortable are you with sharing your design process?	3.7	4

Figure 4.4 Autonomous Comfort Zone Survey questions and results.

KEY	
4 to 5	Very comfortable
3 to 3.9	Comfortable
2 to 2.9	Neutral or irrelevant
1 to 1.9	Uncomfortable
0 to 0.9	Very uncomfortable

Figure 4.5 Key to levels of comfort in *Autonomous Comfort Zone Survey* results.

Participants were then given the opportunity to receive a report outlining the results of their *Autonomous Comfort Zone Survey*.³³⁶ The report graphically represented both visibility and invisibility comfort levels as scores on separate coloured dials, which averaged all respondent's answers in both categories. It also provided a written summary of their results that explained the purpose of the survey and articulated how their attitudes towards [in]visibility related to the thoughts expressed in the Invisible Women Interviews. This aimed to validate their feelings and empower the participants with a greater level of self-awareness.

How do rate your comfort levels concerning INVISIBILITY?						How do rate your comfort levels in the next five scenarios?					Average
	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	
1	4	3	3	3	2	3	4	4	4	4	3.4
2	4	3	1	3	1	3	5	4	5	5	3.4
3	2	2	1	3	2	2	4	4	5	4	2.9
4	3	3	5	3	2	2	4	3	2	3	3
5	2	5	3	2	3	4	5	5	5	5	3.9
6	4	4	3	1	2	4	1	4	4	5	3.2
7	3	4	2	2	1	2	2	4	5	5	3
8	4	4	4	2	3	3	4	3	4	4	3.5
9	1	2	2	2	1	2	5	5	5	2	2.7
Av.	3.0	3.3	2.7	2.3	1.9	2.8	3.8	4.0	4.3	4.1	3.2

How do rate your comfort levels concerning VISIBILITY?						How do rate your comfort levels in the last five scenarios?					Average
	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	
1	4	5	4	4	4	4	5	4	4	4	4.2
2	2	2	2	4	4	4	4	4	4	4	3.4
3	4	4	2	5	4	5	5	5	5	5	4.4
4	3	4	3	4	4	5	5	4	5	5	4.2
5	2	4	2	4	5	2	5	4	5	5	3.8
6	1	4	1	2	3	2	4	2	4	4	2.7
7	3	4	2	4	4	4	4	5	4	4	3.8
8	2	2	2	4	4	3	4	4	4	4	3.3
9	4	2	1	4	5	5	5	2	5	4	3.7
Av.	2.8	3.4	2.1	3.9	4.1	3.8	4.6	3.8	4.4	4.3	3.7

Figure 4.6 Professional's *Autonomous Comfort Zone Survey* scores.

³³⁶ See Tables 4.1 to 4.10 in appendices for *Autonomous Comfort Zone Survey* Reports.

How do rate your comfort levels concerning INVISIBILITY?						How do rate your comfort levels in the next five scenarios?					Average
	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	
1	3	4	1	2	1	3	4	4	4	4	3
2	2	3	2	2	1	2	4	4	4	4	2.8
3	4	4	3	2	3	4	4	4	3	2	3.3
4	3	4	3	4	2	3	3	3	4	4	3.3
5	4	2	4	1	1	4	5	5	5	5	3.6
6	3	3	4	2	2	2	5	3	4	4	3.2
7	3	2	2	1	2	3	4	3	2	4	2.6
8	3	3	2	2	3	3	2	2	4	2	2.6
9	3	2	2	4	2	4	4	2	4	4	3.1
Av.	3.1	3.0	2.6	2.2	1.9	3.1	3.9	3.3	3.8	3.7	3.1

How do rate your comfort levels concerning VISIBILITY?						How do rate your comfort levels in the last five scenarios?					Average
	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	
1	4	2	2	4	4	4	5	4	4	5	3.8
2	2	5	1	4	4	5	2	4	4	4	3.5
3	5	5	2	4	5	5	5	5	4	5	4.5
4	4	2	2	4	2	4	3	2	4	3	3
5	4	5	2	5	5	5	5	4	4	3	4.2
6	1	1	1	1	4	1	1	1	2	1	1.4
7	2	4	1	2	4	4	5	2	4	4	3.2
8	3	4	2	2	4	4	4	4	4	4	3.5
9	2	2	1	4	4	4	4	4	5	4	3.4
Av.	3.0	3.3	1.6	3.3	4.0	4.0	3.8	3.3	3.9	3.7	3.4

Figure 4.7 Student's Autonomous Comfort Zone Survey scores.

The reports offered a chance to collate and compare averages from this data set, which showed that women generally felt comfortable with being both visible and invisible. The comparison of this data revealed similar trends in the comfort scores. Professionals on average had a comfort score of 3.2 with invisibility and 3.7 with visibility (Figure 4.6), while students on average had a comfort score of 3.1 with invisibility and 3.4 with visibility (Figure 4.7). However, students were just slightly less comfortable than professionals (by a score of 0.1 or 2 per cent) when being invisible and also slightly less comfortable than professionals (by a score of 0.3 or 6 per cent) when being visible. This pattern—although generated through a small sample of respondents—showed that professionals with higher comfort levels could role model balance, self-belief, confidence, safety and assurance to students and increase their levels of comfort and self-efficacy. One anomaly was evident in both samples. One professional respondent stood out as being the only person to find visibility neutral or irrelevant and one student stood out as feeling uncomfortable with visibility.

4.2 The [in]visible paradox

Overall, this investigation showed a clear correlation between the [in]visibility comfort levels of students and professional women in Australian graphic design. The averaged data set from the *Autonomous Comfort Zone Survey* showed that women can simultaneously feel comfortable with invisibility and visibility within award platforms, the recording of history, and self-promotion. There appears to be little difference between a woman's level of experience in the industry and levels of overall comfort; however, a clear paradox exists within each of these processes for both students and professional women. For example, both groups were comfortable/very comfortable with receiving recognition for their work, comfortable with the costs associated with entering awards, and also comfortable/neutral to receiving criticism. All of these elements are core to the experience of participating in awards and generating visibility for designers. Yet, in parallel with this, women also expressed that they were comfortable/very comfortable with simply not entering awards and letting their work speak for itself. That is, they were similarly comfortable with being invisible.

Another way to view this paradox was through how women felt about self-promotion—a comfortable/very comfortable place for both students and professional women in Australian graphic design. These similar levels of comfort were also evident in the visible use of social media, the sharing of design processes, developing a personal brand, and speaking publicly, even though the idea of anonymity was also a comfortable place for students and a neutral/irrelevant place for professional women. Women were both comfortable with self-promotion and comfortable with being unknown; again, they demonstrated an affinity with being both visible and invisible. Similarly, the paradox exists with the comfortable/very comfortable way women feel towards empowering others and taking a step into the limelight, while also feeling comfortable by taking a step back for their clients at the same time.

Discomfort was not the only negative emotion this research has revealed—embarrassment was also prevalent. The sample group of professional women from which the *Autonomous Comfort Zone Survey* was sourced from the most visible women mentioned in the initial Invisible Women Survey. During this initial Invisible Women Survey, when women participants were unable to name a woman who had significantly contributed to Australian graphic design, they often expressed guilt in their written comments. These included remarks like, “I’m embarrassed that I cannot fill in specific names here” and “I cannot think of any

other off hand and feel terrible because I can't." Many women were in contact with me after the survey closed, wishing to share more names they had not initially thought of. However, it was clearly a difficult task, especially considering the lack of women documented in the history of Australian design. Supportive of their peers and wanting their significant contributions to be recognised, the inability of women to name female graphic designers was a clear indicator of their invisibility throughout history. This is something that is investigated in-depth in *Chapter 1.2, History repeating itself*.

However, the key to understanding why this emotive paradox exists is acknowledging that these findings were based on the averages and not on individual responses. The comfort scores within these results vary widely, indicating unique comfort zones for each individual woman. This observation, combined with the grounded theory research, indicated both comfort and discomfort with visibility and invisibility. It also demonstrated that women have differing motivations for choosing their levels of visibility. The interplay of [in]visibility is a sliding scale, with many emotive factors that cause it to shift. This tension is complex and often internalised by individual women, due to their socialisation and discriminatory social norms. Significant "life stressors", like having one's competence questioned on the basis of gender, can lead to women having a psychological aversion to actions that increase their visibility.³³⁷ Research has also shown that women will "self-silence" due to religious upbringings.³³⁸ Traditional femininity can also cause women to "keep essential aspects of themselves hidden in order to maintain harmony," yet deliberate actions towards visibility have also been shown to have positive consequences.³³⁹ Visibly modeling favourable leadership attitudes towards women (offering practical, informational and emotional support) can encourage and strengthen the positive aspects to gender-related visibility.³⁴⁰ Embracing and possessing a greater understanding of feminist principles, self-awareness, and interpersonal perceptions can also do the same.³⁴¹

³³⁷ Ann Fischer, David Tokar, Marija Mergl, Glenn Good, Melanie Hill, and Sasha Blum, "Assessing Women's Feminist Identity Development Studies of Convergent, Discriminant, and Structural Validity," *Psychology of Women Quarterly* 24, no. 1 (2000): 15-29; Laura Landry and Andrea Mercurio, "Discrimination and Women's Mental Health: The Mediating Role of Control," *Sex Roles* 61, no. 3 (2009): 192-203.

³³⁸ Sinenhlanhla Chisale, "Domestic Abuse in Marriage and Self-silencing: Pastoral Care in a Context of Self-silencing," *Hervormde Teologiese Studies* 74, no. 2 (2018): E1-e8.

³³⁹ Laurel Watson and Morgan Grotewiel, "The Protective Role of Commitment to Social Change in the Relationship Between Women's Sexist Experiences and Self-Silencing," *Sex Roles* 75, no. 3 (2016): 139-50; Rebecca Hurst and Denise Beesley, "Perceived Sexism, Self-Silencing, and Psychological Distress in College Women," *Sex Roles* 68, no. 5 (2013): 311-20.

³⁴⁰ Aida Alvinus, Clary Krekula, and Gerry Larsson, "Managing Visibility and Differentiating in Recruitment of Women as Leaders in the Armed Forces," *Journal of Gender Studies* 27, no. 5 (2018): 534-46.

³⁴¹ Laurel Watson and Morgan Grotewiel, "The Protective Role of Commitment to Social Change in the Relationship Between Women's Sexist Experiences and Self-Silencing," *Sex Roles* 75, no. 3 (2016): 139-50.

Recognition, fame and notoriety, and thereby, visibility, are conventionally equated with success. However, this research has found that invisibility can also be valued for reasons of comfort. The women surveyed for this investigation were generally comfortable on award platforms and with self-promotion—actions that are all traditionally geared to feed the régime of visibility. However, levels of comfort varied in these situations, resulting in paradoxical comfort zones. In fact, the scale of comfort within [in]visibility does not place visibility at one end of a scale and invisibility at the other; rather, both states exist on individual scales. Measuring comfort zones on these scales offers the opportunity for individuals to become more self-aware of the space they occupy. They can reflect on the pros and cons within that space and decide whether they want to remain there or shift outside their comfort zone, knowing the benefits that await. The obvious limitation of this study is the omission of professional women in Australian graphic design—their absence of a public profile. However, it is anticipated that the individual and heterogeneous responses to comfort would continue with their inclusion. The *Autonomous Comfort Zone Survey* has the potential to be adapted for individuals, regardless of gender and outside of the design industry, to gain further insights into the way people respond to [in]visibility.

4.3 Acknowledging the strength found in invisibility

Key to the *Autonomous Comfort Zone Survey* findings and the paradox it revealed is the element of choice, and a clear understanding of the concepts of visibility and invisibility for women in Australian graphic design. When a woman understands the positive aspects to both visibility and invisibility, they are better placed to be in control of the interplay of [in]visibility. They can consciously make decisions that best suit their intended career trajectories and move beyond the dominant and existing patriarchal perceptions of visibility and the power that it holds. These dominant perceptions often categorise ‘women’s work’ as invisible. Tasks like breastfeeding, sex work, emotional labour, unpaid domestic duties, and volunteer work are “feminised” and are “culturally and economically devalued.”³⁴² However, this undervaluing of women’s work reaches out more broadly. Women writers throughout history have chosen to take on male pseudonyms in order to avoid this problem. Charlotte Brontë wrote under the name Currer Bell, saying “...we had a vague impression that

³⁴² Erin Hatton, “Mechanisms of Invisibility: Rethinking the Concept of Invisible Work,” *Work, Employment & Society* 31, no. 2 (2017): 336-51.

authoresses are liable to be looked on with prejudice.”³⁴³ J K Rowling and Louisa May Alcott (whose pseudonym was A M Barnard) have famously done the same. Nelle Harper Lee wrote *To Kill a Mockingbird* as simply Harper Lee, to give herself an androgynous identity. Similarly, Elvis Richardson of the *CoUNTess Report*, has used a male name to highlight this issue.³⁴⁴ One could therefore assume that the low appraisal of, and negative connotations associated with, invisibility have some correlation with the value of invisibility in this research. However, this is not the case.

Women from the ‘Invisible Survey Interviews’ clearly articulate that the choice to be invisible can be a positive choice. Especially for a person with an introverted personality, the quiet achievement of remaining anonymous as a graphic designer leaves much room to experiment and express oneself. Lynda Warner’s early career was in an environment where she was surrounded and mentored by men. After graduating in 1973, she worked for three years with Brian Sadgrove, an AGDA Hall of Fame inductee, and one year with Keith Grey, an art director in Melbourne. Under their tuition she refined her approach to the craft of combining text and image devoid of complicated conceptual meaning, and states clearly that her philosophy still remains, “the work speaks for itself.”³⁴⁵ Shying from the limelight, her current location in the southern-most, island state of Australia, Tasmania, reflects her choice to place her personal identity securely behind her work. Being mentioned as one of Australia’s most visible women in graphic design was a shock to Warner. Her career-long aversion to “getting out there and selling yourself” demonstrates the comfort she has felt in choosing to be invisible, alongside her ability to network to keep her business sustainable.³⁴⁶

Kat Macleod is a co-owner of another studio run by Australian women—Ortolan. Together with Simon Elder and Chloe Quigley, Macleod has run this successful design business focusing on strategy and retail fashion since 2006, alongside practising as an illustrator. Her illustrative work is regularly exhibited and commissioned by publishers; however, craving the anonymity her work provides, she avoids public speaking requests to self-promote her collections. She describes experiences of being in front of an audience as “shocking” and

³⁴³ Currer Bell/Charlotte Brontë, “Biographical Notice of Ellis and Acton Bell,” *Biographical notice in Wuthering Heights*. September 19, 1850.

³⁴⁴ More about Richardson and the *CoUNTess Report* can be read in the introduction under *Methods and Methodologies*.

³⁴⁵ Interview conducted by Jane Connory. “Lynda Warner – ‘Invisible: Women in Australian Graphic Design’ Interview,” *Monash FIG Share* (2016g).

³⁴⁶ Ibid.

“awful.”³⁴⁷ Further elaborating on the idea of the strength she finds in invisibility, Macleod collaborated with fellow designer, Beci Orpin, a multidisciplinary designer, studio owner and illustrator, on an exhibition titled *A Hidden Place* (Figure 4.8). Both illustrators visualised and celebrated concealment by abstracting faces and hands amongst objects like masks and jewels in collaged artworks. They also created colorfully hidden areas in the Melbourne-based gallery, Lamington Drive, by draping long garlands and brightly hued streamers throughout the space. Paradoxically, through the themes and motives expressed in the work, this work illustrates Macleod’s choice of anonymity against the more public promotion of her co-authorship through exhibitions. Although widely promoted and positively reviewed in online blogs, Macleod’s co-authorship was designed to be exposed in a way more conducive to her introverted personality and choice to remain invisible.³⁴⁸

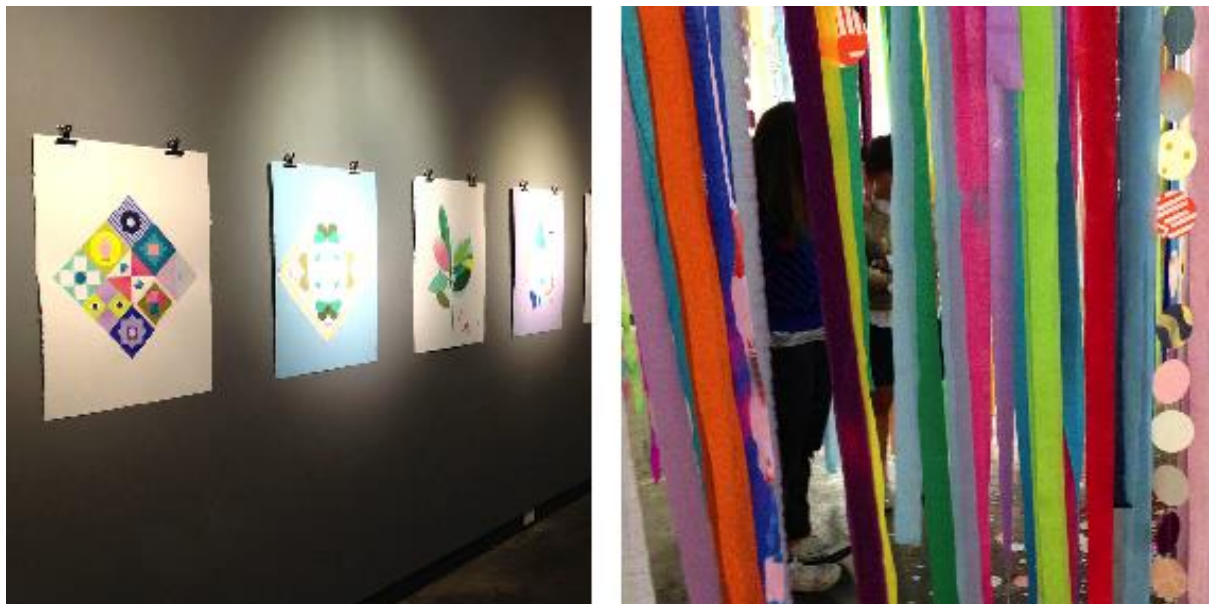


Figure 4.8 Kat Macleod and Beci Orpin’s collaborative exhibition, *A Hidden Place*.
Permissions from Kat Macleod.

Contrary to the comfortable place Kat Macleod and Lynda Warner have found in choosing anonymity, contemporary and popular feminist literature urges women to emerge from the background and shift their visibility to the fore. Sheryl Sandberg, CEO of Facebook, has

³⁴⁷ Interview conducted by Jane Connory. “Kat Macleod – ‘Invisible: Women in Australian Graphic Design’ Interview,” Monash FIG Share (2016s).

³⁴⁸ Lucy Feagins, “ART: Beci Orpin and Kat Macleod. A Hidden Place,” Interview, The Design Files (blog), April 18, 2013, accessed October 21, 2016. <http://thedesigntfiles.net/2013/04/beci-orpin-and-kat-macleod-a-hidden-place/>; Unknown, “STREET Beci Orpin and Kat Macleod, ‘A Hidden Place’” Three Thousand. Things Locals Love (blog), 2013 accessed October 21, 2016. <http://thethousands.com.au/melbourne/street/beci-orpin-and-kat-macleod-a-hidden-place>; Emily Gregory, “Beci Orpin & Kat Macleod // Hidden Place.” Review, The Daily Smudge (blog), April 18, 2013, Accessed October 21, 2016, <http://thedailysmudge.blogspot.com.au/2013/04/beci-orpin-kat-macleod-hidden-place.html>.

publicly encouraged women to “lean in” and take personal control of leadership opportunities in the workforce.³⁴⁹ Canadian-Australian journalist, Tara Moss, urges women to “speak out” and learn to strategically deal with criticism and the threats imposed by exposure through social media. Australian author, Jamila Rizvi, asks women to be “bigger, better and braver than they thought,” and to visibly acknowledge their achievements as opposed to labelling them as “lucky.”³⁵⁰ These statements acknowledge the conscious effort required to subvert the gendered pressures in society for women to remain invisible.³⁵¹

The positive and negative perceptions attributed to invisibility and visibility are in a state of flux. This complex state also has parallels with the way feminism is being re-contextualised. Roxanne Gay, a feminist writer at *The New York Times*, collated a series of her essays in her 2014 book *Bad Feminist*, in order to demonstrate that it is acceptable not to be placed on a pedestal, and to have “interests and personality traits and opinions that don’t fall in line with mainstream feminism.”³⁵² Her writing contains an empowering message that mandates the diverse ways women conduct themselves with respect to gender equality. When women place themselves in the foreground, research shows that they encounter more dislike and rejection than men do for showing dominance, expressing disagreement, or being highly assertive. This demonstrates the difficulties associated with the choice to be visible.³⁵³ A survey conducted by Jill Swirsky and David Angelone, both researchers and professors in psychology, asked why women identify as feminists, and found that a common reason was the freedom of choice.³⁵⁴ It is therefore understandable that women should be free to choose and move within their autonomous comfort zones. Choosing the liberty and strength that invisibility supplies is as valid as the choice to challenge societal norms and be as visible as possible.

Gemma O’Brien, from Sydney, is an accomplished graphic designer who overtly exercises her right to reject invisibility. Her choice to use her body as a tool for self-promotion offers

³⁴⁹ Sheryl Sandberg, “Lean in: Women, Work, and the Will to Lead,” First ed. (New York: Alfred A. Knopf, 2013).

³⁵⁰ Tara Moss, *Speaking out: A 21st-century Handbook for Women and Girls* (Sydney, NSW: Harper Collins Publishers, 2016); Jamila Rizvi, *Not just Lucky* (Docklands, Victoria: Penguin Random House Australia, 2017).

³⁵¹ Tara Moss, *Speaking out: A 21st-century Handbook for Women and Girls* (Sydney, NSW: Harper Collins Publishers, 2016).

³⁵² Roxanne Gay, *Bad Feminist: Essays*, first ed. (New York: NY, Harper Perennial, 2014).

³⁵³ Linda Carli, Suzanne La Fleur and Christopher Loeber, “Nonverbal Behaviour, Gender, and Influence,” *Journal of Personality and Social Psychology* 68, no. 6, (1995): 1030; Catherine Copeland, James Driskell and Eduardo Salas, “Gender and Reactions to Dominance,” *Journal of Social Behavior and Personality* 10, no. 6, (1995): 53-68; Laurie Rudman, “Self-promotion as a Risk Factor for Women: The Costs and Benefits of Counter Stereotypical Impression Management,” *Journal of Personality and Social Psychology* 74, no. 3, (1998): 629-45.

³⁵⁴ Jill Swirsky and David Angelone, “Equality, Empowerment, and Choice: What Does Feminism Mean to Contemporary Women?,” *Journal of Gender Studies* 25, no. 4, (2016): 445-60.

an example of how women can claim authorship. As a university student in 2008, O'Brien first promoted her work by publishing a blog titled *For the Love of Type*; it was *Write Here, Right Now*, posted on YouTube, that gained her international attention.³⁵⁵ For this project, her body became the canvas to create an awareness campaign about graffiti and vandalism affecting the community. This strategy involved O'Brien covering her body in hand-lettered statements with a permanent black marker. After initially creating an online presence under the pseudonym Mrs Eaves, O'Brien's online profile has become a polished brand, and she now has over 122,000 followers on Instagram.³⁵⁶ Understanding the paradigm equating exposure with authorship, O'Brien has commented, "I think that now you can very much strategically use those different platforms to be very visible."³⁵⁷ Interestingly her comments regarding what she now chooses to publish online, eight years on from this first exposure suggest a change in approach. "I feel the more and more I go on, the more hesitant I would be to jump... I don't feel as comfortable being this experimental [anymore] because I've got a bit more established."³⁵⁸ Her actions demonstrate the choice to shift on the comfort scales of [in]visibility.

The value of both visibility and invisibility can be equally credited as important considerations for women in their lives and careers. The Invisible Women Survey showed that industry stakeholders have difficulty recalling names of women who have significantly contributed to the industry. The low numbers of women evident as guests on podcasts, conferences, and within awards platforms, also lead to the conclusion that they often remain in areas of invisibility as designers. However, choice is an integral part of the way designers construct their individual careers. Choice is also gendered as it plays out in the wider social context. The interplay of [in]visibility is a concept that offers insights into the experiences of women who practise graphic design in Australia, and how they make choices to reveal or conceal themselves. Lynda Warner and Kat Macleod illustrated that the choice to remain invisible can still result in sustained and successful creative careers. On the other hand, Gemma O'Brien was shown to reflect the opinions of contemporary feminist literature that

³⁵⁵ Unknown, "Gemma O'Brien," *Lettercult* (September 27, 2008), <http://www.lettercult.com/archives/82> (interview, accessed September 1, 2016); Gemma O'Brien, "Mrs Eaves in Berlin," *Posted to You Tube by Typo International Type Talks*, December 2, (2009), <https://www.youtube.com/watch?v=mX2NnwUDrB8> (accessed October 23, 2016).

³⁵⁶ Gemma O'Brien, "@mrseaves101," *Instagram*, <https://www.instagram.com/mrseaves101/?hl=en> (accessed October 23, 2016). Mrs. Eaves was the maid (and mistress) of John Baskerville, a type foundry and printing press innovator born in 1706, and contributed to some of his type designs. Typeface designer of the font 'Mrs. Eaves', Zuzana Licko, mentions her in his commentary to his work, referencing another forgotten female in the largely male dominated type design arena.

³⁵⁷ Interview conducted by Jane Connory. "Gemma O'Brien – 'Invisible: Women in Australian Graphic Design' Interview," *Monash FIG Share* (2016j).

³⁵⁸ Ibid.

encourages the benefits of exploiting high visibility. Through this interplay of [in]visibility, feminist theory supports the right to position oneself as a designer within both the figure and ground. Choosing the comfort to remain hidden is demonstrated as empowering, as is the choice to confront the perceived discomfort of high visibility for women.

Outcomes and conclusions

Measuring reach, exposure and impact

The aim and subtitle of this research project was to “explore the causes of invisibility for women in Australian graphic design and to advocate for their equity and autonomy.” The four main projects that were designed to do this were the *Postcard Project* (project one), the *Slushie Installation* (project two), the *Anonymity Exhibition* (project three) and the *#afFEMatjon Website* (project four). Aligned with their corresponding data sets—the Invisible Women Survey, the Graduate Pipeline Data Set, the Award Platform Data Set, and the Invisible Women Interviews—achieved this goal. However, measuring this success is not a task that traditional metrics of journal publication or blind peer review alone can measure. Such metrics are very internally focused within the academy and have been criticised as being a “dysfunctional and unnecessary system.”³⁵⁹ They take the focus away from teaching in academic institutions and put undue pressure on academic staff to publish constantly. They also devalue practice-based output and fail to acknowledge the dynamic scholarship involved in such work.

The indicators I have chosen, therefore, are intended to measure how much more visible women have become due to my exploration and advocacy. Altmetrics, (or alternative metrics) have become this method of measurement. Altmetrics are described as “...metrics and qualitative data that are complementary to traditional, citation-based metrics.”³⁶⁰ They give researchers rapid feedback and are often understood as measurements of online dissemination. However, they have rapidly grown in definition to track the significance of any non-traditional scholarly outputs that are uncited and not peer-reviewed; for example, self-publishing in blogs, mentions of you or your work in mass media articles, and even the sharing of experimental designs.³⁶¹ Therefore, I have chosen to measure each of the

³⁵⁹ Ernest Boyer, *Scholarship Reconsidered: Priorities of the Professoriate*, 1st ed., Special Report (Carnegie Foundation for the Advancement of Teaching) (Princeton, N.J: Jossey-Bass Publishers, 1997); Philip Altbach and Hans de Wit, “Too much academic research is being published,” *University World News* (September 7, 2018), <https://www.universityworldnews.com/post.php?story=20180905095203579> (accessed April 18, 2019).

³⁶⁰ Altmetric, “What are Altmetrics,” <https://www.altmetric.com/about-altmetrics/what-are-altmetrics/>

³⁶¹ Jason Priem, Dario Taraborelli, Paul Groth and Cameron Neylon, *Altmetrics: A manifesto* (October 26, 2010) <http://altmetrics.org/manifesto>.

aforementioned projects, using the indicators of exposure, reach, and impact to determine their success in making this research more visible.³⁶²

Each of my four major projects were exposed to many people in ways that extended beyond the initial data visualisation projects. For example, the *#afFEMation Website* was positioned within an academic paper and presented at a conference. A single biography was published as a Wikipedia page; the website was nominated as a top design site by *HOW Magazine*, and *Eye Magazine* published a blog post about the site.³⁶³ In total, the *#afFEMation Website* and the *Postcard Project* had the most channels of dissemination, with 13 each. The *Anonymity Exhibition* had 11, and the *Slushie Installation* had five. These channels of dissemination are all listed below in the Exposure graphic (Figure 5.1).

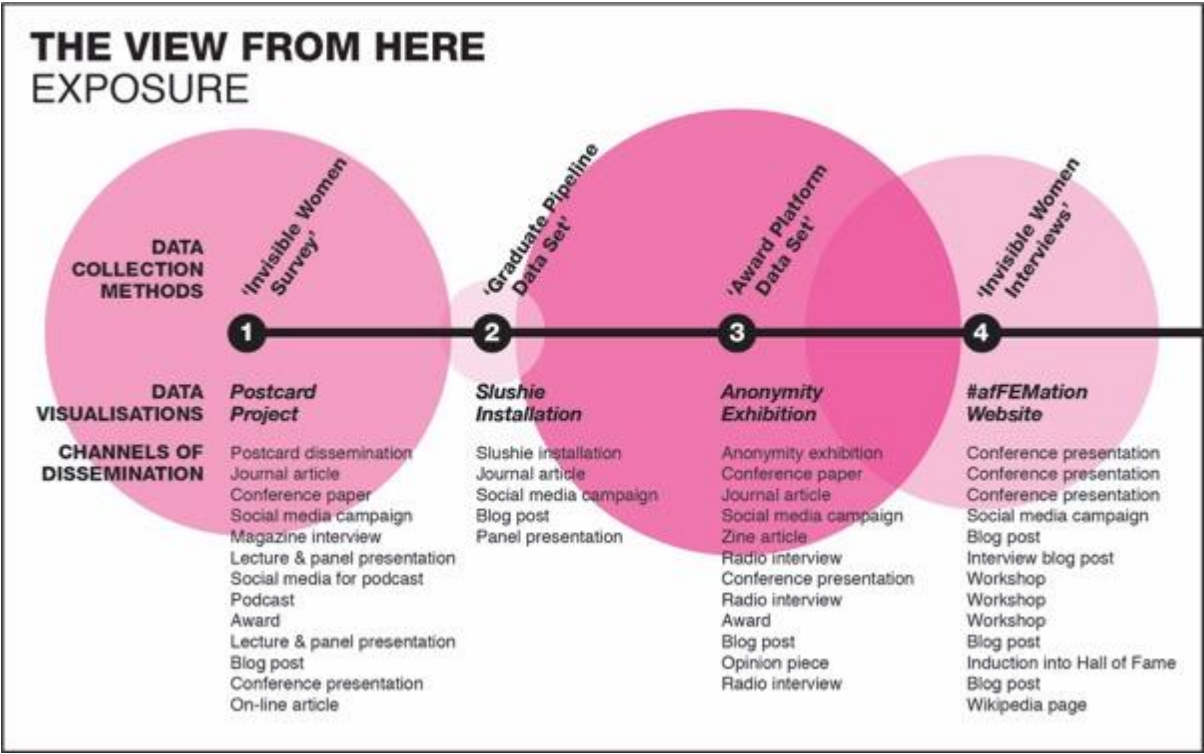


Figure 5.1 Exposure of the four main projects, showing that the *Anonymity Exhibition* had the most exposure.

Each of these single channels of dissemination were then quantified according to how many people were exposed to them. This was achieved in different ways appropriate to each channel.³⁶⁴ For example, the exposure number for a conference paper equated to the number

³⁶² See appendix for images of the final exhibition that measured these alt-metrics.
³⁶³ Jane Connory, “Invisible women in Australian graphic design”, *Eye Magazine* (Blog) (July 4, 2018) <http://www.eyemagazine.com/blog/post/invisible-women-in-australian-graphic-design>.
³⁶⁴ See Tables 5.1 to 5.6 in appendices for Exposure, Reach, and Impact Data and Key.

of people in the audience during the presentation and the number of reads the paper received via social media and sites like [researchgate.com](https://www.researchgate.com) and [academia.com](https://www.academia.com).³⁶⁵ These figures were calculated to reveal that the *Anonymity Exhibition* was exposed to the most people out of the four main projects. It was exposed to 27,144 people, the *Postcard Project* was exposed to 18,138 people, the *#afFEMation Website* was exposed to 8,709 people and *the Slushie Installation* was exposed to 4,944 people. Not discounting that some people will have been exposed to more than one project, a total of 58,935 sightings of my research suggest the levels of visibility of women in Australian graphic design have indeed increased. These totals are compared visually in Figure 5.1.

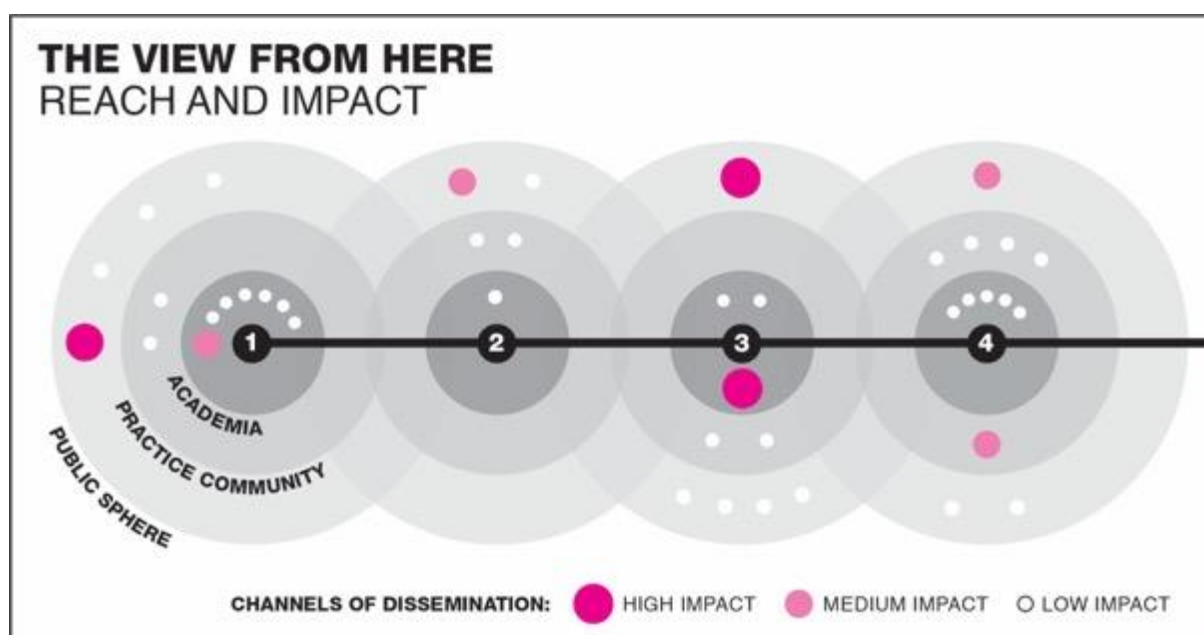


Figure 5.2 The reach and impact of each channel of dissemination.

Each of these channels of dissemination was also designed to have long reach through three spheres: academia, the practice community, and society. Each of these spheres is indicated by the concentric circles illustrated in the Reach and Impact graphic (Figure 5.2). With this research being conducted within the structure of a PhD, academia was considered the shortest reach for each channel of dissemination. The community of practice was considered a longer reach, outside of academia, but still a vital target audience for this work. The longest reach measured in this project was the public sphere. For example, the *#afFEMation Website*, the journal articles and conference presentations were modes for disseminating findings through traditional academic channels. The *HOW* and *Eye Magazines*, being respected international

³⁶⁵ Unknown, <https://www.researchgate.net>; Unknown, <https://www.academia.edu>.

publications that focus on graphic design discourse, extended the reach into the graphic design community of practice. Finally, the Wikipedia page was an example of reaching the project out into the wider public sphere.

The final measure of success for this project was the measurement of impact. Impact, in this case, measured the individual exposure of each channel within its sphere of reach.³⁶⁶ This is represented by different sized and coloured dots in Figure 5.2. Overall, the social sphere had the most impact, with 38,585 people exposed. This was followed by academia, with 15,075 sightings, and the community of practice with 5,274. However, the channels with the highest impact were all in the public domain: a social media campaign that communicated the Award Platform Data Set; an online article in *The Conversation* titled *Hidden Women of History: Ruby Lindsay, one of Australia's First Female Graphic Designers*; and a Twitter campaign quoting a conference paper on the *Anonymity Exhibition* in the academic sphere.

This campaign was created by me and comprised animated gifs, illustrating the key findings from the Award Platform Data Set. According to this statistical impact data, it appears that the community of practice has had the least impact, although I feel that this is where the most benefit can be gained from my research. However, the purpose of altmetrics is also to measure research in a qualitative way. The *Altmetric Manifesto* says that “Ultimately, our tools should use the rich semantic data from altmetrics to ask “how and why?” as well as “how many?” It is therefore in this more qualitative sense that I can demonstrate the success this research has had in advocating for the visibility of women in Australian graphic design.³⁶⁷

The Australian Graphic Design Association (AGDA) and its CEO, Nic Eldridge, have closely followed my research throughout the duration of this PhD. AGDA's judging processes, Hall of Fame nominations, and award statistics, have gone under intense scrutiny in this project. In each instance, all these platforms, which can all offer visible authorship for women in Australian graphic design, have been left wanting. One significant instance of this is the inequity in the AGDA Hall of Fame; however, after sharing conversations within AGDA, positive change has begun to happen.³⁶⁸ Firstly, at the beginning of this project only one

³⁶⁶ See Tables 5.1 to 5.6 in appendices for Exposure, Reach, and Impact Data and Key.

³⁶⁷ Jason Priem, Dario Taraborelli, Paul Groth, and Cameron Neylon, *Altmetrics: A manifesto* (October 26, 2010), <http://altmetrics.org/manifesto>

³⁶⁸ The AGDA Hall of Fame is largely a historical recognition of contributions to the field by designers and those closely associated with it.

woman had been honoured in the AGDA Hall of Fame, and by the completion two more women had been inducted. This included Alison Forbes, a book designer who was inducted in 2016, and Annette Hargus of Hargus Design, who was inducted in 2018.

The ‘semantic’ evidence that shows the positive influence of my research includes conversations between my supervisor and a member of the AGDA Hall of Fame Committee. The committee member confirmed that he had begun to examine his unconscious biases during the induction process. Secondly, the author of Annette Hargus’s official biography in the AGDA Hall of Fame, quoted my research in the document and also personally commented to me that my work had influenced his process. Secondly, there was also ‘semantic’ evidence to demonstrate the influence of the *Framework for Gender Equitable Awards* on the AGDA Awards. One of the five recommendations in this framework was ‘Creating gender equitable juries’. The Award Platform Data Set clearly outlined that the gender inequity in the AGDA juries from 1994 to 2015, with women as only 33% of the jurors. However, from 2016 to 2018, during this project, this average increased to 45%, and by 2018, there were more women than men on the jury—only the second time in AGDA’s history.³⁶⁹ Nic Eldridge also publicly thanked me for my work on stage during the AGDA Award Gala in 2018, which also indicates that my research has had a positive impact within AGDA.

I have also had opportunities to demonstrate the ease with which the *Framework for Gender Equitable Histories* can be implemented, and how well it can be received. At one stage during this research, I began to explore the visibility of women in Australian graphic design pre-1960. I discovered the Women’s Work Exhibition of 1907, that was held at Melbourne’s Exhibition Buildings in Carlton. This event gave female graphic designers an opportunity to exhibit work in a class titled ‘Applied Art’. The information on the women who took part in this event did not make it into the final exegesis; however, I did manage to write about them in an article for *The Conversation*. The article was titled *Hidden Women of history: Ruby Lindsay, one of Australia’s First Female Graphic Designers*; it was the most read article on *The Conversation* in the week that it was published.³⁷⁰ Within four months of it being published, this article had been read 8,056 times, received 14 comments, was shared on

³⁶⁹ See Tables 5.1 to 5.6 in appendices for Exposure, Reach, and Impact Data and Key.

³⁷⁰ Jane Connolly, “Hidden women of History: Ruby Lindsay, one of Australia’s First Female Graphic Designers,” *The Conversation* (January 16, 2019), <https://theconversation.com/hidden-women-of-history-ruby-lindsay-one-of-australias-first-female-graphic-designers-109184>.

Facebook 1,800 times, and was shared on Twitter 80 times.³⁷¹ The popularity of this article demonstrated that the implementation of the framework does not affect the readability and cohesiveness of the narratives they generate. On the contrary, it suggests that referencing historical women on their own merits, and not solely in relationship to their husbands or families, is something that piques the interest of online readers.

Whether quantitative or qualitative in its evidence, the work produced for this exegesis has been successful in exploring and advocating for women in Australian graphic design. At the very beginning of this document, the preface explains my personal impetus for conducting this research. This was to expose the large number of women who have studied and continue to study graphic design, compared to the acknowledgement they receive as significant contributors to the industry. Developing the pedagogical tools of the *Wikipedia Page*, the *Network Discovery* workshops, and the *Broad Designs Podcast* has certainly created practical ways to do this. These projects in particular have also had a personal impact on my own feelings towards [in]visibility as a woman in Australian graphic design. Having my research and writing critiqued by a global community on Wikipedia, touring different university campuses with the workshops, and broadcasting myself on air, were all something that, prior to this project, were well outside of my personal comfort zone. Having a personal goal behind this project gave me the courage to complete this work. I was able to push myself to a level of visibility I had not previously possessed or had been comfortable with. Inadvertently, my own experience of [in]visibility has become evidence for the need for autonomy in the choices examined in the *Autonomous Comfort Zone Survey*. It was this need for autonomy that signalled a shift in this research. The data demonstrated that the previous focus of self-promotion and the importance of visibility for graphic designers was not a priority for every woman in the industry.

In conclusion, there is statistical and ‘semantic’ evidence to support the success of this research in advocating for the visibility and autonomy of women in Australian graphic design. The projects and findings have all had significant exposure, reach and impact. I have exploited opportunities to disseminate this research widely through academic, industry and wider social channels. Unconventional methods of dissemination like social media campaigns have proven to be highly effective, offering a chance to engage in ongoing conversations and

³⁷¹ These Facebook and Twitter statistics, along with the comments, can be viewed on the link listed above. The readership statistics are not publicly available but were found on my personal dashboard on *The Conversation*, April 30, 2019.

offer immediate feedback and analytics. This evidence all works together to demonstrate that there has been a rise in visibility of women in Australian graphic design, and that strategies to sustain this trend have begun to be accepted and implemented by industry bodies.

Summary of results and findings

In addition to the wide reach and success of this research project, the results from the quantitative and qualitative data have been broad in their findings. They have provided tools to maintain the advocacy work that has already begun, and have the potential for further applications outside of Australian graphic design. Using a theoretical and feminist lens and a multi-model approach, the problem of invisibility for women in Australian graphic design has been exposed as a complex challenge. With ‘visibility’ defined as having visible authorship, the problem of invisibility was explained as a general one for all graphic designers. However, women were shown to be more invisible than men due to the unconscious biases at play in the few historical narratives written on Australian graphic design. Their visibility has also been measured as low in comparison to men on platforms of self-promotion such as awards, podcasts and conferences. Further evidence of this problem was revealed and implemented into tools of advocacy as the project developed.

This progression moved through four major projects and their paired data sets. These were the Invisible Women Survey paired with the *Postcard Project*, the Graduate Pipeline Data Set with the *Slushie Installation*, the Award Platform Data Set with the *Anonymity Exhibition*, and the Invisible Women Interviews paired with the *#afFEMation Website*. This research project as a whole is not dissimilar to the multi-model approach evident in the website, [*Parlour: Women, Equity and Architecture*](#). Here, data collection and contextual analysis come together in a series of communication projects to create awareness of women in Australian architecture.

In summary, the findings of the Invisible Women Survey paired with the *Postcard Project* demonstrated the low capability of stakeholders in Australian graphic design to name women who had made a significant contribution to the industry, post 1960. People, on average, could name just over one woman. The women who answered the question expressed guilt that they could not name more. The Graduate Pipeline Data Set with the *Slushie Installation* showed the high and growing number of women graduating from graphic design qualifications. The

Award Platform Data Set with the *Anonymity Exhibition* complemented this data by demonstrating the low number of women represented as jurors, winners, and Hall of Fame inductees in the Australian Graphic Design Association (AGDA) Awards. Finally, the pairing of the Invisible Women Interviews with the *#afFEMation Website* gave 24 of the most mentioned women from the Invisible Women Survey more visibility online. These interviews also provided context to the statistical data sets that were collected.

Chapter 1 of this exegesis examined the causes of invisibility, and asked the question, “What are the factors that contribute to the invisibility of women in Australian graphic design?” Three main factors were identified and discussed; they include the disparate understanding of graphic design, the inequitable historical record of graphic design, and the heterogeneous understandings of ‘success’ and ‘significant contributions’. However, in order to build on this understanding, *Chapter 2* asked, “How do I quantify the visibility of women in Australian graphic design and contextualise these data sets?” After a review of all the current data examining the visibility of women, it was concluded that not even the Australian Bureau of Statistics (ABS) had sufficient evidence to show the levels of women in the workplace. Therefore, the Graduate Pipeline Data Set and the Award Platform Data Set were collated to get an idea of how many women exist in graphic design education and in the work force. This data clearly indicated a high percentage and growing number of women graduating from graphic design qualifications, and a generally low number of women present in award systems. This included AWARD (Australasian Writers and Art Directors Association), AGDA, and the Australian Book Designers Association (ABDA). One anomaly in this data was that in the 1990s, women became more prevalent in the ABDA Awards than men and continue to be so as creatives in the publishing industry.

In order to contextualise this data, thoughts and opinions contributed by women in the Invisible Women Interviews were added. In general, the experiences expressed in the interviews lacked any sort of pattern or commonality that could be categorised as homogenous. However, what did emerge from their contributions was that political, economic, and social environments influenced the women’s progressions through each decade differently. In particular, Fiona Leeming’s experience as an Art Director in global agencies was very isolating; however, her position of power allowed her to influence positive messaging towards women in the medium of advertising. Michela Webb demonstrated the strength women can have when they are visible as a successful owner of their own studio.

Finally, Sandy Cull's experiences in the publishing industry as a book designer demonstrated the efforts that graphic designers must go through to have their authorship published and taken seriously.

In *Chapter 3*, three approaches to increasing the visibility of women in Australian graphic design were developed. The first two approaches tackled the processes of power, which the previous chapters identified as limiting the visibility of women in Australian graphic design. The first of these was the *Framework for Gender Equitable Award Platforms*. This five step framework was built from an analysis of the Award Platform Data Set along with the contributions of the women from the Invisible Women Interviews. The steps included having gender equitable juries, validating and connecting jurors, having clients in mind, clear criteria, and blind implementations. The success of this framework in the graphic design industry was shown by its partial implementation by AGDA. However, the framework has also proven to be transferable across disciplines and sectors. By applying this framework to the Honour a Woman campaign demonstrated its potential across other award platforms. The Honour a Woman campaign was run to increase gender equity in the Order of Australia Medals on Australia Day in 2019.³⁷² I contributed my opinions on how this could be achieved by drawing on my framework. This was communicated in the form of an opinion piece in the *Sydney Morning Herald* and an interview on 3AW.³⁷³ Here, I argued that more was needed to improve and sustain gender equity in the Order of Australian medals beyond just equitable nominations. The Victorian Department of Premier and Cabinet (DPC) have taken the framework on board and are also sharing it through workshops with the general public, to advocate for change in the process of awarding the medals. Stacy Williams, the Awards Officer at the DPC, has developed the *Recognition Matters* tool kit for such workshops; it reflects my research findings regarding the importance of self-efficacy.³⁷⁴ This was developed with the input of my research at a collaborative design workshop called *Gender Inequity in the Australian Honours System*, held at One Roof on October 10, 2018.

³⁷² Unknown, "Honour a Woman," <https://honourawoman.com> (website, accessed April 21, 2019).

³⁷³ Jane Connory, "Let's Redress Gender Imbalance in Australia Day Honours," *Sydney Morning Herald*, January 23, 2019: 21, <https://www.smh.com.au/national/let-s-redress-gender-imbalance-in-australia-day-honours-20190121-p50sqe.html>; and *On Air with Tom Elliott*, "Interview with Jane Connory, Honour a Woman Campaign," *Drive*, 3AW, January 23, 2019, <https://omny.fm/shows/drive-with-tom-elliott/3aw-drive-with-tom-elliott-january-23-37fbclid=IwAR3EkqgNP3fumQOMgjGtw01uAA4fhn2s9jxm3vpCleGB3CxMV2W5wON8hPA> (podcast, accessed April 2, 2019).

³⁷⁴ Unknown, "Recognition Matters," *Victorian Government* (2018), <https://www.vic.gov.au/about-recognition-matters> (website, accessed May 1, 2019).

The second framework—the *Framework for Gender Equitable Histories*—also has five steps. It was also shown to contribute to gender equity through an analysis of the *#afFEMation Website* and through its utilisation in an article on *The Age*.³⁷⁵ Systematic and consistent privilege checking, measured gender equity, validation of inclusion through triangulation, the rejection of referencing women only in relationship to men, and prioritising current authorship, were the five steps involved. These were developed out of the *#afFEMation Website* and from consultation with women in the industry. Although this framework has not been tested outside of the graphic design industry, it has the potential to benefit other sectors. The review of other award systems showed elements of this framework working towards gender equity across the film industry, in STEM, and in general recruitment procedures. It is my hope that further work can be done to demonstrate this framework's wider potential.

Chapter 3 also outlined three ways to facilitate self-efficacy in design classrooms. Jessie Stanley's Wikipedia page, the *Network Discovery Workshops*, and the *Broad Designs Podcast*, were all designed and implemented to develop resources to give the high number of women studying graphic design other women to look up to as role models. These projects offer repeatable pedagogical resources that can improve gender equity in design classroom deliveries.

The final chapter of this exegesis shifted the focus from advocating for the visibility of women in Australian graphic design to exploring their autonomous choices. With the implementation of grounded theory in the Invisible Women Interviews it was found that comfort was one of the biggest factors that women consider when choosing between visibility and invisibility in graphic design. The *Autonomous Comfort Zone Survey* was developed to help women identify their comfort zones within both visibility and invisibility and validate their choices. This was done through relating their answers to existing comments drawn from the Invisible Women Interviews. Another finding from this process was the [in]visibility paradox. It was found that women in Australian graphic design can feel both comfortable and uncomfortable with being invisible or visible at the same time. Again, this is a finding that has applications in industries beyond graphic design. However, further research that contextualised this paradox showed that some women in the Invisible Women Interviews found strength in the state of invisibility. This is situated in opposition to much feminist

³⁷⁵ Jane Connory, "Let's redress gender imbalance in Australia Day honours," *The Age* (2019), <https://www.theage.com.au/national/let-s-redress-gender-imbalance-in-australia-day-honours-20190121-p50sqe.html#comments> (accessed January, 2019).

literature and the existing régime of visibility. Yet it was a very comfortable place for those with introverted personalities and represents a viable place to be as a graphic designer of any gender. It plays to the default state of anonymity that graphic designers have until they self-promote and step out from behind their work.

I entered this research project with a clear hypothesis that women were indeed invisible as graphic designers in Australia. This summary of results and findings has clearly shown that this is true in the majority of situations studied. However, with a large and growing number of women graduating with graphic design qualifications, this research also demonstrates the need for greater visibility for women in order for these graduates to increase their sense of self-efficacy. Both frameworks developed through this research—the *Framework for Gender Equitable Histories* and the *Framework for Gender Equitable Award Platforms*—could also have wider applications for contributing to gender equity outside of graphic design. As could the *Autonomous Comfort Zone Survey*. Understanding that many minorities are also invisible in this industry, further research could be done to advocate for their inclusion in Australian graphic design, utilising these tools and findings. The results and findings from this project could also initiate a deeper understanding of the benefits of diversity in design.

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Appendices

TABLE 0.1

Australian Design Radio Podcast Data*

	Women	Men	Other	Total
Total Guests	36	74	0	110
Percentage	33%	67%	0%	

* 98 episodes from June 23, 2016 to February 15, 2019, not including review episodes.
Count only included podcast hosts when there were no other guests on an episode.

TABLE 0.2

agIDEAs Conference Data

	Women	Men	Studios/Groups	Total
Total Guests	116	414	31	561
Percentage	21%	74%	6%	

TABLE 0.3
Invisible Women Interview Questions

[illegible]

TABLE 0.4
Invisible Women Interview Questions

Interview questions (2 hours)

THEME 1: SIGNIFICANT CONTRIBUTIONS

- Your peers listed you as a female graphic designer who's made a significant contribution to graphic design in Australia since 1960.
- What does significant contribution mean to you? How would you describe your significant contributions?
- How do you view the differences/similarities between male and female contributions?
- What are your views on fame and self-promotion?
- Have social, cultural and economic factors affected your contributions?
- What should students focus on when building their careers to begin making their own contributions?

Topics of conversation: Survey participants were asked to rate the importance of the 'significant contributions' listed below. The results are below. Clearly running a hugely profitable business is not seen as a significant contribution nor is winning awards however the theme of giving back is. What are your thoughts on this data?

Making a six figure income	1.27
Having employees	1.51
Working overseas	1.65
Having a senior job title	1.80
Owning a business	1.82
Working with large clients	1.82
Working with start up clients	1.85
Winning prestigious awards	1.96
Having accredited qualifications	1.97
Working at a reputable studio	2.07
Teaching in the field	2.10
Being an active member of professional body	2.12
Balancing a family and design career	2.30
Having a recognisable style	2.31
Presenting at seminars/conferences	2.36
Working with new technology	2.44
Publishing personal projects	2.51
Having returning clients	2.73
Having a long career (10+ years)	2.79
Supporting themselves financially as a designer	2.82
Working towards social good	2.84
Having a profile amongst their peers	2.84
Mentoring others	3.01
Working experimentally	3.05

TABLE 0.5
Invisible Women Interview Questions

THEME 2: EVOLUTION OF GRAPHIC DESIGN

- What were graphic designers called in each decade since the 1960s?
- What industries did they work in?
- What did they create?
- What processes and technology did they use?

Topics of conversation: Survey participants were asked the same thing, within the geographic context of Australia and the most popular responses are summarised below. Comment on the decades in which you've worked. Do you agree or disagree with the survey responses? Do you see this evolution affecting your contribution? How have you kept up? How has this fuzzy and rapidly evolving definition of graphic design affected its overall visibility outside the industry and to potential students? What do you call yourself and how do you describe what you do?

	1960s	1970s	1980s	1990s	2000s	2010s
What were graphic designers called?	Commercial Artist	Commercial Artist / Graphic Artist	Commercial Artist / Graphic Designer	Graphic Designer	Graphic Designer	Visual Designer / Communication Designer / Graphic Designer
What industry would a graphic designer have most likely worked?	Advertising	Advertising	Advertising / Publishing	Advertising / Publishing	Advertising / Branding	Digital
What did a graphic designer create?	Books / Advertising / Packaging	Publishing / Advertising / Logos	Print Collateral	Print Collateral / Branding	New Media / Print Collateral / Branding	Web / Identity / Strategy
What was the purpose of graphic designer?	To sell	Identify trends and create purposeful graphics	To sell aesthetically	To sell globally	To sell with thinking and beauty	To sell, inform, make life easier and more productive

TABLE 0.6
Invisible Women Interview Questions

THEME 3: VISIBILITY

- Are women invisible as graphic designers in Australia? Why?
- How do you achieve visibility as a graphic designer?
- I am finding that men are more awarded (AGDA annuals), speak more frequently on stage (agIDEAS) teach and appear more in classroom case studies. What importance do awards, conferences and education play in the visibility of women as graphic designers in Australia?
- Why is visibility important or not important?
- What can hinder or assist the visibility of women as graphic designers in Australia? What benefit or pitfalls, strength or weaknesses might there be associated with high and low visibility?
- What advice to you have for the mostly female cohort of design graduates entering the industry?

Topics of conversation: Survey participants were asked to name women who've made significant contributions to Australian graphic design. 142 individual designers were identified but on average the respondents could only name 1.62 women. 157 people responded to the survey but 110 of these respondents could not answer this question. 74% of the respondents were female but men contributed 60% of the names. What are your reactions to this data?

Topics of conversation: The concept of visibility for graphic designers can be thought of as a metaphor of drivers on a road. Designers sit behind the wheel of a car whose heavily tinted windows and flashy exterior is the only thing on display to the world. This car's exterior is the work the designer produces. How has the issue of authorship helped or hindered the view of our driver? Is the Creative Director sitting at the wheel or the Finished Artist? In this metaphor, the road becomes the graphic design industry in which designers have to navigate a career. Will having children be a mere speed bump in the road or a permanent road block? Is the road a fast moving freeway or a pleasant country road where you can enjoy the view? Lastly, the environmental factors on this drive can be aligned with other cultural, social or economic factors influencing how well the driver can see and how well they are seen. Has conscious or unconscious bias meant the loss of opportunities for you as a woman - acting as chronic glare from the sun? Has a gender pay gap ever set in as a heavy fog? Discuss...

TABLE 0.7
Invisible Women Interview Questions

THEME 4: HISTORISING OF GRAPHIC DESIGN AND WOMEN IN GRAPHIC DESIGN

- Is the history of graphic design important? Why? For whom (eg. students the design industry the wider community)?
- How has the world best narrated graphic design's history (eg. through images, people, things, styles, geography etc) and on what platforms (eg books, exhibitions, websites etc)?
- Why have Australia's contributions been sparsely documented?
- How do you envision gender equity being achieved in the history of Australia's graphic design?

Topics of conversation: What form should Australia's history of graphic design take? What would you specifically like included in a biographical archive about you and women in general? Why? Could this empower a sense of self-efficacy in students? How are you connected to the women identified in the survey? How important are these networks and collaborations to your visibility and your capability to contribute significantly?

	Your name:					
	WORK	EDUCATION	INDUSTRY BODIES	COMMON INTERESTS	FRIENDS / FAMILY	SOCIAL MEDIA
Michaela Webb, Studio Round (VIC)						
Annette Marcus, Marcus Design (NSW)						
Amanda Roach, Amanda Roach Design (VIC)						
Lynda Warner, Warner Design (TAS)						
Rita Slow, Previously of AGDA (SA)						
Lisa Grocott, Monash University (VIC)						
Abra Remphrey, Detour Design (SA)						
Dianna Wells, DWD Dianna Wells Design (VIC)						
Sandy Cull, gogoGinko (VIC)						
Sue Allnut, Nutshell Graphics (VIC)						
Fiona Sweet, Sweet Creative (VIC)						
Frankie Ratford, The Design Kids (USA)						
Gemma O'Brien, Typographer (NSW)						
Jenny Grigg, Book Design (VIC)						
Jessie (Fairweather) Stanley, Jessie Staley (VIC)						
Kat Macloed, Orlolan (VIC)						
Simone Elder, Orlolan (VIC)						
Chloe Quigley, Orlolan (VIC)						
Kate Owen, Futago (TAS)						
Laura Cornhill, Studio Binocular (VIC)						
Rosanna di Risio, ERD (VIC)						
Suzy Tuxen, A Friend of Mine (VIC)						
Natasha Hasemer, Eskimo Design (NSW)						
Zoe Pollitt, Eskimo Design (NSW)						

TABLE 0.8

Invisible Women Survey Questions

Number	Consent Form
1	*Name:
2	*Please enter today's date: *I have been asked to take part in the Monash University research project specified below. I have read and understood the Explanatory Statement (which can be downloaded at www.invisibleinaustralia.com) and I hereby consent to participate in this project: The data (ie. the answers I give in the following survey) I provide during this research will be presented in a public exhibition, a book and published in journal articles. The outcomes will also be spoken about at conferences and published on-line on a website (www.invisibleinaustralia.com) and through social media channels (Facebook: https://www.facebook.com/invisibleinaus/timeline , Instagram: https://www.instagram.com/invisibleinaus/ and Twitter: https://twitter.com/invisibleinaus). My contact details will remain confidential and will be securely stored. The data that I provide during this research may be used by Jane Connory in future research projects and may be made public in the creative outcomes of the project. I understand that participation is voluntary, that I can choose not to participate in part or all of the project, and that I can withdraw at any stage of the project prior to the exhibition and publication of the results by contacting the researcher. I hereby consent to the above.
4	*I am happy to be contacted regarding the responses in my survey: Yes / No
Demographic Data	
5	What is your age? (Optional) 17 or younger, 18-20, 21-29, 30-39, 40-49, 50-59, 60 or older
6	Are you a (tick as many as are relevant)? Student of design, Practising designer, Retired designer, Member of a professional design industry body, Academic/lecturer/teacher in the field of design, Attendee/participant in a design conference, Commentator on design in press/online/conferences, Someone who works with designers, Other (please specify).
Research Data	
7	What do you think is important when deciding that any individual has made a 'significant contribution' to the graphic design industry? Having accredited qualifications, Having returning clients, Having a long career (10+ years), Winning prestigious awards, Balancing a family and design career, Owning a business, Being an active member of professional body, Working with new technology, Working at a reputable studio, Working overseas, Working towards social good, Making a six figure income, Working with large clients, Teaching in the field, Publishing personal projects, Supporting themselves financially as a designer, Working with start up clients, Having a recognisable style, Working experimentally, Having employees, Mentoring others, Presenting at seminars/conferences, Having a senior job title.
8	List women who you've felt made a 'significant contribution' to the field of graphic design in Australia from 1960 onwards and any of their contact details that you are happy to share: <i>NB// Only provide details that are in the public domain and not any private contact details.</i>
9	List women who you've felt made a 'significant contribution' to the field of graphic design in Australia prior to 1960 and any of their contact details that you are happy to share: <i>NB// Only provide details that are in the public domain and not any private contact details.</i>
10	What name would you give a graphic designer in Australia in (eg. commercial artist, art director etc...) <i>NB// More than one answer per decade is fine.</i> ... the 1960s? ... the 1970s? ... the 1980s? ... the 1990s? ... the 2000s? ... 2010 to today?
11	What industry would a graphic designer have most likely worked within Australia in (eg. advertising, publishing etc...) <i>NB// More than one answer per decade is fine.</i> ... the 1960s? ... the 1970s? ... the 1980s? ... the 1990s? ... the 2000s? ... 2010 to today?
12	What did a graphic designer create in Australia in (eg. posters, branding strategies) <i>NB// More than one answer per decade is fine.</i> ... the 1960s? ... the 1970s? ... the 1980s? ... the 1990s? ... the 2000s? ... 2010 to today?
13	What processes and technology did a graphic designer use in Australia in (eg. Adobe software, ethnographic research etc...) <i>NB// More than one answer per decade is fine.</i> ... the 1960s? ... the 1970s? ... the 1980s? ... the 1990s? ... the 2000s? ... 2010 to today?
14	What was the purpose of graphic designer use in Australia in (eg. to create pleasing aesthetics, to sell products and services, to stimulate social change etc...) <i>NB// More than one answer per decade is fine.</i> ... the 1960s? ... the 1970s? ... the 1980s? ... the 1990s? ... the 2000s? ... 2010 to today?

TABLE 0.9**Invisible Women Survey Answers: Question 5 - What is your age?**

Answers	% Responses	Responses
17 or younger	0%	0
18-20	1%	1
21-29	19%	30
30-39	31%	48
40-49	35%	55
50-59	13%	20
60 or older	2%	3
Sub-totals		157

TABLE 0.10**Invisible Women Survey Answers: Question 6 - Are you a (tick as many as are relevant)?**

Answers	% Responses	Responses
Student of design	15%	24
Practising designer	78%	124
Retired designer	1%	1
Member of a professional design industry body	27%	43
Academic/lecturer/teacher in the field of design	35%	56
Attendee/participant in a design conference	21%	34
Commentator on design in press/online/conferences	11%	18
Someone who works with designers	29%	47
Other (please specify)	6%	10
Sub-totals		357

TABLE 0.11**Invisible Women Survey Answers: Question 7 - What do you think is important when deciding that any individual has made a 'significant contribution' to the graphic design industry?**

	Not important		Somewhat important		Important		Vital		N/A		Total	Weighted Average
Having accredited qualifications	35%	54	36%	56	26%	40	3%	5	0%	0	155	1.97
Having returning clients	9%	14	30%	47	38%	59	22%	34	1%	1	155	2.73
Having a long career (10+ years)	10%	16	25%	39	39%	60	25%	39	1%	1	155	2.79
Winning prestigious awards	32%	50	45%	69	18%	28	5%	8	0%	0	155	1.96
Balancing a family and design career	30%	46	20%	31	33%	51	13%	20	5%	7	155	2.3
Owning a business	44%	68	32%	49	19%	30	3%	5	2%	3	155	1.82
Being an active member of professional body	32%	50	31%	48	28%	44	8%	12	1%	1	155	2.12
Working with new technology	23%	36	28%	43	30%	47	18%	28	1%	1	155	2.44
Working at a reputable studio	32%	50	32%	50	29%	45	5%	8	1%	2	155	2.07
Working overseas	54%	83	29%	45	15%	23	2%	3	1%	1	155	1.65
Working towards social good	8%	13	23%	35	45%	70	23%	36	1%	1	155	2.84
Making a six figure income	78%	121	14%	22	5%	8	1%	1	2%	3	155	1.27
Working with large clients	43%	66	35%	55	15%	23	5%	8	2%	3	155	1.82
Teaching in the field	26%	40	44%	68	24%	37	6%	9	1%	1	155	2.1
Publishing personal projects	15%	24	31%	48	41%	63	13%	20	0%	0	155	2.51
Supporting themselves financially as a designer	11%	17	19%	30	45%	69	24%	37	1%	2	155	2.82
Working with start up clients	42%	65	34%	52	19%	30	4%	6	1%	2	155	1.85
Having a recognisable style	28%	44	28%	43	26%	41	16%	25	1%	2	155	2.31
Working experimentally	7%	11	17%	27	38%	59	36%	56	1%	2	155	3.05
Having employees	61%	94	27%	42	8%	13	2%	3	2%	3	155	1.51
Mentoring others	6%	10	15%	23	50%	77	28%	44	1%	1	155	3.01
Presenting at seminars/conferences	23%	35	30%	47	35%	54	12%	18	1%	1	155	2.36
Having a senior job title	49%	76	26%	41	17%	26	6%	10	1%	2	155	1.8
Having a profile amongst their peers	10%	15	23%	36	39%	61	27%	42	1%	1	155	2.84

TABLE 0.12

Invisible Women Survey Answers: Question 9 - List women who you've felt made a 'significant contribution' to the field of graphic design in Australia prior to 1960 and any of their contact details that you are happy to share. *NB// Only provide details that are in the public domain and not any private contact details.*

Responses
Not sure.
April Greiman appears in many communication history books, but it appears that woman are not represented as men are.
Grace Cottington-Smith is the only one that I can think of, with her magazine illustration
Don't know any :(
Unless I google this, I can't think of anyone!
Unsure
I can't name any women specifically. In general, to the field of graphic design, the significant people were all male.
Can't answer - I have a very low awareness of significant designers, whether they be male or female (not interested)
unsure
I don't know
Dahl Collings, Alison Forbes, Muriel Eyre
This is hard for me as have only lived in Australia for 10 years so dont have a lot os historical industry refernce!
Sorry!
Unfortunately I am just not familiar with any.
Do not know of any names but I'm sure there were a few. Women do not blow their trumpet like men. "Blah blah"
?
I don't know any designers prior to the 1960s in Australia.
Mrs Rosanne Scott (fashion Illustrator), Jilly Zeck (shoe + Illustrator), Elizabeth Durack (Artist and Illustrator). Contact details not immediately available, but can source if you need them.
I'm ashamed to say I don't know of any female famous Graphic Designers
Florence Broadhurst. Lallah Dredge (Ellerton) was my great aunt. I believe she was a commercial artist for Myer.
Can't. To be honest I couldn't any men either
I don't know any!
Florence Broadhurst, Linda Warner, Rita Siow, Karin Seja, Annette H Marcus,
I don't know anyone, male or female in the industry prior to 1960.
Eileen Mayo, Marion Mahony Griffin, Florence Broadhurst, May Gibbs, Margaret Preston, Thea Proctor
Eileen Mayo, Thea Proctor, Margaret Preston, Hera Roberts, Dahl Collings, Wanda Radford, Mabel Leith, may Gibbs, Dorothy Fry
Only moved to Australia in 2005 so I don't know anything before this point (sorry Jane!)
as above
Can't think of anyone specific
I'm not familiar with that era.
I don't know any.
Who was that amazing Australian woman who designed wallpaper patterns. Florence Broadhurst? There ya go. I can name her but not a single Australian graphic designer male from prior to 1960. Make of that what you will :P
Florence Broadhurst
Not known from UK
Dahl collings, Barbara Beckett, Alison Forbes
Don't know any
Dahl Collings,
don't know any
Unsure

TABLE 0.13

Invisible Women Survey Answers: Question 10 - List women who you've felt made a 'significant contribution' to the field of graphic design in Australia from 1960 onwards and any of their contact details that you are happy to share. NB// Only provide details that are in the public domain and not any private contact details.

Responses
Elizabeth Honey, Sonia Kretschmar
Betty Churcher (sort of), I can not think of any other off hand and feel terrible because I can't.
Alison Spink, Struck & Spink, Rosanna Di Rasio, Creative Director, ERO
Sue Stansfield - Cato Brand Partners
Michaela Webb (round.com.au), Laura Cornhill (studobinocular.com), Jessica Wilding (idlab.com.au), Sarah Jones
There are too many to mention, but it seems that these women are quiet achievers or are not recognised in the mainstream.
Michaela Webb (Studio Round), Jenny Grigg
I seriously couldn't name one from that time period.
Georgia Janetski, Emma Fisher, Carolyn Simms, Adele Del Signore, Angela Panettieri, Annette Marcus, Helen Watts, Sue Alnut, Amanda Roach, Heather Towns, Mary Callahan.
Don't know any :(
Gemma O'Brien, Kirsten Smith, Enmore TAFE Lecturer, Me!
Becky Chilcott, girls from Studio Bomba
Unsure
I can't name any women specifically. In general, to the field of graphic design, the significant people were all male.
Can't answer - I have a very low awareness of significant designers, whether they be male or female (not interested)
Kay Austin Graphics
Gemma O'Brien, Michaela Webb
Florence Broadhurst
Catherine Martin, Megan Stone, Amanda Roach, Sandy Cull, Carolyn Simm,
Lynda Warner, Alison Forbes, Muriel Eyre, Pat Grainger, Gail Devine (Mson), Michaela Webb, Annette Marcus, Denise Whitehouse, Dianna Wells, Myriam Kim-Yee, Sue Alnut, Rita Slow, Lena Gan, Amanda Roach.
Annette Marcus
Simone Elder & Kat Macleod (Ortolan), Michaela Webb (Studio Round), Beci Orpin, Suzy Tuxen (A Friend of Mine), Suzy Zezula (RMIT Communication design lecturer)
Tess McCabe - CWC, Tanja - Joit Studio, Veronica Grow - OSNS, Caren Florance, Becky Chilcott
This is tough! Michaela Webb (Studio Round), Bonnie Abbott (previously Desktop Mag editor), Suzy Tuxen (A Friend of Mine), Stephanie Mulder (21-19)
Jessica Hische - bringing hand lettering back into style (but she's not Australian).
Jenny Grigg
Sue Alnut, Linda Warner
Sandy Cull and Deb Brash, both book designers and mentors
Bec Bridson, Creative Director at Venus Comms; bec@venuscomms.com, 03 9685 5202, 0411 461 151. I feel her pioneering an agency which connects brands with women is significant, and an important step forward in recognising women for their unique qualities and value.
I think any women who worked in the industry has made a significant contribution, whether their details are in the public domain or not. The problem of asking for 'details that are only in the public domain' also privileges individuals who represent a studio / company / practice, when in most cases, women who take administrative roles (accounts, co-ordination etc) do not have their profiles listed publicly. I am concerned by this question that may skew the responses.
Mrs Rosanne Scott (fashion illustrator), Jilly Zeck (shoe + illustrator), Elizabeth Durack (Artist and illustrator). Contact details not immediately available, but can source if you need them.
beci orpin
Sally Caston Gayle Mason Rita Slow
I'm ashamed to say I don't know of any female famous Graphic Designers
Zoe Wahart, Lisa Grocott, Michaela Webb, Dianna Wells, Fiona Sweet, Jessie Fairweather, Sarah Jones, Liz Cox, Kate Mansell, Kate Rogers, Meg Philips,
Deanne Cheuk, www.deannecheuk.com; Rita Alexander, www.byrilla.com
Annette Marcus, Michaela Webb
Kate Bezar of Dumbo Feather, Lucy Feagins, Design Files, for the promotion of women in design (not specific to graphic design)
Karin Seja (KSDesign), Annette Marcus, Robyn Wakefield (Walter Wakefield), Michaela Webb (Round), Rebecca Lorraine, Abra Remphey & Cathy Bell (Detour Design) Rita Slow, Zoe Pollitt, Danielle de Andrade, Linda Jukic, Tanja Hall, Ivana Martinovic, Kate Owen, Suzy Tuxen, Emily Woollett, Jess Huddart
Danielle Garbett - Garbett // Alla Cader - Paper Stone Scissors // Zoe Pollitt - Eskimo // Annette Marcus - Marcus Design // Abra Remphey - Detour Design // Cathy Bell - Detour Design // Hannah Cutts - Cutts Creative // Kate Owen - Fptago // Tanya Sim - Block Branding // Kelle Campbell - Parallax Design // Nicki Wragg - Swinburne Design // Leanne Farmworth - Lamp Creative // Lynda Warner - Warner Design // Tracey Allen - Liminal // Rowena Curlewis - Denomination / The Collective // Margaret Nolan - Denomination / The Collective // Michaela Webb - Studio Round // Fiona Mahon - Mahon & Band // Gemma O'Brien // Pascale Clearihan // Cate Boughton - Hoyne // Bridget Spring - Hoyne // Nichole Barsenbach - Hoyne // Sara Hayat // Huey Lau // Felicity Davison // Simone Elder - Ortolan //
Annett Marcus, Lynda Warner, Sue Alnut, Jenny Kee, Alla Cader, Philippa Pendlebury, Jane Cornwell, Megan Williams, Megan Stone, Denise Whitehouse, Rosanna Di Rasio
Lynda Warner, Dianna Wells, Jenny Grigg, Kat McCleod, Tracie Grimwood, Annette Marcus, Nicki Wragg, Lisa Grocott, Dianne Gameson, Wendy Temlyn, Sonia Kretschmar, Kate Mansell, Fiona Sweet, Rosanna Di Rasio, Meg Williams, Michaela Webb, Wendy Elerton, Jessie Fairweather, Laura Cornhill, Helen Watts, Melinda Whitechurch,
Allison Colpoys
Unfortunately I know of no such women
Kristina Karlsson
Donna McGlynn
Karin Seja - KS Design Studio - karin@ksdesign.com.au
I'm only aware of the last decade but would include Michaela Webb (Studio Round), Jessica Huddart (Joseph Mark), Zoe Pollitt (Eskimo), Anette Marcus (Harcus Design)
Jessica Walsh, Colette duggan(i think she's aussie)
Other than a few inspirational women I've worked with directly (who I couldn't suggest have made a 'significant contribution' in the broader sense) - I honestly can't think of any by name. But then I can only think of about 3 men's name like Ken Cato, Andrew Hoyne and David Pidgeon who have made a 'significant contribution', I don't pay much attention to whose doing what in the industry. Keeping those kind of tabs doesn't float my boat. Much more interested in just doing satisfying work.
Jenny kee
Michaela Webb, Frankie Ratford, Veronica Grow, Fenella Kernebone,
Not known from UK
Lisa Grocott, Wendy Elerton, Jesse Fairweather, Jane Sinclair, Laura Cornhill, Abra Remphey, cat van de, Angela McCarthy, Alisa Coburn, Rita Slow, Philippa Pendlebury, Amanda Roach, Kelle Campbell, Rita Slow, Carla McKee, Fiona Sweet, Sue Alnut, Mary Libro, Chloe Guigley, Bonnie Abbot, Michaela Webb, Dianna Wells, Gemma I turn, Frankie Radford, Anita Ryley, Kat McCleod, Yarra Jones, Kate Owen, Frankie Radford, Vysnar Bradha, Hannah Cutts, Annette Marcus, Anna Eymont, Mariam Kinyee, Erin Corlette, Lisa Neer, Robyn Wakefield,
Kristin McCourtie (Head organiser of agDeas), Michaela Webb of Studio Round
I'm embarrassed that I cannot fill in specific names here.
Michaela Webb, Jenny Grigg, Lisa Grocott
Jo Mure, Biddy Maroney Lynda Warner
Unsure
Deborah Brash, Sandy Cull
?

TABLE 0.14

Invisible Women Survey Answers: Question 10 - What name would you give a graphic designer in Australia in (eg. commercial artist, art director etc...) *NB// More than one answer per decade is fine.*

... the 1960s?	... the 1970s?	... the 1980s?
Commercial artist	Graphic artist	Graphic designer
Graphic artist, artist, art director	Graphic artist, designer	Graphic designer
art director	commercial artist	commercial artist, graphic designer
Commercial Artist	Commercial Artist	Graphic Designer
Commercial artist		Graphic Designer
commercial artist	Graphic artist	Art director
		Commercial Artist
N/A	N/A	
Commercial Artist	Commercial Artist	Graphic Designer
Artist/Commercial Artist	Commercial Artist/Art Director	Graphic Designer/Art Director
Art Director	Commercial Artist	Graphic Artist
Unsure	Unsure	Unsure
Commercial Artist, Sign Writer	Commercial Artist, Sign Writer	Graphic Designer, Finished Artist, Art Director
Artist	Commercial artist	Graphic designer
Graphic designer	Graphic designer	Graphic designer
graphic artist	graphic artist	commercial artist
Commercial artist	Commercial artist	Graphic designer
Commercial Artist	Graphic Designer	Graphic Designer
Commercial artist, art editor, art director, finished artist	Graphic Designer, art director, finished artist	Graphic Designer, art director, creative director, finished artist
Typesetter	Commercial Artist	Graphic Artist
commercial artist, art director, illustrator	commercial artist, art director, illustrator	commercial artist, graphic artist, graphic designer, illustrator
Commercial artist	Graphic Artist	Graphic Artist
commercial artist	commercial artist	commercial artist
Commercial artist	Graphic artist, art director	Graphic designer, art director,
Commercial artist / designer	Commercial artist / designer	Commercial artist / designer
Commercial artist	commercial artist	graphic artist
Commercial artist	Commercial artist	Commercial artist, graphic designer
	Commercial Artists	Graphic Artist
Commercial Artist	Transition period: Commercial Artists and Graphic Designer	Graphic Designer
art director	art director	creative director
Commercial Artist	Commercial Artist	
commercial artist, illustrator,	commercial artist, illustrator, graphic artist	commercial artist, graphic artist, graphic designer, illustrator, desktop publisher
Commercial Artist	Commercial Artist	Graphic Designer
Commercial artist, Graphic designer, Art Director	Commercial artist, Graphic designer, Art Director	Commercial artist, Graphic designer, Art Director
	graphic artist	design composited
commercial artist, graphic artist, illustrator	graphic designer, illustrator	graphic designer, illustrator
Art Director	Commercial Artist	Commercial Artist
Commercial artist/typesetter	Commercial artist	Graphic designer
-	-	-
Commercial artist	Commercial artist	Graphic designer
Commercial Artist	Graphic Designer	Graphic Designer
Commercial artist	Graphic Designer	Graphic Designer
commercial artist	commercial artis	graphic design
Finished Artist	Finished Artist	Commercial Artist
commercial artist	commercial artist	graphic artist
Commercial Artist	Commercial Artist	Graphic Designer (or Visual Communicator)
	graphic designer	graphic designer
Commercial Artist	Commercial Artist/Graphic Artist	Graphic Designer
Designer		Desktop publisher
Sign writer, commercial artist	Graphic artist	Multimedia artist
Typographer	Same Typographer	Creative Artist, Visual Artist
Graphic Artist	Graphic Artist	Graphic Artist
Graphic Designer	Graphic Designer	Graphic Designer
Commercial Artist	Graphic Artist	Graphic Designer
finished artist	commercial artist	graphic artist
Graphic artist	Commercial artist	Graphic designer
commercial artist	cool creative	savvy creative
Gordon Andrews, Douglas Annand	Brian Sadgrove, Max Robinson, Bruce Weatherhead, Les Mason	Ken Cato, Mimmo Cozzolino, David Lancashire
commercial artist	illustrator	art director
commercial artist	graphic designer	graphic designer
commercial artist	graphic artist	graphic designer

TABLE 0.15

Invisible Women Survey Answers: Question 10 - What name would you give a graphic designer in Australia in. (eg. commercial artist, art director etc...) *NB// More than one answer per decade is fine.*

... the 1990s?	... the 2000s?	... 2010 to today?
Designer	Designer/Visual Communicator	Designer/Artist - imperative that the artist be DESIGN ALL-ROUNDER
Graphic designer	Graphic designer	Graphic designer, creative
graphic designer	designer	designer, solution seeker
Graphic Designer	Graphic Designer	Graphic Designer
Graphic Designer	Visual Communicator	Designer
Grapher designer	Designer	Designer
Graphic Artist	Communication Designer	(Junior/Mid-weight/Senior) Graphic Designer, Digital Designer, Art Director
Redback Graphix / Gregor Cullen		Vincent Frost / Frost Media
Graphic/digital Designer	Communication Designer	Transdisciplinary practitioners, Co-collaborative creative practitioners
Graphic Designer/Art Director	Design Director/Art Director	Communication Designer/Graphic Designer/Art Director
Graphic Designer / Desktop Publisher / Mac Operator (!)	Graphic Designer	Designer
Graphic Designer	Graphic Designer	Graphic Designer, Communication Designer
Graphic Designer, Finished Artist	Visual Communication Designer, Graphic Designer	Visual Communication Designer, Communication Designer
Art Director	Communication designer	Designer
Graphic designer	Designer	Designer
graphic designer	graphic designer, advertiser, creative director	communication designer, innovator, designer
Graphic designer	Graphic designer	Graphic designer
Graphic Designer	Graphic Designer, Communication Designer, Designer	Graphic Designer, Communication Designer, Designer
Graphic Designer, art director, finished artist, desktop publisher	Graphic Designer, art director, creative director, brand designer, strategist	Graphic Designer, art director, creative director, UX designer, brand strategist
		Designer, Art Director, illustrator, Logo/Brand designer, Artworker - everything...
		Art director and designer
Graphic Designer	Visual Communication Designer	
graphic artist, graphic designer, art director,	graphic designer, creative director, art director, web designer, communication designer	communication designer, creative director, art director, graphic designer, web designer, UX designer, digital designer
Graphic Artist	Graphic Designer	Graphic Designer
graphic designer	graphic designer	graphic designer
Graphic designer, art director,	Graphic designer, communication designer, art director	Graphic designer, communication designer, art director
Graphic designer	Graphic designer / visual communicator	Graphic designer / visual communicator
Graphic Designer	Graphic or Digital Multimedia Designer	as for 2000
Graphic designer	Communication designer, art director, creative director	Communication designer, art director, creative director
Graphic Designer	Communication Designer	Designer
Graphic Designer	Graphic Designer or Creative	Graphic Designer or Visual Communications Creative communications designer
		Designer
Designer	Creative Director	Creative Director / Graphic Designer / Artist
graphic designer, illustrator, desktop publisher, art director, digital artist, layout artist	graphic designer, illustrator, desktop publisher, art director, digital artist, layout artist, animator, visualiser	graphic designer, illustrator, desktop publisher, art director, digital artist, layout artist, developer, animator, visualiser
Graphic Designer	Visual Communicator, Graphic Designer	Communication Designer, Ux Designer
Commercial artist, Graphic designer, Communication Designer, Art Director	Commercial artist, Graphic designer, Communication Designer, Art Director	Commercial artist, Graphic designer, Communication Designer, Art Director
Visual design	Graphic Design	Communications designer
graphic designer, illustrator, web designer	graphic designer, illustrator, web designer	graphic designer, illustrator, web designer
Graphic Artist	Graphic Designer	Graphic Designer
Graphic designer	Graphic designer	Communication Designer
Junior/ Mid Weight/ Senior Designer, Designer, Partner, Art Director, Creative Director, Owner	Junior/ Mid Weight/ Senior Designer, Designer, Partner, Art Director, Creative Director, Owner	Junior/ Mid Weight/ Senior Designer, Designer, Partner, Art Director, Creative Director, Strategist, Owner
Graphic designer	Graphic designer	Graphic designer
Graphic Designer	Visual Communication Designer	Communication Designer
Graphic Designer	Communication Designer	Designer
	Graphic designer	Designer
graphic designer/consultant	communication designer/consultant	communication designer/consultant
Graphic Artist	Art Director	Designer / Art Director
Graphic designer, graphic artist	Graphic designer	Communication designer, designer
Graphic Designer	Graphic Designer / Branding Designer	Graphic Designer / Branding Designer
graphic designer, layout artist, publisher	web designer, graphic designer, communication designer, printer or print designer, new media designer.	UX designer
Graphic Designer/Multimedia Designer/Web Designer/Art Director	Graphic Designer/Digital Designer/Web Designer/Art Director	Graphic Designer/Digital Designer/Web Designer/Art Director/Infographic Designer
Graphic designer	Designer	Visual designer
Graphic designer, web designer	Digital designer, web designer, graphic designer	Designer, visual designer.
Illustrator, Visual Designer	Graphic/Commercial Artist	Graphic Designer/Co-ordinator
Graphic Designer	Designer	Designer
Graphic Designer	Graphic Designer	Graphic Designer
Communication Designer	Communication Designer	Brand and visual communication designer
graphic designer	Creative Director	Design Strategist
Graphic designer	Communication designer	Designer
tec pro	creative designer	creative thinker
Andrew Hoynes, Jason Grant	Stuart Gaddes, Stephen Banham	who knows
		graphic designer
graphic designer	graphic designer	graphic designer
visual communication professional	media & communication professional	media & communication professional

TABLE 0.16

Invisible Women Survey Answers: Question 11 - What industry would a graphic designer have most likely worked within Australia in (eg. advertising, publishing etc...)) NB// More than one answer per decade is fine.

...the 1960s?	...the 1970s?	...the 1980s?
Advertising	Advertising	Emergence of 'branding' formerly 'corporate image for print'.
Film/television, theatre, advertising	Film/television, theatre, advertising	Advertising (predominantly)
Advertising	Advertising	Graphic Design, Advertising
magazines, newspapers	television	Advertising advertising Advertising
Magazines	Magazines/Advertising	
Advertising, Publishing Book, New papers and magazines, illustration posters	Advertising, Publishing Book, New papers and magazines, illustration, packaging	Branding exhibition design, Advertising, Publishing Book, and magazines, illustration, packaging
Advertising	Advertising	Advertising
Advertising / Publishing / Fashion	Advertising / Publishing	Marketing Company / Design Agency / PR
Unsure	Unsure	Advertising, Publishing
Screen printing, Print companies, publishing houses	Screen printing, Print companies, publishing houses, newspapers	Screen printing, Print companies, publishing houses, advertising agencies
Advertising	+ publishing	+ tourism
Graphic design, advertising	Graphic design, advertising	Graphic design, advertising
publishing	publishing	
Advertising, publishing, brand development	Advertising, publishing, brand development	Advertising, publishing, brand development
Publishing, Advertising	Publishing, Magazine/Periodical/Editorial, Advertising	Publishing, Magazine/Periodical/Editorial, Advertising
Advertising, publishing, public service, printing, commercial art/design studio	Advertising, graphic design (print), publishing, printing, public service	Advertising, graphic design (print), publishing, printing, public service
Advertising	Advertising, editorial	Advertising, editorial
print Publishing	Advertising	Advertising
Advertising, Publishing, Signage	Advertising, Publishing, Signage	Advertising, Publishing, Signage
advertising, newspapers, publishing	advertising, newspapers, publishing, window dressing	advertising, publishing, design
Advertising, publishing, packaging	Advertising, publishing, packaging	Graphic design, advertising, publishing, packaging
Publishing, advertising	Publishing, advertising	Publishing, advertising, desktop publishing
Advertising / Publishing	Advertising Publishing TV media	Advertising Publishing TV Media Music Industry Government Textile Industry
Publishing, packaging	Publishing, packaging	Branding, advertising
Advertising, Publishing, Sign-writing, in-house in most manufacturing industries.	Advertising, Publishing, Printing, in-house in any industry.	Any graphic design studio. Advertising, Publishing, Printing, Media, Web, Museums, in-house in any industry.
Advertising, publishing, shop display, television.	Advertising, publishing, shop display design, television.	Advertising, publishing, exhibition displays (ie: trade fairs, museums), television.
advertising	advertising	advertising
press - paper, printing	printer, advertising	studios, advertising
advertising, publishing, fashion,interior, architecture	advertising, publishing, fashion,interior, architecture	advertising, publishing, fashion,interior, architecture,packaging, signage
Advertising, publishing, packaging, branding	Advertising, publishing, packaging, branding	Advertising, publishing, packaging, branding
Mainly - Advertising, Publishing, Packaging, Branding. Lesser - Industrial Design, Exhibition Design, Signage/wayfinding	Mainly - Advertising, Publishing, Packaging, Branding. Lesser - Industrial Design, Exhibition Design, Signage/wayfinding	Mainly - Advertising, Publishing, Packaging, Branding. Lesser - Industrial Design, Exhibition Design, Signage/wayfinding
advertising, publishing, government	advertising, publishing, government, marketing	advertising, publishing, government, marketing
advertising, illustration, commercial art, publicity, publishing	advertising, illustration, commercial art, publicity, publishing	graphic design, advertising, signage, wayfinding
Advertising, publishing, packaging/advertising	Advertising, publishing, packaging/advertising	Advertising, publishing, packaging/print promotion
-	Design, Advertising, publishing, fashion, Architecture / Wayfinding	Design, Advertising, publishing, fashion, Architecture / Wayfinding
Publishing, packaging, advertising	Publishing, packaging, advertising, government	Identity, packaging, publishing, advertising, government
advertising, publishing, visual merchandise, TV stations	advertising, publishing, graphic design studio	advertising, publishing, graphic design studio
Publishing, Advertising, studios	Publishing, Advertising, studios, government agencies	Publishing, Advertising, studios, department stores, government agencies
publishing	publishing/advertising	advertising/graphic design
Illustration / advertising	Illustration / advertising	advertising
advertising	advertising	advertising, publishing
Advertising / Publishing / Academia	Advertising / Publishing / Independent Practitioner / Academia	Graphic Design / Advertising / Publishing / Independent Practitioner / Academia
newspaper	newspaper	print media
Advertising/Publishing	Advertising/Publishing	Advertising/Publishing/Graphic Design
Fashion/textiles	Textiles/print	Print/fashion/textiles
Advertising, Print, Contemporary Art, Signwriting	Advertising, Print, Contemporary Art	Advertising, Print, Contemporary Art
Advertising	Advertising, Visual communication	Advertising and Publishing
Print, Advertising	Print, Advertising	Print, Advertising
Graphic Design	Graphic Design	Graphic Design
Publishing, identity, poster, exhibition, motion	Publishing, identity, exhibition, signing, motion	Publishing, identity, exhibition, motion, design, printed
logo design, marketing, publishing, packaging, advertising	logo design, marketing, publishing, packaging, advertising	logo design, marketing, publishing, packaging, advertising
advertising	advertising	advertising
Ad agency	Ad agency	Ad agency, film, television, media group, publishing
Publishing	Advertising	Advertising, Publishing
Advertising	Advertising	
Newsprint, publishing house	Glossies, as above	

TABLE 0.17

Invisible Women Survey Answers: Question 11 - What industry would a graphic designer have most likely worked within Australia in (eg. advertising, publishing etc...) NB// More than one answer per decade is fine.

...the 1980s?	...the 2000s?	...2010 to today?
Branding and publishing, DESIGN	Moving pictures/emerging media, DESIGN for DIVERSE APPLICATIONS	Moving pictures/new media/pursuing personal practice DESIGN for DIVERSE APPLICATIONS
Advertising, film/television, publishing	Film/television, advertising, online/digital, publishing	Film/television, theatre, advertising, online/digital
Graphic Design, Advertising	Graphic Design, Advertising, Film TV,	Graphic Design, Multi Media/UX, Film/TV, Advertising
Advertising	Branding and Web	Web
books, newspapers, printers, studios	design studios	corporations, design studios, freelance
Publishing, Advertising	Digital, Branding, Advertising	Digital, Branding, Advertising, Publishing
Publishing	Advertising	digital
Digital Design/web design, Publishing, Packaging, Exhibition, Branding,	Digital Design/web, Narrative Story telling Publishing, Interpretative design, information graphics, Branding Cross Disciplinary Studio's	In Co-collaborative studio's in start ups in Design Research, Narrative story telling Participatory Design, Service Design, Strategic and Design Thinking, interdisciplinary design practices,
Advertising/Design Group/in house	Advertising/Design Group/in house	Advertising/Design Group/in house
Marketing Company / Design Agency / PR / in-house	in house as any brand is a business / marketing company /	Startups / Design agency / Marketing / inhouse / PR
Advertising, Publishing	Advertising, Publishing, Web Design	Advertising, Web Design, Publishing
Print companies, publishing houses, advertising agencies, design studios	Print companies, publishing houses, advertising agencies, design studios, in-house design studios in companies	Print companies, advertising agencies, design studios, digital media studios, more independent studios, in-house design studios in companies
+ Corporate, hospitality, education	+ Start ups	+ every industry
Graphic design, advertising, consultancy	Graphic design, advertising, consultancy	In house in most industries. Studios, ad agencies
advertising	advertising, publishing, education	software, creative, government, science, education
Advertising, publishing, brand development	Digital, publishing, brand development	Digital, publishing, brand development
Brand Design, Marketing, Publishing, Magazine/Periodical/Editorial, Advertising	Brand Design, Marketing, Publishing, Magazine/Periodical/Editorial, Advertising	Brand Design, Marketing, Publishing, Magazine/Periodical/Editorial, Advertising, Client Direct
Advertising, graphic design, publishing, public service	Advertising, graphic design (print), digital design, publishing, public service, architecture	Advertising, graphic design, digital design, publishing, public service, architecture
Advertising, editorial	Advertising, editorial, web/digital/social	Advertising, editorial, web/digital/social
Agency	Agency	Multidisciplinary studio
advertising, marketing, publishing	advertising, marketing, publishing	advertising, marketing, publishing, app development
Advertising, Publishing, Signage	Advertising, Publishing, Signage, Web, digital	Advertising, Publishing, Signage, Web, digital, UX,
advertising, publishing, design	advertising, publishing, design, web	advertising, publishing, design, web
Graphic design, advertising, publishing, packaging, digital media	Graphic design, advertising, publishing, packaging, digital media	Graphic design, advertising, publishing, packaging, digital media, motion design, UX, UI
Publishing, advertising, desktop publishing, multimedia (cdroms) and early web	Publishing, advertising, desktop publishing, multimedia, interaction, web, ux	Publishing, advertising, desktop publishing, multimedia, interaction, web, ux, socially responsive design, creative industries, design innovation/service design
Advertising Publishing Media Food Music Design Industry	studio	studio, agency,
Government Communications Gaming Childrens' Products Travel	As for the 1990's as well as across a range of digital platforms and online	Fairly much penetrates most industries with a strong emphasis on multimedia
Branding, advertising	Branding, advertising, marketing	Branding, advertising, marketing, digital
Any studio, Advertising, Publishing, Printing, Media, Web, in-house in any industry.	In any industry.	In any industry.
Advertising and publishing, digital media.	Advertising and publishing, digital media, multi media.	Advertising and publishing, digital media, multi media, social media.
agency	agency	boutique agency
studios, advertising, tv, online, anywhere	anywhere!	Design, advertising, publishing, individual brands
advertising, publishing, fashion, interior, architecture, packaging, signage, product	advertising, publishing, fashion, interior, architecture, gaming, packaging, signage, product	anywhere...
Advertising, publishing, packaging, branding digital media	Advertising, publishing, packaging, branding posters	advertising, publishing, fashion, interior, architecture, web design, font designer, packaging, signage, product
Mainly - Advertising, Branding, Publishing, Packaging, Web Design, Information Design, Exhibition Design, Signage/wayfinding, Industrial Design	Web design, Branding, Packaging, Advertising, Publishing, Information Design, Industrial Design, Exhibition Design, Signage	Digital development, advertising, publishing, packaging, branding.
advertising, publishing, government, marketing, web	advertising, publishing, marketing, web and mobile	Web design, Branding, Packaging, Advertising, Publishing, Information Design, Industrial Design, Exhibition Design, Signage, UX
graphic design, web design, advertising, signage, wayfinding, new media, interactive media	graphic design, illustration, web design, advertising, signage, wayfinding, interaction, user experience, placemaking	advertising, publishing, marketing, web, mobile,
Advertising, branding, publishing	Advertising, branding, publishing	graphic design, illustration, web design, advertising, signage, wayfinding, interaction, user experience, placemaking
print promotion/posters	print/digital	Everything
Design, Brand, Advertising, in house, publishing, fashion, Architecture / Wayfinding	Design, Brand, Digital, Advertising, in house, publishing, fashion, Architecture / Wayfinding	packaging/digital
Branding, packaging, publishing, advertising, government	Branding, finance, digital/online, packaging, publishing, advertising, government	Design, Brand, Digital, Advertising, in house, publishing, fashion, Architecture / Wayfinding
graphic design studio, advertising, publishing,	Branding agency, graphic design studio, advertising, publishing, graphic design studio	Branding, finance, digital/online, architecture, packaging, publishing, advertising, government
Publishing, Advertising, studios, department stores, museums, government agencies web design studios, department stores,	Publishing, Advertising, studios, digital studios, web design studios, museums, government agencies web design studios, department stores, film industry, Not for profit organisations	Digital design studio (web), digital advertising agency (web), graphic design studio, advertising, publishing
	Branding, advertising, publishing, design education	Publishing, Advertising, studios, digital studios, web design studios, museums, government agencies web design studios, department stores, film industry, Not for profit organisations
advertising/graphic design	design communication	Branding, advertising, publishing, design education
Advertising / Design	Design / Advertising / Fashion / Multimedia	design communication
advertising, publishing, corporate	advertising, publishing, corporate, government, ngos	Design / Advertising / Fashion / Digital
Graphic Design / Advertising / Publishing / Independent Practitioner / Academia	Graphic Design / Advertising / Publishing / Independent Practitioner / Academia	Advertising and Design
print media, news media,	web, print, layout, motion, animation, video, games, sound,	advertising, tech/start-ups, corporate, government, ngos
Advertising/Publishing/Marketing/Graphic Design/Multimedia/Web Design	Advertising/Publishing/Marketing/Graphic Design/Digital/Web Design	Graphic Design / Advertising / Publishing / Digital / Business / Academia / Independent Practitioner
Advertising/print	Advertising	mobile apps, advertising,
Advertising, Print, Contemporary Art, Barista, Desktop publishing	Digital design Branding, Print	Advertising/Publishing/Marketing/Graphic Design/Digital/Web Design/Infographic Design
Branding	Advertising	Digital
Print, Advertising, Design	Corporation Identity & Branding	UX, Branding, Fashion, Wayfinding, Social media, Digital marketing, Game design.
Graphic Design	Design, Architecture, Print	
Publishing, identity, exhibition, motion, printed, signing	Graphic Design	All of the above
brand identity, marketing, publishing, packaging, advertising, web design	Publishing, brand and identity, exhibition, printed, signing	Design
design studio	brand identity, marketing, publishing, packaging, advertising, web design	Graphic Design
Boutique firm, film, television, media group, publishing	design studio	Publishing, brand and identity, exhibition, printed, signing
	any industry	brand identity, brand strategy, design thinking, entrepreneurial design, product design, motion design, spatial design, publishing, advertising, web design
Advertising, Publishing, Branding	Multi-media	technology firm
	Branding, Web Design, Publishing	any industry
	Advertising; with allied design professions such as fashion, architecture	Film & marketing
		UX, Web Design, Branding, Publishing
		Designer graphic artist

TABLE 0.18

Invisible Women Survey Answers: Question 12 - What did a graphic designer create in Australia in (eg. posters, branding strategies) *NB// More than one answer per decade is fine.*

... the 1960s?	... the 1970s?	... the 1980s?
Press advertisements	Designs for print	Corporate image related design
Posters, advertising, sign writing	Posters, advertising, packaging	Advertising, packaging, posters
Advertising, Posters, Books, Magazines, Publications, Packaging, Logos	Advertising, Posters, Books, Magazines, Publications, Packaging, Logos	Corporate identities, Posters, Books, Magazines, Print, Packaging, Signage, Advertising
Posters, magazine layout		Advertising layout, newspaper
Ads, posters	Ads, posters, billboards, brochures, books	Ads, posters, billboards, brochures, books, magazines
Advertising	Advertising	Posters
Posters, branding, magazines, packaging	Posters, branding, magazines, packaging, exhibitions	Posters, branding, magazines, packaging, exhibitions, strategic brand experiences, stage design
Packaging design, magazine illustrations/advertisements	Packaging design, magazine illustrations/advertisements	Branding/packaging/illustration/annual reports/advertisements
scamps, mockups, illustrations	hand typography, layouts, advertising artwork	finished art, computer effects, type galleys
Unsure	Unsure	Unsure
Print based media (hand based posters, leaflets, newspaper ads)	Print based media (posters, leaflets, newspaper ads)	Print based media (digital based posters, leaflets, newspaper ads)
Posters	+ ad layouts	+ corporate collateral and ID
Print	Print	Print
books, posters	posters, packaging, print ads	posters, packaging, print ads
Ad campaigns	Brand strategies and publications	Brand strategies and publications
Brand (Logo, etc), Stationery, Posters, Magazine, Maps	Newspaper, Magazine, Brand, Stationery, Posters, Packaging, Advertising	Newspaper, Magazine, Brand, Stationery, Posters, Packaging, Advertising, Reports
Books, ads, identities, tradeshow, posters, brochures, packaging	Books, identities, tradeshow, posters, brochures, packaging, signage, annual reports	Identities, posters, brochures, packaging, signage, annual reports
Posters, illustrations		
print documents	posters and advertising	posters and advertising
posters, press ads, illustrations, book covers, logos	posters, press ads, illustrations, book covers, logos, magazine design	posters, press ads, illustrations, book covers, corporate identities, magazine design
Advertisements, packaging, promotional materials, magazines, books	Advertisements, packaging, promotional materials, magazines, books	Graphic design, advertisements, packaging, promotional materials, magazines, books
Printed matter	Printed matter	Printed matter
posters, advertorial, branding strategies,	posters, advertorial, branding strategies, textile industry items like pattern design and graphics,	
Posters, publications, signage	Posters, publications, signage	Posters, publications, signage
		Anything printed
Concept Layouts, Paste-up Artwork (finished artwork), illustration, Hand Lettering, Sign and Ticket Writing, Photo Re-touching	Concept Layouts, Paste-up Artwork (finished artwork), illustrations, Hand Lettering, Ticket Writing, Photo Re-touching	Advertising Campaigns, Concept Layouts, Paste-up Artwork (finished artwork), illustrations, Photo Re-touching
Elaine Lustig - Book Designer	Carin Goldberg - Book Designer	Ellen Lupton - writer, designer, curator, critic
magazines		
adverts, packaging, interiors, product, publishing	adverts, packaging, interiors, product, publishing	adverts, packaging, interiors, product, publishing
Posters, Flyers, Packaging, Branding, Book Covers	Posters, Flyers, Packaging, Branding, Book Covers	Posters, Flyers, Packaging, Branding, Book Covers, Signage
posters, publications, flyers, books, book covers, identities/branding strategies, programs, packaging, signage, catalogs, maps and charts	posters, publications, flyers, books, book covers, identities/branding strategies, programs, packaging, signage, catalogs, maps and charts	posters, publications, flyers, books, book covers, identities/branding strategies, programs, packaging, signage, catalogs, exhibitions, maps and charts
stamps, posters, record covers, layouts, advertising, branding	stamps, posters, record covers, layouts, advertising, branding	stamps, posters, record covers, layouts, advertising, branding
press advertisements, branding, posters, editorial design,	album art, film titles, branding, posters, editorial design, packaging design	packaging design, album art, film titles, branding, posters, editorial design, billboards
posters, books, magazines	posters, books, magazines	posters, books, magazines,
packaging	packaging	print collateral
logo, Poster, Book, Packaging, Stationery, Brochure, Textile, stamps, publishing (mags/newspaper)	logo, Poster, Book, Packaging, Stationery, Brochure, Textile, stamps, publishing (mags/newspaper)	Brand identity/logo, Poster, Book, Packaging, Stationery, Brochure, Textile, stamps, publishing (mags/newspaper)
Posters, print advertising, packaging, magazines, illustrations for publishing, window dressing (visual merchandise)	Corporate identity, print advertising, packaging, magazines, illustrations for publishing	Design for print, print advertising, packaging, magazines, illustrations for publishing
posters, ad campaigns, magazines, logos, books, environments, signage,	posters, ad campaigns, magazines, logos, books, environments, signage,	posters, ad campaigns, magazines, newspapers, logos, books, environmental way-finding
newspaper ads, book covers, posters, album covers, logo	newspaper ads, annual reports, brochures, catalogues, book covers, annual reports, album covers, logo	brochures, annual reports, catalogues, logos/corporate id
Posters, advertising	Posters, advertising	Posters, advertising
posters, ads, packaging, pos	posters, ads, packaging, pos	posters, ads, packaging, pos, books,
Posters / Books / Corporate & Cultural Collateral / Exhibitions / Logos	Posters / Books / Corporate & Cultural Collateral / Exhibitions / Identities / Style Guides	Posters / Books / Corporate & Cultural Collateral / Exhibitions / Identities / Style Guides
posters, cards,	not sure,	newspaper, video
No idea. I Googled 'Graphic Design Australia 60s' and even with that prompt I hardly recognised anything.	Alex Stitt created the Life line in it's characters/typography	Mark Seymour's album art for Crowded House
Textiles	Textiles	Ads
Signage, Newspapers, Book layouts, Posters,	Magazines, Record covers, Signage, Newspapers, Posters,	Signage, Magazines, Record covers, Video post production,
Sorry from UK	Sorry from UK	Sorry from UK
Advertising, Print Media, Logos	Advertising, Print Media, Logos	Advertising, Print Media, Logos
As per q 12		
logo, stationary, poster, publications, packaging	logo, stationary, poster, publications, packaging	logo, stationary, poster, publications, packaging
print material	branding, print	branding, print
Book covers & illustrations	Magazines	
Packaging, Publicity Material (commercial art), books	Corporate identity, books,	Corporate identity, Annual Reports,
wall paper, textiles, stamp, cone	posters, branding	packaging
logos, corporate publications, advertising campaigns, books, magazines (editorial design)	logos, corporate publications, advertising campaigns, books, magazines (editorial design), television graphics, television art direction	logos, corporate publications, advertising campaigns, books, magazines (editorial design), television graphics, television art direction
print media - magazine and newspaper layouts, logos, letter-heads, adverts & book jackets, layouts & illustrations	print media - magazine and newspaper layouts, logos, letter-heads, adverts & book jackets, layouts & illustrations	print media - magazine and newspaper layouts, logos and corporate identities & branding, letter-heads, adverts & book jackets, layouts & illustrations

Invisible Women Survey Answers: Question 12 - What did a graphic designer create in Australia in (eg. posters, branding strategies) NB// More than one answer per decade is fine.

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TABLE 0.20

Invisible Women Survey Answers: Question 13 - What processes and technology did a graphic designer use in Australia in (eg. Adobe software, ethnographic research etc...) NB/ More than one answer per decade is fine.

... the 1960s?	... the 1970s?	... the 1980s?
Letterpress setting, letaset, traditional art materials, photography	Same again - design, paste up.	Switch to computer setting late 80s
Painting/illustration, hand typography, type setting (manual), screen printing, collage	Painting/illustration/hand typography, type setting (manual), screen printing, collage	Painting, hand typography, type setting (manual), screen printing, collage, Adobe predecessors/ introduction of computer aided design photography, art, drawing
Drawing board art skills, combining, type, hot metal, illustrations, drawings, graphics and photography	Drawing board art skills, combining, type, Hot metal, Letaset, typesetting, illustrations, drawings, graphics and photography	Drawing board art skills, combining, type, Letaset, typesetting, illustrations, drawings, graphics and photography
Manual layout/computer/offset litho	camera ready artwork / off set litho	digital file production / litho
Illustration	Typesetting machines - letters lined up on rows with the type characters. Letraset, bromides, ruby lith, blue lead pencils, Pantone colour chips, Mark up.	Drafting, Quark
By hand, production, with mark up, ordering of typesetting		Screenprinting
Paint, ink, board, glue, brushes, pens, repro camera	Paint, ink, letaset, board, glue, brushes, pens, repro camera	Early Adobe software Pagemaker, still in transition bromides, chromaline proofs, pantone colour chips
letaset, coloured pencils, cameras	letaset, rapidographs, squawkers, french curves	Markers, letaset, ink, board, glue, typesetting, brushes, pens, repro camera
Unsure	Unsure	french curves, rapidographs, acetate, bromides, colour overlays, wax adhesive
hand based technologies	hand based technologies	Unsure
	Tracing paper	combination hand based and very basic computer based technologies
Mechanical	Mechanical	Letaset, bromides
Illustration, printing	Illustration, printing	Mechanical
Pen, paint, paper, glue	Pen, paint, paper, glue	Illustration, paste ups
Concept Sketch, Rough Layout, Drawing Board, Hiding Pensefools, Typesetting, Paste up, Print Separations	Concept Sketch, Rough Layout, Drawing Board, Typesetting, Paste up, Print Separations	Pen, paper, glue and word processor
Hand work, brushes, paste-up etc, letterpress & gravure printing, hot metal type	Hand work, brushes, paste-up etc, offset fat colour printing, phototypesetting	Concept Sketch, Rough Layout, Drawing Board, Typesetting, Paste up, Print Separations
		Hand work, brushes, paste-up etc, phototypesetting
Photocomposition	Photocomposition	Photocomposition
rolling pens, french curves, ruby lith, layout board, pantone pens, indian ink	rolling pens, french curves, ruby lith, layout board, pantone pens, indian ink	rolling pens, french curves, ruby lith, layout board, pantone pens, indian ink
Art materials, hand skills, camera, typesetting, letaset, illustration	Art materials, hand skills, camera, typesetting, letaset, illustration, bromide camera	Art materials, hand skills, camera, typesetting, letaset, illustration, bromide camera, adobe software, mac computers
Interviews with clients and what they wanted to achieve, working with team in house, observation, cultural and social change at the time, storyboarding and sketching ideas, photo shoots in studio	as above but with more trips outside of the office to locations to observe and meet with clients and products group interviews and focus groups in the client's work environment	looking outwards to what other countries were doing in the area of processes and technology group interviews and focus groups, beginning to use very basic computer programs for work and designing
		Photo-stat, Letraset, Letterpress, Photocopiers, Fax machines, Bit-map tools.
Pen and ink illustration; and "Paste-Up" using Art Board, Hand Lettering, Paste-up using board, photographs, bromides, lettering, stereotyped lettering, typing (?)	Same.	Same but Computers also being used
photography, illustration, colour, lv, photography, illustration, colour, printing collage	plate, paste up, bromides photography, illustration, colour, lv, printing, typewriters, letaset, illustration, film	Adobe software chromatin proofs, film, plates, bromides, start of computers photography, illustration, colour, printing, computers, letaset, Adobe, quark and traditional techniques
paste up and mechanicals, sketching, screen printing, slide film, light tables, exacto blade, right angle, draft table, rubber cement, Offset printing	paste up and mechanicals, sketching, screen printing, slide film, light tables, exacto blade, right angle, draft table, rubber cement, Offset printing	paste up and mechanicals, sketching, screen printing, computers (early Mac software), slide film, sketching, screen printing, slide film, light tables, exacto blade, right angle, draft table, rubber cement, Offset printing
bromides, photo compositing (old school cut and paste), letaset	bromides, photo compositing (old school cut and paste), letaset	bromides, photo compositing (old school cut and paste), letaset, advent of computers
drawing table, light table, tech pen, dip pen, pencil, scalpel, brush, camera	drawing table, light table, tech pen, dip pen, pencil, scalpel, brush, camera, Bristol board, correction fluid	drawing table, light table, tech pen, dip pen, pencil, scalpel, brush, camera, ruby lith, correction fluid, tuckie roller, wax, bromide camera, Quark Xpress
Too young to know	Too young to know	Too young to know
Unknown	Unknown	Unknown
-	-	Typesetting, bromides??
outsourced typesetting, past-up art (wax or milner solution) repromaster letterpress, letaset, screen print, drawing.	Letraset, outsourced typesetting, past-up art (wax or milner solution) repromaster letterpress, letaset, screen print, bromides, drawing.	outsourced typesetting, past-up art (wax or milner solution) repromaster Mac, letaset, screen print, drawing, bromides.
all hand made and photographic printing, Hand done	Hand produced samples and photographic printing, market research	Hand produced samples and photographic printing, market research
	Hand done	Hand done / Mac
Drawing, printing offset	Drawing, printing offset	Drawing, printing offset
Paste-up / Letraset / Cow glue / Bromide Camera / Research / among others	Paste-up / Letraset / Cow glue / Bromide Camera / Research / among others	Paste-up / Letraset / Cow glue / Bromide Camera / Research / Macintosh / among others
press	stencils	stencils
Letraset/Rubber Cement/Lithography/Photography/Darkroom	Letraset/Rubber Cement/Lithography/Photography/Darkroom	Letraset/Rubber Cement/Lithography/Computerised Type Setting/Photography/Darkroom
Hand crafts	Hand crafts	Hand crafts
Paint, Steel type, Printing machines.	Film Photography, Paint, Printing machines.	Apple Mac, Dot matrix printers, Quark, Photocopiers.
By hand, traditional mediums and print	Block prints, colours towards the fashion and trench, photographic montage (still more traditional techniques)	Mixture of traditional and modern techniques, combined with computer manipulation.
Product + service focus research	Product + service focus research	Product + service focus research
Hand image making, type design and spec, hand prep photo Mechanical artwork	Hand image making, art direction, type design and spec, hand prep photo Mechanical artwork	Hand image making, photography, art direction, type design and spec, hand prep photo Mechanical artwork
paste ups, manual typesetting, drawing	paste ups, manual typesetting, drawing	paste ups, manual typesetting, drawing
no idea	... letaset and type?	... computer?
Hot metal Typesetting	Phototypesetting, Letraset	Apple Mac (multiple software companies), Letraset, Repro Camera
ink,	?	some software and cad
Legacy materials - drawing desks, letaset, etc	Legacy materials - drawing desks, letaset, etc	Legacy materials - drawing desks, letaset, etc; Adobe Creative Suite
painting, drawing & printing	painting, drawing & printing	computer design packages, painting, drawing & printing

TABLE 0.21

Invisible Women Survey Answers: Question 13 - What processes and technology did a graphic designer use in Australia in (eg. Adobe software, ethnographic research etc...) NB! More than one answer per decade is fine.

... the 1990s?	... the 2000s?	... 2010 to today?
Importance of ability to work across design, creative arts fields	Familiarity with emerging technology, importance of parallel personal practice	Imperative collaboration, conceptual ideas sharing, conversant with Adobe CS, multi-skilled, social platform profile
Adobe, some old techniques (painting/illustration) then digitised	Adobe, some old techniques (painting/illustration) then digitised	Adobe, some old techniques (painting/illustration) then digitised, return to hand crafting recently
bronides, photography, illustration, drawing, Freehand, Quark Xpress	Internet, moodboards, mock-ups, Illustrator.	workshops, strategic thinking, art walls, Adobe software
Drawing board art skills, and Computer graphics, combining, Letraset, Computer typesetting, Illustrations, drawings, graphics and photography	Computer graphics PC and MAC using Adobe software combining, typesetting, illustrations, drawings, graphics and photography	Computer graphics PC and MAC using Adobe software and 3D software combining, typesetting, illustrations, drawings, graphics and photography, Desktop Research
Quark, Photoshop	Adobe Creative suite	Adobe creative suite
electronic file production / digital	digital file production	web / programs / digital / 3d printing
Adobe Software, Quark	Adobe Software, online resources (stock imagery), email	Adobe Software, online resources (stock imagery/icons etc), email
Quark Xpress	Flash / HTML	HTML/CSS; Creative Suite
Blue line proofs, Quark Xpress, Dreamweaver, Illustrator sent on CD to production houses large format digital printing, printing on vinyl	Adobe packages, keynote, power point, PDF's emailed to production houses,	Creative Cloud, free ware, coding, 3d printing, digital ethnography, participatory design interventions, extensive experience design, re
Computer, layout, drawing and image manipulation software, markers, board, glue, bronides, typesetting	Computer, layout, drawing, image manipulation and modeling software.	image manipulation and modeling software.
spray adhesive, jac, bronides, mack, pre-press Quark Xpress, Illustrator	Photoshop, Indesign, Illustrator, digital images, stock imagery/graphics.	Tablets, phones, laptops, all Adobe software
Pen and paper, screen printing, basic computer software	pen and paper, photoshop, Illustrator, gimp	pen and paper, paint, ink, photography, Adobe creative suite
combination hand based and computer based (quark xpress)	computer based (Adobe software, html programming, flash, final cut pro)	computer based (Adobe software, Wordpress, avd)
Desktop computer software - Pagemaker, Indesign, etc	Adobe	Digital platforms and apps
Desktop designing with quark express and Adobe products	Adobe	Adobe, maya
mac computers, Adobe software, publishing software	research, Adobe software, desktop computers	research, computers, Adobe software, drawing tablets, 3d printing, advanced technology
Pen, paper, glue and photoshop	Adobe creative suite	Adobe creative suite and pen, paint, paper, glue
Concept Sketch, Comp Layout, Digital Art Adobe software, Quark Express	Concept Sketch, Comp Layout, Adobe Creative Suite, Web Design coding, templates	Concept Sketch, Comp Layout, Adobe Creative Suite, Web Design templates
Hand work, brushes, paste-up, digital artwork, digital typography	Digital artwork	Digital artwork
		Adobe
		Adobe
Macromedia & Quark!	Adobe	
scanners, floppy discs, dot matrix printers, Pagemaker, Apple computer, quark, zip disc, fax machine, photoshop	Apple computer, Acrobat distiller, quark, Indesign, photoshop, scanner, flash drive, laser printer, email, cds	Apple computer, Acrobat, Indesign, photoshop, laser printer, cloud technology
Art materials, hand skills, camera, illustration, Adobe software, mac computers	Art materials, hand skills, camera, illustration, Adobe software, mac computers, ethnographic research	Art materials, hand skills, camera, illustration, Adobe software, mac computers, ethnographic research
full use of computers still using ethnographic and qualitative research as a basis for processes, specific graphics software Using google analytics to assess success of projects and campaigns internet	interdisciplinary team work and focus groups working across a range of social and cultural groups Mobile phone and social media technology used and integrated into basics of ethnographic research, specific computer software, group interviews and focus groups	Group interviews and focus groups, online surveys, specific software with 3D effects, social media feedback, interdisciplinary teams and feedback across cultural and social groups
	Adobe software	Adobe software, online research
Digital typesetters, Apple Mac, Web	Mostly digital	Some resurgence of craft and maker-culture.
Computerised artwork.	98 per cent of artwork produced on computer. Adobe Suites including Freehand, Quark, Pagemaker and others.	99 per cent of artwork produced on computer. Adobe Suite only: InDesign, Photoshop, Illustrator etc.
Adobe software	Adobe software	Adobe software
computer - apple - software - Adobe	computer - apple - software - Adobe	computer - apple - software - Adobe
photography, illustration, colour, printing, computers, letterset, Adobe programs, apple	photography, illustration, colour, printing, computers, letterset, Adobe programs, apple	animation, film, web, global thinking, sustainability, targeting their audience, more specifically.
Adobe, quark and traditional techniques	Adobe and traditional techniques	Adobe, Scrippling and traditional techniques
Computers (quark / early Adobe photoshop, scanners, digital photography, coding for web layout, paste up and mechanicals, sketching, screen printing, slide film, light tables, exacto blade, right angle, draft table, rubber cement, Digital printing, offset printing	Computers, Adobe software - InDesign, Photoshop, InDesign etc., scanner, digital photography, coding for web layout, Digital printing, Wacom Tablet or similar, offset printing, sketch book etc	Computers, Adobe software - InDesign, Photoshop, InDesign etc., scanner, digital photography, coding for web layout, Wacom Tablet or similar, Digital printing, offset printing, sketch book etc
quark, Illustrator, photoshop, corel draw, dreamweaver, flash, livecoding for web images, other programs I forget the name of	Indesign, Illustrator, photoshop, death of quark except for long-term publishing, dreamweaver.	all the above plus lightroom, bridge, all the other myriad of Adobe products
tech pen, dip pen, pencil, scalpel, brush, bronide camera, lucid roller, waa, Quark Xpress, Adobe Freehand, Adobe Pagemaker, Adobe InDesign, Adobe Illustrator, Photoshop	tech pen, dip pen, pencil, scalpel, brush, camera, Adobe InDesign, Illustrator, Photoshop	tech pen, dip pen, pencil, scalpel, brush, camera, Adobe InDesign, Illustrator, Photoshop
Adobe software	Adobe software	Adobe software
Adobe Illustrator, Photoshop, colour theory?	Adobe Creative Suite	Adobe Creative Suite, user testing
Mac, Adobe Suite (Illustrator, Photoshop etc.), Quark, Flash	Mac, Adobe Suite (Illustrator, Photoshop, Indesign etc.), Quark, Flash	Mac, Adobe Suite (Illustrator, Photoshop, Indesign etc.), Facebook, Instagram, Twitter, Matchings, Wordpress, Audt, research, interview, writing
Beth of the Apple Macintosh, Adobe software	Apple Macintosh, Adobe creative suite, web software	Wordpress and web software, Apple Macintosh, Adobe creative suite
Mac, Adobe products, Quark Express	Digital technologies	Digital technologies
	Apple hardware, Adobe software, Flash	Apple hardware, Adobe software
Hand produced samples, Adobe software, support software (ie, Microsoft), market research, focus groups	Adobe software, support software (ie, Microsoft, Acrobat), CSS, focus groups	Adobe software, support software (ie, Microsoft, Acrobat), CSS, content management software, focus groups
Hand done / Mac / Adobe Software / Flash	Mac / Adobe Software / Flash	Mac / Adobe Software
		Mac Computer, Adobe In Design Programmes
Computers, Adobe software, Quark, printing digital/offset.	Computers, Adobe software, market research, printing digital/offset, CSS/HTML, flash	Computers, Adobe software, ethnographic research, UX, CSS/HTML, design thinking.
Paste-up / Letraset / Core glue / Bronide Camera / Research / Macintosh / Adobe suite / Freehand / Quark Xpress / among others	I imagine Adobe suite / Mac / Stock libraries / various app and digital software, among others	I imagine Adobe suite / Mac / Stock libraries / various app and digital software, among others
Quark express, corel painter, macromedia freehand, CorelDraw, Illustrator, photoshop, Adobe Pagemaker	Quark express, corel painter, macromedia freehand, CorelDraw, Illustrator, photoshop, Adobe Pagemaker, Adobe Pagemaker, Adobe Pagemaker	Adobe Indesign,
Adobe Photoshop/Adobe Pagemaker/Quark Express	Adobe Photoshop/Illustrator/Adobe Indesign/	Adobe Creative Cloud
Computers	Computers	Everything
Corel draw, Paint shop, Photoshop, Quark, InDesign, Macromedia Flash, Digital cameras, Scanning.	Hand lettering, Film photography, Paint, As well as all the digital mediums.	Macbook, Pen and paper, Post Its, Cintiq
		InDesign, Photoshop,
Same Desktop publishing software	Illustrator & Quark	Adobe & Illustrator
Adobe Product + service focus research	Adobe, User focus research	Adobe, User focus research
Hand and computer based prep	Little hand mostly computer	Hand and computer
Macintosh computers, Adobe software	macintosh computers, Adobe software, quantitative + qualitative research, design thinking, 3D printing	macintosh computers, Adobe software, quantitative + qualitative research, design thinking, 3D printing, apps
computer	computer	computer
Apple Mac (Adobe consolidated)	Apple Mac (Adobe consolidated), App development tools	Apple Mac (Adobe consolidated), open-source tools (I hope)
mix of physical and digital resources	digital tools and physical resources	digital tools
Adobe Creative Suite	Adobe Creative Suite, coding	Adobe Creative Suite, coding
computer design packages, painting, drawing & printing	computer design packages, painting, drawing & printing	computer design packages, painting, drawing & printing

TABLE 0.22**Australian Graphic Design Association (AGDA) Award Winners**

	Women	% Women	Men	% Men	Other or Unknown	% Other or Unknown	Studios	% Studios	Total
1994	54	31%	121	69%	0	0%	0	0%	175
1996	45	33%	81	59%	0	0%	11	8%	137
2000	51	31%	102	62%	0	0%	11	7%	164
2002	78	21%	254	70%	0	0%	32	9%	364
2004	143	34%	256	62%	0	0%	16	4%	415
2006	118	28%	293	68%	0	0%	18	4%	429
2008	144	26%	393	71%	7	1%	11	2%	555
2010	183	25%	518	71%	5	1%	20	3%	726
2012	186	26%	477	67%	20	3%	30	4%	713
2014	173	31%	364	64%	11	2%	19	3%	567
2015	155	24%	473	75%	4	1%	1	0%	633
TOTALS	1,330	27%	3,332	68%	47	1%	169	3%	4,878

TABLE 0.23**AGDA Award Jurors**

	Women	% Women	Men	% Men	Total
1994	1	13%	7	88%	8
1996	6	67%	3	33%	9
2000	3	30%	7	70%	10
2002	3	27%	8	73%	11
2004	6	43%	8	57%	14
2006	2	15%	11	85%	13
2008	4	33%	8	67%	12
2010	3	27%	8	73%	11
2012	4	40%	6	60%	10
2014	3	27%	8	73%	11
2015	7	35%	13	65%	20
Sub-totals	42	33%	87	67%	129
2016	9	33%	18	67%	27
2017	14	50%	14	50%	28
2018	10	56%	8	44%	18
Sub-totals	33	45%	40	55%	73
TOTALS	75	37%	127	63%	202

TABLE 0.24**AGDA Hall of Fame Inductees**

	Women	%	Women	Men	%	Men	Total
1994	0		0%	3		100%	3
1996	0		0%	4		100%	4
2000	0		0%	2		100%	2
2002	1		33%	2		67%	3
2004	0		0%	2		100%	2
2006	0		0%	2		100%	2
2008	0		0%	0		0%	0
2010	0		0%	2		100%	2
2012	0		0%	1		100%	1
2014	0		0%	4		100%	4
2015	0		0%	0		0%	0
2016	1		50%	1		50%	2
2017	0		0%	1		100%	1
2018	1		50%	1		50%	2
TOTALS	3		11%	25		89%	28

TABLE 0.25**Australian Book Designers Association (ABDA) Award Winners**

	Women	% Women	Men	% Men	Other or Unknown	% Other or Unknown	Total
1953-54	3	30%	7	70%	0	0%	10
1960-61	7	78%	2	22%	0	0%	9
1970-71	5	42%	7	58%	0	0%	12
1980	8	36%	14	64%	0	0%	22
1990	18	53%	16	47%	0	0%	34
2000	109	68%	52	32%	0	0%	161
2010	52	53%	47	47%	0	0%	99
2017	44	60%	29	40%	0	0%	73
TOTALS	246	59%	174	41%	0	0%	420

TABLE 0.26**ABDA Award Jurors**

	Women	% Women	Men	% Men	Total
1953-54	0	0%	4	100%	4
1960-61	1	33%	2	67%	3
1970-71	1	33%	2	67%	3
1980	0	0%	4	100%	4
1990	1	33%	2	67%	3
2000	7	58%	5	42%	12
2010	7	54%	6	46%	13
2017	6	67%	3	33%	9
TOTALS	23	45%	28	55%	51

TABLE 0.27**ABDA Hall of Fame Inductees**

	Women	% Women	Men	% Men	Total
1994	0	0%	1	100%	1
1995	0	0%	1	100%	1
1996	0	0%	1	100%	1
2001	0	0%	1	100%	1
2002	0	0%	1	100%	1
2007	1	100%	0	0%	1
2011	1	100%	0	0%	1
2013	0	0%	1	100%	1
2016	0	0%	1	100%	1
2018	1	100%	0	0%	1
TOTALS	3	30%	7	70%	10

TABLE 0.28**Australasian Writers & Art Directors Association (AWARD) Award Winners***

	Women Art Directors	% Women Art Directors	Men Art Directors	% Men Art Directors	Total
	12	38%	20	63%	32
	Women Creative Directors	% Women Creative Directors	Men Creative Directors	% Men Creative Directors	Total
	12	13%	81	87%	93
TOTALS	24	19%	101	81%	125

* 33rd AWARD Awards, Gold Winners.

TABLE 0.29**AWARD Award Jurors***

Women	% Women	Men	% Men	Total
37	43%	50	57%	87

* 33rd AWARD Awards.

TABLE 0.30**AWARD Hall of Fame Inductees**

	Women	% Women	Men	% Men	Agencies	% Agencies	Total
	0	0%	1	50%	1	50%	2
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
	0	0%	1	100%	0	0%	1
TOTALS	0	0%	16	94%	1	6%	17

TABLE 0.31
Sociogram Data - Work Networks

	Michaela Webb	Lynda Warner	Rita Siow	Lisa Grocott	Abra Remphrey	Dianna Wells	Sandy Cull	Sue Allnut	Gemma O'Brien	Jenny Grigg	Jessie Stanley	Kat Macleod	Simone Elder	Chloe Quigley	Kate Owen	Laura Cornhill	Rosanna Di Risio	Suzy Tuxen	Zoe Pollitt	Natasha Hasemer	ACCEPTABILITY SCORE**
Michaela Webb		1	1							1	1				1	1		1	1	1	9
Annette Marcus*		1	1		1																3
Lynda Warner		1						1													2
Rita Siow			1										1		1						3
Lisa Grocott	1																				1
Abra Remphrey	1	1																			2
Dianna Wells	1	1					1	1													4
Sandy Cull																					0
Sue Allnut			1			1															2
Gemma O'Brien	1																		1	1	3
Jenny Grigg	1	1					1														3
Jessie Stanley	1															1					2
Kat Macleod	1						1		1				1	1					1	1	7
Simone Elder	1											1		1					1	1	5
Chloe Quigley	1											1	1				1		1	1	6
Kate Owen	1		1																		2
Laura Cornhill	1										1	1									3
Rosanna Di Risio	1											1	1			1					4
Suzy Tuxen	1											1	1								3
Zoe Pollitt	1								1	1		1	1								5
Natasha Hasemer	1											1	1								3
CHOICES***	15	6	5	0	1	1	3	2	1	3	2	7	7	2	2	3	1	1	5	5	

Fiona Leeming and Maree Coote were added to the list via a recommendation from Chrissie Feagin.
There were no women in advertising included in the survey and a snow ball method was used to find them.
They were added too late to be included in this network mapping.
Points were not given to each designer if they ticked themselves in any category.

* Annette Marcus did not fill in the survey to add data to this network.

**Acceptability Score: Value (or tally) of network links recieved and identified by others mapping.

***Choices: Value (or tally) of identified network links to others.

TABLE 0.32

Sociogram Data - Education Networks

	Michaela Webb	Lynda Warner	Rita Siow	Lisa Grocott	Abra Remphrey	Dianna Wells	Sandy Cull	Sue Allnut	Gemma O'Brien	Jenny Grigg	Jessie Stanley	Kat Macleod	Simone Elder	Chloe Quigley	Kate Owen	Laura Cornhill	Rosanna Di Risio	Suzy Tuxen	Zoe Pollitt	Natasha Hasemer	ACCEPTABILITY SCORE**
Michaela Webb				1														1			2
Annette Marcus*																1					1
Lynda Warner								1													1
Rita Siow																					0
Lisa Grocott	1				1					1								1			4
Abra Remphrey																					0
Dianna Wells								1													1
Sandy Cull																	1				1
Sue Allnut													1								1
Gemma O'Brien																					0
Jenny Grigg																			1	1	2
Jessie Stanley																1	1				2
Kat Macleod																					0
Simone Elder																					0
Chloe Quigley																					0
Kate Owen																					0
Laura Cornhill																					0
Rosanna Di Risio						1		1			1										3
Suzy Tuxen	1																				1
Zoe Pollitt																					0
Natasha Hasemer																					0
CHOICES***	2	0	0	1	0	2	0	3	0	1	1	0	1	0	0	2	2	2	1	1	

Fiona Leeming and Maree Coote were added to the list via a recommendation from Chrissie Feagin.

There were no women in advertising included in the survey and a snow ball method was used to find them.

They were added too late to be included in this network mapping.

Points were not given to each designer if they ticked themselves in any category.

* Annette Marcus did not fill in the survey to add data to this network.

**Acceptability Score: Value (or tally) of network links received and identified by others mapping.

***Choices: Value (or tally) of identified network links to others.

TABLE 0.33

Sociogram Data - Industry Bodies Networks

	Michaela Webb	Lynda Warner	Rita Siow	Lisa Grocott	Abra Remphrey	Dianna Wells	Sandy Cull	Sue Allnut	Gemma O'Brien	Jenny Grigg	Jessie Stanley	Kat Macleod	Simone Elder	Chloe Quigley	Kate Owen	Laura Cornhill	Rosanna Di Risio	Suzy Tuxen	Zoe Pollitt	Natasha Hasemer	ACCEPTABILITY SCORE**
Michaela Webb		1		1	1	1			1						1		1	1	1	1	10
Annette Marcus*		1													1		1		1	1	5
Lynda Warner	1	1			1										1		1				5
Rita Siow	1				1	1									1	1	1		1	1	8
Lisa Grocott										1								1			2
Abra Remphrey	1	1																			2
Dianna Wells	1	1															1				3
Sandy Cull										1							1				2
Sue Allnut		1																	1	1	3
Gemma O'Brien	1														1						2
Jenny Grigg		1					1											1			3
Jessie Stanley		1															1				2
Kat Macleod		1		1			1		1								1				5
Simone Elder																	1				1
Chloe Quigley																	1				1
Kate Owen	1	1								1											3
Laura Cornhill		1															1				2
Rosanna Di Risio		1				1															2
Suzy Tuxen																					0
Zoe Pollitt		1																			1
Natasha Hasemer																					0
CHOICES***	6	13	0	2	3	3	2	0	2	3	0	0	0	0	5	1	11	3	4	4	

Fiona Leeming and Maree Coote were added to the list via a recommendation from Chrissie Feagin.

There were no women in advertising included in the survey and a snow ball method was used to find them.

They were added too late to be included in this network mapping.

Points were not given to each designer if they ticked themselves in any category.

* Annette Marcus did not fill in the survey to add data to this network.

**Acceptability Score: Value (or tally) of network links received and identified by others mapping.

***Choices: Value (or tally) of identified network links to others.

TABLE 2.1

Graduate Pipeline Data Set

Year	Qualification	Women	% Women	Men	% Men	Other & Unknown	% Other & Unknown	Totals
1968	Diploma of Art	2	40%	3	60%	0	0%	5
1969	Diploma of Art	0	0%	1	100%	0	0%	1
Sub-total		2	33%	4	67%	0	0%	6
1970	Diploma of Art	2	33%	4	67%	0	0%	6
1971	Diploma of Art & Design	3	50%	3	50%	0	0%	6
1972	Diploma of Art & Design	1	33%	1	33%	1	33%	3
1973	Diploma of Art & Design	11	20%	16	30%	27	50%	54
1974	Diploma of Art & Design	19	21%	26	29%	45	50%	90
1975	Diploma of Art & Design	17	47%	18	50%	1	3%	36
1976	Diploma of Art & Design	33	62%	19	36%	1	2%	53
1977	Diploma of Art & Design	36	58%	25	40%	1	2%	62
1978	Diploma of Art & Design	43	77%	12	21%	1	2%	56
1979	Diploma of Art & Design	37	58%	26	41%	1	2%	64
Sub-total		202	47%	150	35%	78	18%	430
1980	Bachelor of Arts (Graphic Communication)	3	25%	3	25%	6	50%	12
1980	Diploma of Art & Design	23	59%	14	36%	2	5%	39
1981	Bachelor of Arts (Graphic Communication)	3	21%	4	29%	7	50%	14
1981	Diploma of Art & Design (Graphic Design)	7	28%	17	68%	1	4%	25
1982	Bachelor of Arts (Graphic Communication)	2	20%	3	30%	5	50%	10
1982	Diploma of Art & Design (Graphic Design)	12	50%	11	46%	1	4%	24
1983	Bachelor of Arts (Graphic Communication)	3	19%	5	31%	8	50%	16
1983	Diploma of Art & Design (Graphic Design)	17	39%	5	11%	22	50%	44
1984	Bachelor of Arts (Graphic Communication)	2	18%	7	64%	2	18%	11
1984	Diploma of Art & Design (Graphic Design)	10	31%	6	19%	16	50%	32
1984	Diploma of Art & Design (Fine Art)	10	67%	4	27%	1	7%	15
1985	Bachelor of Arts (Graphic Communication)	5	23%	6	27%	11	50%	22
1985	Diploma of Art & Design (Graphic Design)	5	23%	6	27%	11	50%	22
1986	Bachelor of Arts (Graphic Communication)	8	62%	4	31%	1	8%	13
1986	Diploma of Art & Design (Graphic Design)	7	27%	6	23%	13	50%	26
1987	Bachelor of Arts (Graphic Communication)	15	63%	8	33%	1	4%	24
1987	Diploma of Art & Design (Graphic Design)	14	35%	6	15%	20	50%	40
1988	Bachelor of Arts (Graphic Communication)	13	33%	7	18%	20	50%	40
1988	Diploma of Art & Design (Graphic)	19	61%	11	35%	1	3%	31
1989	Bachelor of Arts (Graphic Communication)	6	38%	2	13%	8	50%	16
1989	Diploma of Art & Design (Graphic Design)	12	67%	6	33%	0	0%	18
Sub-total		196	40%	141	29%	157	32%	494
1990	Bachelor of Arts (Graphic Communication)	11	39%	3	11%	14	50%	28
1990	Diploma of Art & Design (Graphic Design)	17	52%	15	45%	1	3%	33
1991	Bachelor of Arts (Graphic Communication)	5	25%	5	25%	10	50%	20
1991	Bachelor of Arts (Graphic Design)	15	31%	9	19%	24	50%	48
1991	Diploma of Art & Design	1	50%	0	0%	1	50%	2
1991	Diploma of Art (Caulfield Technical College)	1	50%	0	0%	1	50%	2
1991	Diploma of Arts (Graphic Design)	2	20%	3	30%	5	50%	10
1992	Bachelor of Arts (Graphic Design)	41	64%	22	34%	1	2%	64
1993	Bachelor of Arts (Graphic Design)	23	49%	18	38%	6	13%	47
1993	Bachelor of Arts (Graphic Design) (Honours)	0	0%	1	100%	0	0%	1
1993	Bachelor of Arts (Caulfield Technical College)	2	50%	0	0%	2	50%	4
1994	Bachelor of Arts (Graphic Design)	20	61%	12	36%	1	3%	33
1995	Bachelor of Arts (Graphic Design)	20	56%	13	36%	3	8%	36
1995	Bachelor of Arts (Graphic Design) (Honours)	1	50%	0	0%	1	50%	2
1996	Bachelor of Arts (Graphic Design)	22	58%	10	26%	7	18%	39
1997	Bachelor of Arts (Graphic Design)	29	67%	13	30%	1	2%	43
1997	Bachelor of Arts (Graphic Design) (Honours)	3	60%	1	20%	1	20%	5
1998	Bachelor of Arts (Graphic Design)	20	37%	7	13%	27	50%	54
1998	Bachelor of Arts (Graphic Design) (Honours)	4	40%	1	10%	5	50%	10
1999	Bachelor of Arts (Graphic Design)	30	58%	17	33%	5	10%	52
1999	Bachelor of Arts (Graphic Design) (Honours)	2	33%	1	17%	3	50%	6
Sub-total		269	50%	151	28%	119	22%	539

TABLE 2.2

Graduate Pipeline Data Set

Year	Qualification	Women	% Women	Men	% Men	Other & Unknown	% Other & Unknown	Totals
2000	Bachelor of Arts (Graphic Design)	24	52%	17	37%	5	11%	46
2000	Bachelor of Arts (Graphic Design) (Honours)	0	0%	1	50%	1	50%	2
2001	Bachelor of Arts (Graphic Design)	3	38%	1	13%	4	50%	8
2001	Bachelor of Arts (Graphic Design) (Honours)	0	0%	1	50%	1	50%	2
2001	Bachelor of Design (Visual Communications)	25	50%	13	26%	12	24%	50
2002	Bachelor of Design	10	67%	3	20%	2	13%	15
2002	Bachelor of Arts (Graphic Design)	2	33%	1	17%	3	50%	6
2002	Bachelor of Arts (Graphic Design) (Honours)	1	50%	0	0%	1	50%	2
2002	Bachelor of Design (Visual Communications)	38	67%	18	32%	1	2%	57
2003	Bachelor of Design	6	32%	8	42%	5	26%	19
2003	Bachelor of Design (Visual Communications)	31	48%	25	39%	8	13%	64
2004	Bachelor of Design	14	44%	2	6%	16	50%	32
2004	Bachelor of Design (Visual Communications)	40	57%	25	36%	5	7%	70
2005	Bachelor of Design	10	53%	7	37%	2	11%	19
2005	Bachelor of Design (Visual Communications)	24	56%	12	28%	7	16%	43
2006	Bachelor of Design	49	62%	30	38%	0	0%	79
2006	Bachelor of Design (Visual Communications)	1	33%	2	67%	0	0%	3
2006	Bachelor of Design (Honours)	0	0%	1	100%	0	0%	1
2006	Bachelor of Design (Visual Communications) (Honours)	3	75%	1	25%	0	0%	4
2007	Bachelor of Design	46	61%	29	39%	0	0%	75
2007	Bachelor of Design (Visual Communications)	0	0%	0	0%	0	0%	0
2007	Bachelor of Design (Honours)	0	0%	0	0%	0	0%	0
2007	Bachelor of Design (Visual Communications) (Honours)	4	67%	2	33%	0	0%	6
2008	Bachelor of Design	65	76%	21	24%	0	0%	86
2008	Bachelor of Design (Visual Communications)	0	0%	0	0%	0	0%	0
2008	Bachelor of Design (Honours)	0	0%	0	0%	0	0%	0
2008	Bachelor of Design (Visual Communications) (Honours)	4	67%	2	33%	0	0%	6
2009	Bachelor of Design	74	76%	23	24%	0	0%	97
2009	Bachelor of Design (Visual Communications)	0	0%	0	0%	0	0%	0
2009	Bachelor of Design (Honours)	0	0%	0	0%	0	0%	0
2009	Bachelor of Design (Visual Communications) (Honours)	13	100%	0	0%	0	0%	13
Sub-total		487	60%	245	30%	73	9%	805
2010	Bachelor of Design (Visual Communications)	56	67%	28	33%	0	0%	84
2010	Bachelor of Design (Visual Communications) (Honours)	9	64%	5	36%	0	0%	14
2011	Bachelor of Design (Visual Communications)	61	68%	29	32%	0	0%	90
2011	Bachelor of Design (Visual Communications) (Honours)	7	70%	3	30%	0	0%	10
2012	Bachelor of Design (Visual Communications)	60	75%	20	25%	0	0%	80
2012	Bachelor of Design (Visual Communications) (Honours)	8	89%	1	11%	0	0%	9
2013	Bachelor of Design (Visual Communications)	65	68%	30	32%	0	0%	95
2013	Bachelor of Design (Visual Communications) (Honours)	0	0%	1	100%	0	0%	1
2014	Bachelor of Design (Visual Communications)	84	77%	25	23%	0	0%	109
2014	Bachelor of Design (Visual Communications) (Honours)	6	55%	5	45%	0	0%	11
Sub-total		356	71%	147	29%	0	0%	503
TOTALS		1,512	54%	838	30%	427	15%	2,777

TABLE 2.3
Slushie Installation Responses

Year	Question	Answers
1960s	Did this pipeline of graduates justify more men than women in 1960 ad agencies?	Of course! But is also a particular time in history. Well if you've watch 'Mad Men' it's certainly hard to find women in roles beyond 'secretary' or similar. This doesn't mean they weren't there perhaps? Yes, though it is now a good example of our history. (The remainder of this written reponse was illegible.)
1970s	The push for equal rights in the 1970s did not make women in graphic design visible in Australia. Why?	You'd think such a 'young country' should be more progressive, but perhaps not. Too busy being high? :) Because they were partying. The sexist 60s still had a lot of influence. Women are not so interested in self aggrandisement.
1980s	For decades, more women than men were attracted to studying graphic design. Why?	Stereo types of women's capabilities directing them to 'art' based careers overscience/math. (This written reponse was illegible.) Feminism. Just by looking at design you can't always tell the gender/age/race etc of a person. To be creative and just be judged on the visuals. Maybe we were discouraged by other offerings. Was it more targeted at females? Maybe women are told they 'can' do publishing and 'can't' do advertising.
1990s	Publishing is part of the industry that reflects this pipeline. But why there and no where else?	It was cool? The industry has greater lead times and appeals to their meticulous natures. Superior and better at communicating? I like that people can interact with the data collection and get involved rather than just drinking it.
2000s	Motherhood can cause this pipeline to 'leak'. How can studios support parents?	Flexible working arrangements. This (above). Work from home. Child care facilities. I suppose we have to change our culture a little. (The remainder of this written reponse was illegible.) Creche on site. Flexible working hours.
2010s	What do you think women have uniquely contributed to the visual communication design industry?	An eagerness and drive to succeed that comes from a history of being told "you can't do that." A common sense. :) Empathy and understanding are certainly not unique to women. However, there are women who have contributed above and beyond in this regard. Really awesome concept!

TABLE 3.1
Design Matters Podcast Data*

	Women	Men	Studios/Groups	Total
2016 Guests	19	13	0	32
2017 Guests	10	16	0	26
2018 Guests	19	21	0	40
TOTALS	48	50	0	98
Percentages	49%	51%		

* Episodes from 2016 to and including 2018. Not including archival or highlight episodes.

TABLE 4.1
Autonomous Comfort Zone Survey Reports

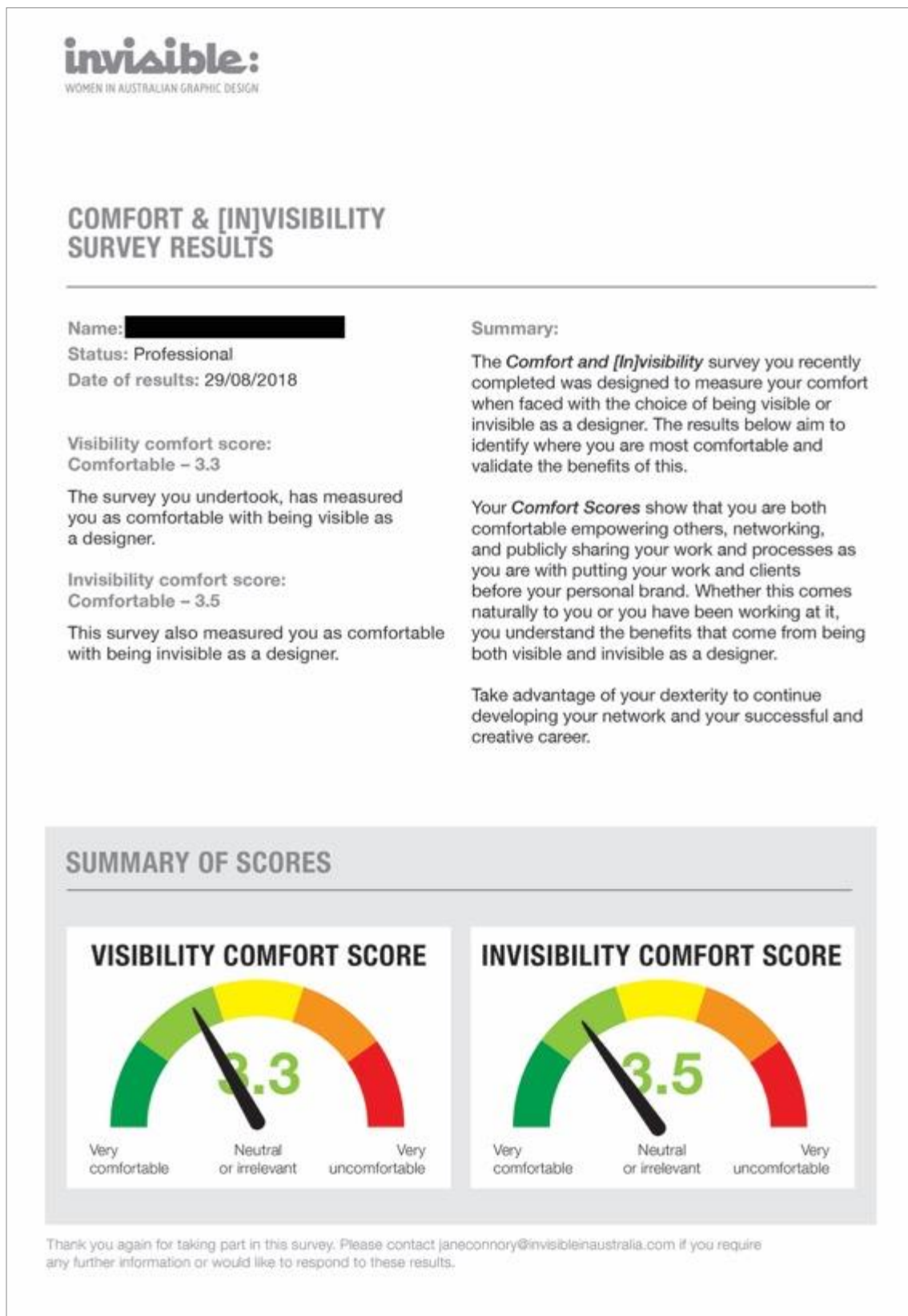


TABLE 4.2
Autonomous Comfort Zone Survey Reports

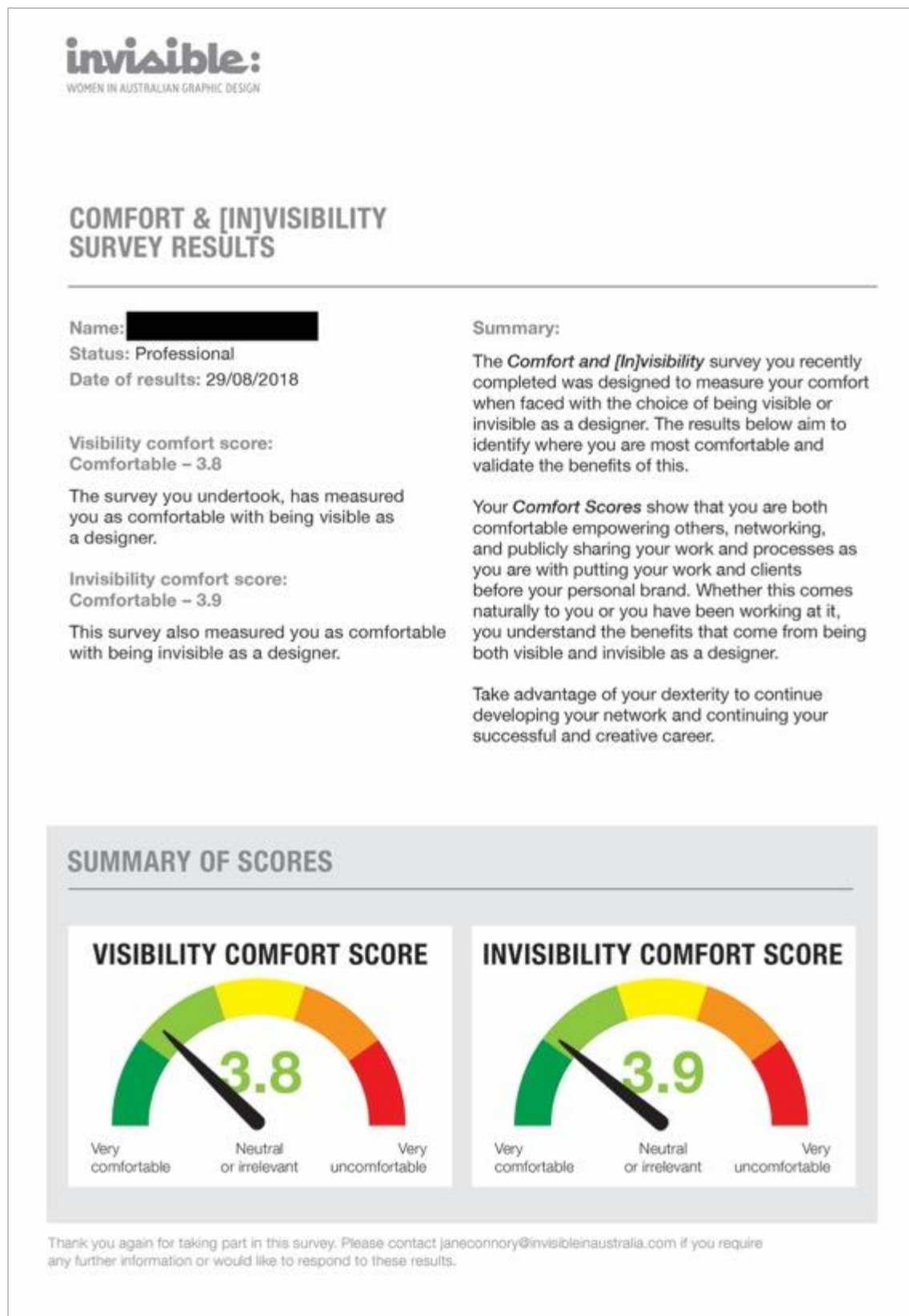


TABLE 4.3



TABLE 4.4

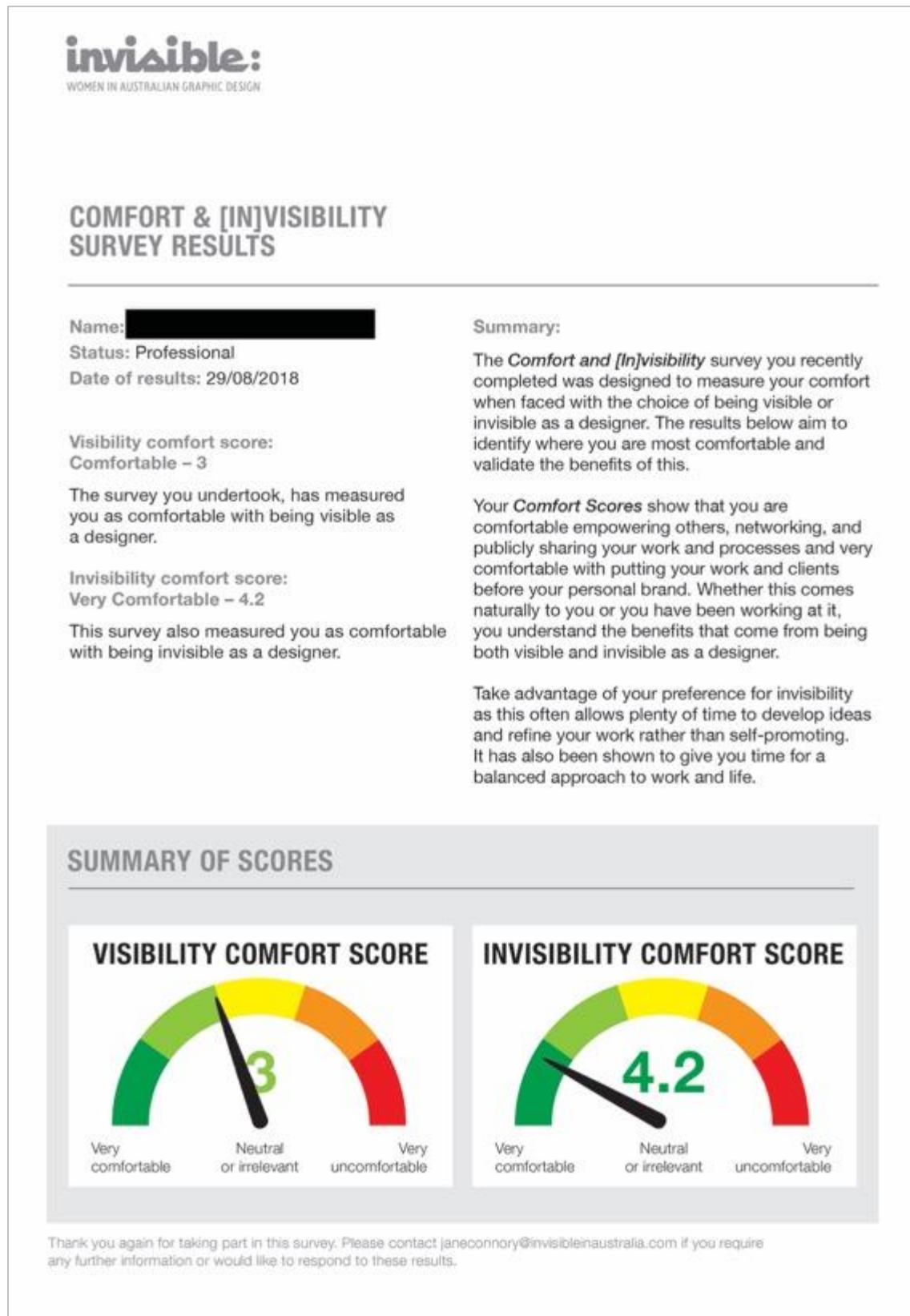


TABLE 4.5

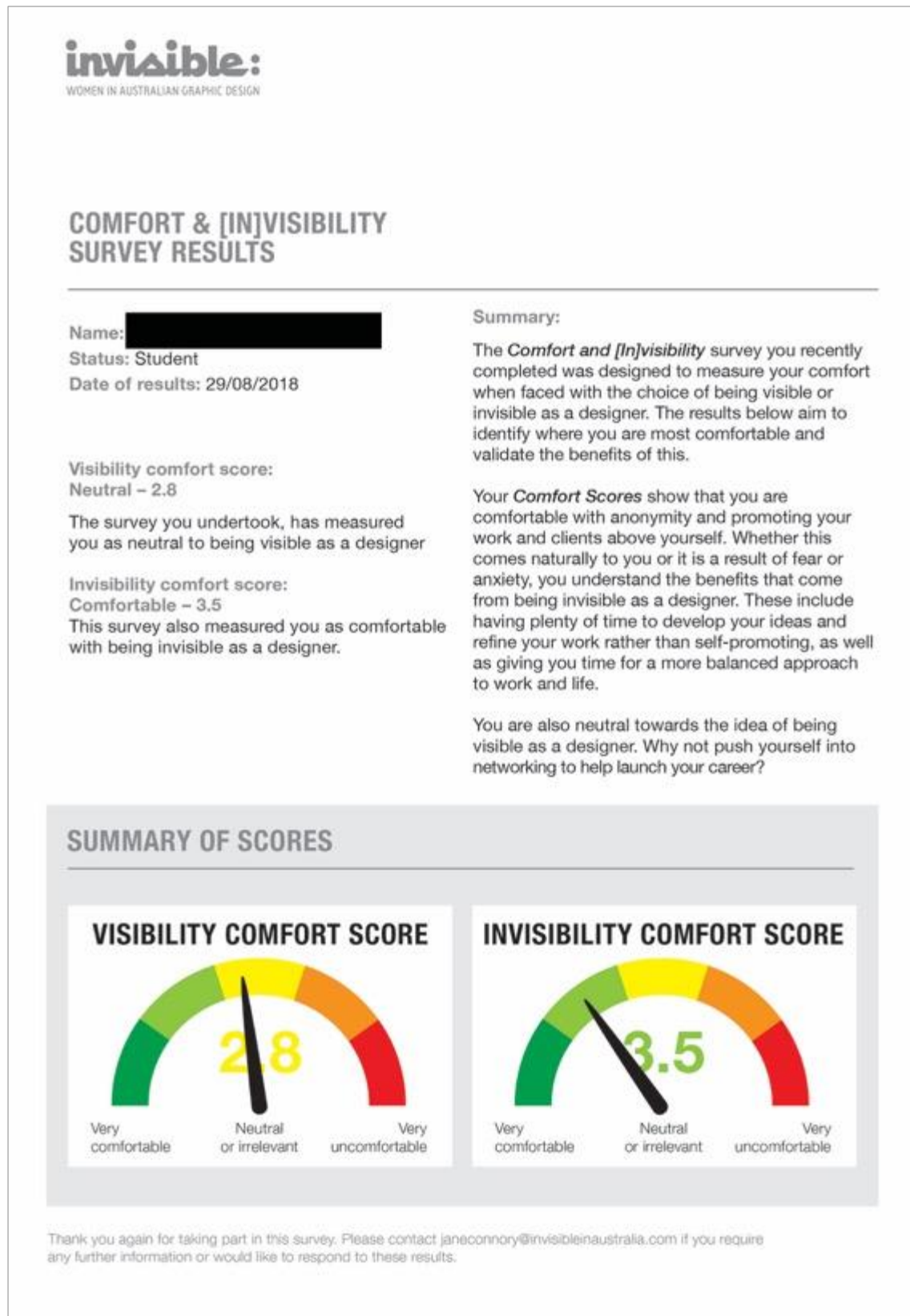


TABLE 4.6

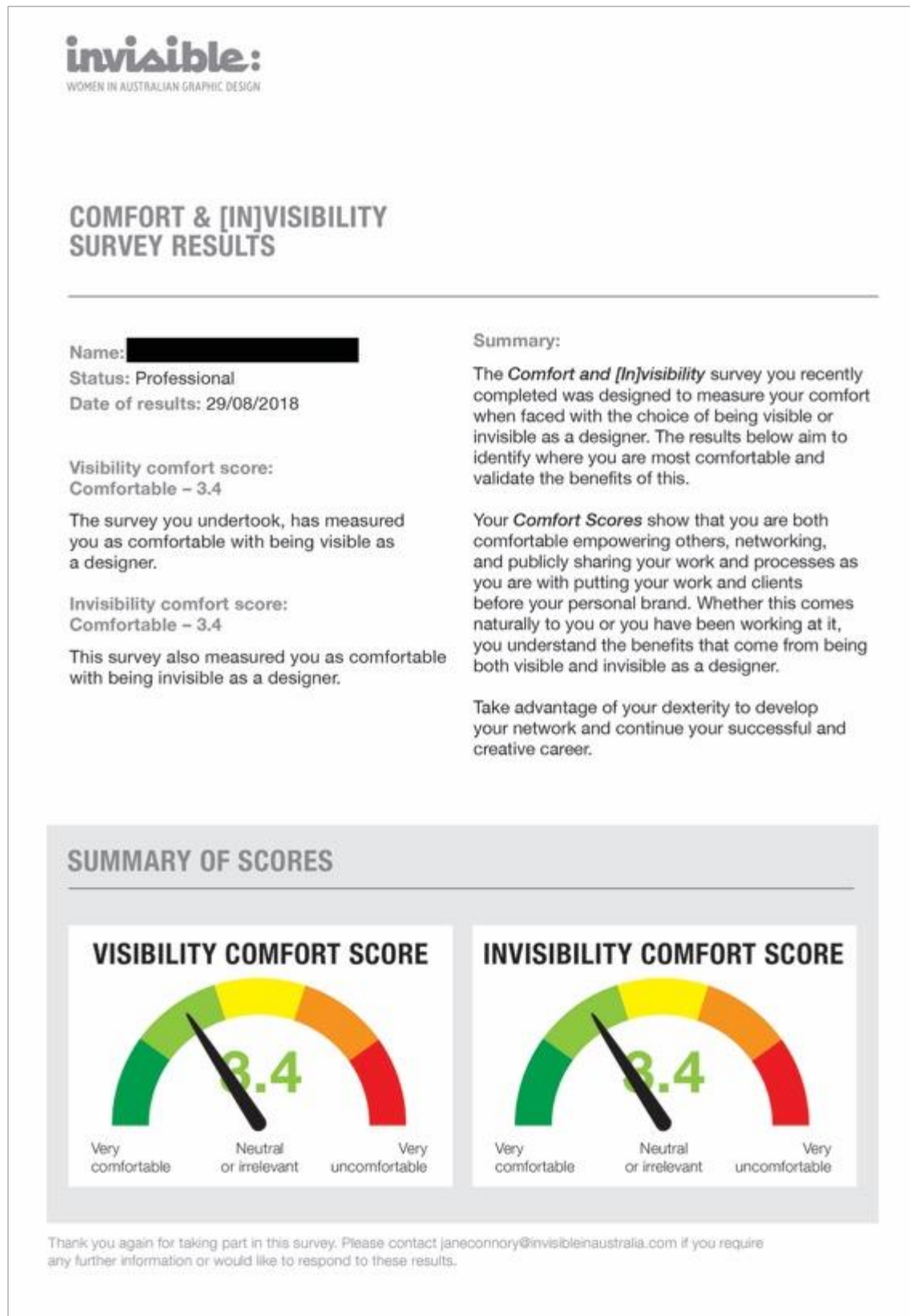


TABLE 4.7

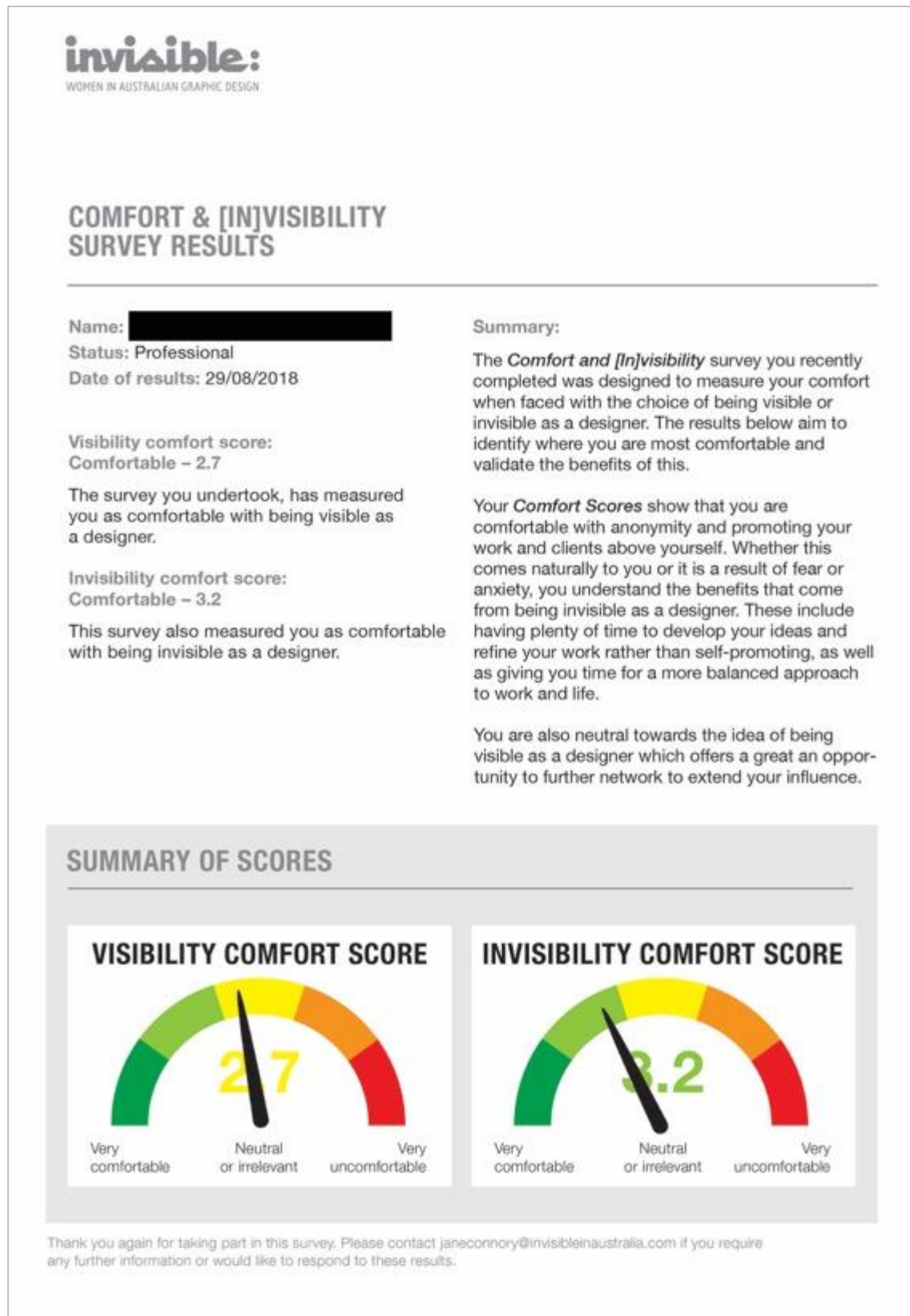


TABLE 4.8

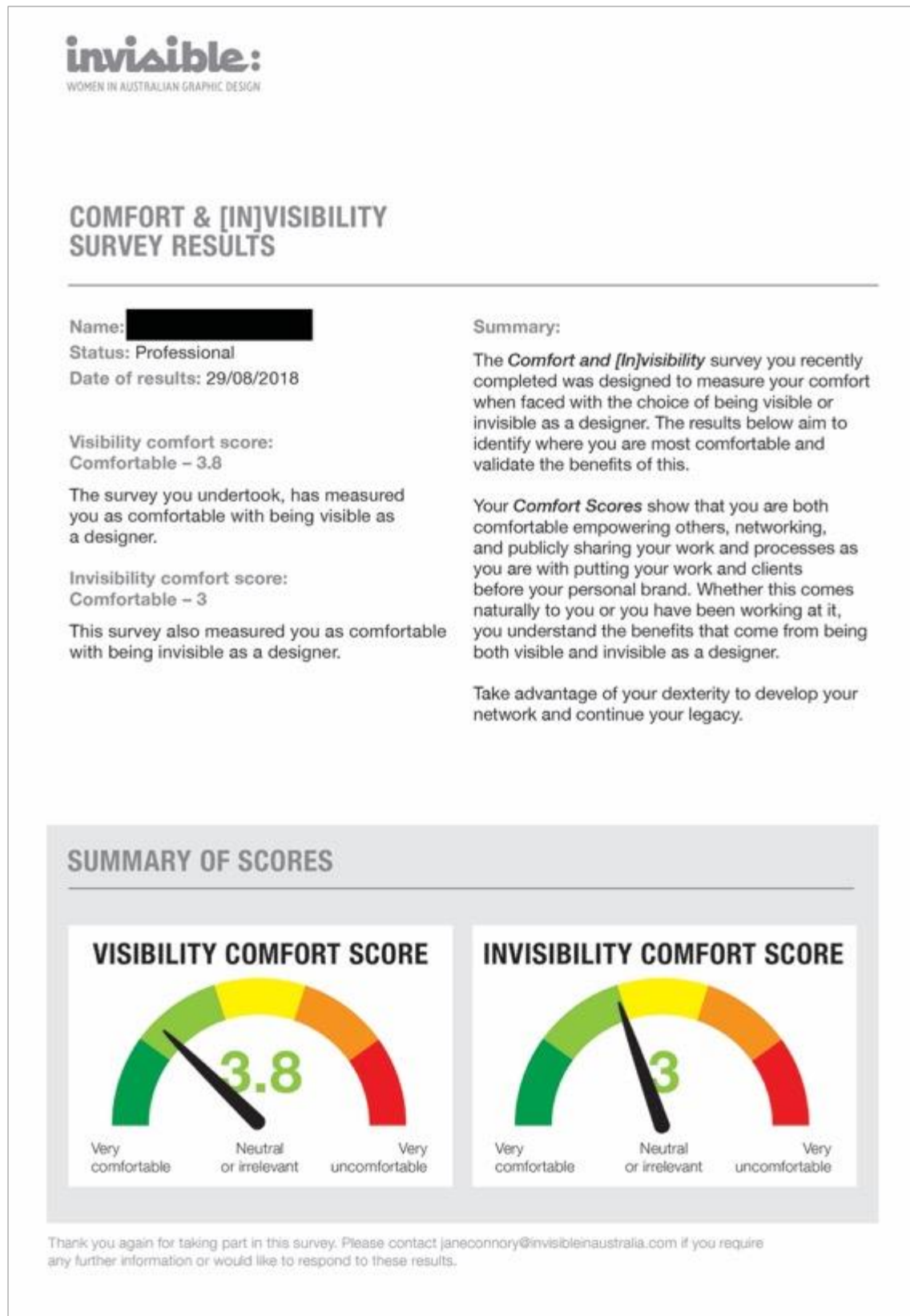


TABLE 4.9

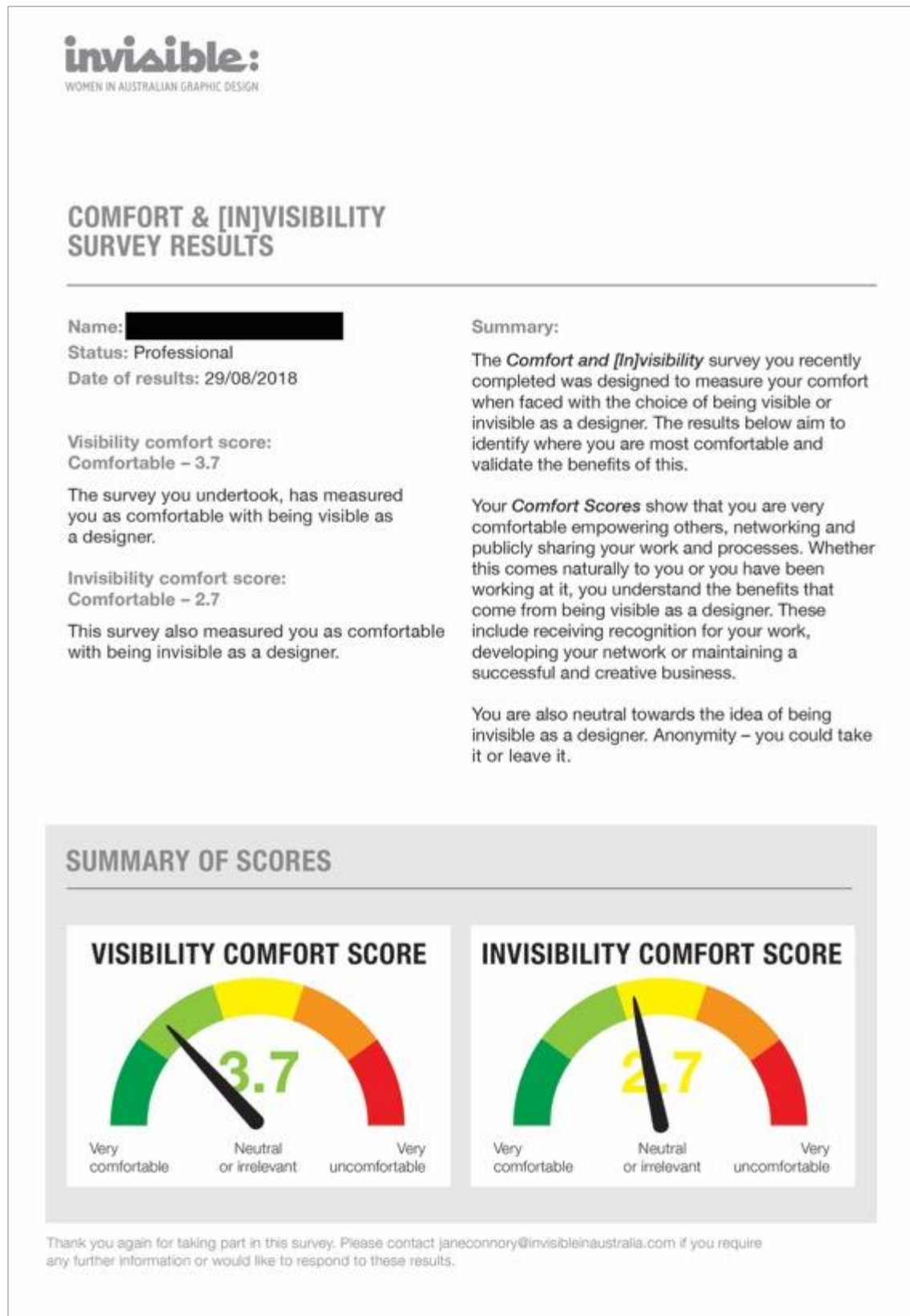


TABLE 4.10



COMFORT & [IN]VISIBILITY SURVEY RESULTS

Name: [REDACTED]
Status: Professional
Date of results: 29/08/2018

Visibility comfort score:
Very Comfortable – 4.4

The survey you undertook, has measured you as very comfortable with being visible as a designer.

Invisibility comfort score:
Neutral – 2.9

This survey also measured you as neutral with being invisible as a designer.

Summary:

The *Comfort and [In]visibility* survey you recently completed was designed to measure your comfort when faced with the choice of being visible or invisible as a designer. The results below aim to identify where you are most comfortable and validate the benefits of this.

Your *Comfort Scores* show that you are very comfortable empowering others, networking, and publicly sharing your work and processes. Whether this comes naturally to you or you have been working at it, you understand the benefits that come from being visible as a designer. These include receiving recognition for your work, developing your network or maintaining a successful and creative business.

You are also neutral towards the idea of being invisible as a designer. Anonymity – you could take it or leave it.

SUMMARY OF SCORES

VISIBILITY COMFORT SCORE



INVISIBILITY COMFORT SCORE



Thank you again for taking part in this survey. Please contact janeconnory@invisibleinaustralia.com if you require any further information or would like to respond to these results.

TABLE 5.1
Exposure, Reach and Impact Data

Data Set	Major Project	Dissemination	Number of people exposed	Measure of exposure	Impact in academia	Impact in community of practice	Impact in public sphere		
"Invisible Women Survey" This survey aimed to measure the visibility of women in Australian graphic design among its own community of practice. It asked the Australian community of graphic design to list women who had made significant contributions to the industry since 1960. It also asked respondents to comment on factors that influence visibility. These included the definition of significant contribution and the messy definition of graphic design.	Postcard Project These postcards were designed to disseminate the findings from the Invisible: Women in Australian Graphic Design Survey to current Bachelor of Communication Design students, Laureate University, Melbourne campus, 2016	1A Postcard Dissemination Design & Research, 2018	60	Number distributed on campus to Bachelor of Communication Design students at Laureate University.	60				
		1B Journal Article, Interplay of (In)visibility Design & Research, 2018	70	This includes views online on the Taylor and Francis website.	70				
		1C Conference Paper, Ruby and Eirene: a speculative history of Australia's first women in graphic design Unpublished	5	Unpublished but peer-reviewed.	5				
		1D Social Media Campaign* 2016 to 2019	600	These included Instagram views (13), total engagements on Twitter (510), Facebook likes, comments and shares (71) and likes and comments on my Invisible blog (6). Estimate of circulation numbers based on the knowledge of Bonnie Abbott, previous editor of Desktop Magazine. Reference: Desktop, "The Invisible Women: Let's Talk About Gender, Baby." Desktop Magazine, 30th Anniversary Issue. (Final print edition), 2016.			600		
		1E Magazine Interview Desktop Magazine, 2016	6,000	Estimate of students and staff attending lecture, confirmed by Bronwyn Clarke, RMIT Director of Programs. These included Instagram views (214), Facebook likes, comments and shares (166) and Linked in likes and comments (104). Reference: https://soundcloud.com/user-332149644/website (accessed March 18, 2019).	6,000				
		1F Lecture & Panel Presentation Women in the Creative Industries at RMIT, May 2016	200	Estimate of the audience size at the live presentation plus views of the presentation on YouTube, Instagram, Facebook and Linked In. Reference: Monash Graduate Research Office, "Jane Connors- Finalist Monash 3MT 2017." (August 24, 2017) https://www.youtube.com/watch?v=NzKdZl_NZE (accessed March 18, 2019).	200				
		1G Social Media Campaign for Podcast* 2017	484	Estimate of the audience size at the live presentation, confirmed by Richie Meldrum who facilitated the event.			484		
		1H Podcast Broad Designs Radio Show and Podcast on JOY94.9, 2017	374	This measure includes likes, posts and reblogs. Reference: Jane Connors, "Invisible: Women in Australian Graphic Design," Women of Graphic Design, (blog) http://womenofgraphicdesign.org/post/146811088105/recently-the-invisible-women-in-australian (accessed March 18, 2019).			374		
		1I Award Three Minute Thesis Finalist, Monash University, July 2017	676	Estimate of people attending the conference presentation. 7,608 readers, 80 Twitter mentions, 1,685 Facebook shares, 14 comments, 93 Instagram views and 42 Linked in views. Reference: Jane Connors, "Hidden Women of History: Ruby Lindsay: one of Australia's first female graphic designers." The Conversation, (January 16, 2019) https://theconversation.com/hidden-women-of-history-ruby-lindsay-one-of-australias-first-female-graphic-designers-100184 (accessed March 18, 2019); https://theconversation.com/profiles/jane-connors-301601/dashboard .	676				
		1J Lecture & Panel Presentation General Assembly in Melbourne, November 2017	75			75			
		1K Blog Post Women of Graphic Design, 2017	42			42			
		1L Conference Presentation Australian History Association in Perth, September 2018	30		30				
		1M On-line Article The Conversation, January 2019	9,522				9,522		
			10,138				7,041	117	10,980

TABLE 5.2
Exposure, Reach and Impact Data

Data Set	Major Project	Dissemination	Number of people exposed	Measure of exposure	Impact in academia	Impact in community of practice	Impact in public sphere
'Graduate Pipeline Data Set' This data aimed to measure the visibility of women among graphic design graduates of higher education. This data set gathered the gendered statistics of graduates from Monash University's graphic design qualifications.	Slushie Installation This interactive data visualisation represented the pipeline of gendered graphic design graduates Monash University as colourful but slushies. It presented each decade as a mocktail recipe so that participants could pour colourful slushies and interact with their findings. Torrens University in Melbourne, December 2016	2A Slushie Installation Torrens University, 2016	200	Estimate of people attending the event, as confirmed by Russell Porting who was another Program Manager present on the night.		200	
		2B Journal Article, Plotting a historical pipeline of women and design education DHARN, February 2017	36	10 views and 7 downloads on academia.com and 19 reads on researchgate.net." Research: Jane Connory, "Plotting a historical pipeline of women and design education." (February, 2017) http://dham.org.au/plotting-the-historical-pipeline-of-women-in-graphic-design/ (accessed March 18, 2019).	36		
		2C Social Media Posts* 2016 to 2019	3,902	These included Instagram views (320), total engagements on Twitter (3,545), Facebook likes, comments and shares (26) and Linked In likes and comments (11)."			3,902
		2D Blog Post Women of Graphic Design, 2018	53	These include likes, posts and reblogs. Reference: Jane Connory "Pouring a pipeline of women in design [in Australia]." <i>Women of Graphic Design. (blog)</i> (2018) http://womenofgraphicdesign.org/post/160056033656/jane-connory-melbourne-australia-pouring-a (accessed March 18, 2019).			53
		2E Panel Presentation Adobe Make It, Sydney 2018	753	Estimate of people attending the panel presentation (170) confirmed by Ngalo Parr, panel facilitator, plus views on YouTube, Linked In, Facebook and Instagram. Reference: You Tube: "MAKE IT 2017 - Ngalo Parr, Jane Connory, Nicole Phillips, Jim Antonopoulos - Girls to the Front." https://www.youtube.com/watch?v=xYjxSc2zMM (accessed March 18, 2019).		753	
					4,944		36

TABLE 5.3
Exposure, Reach and Impact Data

Data Set	Major Project	Dissemination	Number of people exposed	Measure of exposure	Impact in academia	Impact in community of practice	Impact in public sphere
'Award Platform Data Set' This data aimed to measure the visibility of women on Australian graphic design award platforms. This data set gathered the gendered statistics of winners and jurors in the Australian Graphic Design Awards (AGDA), the Australian Book Designers Association (ABDA) and the AWARD Awards (Australian Writers and Art Directors Association) and reductions into each platform's Hall of Fame.	Anonymity Exhibition This exhibition presented the gendered statistics of the winners and jurors in the AGDA Awards as information graphics on a series of posters and as a woven piece of generative art. MelbourneStyle Gallery in South Melbourne, February 2017	3A Anonymity Exhibition MelbourneStyle Gallery, South Melbourne, February, 2017	120	Estimate of people attending exhibition confirmed by Maree Coote, gallery owner.			120
		3B Conference Paper, Anonymity: measuring the visibility of women in design awards ACUADS Conference in Canberra, September 2017	6,972	Social media posts with link to paper includes total engagements on Twitter (6,932), 18 views and downloads on academis.com and 22 reads on researchgate.net." Reference: Jane Connory, "Anonymity: measuring the visibility of women in design awards," ACUADS (2017) https://acuads.com.au/conference/article/anonymity-measuring-the-visibility-of-women-in-design-awards/ (accessed March 18, 2019).	6,972		
		3C Journal Article, Blind Embossing: The (In)Visiblity and Impact of Women across Australia's Advertising, Graphic Design and Publishing Industries RMIT Design Archive Journal, 2018	672	These included Instagram views (56), total engagements on Twitter (542), Facebook likes, comments and shares (22) and Linked In likes (15). 57 views and downloads on academia.com and 2 reads on researchgate.net." Reference: Jane Connory, "Blind Embossing: The (In)Visiblity and Impact of Women across Australia's Advertising, Graphic Design and Publishing Industries," RMIT Design ARchives Journal. https://www.rmit.edu.au/about/our-locations-and-facilities/facilities/research-facilities/rmit-design-archives/research/rmit-design-archives-journal (accessed March 18, 2019).	672		
		3D Social Media Campaign* 2016 to 2019	10,233	These included Instagram views (733), total engagements on Twitter (9,401), Facebook likes, comments and shares (63), Linked In likes and comments (36). Estimate of circulation numbers based on the knowledge of Zine creator Sonya Hammer.			10,233
		3E Zine Article Broad Zine#1 at Festival of the Photocopier, 2016	50	Reference: Jane Connory, "Think Hollywood is Bad?" in Sonya Hammer, Broad Zine #1, JOY94.9, 2016: 8821.			50
		3F Conference Presentation ACUADS Conference in Canberra, 2017	25	Estimate of people attending the conference presentation.	25		
		3G Radio Interview Parallel Lines with Sara Savage on TripleR, February 2017.	860	This exposure includes total engagements on Twitter (544) and Facebook likes, comments and shares (16). It also includes the audience of Parallel Lines. Reference: McNair Ingenuity, "Triple R Media Kit, 2018" Triple R. https://s3.ap-southeast-2.amazonaws.com/assets-rrr/rrr-media-kit-april-2018.pdf (accessed March 18, 2019).			860
		3H Award Listed as finalist in AGDA Awards in Canberra, 2017	500	Estimate of people attending the AGDA Award ceremony confirmed by Anita Lyons, National Events and Partnerships Manager for AGDA.		500	
		3I Blog Post Women of Graphic Design, 2018	86	These include likes, posts and reblogs. Reference: Mirella Maree, "Anonymity: Measuring the visibility of women in design," Women of Graphic Design. (blog) http://womenofgraphicdesign.org/post/157070082110/anonymity-measuring-the-visibility-of-women-in (accessed March 18, 2019).		86	
		3J Opinion Piece, Print & On-line Sydney Morning Herald / The Age, January 2019	5,498	Social media posts with link to paper include Instagram views (76), Facebook likes, comments and shares (67), Linked In views (829), 3,588 views online, 40 shares and 18 comments. The Age circulation is 88,000 and I estimate 1% read the article. Reference: Jane Connory, "Let's redress gender imbalance in Australia Day honours," The Sydney Morning Herald (January 23, 2019) https://www.smh.com.au/national/let-s-redress-gender-imbalance-in-australia-day-honours-20190121-p50s0e.html , https://worldnews.easybranches.com/regions/australia/let-s-redress-gender-imbalance-in-australia-day-honours-2870815			5,498
		3K Radio Interview Drive with Tom Elliott on 3AW, January 2019	2,128	Average listeners per three minute segment, plus 580 views on Linked In and 48 likes on Facebook." Reference: Macquarie Media Ltd. "3AW Media Kit." (2019) https://www.macquariemedia.com.au/pdf/MediaKit_3AW_S7_2018.pdf (accessed March 18, 2019)			2,128
					27,144		7,669

TABLE 5.4
Exposure, Reach and Impact Data

Data Set	Major Project	Dissemination	Number of people exposed	Measure of exposure	Impact in academia	Impact in community of practice	Impact in public sphere
<p>'Invisible Women Interviews'</p> <p>These interviews aimed to explore the experience women have with visibility in Australian graphic design. These interviews were conducted with the most mentioned women from the Invisible Women in Australian Graphic Design Survey. They were asked questions that explored factors that influence visibility. These included the definition of significant contribution, the messy definition of graphic design and the current history of Australian graphic design.</p>	<p>affEMation Website</p> <p>This website was designed to profile portraits, biographies, galleries of work, quotes and videoed interviews with the interviewed women. It also showed how they are networked through an interactive sociogram. On-line, May 2017</p>	4A Conference Presentation Women in Design Conference in Launceston, May 2017	75	Estimate of people attending the Women in Design conference, confirmed by Claire Beale, current CEO of Design Tasmania. 50 people in the audience. 3 views and 3 downloads on academia.com and 4 reads on researchgate.net."		75	
		4B Conference Presentation CIRN Conference in Prato, Italy, September 2018	60	Reference: Jane Connory, "affEMation – demonstrating a framework for gender equitable histories." CIRN (2017) https://www.monash.edu/_data/assets/pdf_file/0011/1387016/p-rato_proceedings_2017_final_edited1July2018.pdf (accessed March 18, 2019).	60		
		4C Conference Presentation ACUADS Conference in Perth, September 2018	25	Estimate of people attending the conference presentation.	25		
		4D Social Media Campaign* 2016 to 2019	4,415	These included Instagram views (1,895), Facebook likes, comments and shares (412), Linked In likes and comments (496) and views on YouTube (1,612)."			4,415
		4E Blog Post The Design Writer, July 2017	67	Social media shares via The Design Writer Blog, Linked in and Facebook. Reference: Jane Connory, "The NYC graphic design geek tour." The Design Writer, (blog) (July 10, 2017) http://thedesigntwriter.com.au/nyc-graphic-design-geek-tour/ (accessed March 18, 2019).			67
		4F Interview Blog Post Creative Women's Circle, November 2017	93	Likes on the Creative Women's Circle Instagram page, Linked in comments and views, Facebook likes and comments that linked to the post. Reference: Jenni Mazaraki, "Jane Connory, a champion for women in graphic design." Creative Women's Circle (November, 27, 2017) https://www.creativewomenscircle.com.au/creative-womens-circle/interview-jane-connory-a-champion-for-women-in-graphic-design/?q=connory; https://www.instagram.com/creativewomenscircle/ (accessed March 18, 2019).	93		
		4G Workshops Conducted at Torrens University, 2017	45	Estimate of people attending workshop confirmed by Regine Abos, co-facilitator of workshop.	45		
		4H Workshops Conducted at Australian Catholic University, 2017	40	Estimate of people attending workshop confirmed by Elvis Richardson, co-facilitator of workshop.	40		
		4I Workshops Conducted at Monash University, 2018	160	Estimate of people attending workshop confirmed by Jess Berry, program manager.	160		
		4J Blog Post Eye Magazine, July 2018	28	8 Facebook likes and 7 shares and 13 Linked in likes. Reference: Jane Connory, "Invisible women in Australian graphic design." Eye Magazine (blog) (July 4, 2018) http://www.eyemagazine.com/blog/post/invisible-women-in-australian-graphic-design (accessed March 18, 2019).	28		
		4K Annette Marcus in AGDA Hall of Fame AGDA Award Presentations in Melbourne, November 2018	3,384	These included total engagements on Twitter (2,688), Facebook likes, comments and shares (25) and Linked in likes (71). This is also an estimate of those who attended the AGDA Awards Gala Event, where Annette Marcus was inducted into the Hall of Fame, and the print run of the brochure that profiled her career, which I was cited in. Reference: Graham Rendoth, "Hall of Fame - Annette Marcus." AGDA Hall of Fame. https://www.agda.com.au/inspiration/hall-of-fame/annette-marcus/ (accessed March 18, 2019)	3,384		
		4L Blog Post Women of Graphic Design, 2018	38	These include likes, posts and reblogs. Reference: Mirella Maree, "affEMation." Women of Graphic Design. (blog) http://womenofgraphicdesign.org/post/165087420998/jane-connory-melbourne-australia (accessed March 18, 2019).	38		
		4M Wikipedia Page Jessie Stanley's Biography on Wikipedia, 2018	279	Views of Jessie Stanley's Wikipedia page. Reference: https://tools.wmflabs.org/pageviews/?project=en.wikipedia.org&platform=all-access&agent=user&start=2016-01&end=2019-02&pages=Jessie_Stanley_(website) (accessed March 18, 2019).	279		
			8,709		330	3,618	4,761
OVERALL TOTAL			58,935	OVERALL TOTAL	15,076	5,274	38,585

TABLE 5.5
Exposure Key for Individual Modes of Dissemination

Impact	Exposure
High	6,001 >
Medium	3,001 to 6,000
Low	0 to 3,000

TABLE 5.6
Exposure Key for Major Projects

Impact	Exposure
High	14,001 >
Medium	7,001 to 14,000
Low	0 to 7,000

FIGURES 5.2 - 5.15
The View from Here exhibition photos



Figure 5.2 The View from Here exhibition. View of central data-visualisation, rear and left-hand wall view.
 Photography by Jane Connory, 2019.



Figure 5.3 - 5.4 The View from Here exhibition measured exposure, impact and reach.
 Photography by Jane Connory, 2019.



Figure 5.5 - 5.6 The right-hand wall of *The View from Here* exhibited the *Postcard Project* showing data from the Invisible Women Survey (left) and the *Slushie Installation* showing the Graduate Pipeline Data Set (right). Photography by Jane Connory, 2019.



Figure 5.7 - 5.8 The right-hand wall of *The View from Here* also exhibited the *Anonymity Exhibition* which displayed the Award Platform Data Set (left) and the *afFEMation Website* which profiled the women from the Invisible Women Interviews (right). Photography by Jane Connory, 2019.



Figure 5.9 Projects stemming from the collected data and insights were all framed and hung on the left-hand side wall of *The View from Here*. Photography by Jane Connory, 2019.



Figure 5.10 *The View from Here* as viewed through the front windows of the MADA Gallery.
Photography by Jane Connory, 2019.



Figure 5.11 – 5.12 Visitors to *The View from Here* could register their attendance by writing their name on a ping pong ball and placing it in a tall tube. Photography by Jane Connory, 2019.



5.13 - 5.14 A snakes and ladders game (left) and wooden scales (right) were set up to teach visitors the Framework for Inclusive Histories and the Framework for Inclusive Awards. Photography by Jane Connory, 2019.



Figure 5.15 The catalogue for *The View from Here*. Photography by Jane Connory, 2019.