

2025

**SABRINA
ACHCAR-WINKELS**

**THROUGH HER LENS: THE FEMINIZATION OF EDITORIAL
DESIGN**

2025

**SABRINA
ACHCAR-WINKELS**

**THROUGH HER LENS: THE FEMINIZATION OF EDITORIAL
DESIGN**

Project submitted to the Faculty of Design, Technology, and Communication of the European University, in order to fulfill the requirements necessary to obtain the Master's degree in *Design and Visual Culture* carried out under the scientific supervision of Juliana Duque, Assistant Professor of the *Institute of Design, Technology, and Communication of the European University*.

This work is dedicated to my grandmother Susanne Achcar, who has persisted through inequalities of the creative industry and is my greatest inspiration.

I would like to thank my professor Juliana Duque for the guidance through my Masters journey. As well as my family for all of the love and support throughout my academic pursuits.

Keywords

Gender Inequality, Equity in Design, Pioneering Women, Visual Storytelling, Industry Norms, Cipe Pineles

Abstract

Women have historically been barred from gaining access to influential roles within visual media by structural and cultural influences. This thesis examines the persistent gender gap within the art and creative direction industry. The goal is to bring awareness — investigating the pioneering careers of early female art directors will highlight the gender disparity complexities of a field that men have traditionally and predominantly run. Emphasizing editorial design, the research shows how institutional biases have changed industry standards, leading to a constraint in women's career trajectories, creativity, visibility, and overall representation within the field. Through a case study of pioneer art director Cipe Pineles, the thesis highlights the contributions of women who challenged normative boundaries, redefining the visual culture of their time. This research focuses on the significant achievements of these women and their impact in transforming editorial design and visual communication by analyzing the obstacles they faced along the way — including limited opportunities for professional advancements, restrictive and sexist expectations, and systemic biases. Combined with historical analysis and contemporary perspectives, this dissertation examines data and interviews with current female creatives to assess the progress of gender equity within the industry. This work aims to be a contribution to the broader discourse of gender equity within the creative field, creating a structure for understanding gender representation in shaping creative professions and visual culture.

CONTENTS

INTRODUCTION

EQUITY IN CREATIVE DIRECTION.....	1
OBJECT OF STUDY.....	2
THE PROBLEM.....	3
RESEARCH GOALS.....	4
THE METHODOLOGY.....	4
PROJECT: THROUGH HER LENS.....	5
FILE SUMMARY.....	6
1. LITERATURE REVIEW.....	8
1.1 <u>FOUNDATIONS OF THE CREATIVE INDUSTRY.....</u>	8
1.1.1 The Value of Creativity: Commerce, Culture, and Class	8
1.1.2 Geography and Clusters: The Role of Place	14
1.2 <u>GENDERED HISTORIES IN DESIGN</u>	16
1.2.1 Erased Narratives and Institutional Gatekeeping	16
1.3 <u>EDITORIAL DESIGN: FEMINIZED LABOR, MASCULINE CREDIT.....</u>	21
1.3.1 The Origins of Periodical Publications, and Initial Female Involvement ...	21
1.3.2 Women Editors & Printers in the 17th-19th Century	23
1.3.3 The Red Rose Girls: Pioneers of Magazine Illustration	27
1.4 <u>ART & CREATIVE DIRECTION</u>	34
1.4.1 Art Direction	34
1.4.2 Creative Direction	35
1.5 <u>CONTEMPORARY INDUSTRY AND WORKPLACE INEQUITY</u>	39
1.5.1 Gender Roles, Labor, and Professional Identity	39
1.5.2 Intersectionality and Representation	41
1.6 <u>MOVEMENTS FOR CHANGE</u>	45
2. THE CONVERGENCE OF FEMINISM AND DESIGN	52
2.1 <u>FEMINISM IN DESIGN.....</u>	52
2.2 <u>FROM ACADEMIA TO THE “REAL-WORLD” DESIGN PRACTICE.....</u>	54
2.3 <u>FEMINIST PRINT OBJECTS.....</u>	56
3. CASE STUDY: CIPE PINELES	58
3.1 <u>CIPE PINELES: A VISIONARY IN EDITORIAL DESIGN.....</u>	59
4. METHODOLOGY.....	63
4.1 <u>INTRODUCTION.....</u>	63
4.2 <u>CASE STUDY ANALYSIS.....</u>	64
4.3 <u>QUALITATIVE SURVEYS & INTERVIEWS.....</u>	66
4.3.1 Qualitative Survey	66
4.3.1.1 Reflection	66
4.3.2 Interviews: Juliany Jorge & Tânia Carmo	68
4.3.2.1 Analysis	69
5. THE PROJECT: “THROUGH HER LENS” MAGAZINE.....	70
5.1 <u>CONCEPTUALIZATION.....</u>	72
5.1.1 Moodboard & Inspiration	72
5.1.2 Initial Sketches & Layout Drafting	73
5.2 <u>COVER CREATION</u>	74
5.2.1 Drafts	74
5.3 <u>RESEARCH & IMAGE COLLECTING</u>	76
5.3.1 Finding Female Creatives	76
5.3.2 Image Editing	76
5.4 <u>BUILDING PROCESS.....</u>	77
5.4.1 Layout Design & Chronological Organization	77
5.4.2 Visual Identity	78
5.4.2.1 Color Palette	78
5.4.2.2 Typography	79
5.4.3 Test Print	79

5.4.4 Final Print	80
5.5 <u>DATA TRIANGULATION</u>	81
5.6 <u>CONCLUSION</u>	
5.7 <u>STUDY LIMITATIONS</u>	
5.8 <u>FUTURE SCENARIOS</u>	

6. REFERENCES

FIGURE INDEX

FIG. 1 The Grover and Baker sewing machine, c.1870 (Breward 2003, 55)	11
FIG. 2 UK Creative arts graduates in creative industries by gender (Hobson, 2019)	20
FIG. 3 The Red Rose Girls in 1901 (Smithsonian Archives of American Art, 2025)	29
FIG. 4 “The five little pigs” and “paper doll books” by Elizabeth Shippen Green from 1905-1906 (National Museum of American Illustration 2025	20
FIG. 5 “June” by Violet Oakley in 1902 (Pennsylvania Academy of the Fine Arts, 2014 ...	32
FIG. 6 The Face Magazine cover in May 1994 and spread in May 1992 (Gorman, 2017) ...	38
FIG. 7 Proportion of filled jobs in the UK workforce by gender. (Gov.uk , 2022)	40
FIG. 8 “The penalty for lagging on diversity is growing, while top-quartile companies are more likely to outperform all their peers.” (McKinsey & Company, 2020)	51
FIG. 9 The first Riot Grrrl manifesto 1989 (The Paris Review, 2013)	57
FIG. 10 Moodboard. Images by the Author (2025)	60
FIG. 11 Moodboard. Images by the Author (2025)	72
FIG. 12 Initial Sketches. Images by the Author (2025)	74
FIG. 13 Final Cover Draft. Images by the Author (2025)	75
FIG. 14 Image retrieval and editing example. Images by the Author (2025)	77
FIG. 15 Image chronological layout. Images by the Author (2025). (Gov.uk , 2022)	78
FIG. 16 Magazine test print. Images by the Author (2025)	80
FIG. 17 Magazine final print. Images by the Author (2025)	81

INTRODUCTION

EQUITY IN ART & CREATIVE DIRECTION

The creative industries have long been defined by prejudice and gender biases that have historically limited a woman's access to leadership roles, which can be seen more directly within the history of editorial design. Art Historian Whitney Chadwick (2007, p.7) adds that creative fields have “largely privileged male perspectives, relegating women’s contributions to the margins”.

This inheritance of exclusion has led to a systemic framework within the industry, impacting the visibility, agency, and professional recognition of female creatives. While exploring the professional careers of pioneering creative and art directors, such as Cipe Pineles, affirms the degree of these structural challenges that were bound in place, while also recognizing the ways these female pioneers navigated and molded the industry despite having such constraints.

As the first female art director to work for the renowned mass media company Condé Nast, Cipe Pineles (1908-1991), revolutionized women's role within editorial design through her humanistic approach and innovative vision. In the review of *Cipe Pineles: A Life of Design* by Martha Scotford, Ellen Mazur Thomson (1994, p.45) writes that Pineles “expanded the role of women in the field, pushing the boundaries of what was considered acceptable for female art directors”.

Challenging the prominent aesthetics of her male counterparts, Pineles' designs brought a personal unique touch to visual culture, creating a path for a new approach to editorial design. However successful she may have become, it did not come without its obstacles. She faced various barriers that were indicative of the larger industrial biases that are “woven into the very fabric of workplace practices and policies” as Caroline Criado Perez describes in *Invisible Women* (2019, p.32). Women’s contributions to the creative industry have been historically undermined by these biases, making the achievements of Pineles and those like her more significant.

Art director Ruth Ansel (1938), is another female pioneer who paved the way in editorial design, having a similar experience to Pineles in her journey to becoming the co-director of *Harper’s Bazaar*

in the 1960s. Ansel was known to blend high-end fine art with commercial design, creating an innovative, fresh, and experimental style – defying the traditional expectations and aesthetics of the magazine. Challenging the gender stereotypes with her visionary leadership she “redefined the role of art director by introducing a level of creative risk that was seldom afforded to women at the time” (Thomson, 1994, p.48). Through their different yet parallel careers, both Pineles and Ansel symbolize the ingenuity and strength of women working in a field that is historically resistant to gender inclusivity. They reshaped the expectations of creative leadership that had been placed on women, showing how female creative directors have consistently avoided and navigated the structural inequalities to achieve their career goals.

As of recently, the creative industry has had an increased focus on gender equality, yet the imbalance continues to persist. Chadwick (2007, 28) explains that these types of conversations are essential in the industry, as they “expose the cultural and structural forces that have kept women’s voices from being fully realized within the art and design professions”.

The goal of this thesis is to contribute to the ongoing dialogue regarding gender equity in both art and creative direction, by researching both historical and contemporary views, speaking to women within the field on their first hand experiences – and advocating for more representation, recognition, and inclusivity within the field. An analysis of the impactful career of Pineles will shed light on the strategies women had used to challenge the gendered restrictions and how their contributions have continued to inspire female creatives working in the industry today.

OBJECT OF STUDY

There is a newer emphasis on gender disparity in art and creative direction that continues to arise, growing more awareness and understanding of the gendered dynamics within the industry, which can be seen both in contemporary and historical practice. Although often perceived as an innovative and progressive industry, art and creative direction continues to display major gender disparities, specifically within professional leadership roles. This study is driven by the need to examine gender biases within the industry and how they affect creative direction, particularly in circumstances where

men hold a disproportionate portion of leadership and decision-making positions. By analyzing the accomplishments and professional experiences of early female art directors, coupled with current data, this research will highlight the constant gender inequities offering insights into how these gender biases can persist in modern settings.

Having experience within the art direction field for the women-owned and Portuguese, Prommotion editorial magazine and Blast fashion showroom, further supports these observations and aided in collecting data. Working closely within a creative team, supporting graphic design and art direction, gave me first-hand exposure to the ways male dominance in leadership can manifest and come about in a subtle yet persuasive way even in a field celebrated for its inclusivity. There is a recurring pattern in which men predominantly occupy creative leadership positions, overshadowing the contributions of female creatives in strategic decision-making. A paradox within the creative sector is highlighted by the repeating dynamic of innovative work often being shaped by the established gendered hierarchies.

This thesis aims to critically investigate the ongoing and historical gender disparities within an industry that is thought to be inclusive, highlighting both the barriers women have had to and continue to confront and the contributions they have made, despite these obstacles. This study seeks to shed light on how systemic biases have affected professional trajectories by analyzing the strategies of pioneering female art directors and their limited visibility within creative leadership. This research intends to not only recognize the achievements of women creatives but also to propose new strategies for increasing gender dynamics and inclusivity within the industry. The thesis endeavors to contribute to a larger discourse on equality in creative industries, through a detailed exploration of gender dynamics, creating more awareness and advocating for balanced representation within creative roles.

THE PROBLEM

The problem that will be addressed within this thesis is the persisting issue of gender inequality within the creative industry and its leadership roles, which manifests in the underrepresentation of women.

Despite having a reputation for diversity and innovation, systemic barriers continue to impede the progress and visibility of women within creative direction. These barriers include persistent gender biases, unequal hiring procedures, inequitable salaries, and workplace environments that often favor the male perspective. Furthermore, the lack of exposure for the contributions of female directors feeds a vicious cycle of discrimination, in which a woman's work is frequently disregarded or undervalued. Not only is this disparity limiting the opportunities for aspiring female creatives, it also has an impact on the ideas and diversity of voices in the field, in the end hindering its progress and growth. The thesis aims to advocate for meaningful changes that promote representation and equality, illuminating the intricacies of gender dynamics in the creative industry.

RESEARCH GOALS

This thesis has the goal to explore and articulate the consistent contributions to gender inequality within the creative industry, and how the factors have continued from history to the modern day. To identify key moments and patterns that have influenced women's involvement in creative direction by analyzing the historical dynamics and context of the field. It seeks to create a detailed analysis of the contributions and careers of pioneer female art directors, Cipe Pineles, to understand how their work has impacted modern practices and attitudes towards women in leadership positions. In addition, this study will identify the institutional and systemic barriers that have historically prevented women from advancing in creative roles, focusing on matters of workplace culture, representation within decision-making processes, and hiring procedures. Lastly, to address gender disparities and promote fair opportunities for ambitious female creatives, this thesis aims to develop suggestions for creating a more inclusive atmosphere within the industry. By fulfilling these objectives, this research aspires to contribute to a deeper understanding of gender inequality and promote equal creative environments.

METHODOLOGY

The methodology is designed to provide a complete examination of gender biases in the creative industry through historical research and qualitative approaches. To establish a fundamental

understanding of gender dynamics, it will begin with a comprehensive literature review, focusing on key texts and scholarly articles that address the context and history of women in creative industries. Utilizing case studies of Cipe Pineles and Ruth Ansel, this thesis will analyze interviews and design portfolios to explore and understand their career and how they are employed to strive through their careers all while navigating the systemic barriers. Semi-structured interviews with modern-day female creatives will supplement these case studies, gathering insights and personal experiences of challenges that relate to gender inequality within the industry. The data collected will undergo a thematic analysis to identify recurring themes and obstacles that female creatives have encountered, gathering recommendations for promoting the social issue. This multifaceted methodology seeks to advocate systemic reforms that support better inclusivity and representation while contributing a nuanced understanding of the experiences female creatives have had to endure.

Furthermore, recognizing historical female art directors and providing a platform for their work, spreading awareness. The data from these resources will be compiled into a file and strategically placed in a structured layout to create a magazine that represents the history and contemporary female art directors. With a focus on both literary and visual aspects, telling the narratives of these women through their work and creating an archive in dedication to female creatives. These projects are important as it creates more platforms for these social issues and acknowledges the work of women in the industry.

PROJECT: THROUGH HER LENS

This thesis will take the form of an editorial magazine that serves as a visual scholarly exploration of women in creative direction and their contributions. A curated selection of photographs and biographies of various female directors will be featured, showcasing their distinct aesthetics and methods of creation. Highlighting women who paved the way for females today, while also giving a platform to up-and-coming female directors and their contributions. Along with these stories, included in the magazine will be in-depth research that contextualizes the obstacles and achievements faced by

women in the creative direction industry. Integrated throughout the magazine will be personal works, illustrating the unique perspective of the author within the industry, and providing first-hand experiences. This blend of critical research and visual storytelling aims to advocate for greater recognition and representation, while also celebrating the achievement of female creatives.

FILE SUMMARY

This document is divided into the following chapters.

- Chapter 1: Literature Review

Provides a comprehensive examination of prevailing gender inequalities into four key chapters:

(1) Foundations of the Creative Industry (2) Gendered Histories in Design, (3) Editorial Design: Feminized Labor, Masculine Credit (4) Creative Direction & The Architecture of Visual Culture (5) Contemporary Industry and Workplace Inequity, (6) Movements and Initiatives for Change.

Together, these subsections provide a critical framework for understanding the multifaceted obstacles women face, setting the stage for deeper research of the contributions and tactics of female leaders in the following chapters.

- (1) Introducing the concept of the creative industry and the intersections with culture, commerce, gender and class. It outlines the contributions of creative work to public opinion, cultural narratives, and economic growth. While highlighting the challenges in the exclusion of creative labor from mainstream discourse and defining the value of creativity.
- (2) Focusing on the historical exclusion and erasure of women from essential spaces, as well as the underrepresentation of female creatives in the industry. This section examines the way institutional systems – such as the Bauhaus – funneled women into particular roles that were deemed as appropriate for the gender, only advancing limitations to access of more authoritative roles. Further reflecting on the systemic erasure of female contributions from history and how gendered expectations limited their access to leadership positions.

- (3) An examination of gender dynamics in editorial design and the historical upbringing of the field that is dominated by men. Tracing back to the beginning of female involvement in design and publishing – highlighting the experiences of the Red Rose Girls contributions to magazines and their impact on visual culture, despite being left behind in the history of design.
 - (4) Discussing the involvement of creative direction, the way it forms and builds visual culture, and their influence on brand authorship — this section is an examination of how gender plays a role within authority of creative direction and providing the deserved recognition. While also underscoring a transformation of creative direction from being a form of cultural expression to a marketed and commercialized practice, where the role of females in leadership positions frequently become erased and ignored.
 - (5) This subsection confronts the gender inequalities that continue throughout the creative industry – especially within leadership positions. Exploring the ways gender can affect professional opportunities and identity within creative fields – while also highlighting the interfaced challenges that women of marginalized backgrounds face, emphasizing the extra obstacles within representation and professional growth that they have to navigate.
 - (6) Movements for Change highlights the increasing number of movements and initiatives challenging gender expectations and barriers within the creative field. These organizations each work to provide resources, mentorship, and a safe space where female creative voices are heard and respected. Working to redefine industry principles – initiatives are crucial for promoting diversity, inclusion, and advocacy. Providing many more opportunities for females to gain creative leadership roles within the workforce.
- Chapter 2: Intersection of Feminism and Design Theory

Investigating the critical relationship between feminist theory and design practice, emphasizing how feminist perspectives can inform and reshape the outcomes and methodologies of design. This chapter establishes a framework for understanding that feminist ideals can enhance and contribute to design thinking, creating the development of more inclusion and representation.

- Chapter 3: Methodology

Outlining the research approach, providing an analysis of the literature review and case study. As well as an overview of conducted interviews and surveys about gender inequality – in order to support the objective of this thesis.

- Chapter 4: The project

Presenting the magazine project, highlighting the contributions of female directors historically up to the modern day. Demonstrating the effort to capture a diverse array of perspectives by gathering multiple materials of noble female art directors. Using this chapter to serve as documentation of the project's progress and outcome.

- Conclusion

The conclusion presents the final reflections on the project, outlining the contributions of the developed tools to addressing the identified problem and exploring potential future directions for the project.

1. LITERATURE REVIEW

1.1 FOUNDATIONS OF THE CREATIVE INDUSTRY

1.1.1 THE VALUE OF CREATIVITY: COMMERCE, CULTURE AND CLASS

Encompassed by diverse sectors – such as publishing, advertising, design, fashion, and entertainment – the creative industry has long acted as a bridge between economic growth,

culture, and creative expression. The industry helped shape the global markets, while also shaping societal norms, public opinion, and cultural narratives.

Relying on certain fields to tackle and promote creativity into different forms of advertisements and marketing – the industry counts on the central positions of art and creative directors. As described by Brianna Flavin (2019) at Rasmussen University, a creative director is responsible for leading teams, while overseeing and setting the tone for the vision of the entire project – including the conceptual development, the message, and brand consistency – ensuring there is an overall cohesion across all of the outputs. The role of a creative director is a blend of multiple positions, providing both artistic insights and strategic decision making. On the other hand, art direction has a central focus on bringing the artistic vision to life – overseeing layouts, typography, color schemes, and the visual aesthetics (Flavin, 2019). With both roles having a crucial influence within visual work or design, the creative director is sought as the authoritative position – having to oversee every creative aspect of the project – while art directors play an executive role within the actual creation of the overall artistic vision.

However, despite the influence of these roles within artistic visualization, creatives have often been perceived as ingenuine compared to capital-intensive industries - such as business, finance, and manufacturing (Miles & Greene, 2007). Fully capturing the creative industry and its impact is a challenge that lies in the fluidity and diversity of it. Economist Richard Caves (DeNatale and Wassall 2006, p.5) defines it with a lens of artistic labor, noting that:

The organization of ‘creative industries,’ in which the product or service contains a substantial element of artistic or creative endeavor, has received

surprisingly little attention from economists, with a sole exception: the question whether public subsidy is warranted for the performing arts. . . . Economists, proud of their theoretical apparatus and facility with statistical tools, are put off from industries such as these that yield few congenial data sets.

Offering a contrasting view, Paul Hirsch (1972) characterizes creative industry outcomes as “non-material goods” that are produced with public consumers in mind, only focusing on the factors of being inventive and suggestive. Rather than having a focus on its practical functionality, the consumer industry is only following the demands and trends of society — however, by creating products based on consumer needs the industry is thus engaged with the production of cultural goods, leading to the conclusion that consumer goods are situated between utilitarian and cultural production.

Both definitions and perspectives share an understanding that creative work is often transcended into material production, functioning through realms of aesthetics, identity, emotion and cultural resonance. Creative contributions tend to resist easy categorization due to the dynamics of production and subjective consumption. Scholars Pratt (2008) and Hesmondhalgh (2013) both identify how context, shape, and culture shape the reception and creation of products in the industry. Having features such as those can make the industry difficult to predict and volatile, while also providing space for creators to gain personal fulfillment, impact, and innovation.



Fig. 1 The Grover and Baker sewing machine, c.1870
(Breward 2003, 55)

The creative industry has a historical evolution that reflects a large shift from small-scale and artisanal production to wide-spread mass industrialization. This shift was quite evident in creative sectors such as publishing, fashion, and jewelry. In the 19th and early 20th centuries, made to order fashion with handcrafted garments transitioned into mass production of ready-to-wear pieces, making clothes widely available but also being a major contributor to the loss of handmade traditional craftsmanship (Breward 2003, 49-61).

Parallel to fashion, the publishing sector has also experienced radical transformations and evolution as techniques for printing advanced. What was once purely manual craftsmanship and a highly skilled profession, editorial design has been reshaped and transformed by industrial printing and later on digital typesetting and publishing tools. Johanna Drucker (1994) argues that practicing subjectivity through art – the function of an individual artist or author – provides more opportunities to define the practice of modern art. Suggesting that areas such as layout design and typography help to implement an understanding of social

practices and the links between “poetics, linguistics, politics, and visual arts.” Editorial design is not only functional, but also rhetorical – shaping knowledge and education through spatial organization and visual hierarchy, while also challenging traditional notions of meaning and authorship.

The birth of broadcasting and film, and the rise of entertainment, marked another turning point in the 20th century by combining corporate and industrial structures with creative experimentation. Studios began to focus on the creative and artistic output, becoming central hubs of corporate and creativity; “. . . it was clear that culture, society and business were becoming more intertwined than ever as transnational corporations invested in film, television and record companies and these forms took on ever greater social and political significance.” (Hesmondhalgh 2013, p.24). These transformations and changes created a larger trend: the growing corporatization and professionalization of creative contributions.

Social theory has also played a role in understanding and recognizing the dynamics in creative production. French sociologist Pierre Bourdieu (1986, 244) proclaims “cultural capital” is constructed through public institutions such as museums, schools, and media – which assign recognition, celebration, or preservation to certain creative contributions over others. The mechanisms these institutions follow lead to creative hierarchies, making a distinguished separation between ‘high’ culture and couture from goods that are mass-produced. George Simmel (1957) offered a sociological point of view when it comes to fashion – a constant cycle between being unique with individuality and conforming to a capitalist society: That fashion serves as an “imitation of a given example and satisfies the demand for social adaptation” (Simmel 1957, p.543); Directing individuals through a path where their personal actions are influenced by societal standards, and therefore reducing the

actions of each “individual into a mere example.” Essentially, claiming that fashion is a way of living that balances two conflicting forces – the inclination of social conformity and the necessities of personal distinction and change. Simmel's view acts as a reminder that creative production is often built to serve as a signal for both exclusion and inclusion – which keeps a constant tension within the industry as it continues to grow globally.

Throughout the past decades, digital technology has continued to develop, redefining what it means to have creative production and distribution. Enabling editorial designers, freelance creatives, and writers, online portfolio and social platforms have allowed these sectors to overcome traditional systems. However, as noted by Banks and Hesmondhalgh (2009), this kind of creative freedom comes with a price — as creative firms tend to provide opportunities for work that is considered to be more enjoyable and spirited, they hide the fact that is is curated with intention to “activate the innovation process” and to promote a commercial focus that can be provoking, efficient, and utilized. Also making it apparent that the number of employees who have bought into the notion “that the boundary between work and leisure has been effaced has been significant” (Banks and Hesmondhalgh 2009, 417).

In particular, editorial designers have been able to embrace new forms of narrating and storytelling, gaining more autonomy with digital tools and navigating the technological terrain. Having a shift from print to digital has transformed the way designers go about layouts and interactions, having a bigger demand in fluency with both aesthetics and in UX digital design. Cultural theorist and author Angela McRobbie (2016, p.38) has discovered that “The new creatives themselves are faced with the challenge of formulating an occupational identity that gives weight and status to what they do, in conditions where it is uncertain from where the next job or project is usually coming.”

Between design and commerce, accessibility and exclusivity, replication and originality – the creative industry has always been a site of negotiation and transformation. Their history is built on multifaceted and layered transitions that reflects broader technological, economical, and social shifts. As new forms of creative contributions continue to rise and redefine the boundaries of the industry, having an understanding of its evolution through time is crucial.

1.1.2 GEOGRAPHY AND CLUSTERS: THE ROLE OF PLACE

While the distribution of creative labor has accelerated with digital and technological advances, geography continues to have a key role in shaping the accessibility and framework of creative industries. Despite having a global reach through available digital tools and online platforms, creativity will always remain tethered to certain locations — whether that be through educational establishments, culture and heritage, manufacturing facilities, or creative communities. “. . . culture is produced in particular places and times: and that context is important in, or perhaps more accurately constitutive of, social, cultural and economic fields” argues Pratt (2008, p.107), reinforcing the belief that creativity does not emerge out of nothing, but fostered by networks of local exchange, proximity, and cultural capital.

The most apparent sectors include publishing and editorial design, where large cities such as New York, Berlin, and London serve as both cultural centers and innovation spaces for digital storytelling, layout design, and typography. The historical emphasis on having publishing houses within urban areas, allowed for writers, printers, editors, and designers to collaborate and cross-pollinate ideas. By forming these relationships, tight-knit creative groups helped define and shape the literary and visual narratives of their time.

Editorial design went through a major shift into digital publishing – escaping confinement to the printed page, now extending into environments that are interactive and accessible. However, this shift hasn't disregarded the important role of geography. It has instead produced different hybrid spaces that allow for digital and physical realms of creativity to overlap. As observed by Theodor Adorno and Max Horkheimer (1944/2005, p.95), “because the inhabitants, as producers and as consumers, are drawn into the center in search of work and pleasure, all the living units crystallise into well-organized complexes. The striking unity of microcosm and macrocosm presents men with a model of their culture: the false identity of the general and particular..” These contemporary geographies have challenged the conventional expectations of where creative work takes place, and who is able to participate or access it. Visual and graphic design are sectors that have also remained entangled with geography – within their use of cultural and historical references, community narratives, and local materials. Studios often take inspiration for their work from their surroundings, creating a cohesive design based on geographical location – such as the architecture of neighborhoods, street signs, and public spaces. The connections between visual outcomes and a built environment contributes to “design vernacular” – an aesthetic that is rooted in social history and regional surroundings rather than academically (Julier 2014, 92).

However, it is important to note that these spaces have not always been openly accessible. Historical centers with creative activity – from studio spaces to art schools to printing presses – largely reflect the different privileges of certain dominant social circles, ones often excluding people of color, lower-income backgrounds, and women. Cheryl Buckley (1986, p.6) highlights that “Design historians play an important role in maintaining assumptions about the roles and abilities of women designers by their failure to acknowledge the governance of patriarchy and its operation historically. As a result, women’s design is ignored

and unrepresented in the history books.” It is not just an academic erasure but a control on the development of decisions of who can be recognized as a credible designer, whose work gets to be preserved and who will receive institutional backing.

The creative industry will continue to evolve, and as it evolves our understanding of its spatial politics must as well. As a practice and discipline, editorial design provides a great example of how creative work is positioned. Whether it is an interactive digital platform and publication in a co-working space or printing a zine at a local print shop, editorial design will always be connected with the spaces and locations that make it all possible — socially, materially, and symbolically. Being able to recognize these dynamics within creative industries invites a more inclusive vision and space, one that not only values innovation and the output, but also the collaboration, process, and location. It seeks to encourage us to not use geography as a backdrop, but as a main part to the formation of creativity, where we can begin to create new sectors and communities where creativity is nurtured by the diversity of people, places and the narratives it unites.

1.2 GENDERED HISTORIES IN DESIGN

1.2.1 ERASED NARRATIVES AND INSTITUTIONAL GATEKEEPING

Although there has been impactful potential and transformation of place and geography in nurturing creative potential, these spaces have lacked equal distribution and accessibility. While these spaces have been hubs of innovation where creatives can make their contributions come to life, they have also adopted broader social injustices and traditional norms – more specifically with gender. The creative industry evolved collectively with an expansion of education and new urban development, women and many marginalized groups were often excluded and forgotten from these very spaces, networks, and institutions that

shaped the industry and its history; not just coincidental but systemic, these practices of exclusion included museums, schools, exhibitions, and professional opportunities.

Despite women having a crucial role in forming visual culture, they have been long and greatly underrepresented, ignored, and looked down upon. Male editors-in-chief and creative directors have been dominant throughout the 20th century, reinforcing a specific vision or editorial aesthetic that frequently excludes the voices and opinions of female creatives.

Leaving the creative labor and contributions of women confined to inferior positions – such as production assistant, supporting designer, or stylist. The historical systemic exclusion of female creatives is deeply embedded in the way their institutions have been structured, written, taught, and administered. Buckley (1986, p.3) argues that “Women’s interventions, both past and present, are consistently ignored. Indeed, the omissions are so overwhelming, and the rare acknowledgement so cursory and marginalized, that one realizes these silences are not accidental and haphazard; rather, they are the direct consequence of specific historiographic methods.” The advancement of women in the creative industry has been long contradicted by institutional education. Women have gone after a formal education to learn and legitimize skills, as well as to have greater professional opportunities with their careers. However, education within art, design, and creative sectors have often followed practices that tend to limit and exclude female participants – perceiving these disciplines as masculine (Buckley 1986).

The Bauhaus school of design exemplifies these kinds of practices and tensions. Known and celebrated as a progressive and radical school, the policies of Bauhaus, which were created under Walter Gropius, were in reality funneling women into working a weaving workshop, with full intention. Claiming that it was an appropriate sector for the gender where “these

women were encouraged to pursue weaving rather than the male-dominated mediums of painting, architecture, and typography” (Larsen 2021, p.11). Söre Popitz is a pioneer, known for being the “first woman to have pursued a career in graphics” (Larsen 2021, p.11), she studied at the Bauhaus and began working as a freelance designer in 1920, after being one of few to break through the inequality during her time at Bauhaus (Morley, 2019).

As Mara Trübenbach (2024, para. 3) refers, “statistics collected for the Statistische Reichsamt in Weimar between 1919 and 1925 show that at the beginning of the winter semester 1919-20, equal numbers of female and male students attended the Bauhaus. Only one semester later, the number of female students had dropped by a quarter”. Official student records, public exhibitions and even photographs at the time were often omitting or downplaying the presence of women – exemplifying intentional institutional erasure. For example, spatial art specialist Dörte Helm (1898-1941), was presented with the role of journeywoman, a role she greatly achieved and deserved, but was held back into the weaving department after she had faced harassment by men – a dynamic that many women face. “Helm experienced sexual harassment in the workshop. . . Helm stayed on but moved to the weaving workshop after having achieved the position of journeywoman” (Johnson 2020, p.57).

In the United States, the Philadelphia School of Design for Women provided the rare opportunity for women to gain a formal education in the 19th century, however they operated under a patriarchal charge and great financial strain – “The school’s managers and other supporters, manufacturers, bankers, and civic boosters, lobbied for this financial aid with arguments for art training as a practical industrial skill” (de Angeli Walls 1994, p.347). These schools that were built to give women a chance were constantly underfunded, overcrowded,

with inadequate tools and lack of resources. The success of women in the creative industry was often viewed by leading men with hostility and doubt, making their opportunities to contribute and advance limited.

Systemic resistance has followed the creative industry into the 20th century, making it evident in professional leadership positions today. Women graduating from design are now the majority, however, there is a remaining underrepresentation of females in leadership and senior professional positions. “The design industry in the UK is 78% male, despite women making up nearly two-thirds of students studying design at university (Design Council, 2020)” (Waters 2021, para. 1). A great decline of female representation within leadership roles has been reported by the AIGA Design Census (2019), “Only 11% of women designers hold leadership positions, automation is a threat, so is the trend of mega-companies acquiring small design studios” (Typeroom, 2019). This census and other recent studies prove that representation itself is not enough to make a difference, as these structural and institutional inequities remain shaping pathways through the creative industry. Having women succeed as the majority graduating with design degrees but continue to be marginalized from leadership roles, only points to deeper institutionalization dynamics. Modern day disparities are symptoms of a historically patriarchal system that have continuously favored the voices of male counterparts in both academics and authorial positions. Women continue to have their creative careers affected by the institutional structures that had funneled female students into weaving workshops at Bauhaus, separated them into different exhibition halls with less accessibility, and denied them of having any opportunities for professional leadership roles. “Where are the bodies and flesh of the students? Where are the creative art kids and free-spirited, experimental students so celebrated today but so invisible in the public presentation of the early Bauhaus in Weimar?” (Johnson 2020, p.56).

UK creative arts graduates in creative industries by gender				
Graduation year	Number of male creative arts graduates	Percentage in creative industries six months after graduation	Number of female creative arts graduates	Percentage in creative industries six months after graduation
2016/17	7162	40.6	12865	30.3
2015/16	7132	40.1	12505	29.7
2014/15	7321	40.4	12661	29.7
2013/14	8565	41.1	14665	29.1
2012/13	8102	40.1	13637	27.4

Fig. 2 UK Creative arts graduates in creative industries by gender (Hobson, 2019)

The ways these structures exclude have changed through the years – moving from outward and obvious discrimination to more concealed barriers where there may be lack of credit, career opportunities, and mentorship – yet both remain with familiar outcomes.

Contemporary creative schools and organizations may make it seem as they support, promote, and advocate for inclusivity while there are remaining systemic expectations and biases deeply embedded in their structures.

Faculty and administrative positions in creative programs continue to be predominantly given to males, reflecting hierarchies in history. “Something I’ve observed when I’ve been a [teachers assistant] is some students saying ‘hey, I want to design a product for people with periods, whether they’re transgender or women’ and then the professor[’s response] being like ‘I don’t understand’. I’ve seen that kind of thing play out multiple times and usually it does have something to do with gender. . . [There was] a product that wanted to do something about female pleasure and sex toys for women and the professor[s response was] ‘I can’t help you’.” (Waters 2021, para.14). These systems of hiring make female students feel underrepresented and wrongfully mentored, because their ideas don’t fall under a “male

perspective bias” (Waters, 2021) shaping how narratives are taught, published, and maintained.

The Design Council’s 2022 Design Economy report proves that there has been a marginal increase of just 1% since 2015, with only 23% of designers identifying as female. This disparity is even more prominent in leadership roles, where 79% of managerial positions are occupied by men. When juxtaposed with statistics referring to education, these numbers become particularly striking: “63% of design education students at university level are female” (Bamford 2023, para. 4). And yet, these statistics do not revert into equal industry representation. Maher asked poignantly, “Where have all of the women gone?” (Bamford 2023, para. 5), pointing out the attrition of women as they go through the transition from academics to a career and professional life.

To dismantle inherited traditional systems and inequalities, it is important to go beyond the means of representation and address the structures themselves: How creative excellence is defined, who is chosen to be center in the history of visual culture, and which perspectives gain authority. By challenging historical legacies and institutions the industry can become a system that values every contribution – not only those that have been authorized by patriarchal expectations.

1.3 EDITORIAL DESIGN: FEMINIZED LABOR, MASCULINE CREDIT

1.3.1 THE ORIGINS OF PERIODICAL PUBLICATIONS, AND INITIAL FEMALE INVOLVEMENT

The development of editorial design has given a clear perspective and revelation into the evolution of societal expectations, visual culture, and the power structures of publishing. The formation of magazine content has been significantly inspired by women throughout history –

such as aesthetics and artistic direction – yet they were, and still are, often placed in marginalized roles. Women have been vital contributors, readers, and editors of journals and magazines since the 18th century and the impact continues to be forgotten from design history.

The first women’s periodical magazine, created specifically for female readers, was first published in 1693 – known as “The Ladies Mercury”. The publication was founded by London publisher John Dunton (1659-1733), who had created one of the first major publications, “The Athenian Mercury” (1690) which was distributed throughout England and Scotland (Budd, 2025). The purpose of the Athenian Mercury was to provide a space for readers to gain more readership and learn about different topics, such as religion, sciences, and private lifestyles - while also serving as a public forum, where their audience could submit questions. As time passed, Dunton noticed the growth of his audience being greatly made of female readers, further questioning whether they would have any interest in having themes based on courtship, marriage, and domestic relationships. In the thirteenth issue of the Athenian Mercury (May 5, 1691), Dunton led with the statement (Stearns 1930, pp.46):

“A Gentleman, having lately proposed several questions relating to Love and Marriage, it seems best to oblige the Fair Sex and him, and answer ‘em all there together.”

Followed with a series of questions and answers, designed to grasp curious readers and encourage them in asking for advice. Although the questions had been posed from the view of a male, Dunton was calculating attention from female readers, suggesting that there was plenty of entertainment as well as profit within the columns of the Athenian Mercury. To make the intentions of this new column extremely clear, there was an announcement added to the end of the thirteenth issue (Stearns 1930, pp.46):

“We have received this week a very ingenious letter from a lady in the country who desires to know whether her Sex may not send us questions as well as men; to which we answer, Yes, they may, our design being to answer all manner of Questions sent by either sex.”

Gaining an enormous amount of popularity throughout the UK, the Athenian Mercury had soon become a feminist periodical. Questions from all over the lands had been sent in and answered, creating a space for women to be included and ask open questions without the consequences. With the success of a ‘Fair Sex’ column, Dutton proceeded to create the Ladies Mercury, making the column a publication of its own. Although these publications were created by a man, it was a step towards involving women within the business of publishing. Ladies Mercury, only running for 4 weeks, was short lived but it had created history in both the editorial and publishing sector, emphasizing decorum, chastity, and aesthetics – conventions that would be soon ideologically influenced during the Victorian era.

1.3.2 WOMEN EDITORS & PRINTERS IN THE 17TH-19TH CENTURY

Standing as the earliest recorded female editor and publisher, Elizabeth Timothy (1702-1757) seized control of the South Carolina Gazette following the death of her husband, Louis Timothy (1738). Following his death, Louis was still contracted for one year on the periodical by Benjamin Franklin (1706-1790) – which then was passed to their eldest son, Peter, to carry on the business until the end of the contract. With knowledge of his possible demise, Louis had created a special clause for the publication, stating that his son Peter could succeed him. However, when he passed, Peter was only thirteen years of age – leading Franklin to agree on taking Elizabeth Timothy as a partner until Peter had reached a mature age to run the shop (History of American Women, 2017). Timothy published her first issue on January 4, 1739, and was able to announce that she was running the paper — but just as family assisting in operating the business, as women were not authorized to work as editors

or recognized as people who could even have the opportunity; later becoming one of many colonial women printers who joined the trade as an outcome of widowhood. Due to those social standards, Timothy had listed the publisher as Peter Timothy on the masthead (Bishop, 2022).

Quickly becoming a skilled publisher, Timothy managed business with such success as the official printing press of the colony and led on to print acts and laws for the colony's assembly, as well as "approximately 20 historical books and pamphlets were attributed to her press" (Bishop 2022, para. 8). Later in 1746, Peter Timothy, proceeded to take on the role as publisher and editor while Elizabeth Timothy carried on operating a book and stationery store, which led to her departure for Charleston until the day she passed. Timothy carried on a legacy in the East Coast, author Ira Baker (1977, p. 280) notes that "Mrs. Timothy, in assuming responsibility for her husband's paper, not only became the first woman newspaper editor in American but established a pattern that continued many years" – leading the way and making a path for other women and widows to follow suit.

Alongside the work of Elizabeth Timothy, was another early recorded female greatly known for her work as a publisher, printer, and editor – Ann Smith Franklin (1696-1763). She was the first woman in New England to own a printing business, also gaining ownership through widowhood. In 1723, Ann Franklin's printer husband, James Franklin (d. 1735), elder brother to Benjamin Franklin, moved their family and business "The New England Courant" (1721) to Newport, Rhode Island, in hopes for a better life after he had a run-in with authorities as well as jail time for certain remarks made within his publication. Establishing the first printing press in the colony, Franklin took on the position as an assistant to her husband for 12 years. Following the death of James Franklin in 1735, she became the owner of the

printing press. Franklin continued the business, but was making little to no profit; the General Assembly would allow her husband an annual salary of £20, but ignored her request for the same. She continued on to petition for a contract allowing her to print state documents in order to support her family:

The Petition of Ann Franklin widow of James Franklin late of Newport aforesaid Printer Deceased Humbly sheweth That Whereas your Petitioner being left with Several Small Children which is a great Charge to her, & not having Sufficient Business at the Printing Trade Humbly Prays your Honours will grant her the favour to Print the Acts of the Colony & what other things that shall be Lawful and necessary to be printed, in order for your petitioners Support and Maintenance of her family she having no other way to Support herself (The Rhode Island Historical Society 2018, para. 4).

Franklin continued on to print a publication known as “Rhode Island Almanack” under the name “Poor Robin” – while also carrying out commercial prints with printed laws, official documents, pamphlets, and books (Walker, 1987). Through the years of running the printing press, she proceeded to add two new typefaces – ‘Caslon’ English and ‘Caslon’ Pica (1745-46) – while also creating at least nine new type ornaments, including woodcut (The Rhode Island Historical Society, 2018). Becoming a key figure to the evolution and progression of typography, printing, and publishing – all while being a woman.

Apprenticed to Benjamin Franklin in Philadelphia, her son James Jr., returned in 1748 becoming a partner with his mother – where they founded “The Newport Mercury” (1758) and continued to print popular titles for the colony until his death in 1762. Ann Franklin, then

again, became the sole owner of the press with the help of Samuel Hall (possible son-in-law) until her death in 1763. After her passing, Hall made a statement in the Newport Mercury (Newport Mercury, 25 April 1763), memorializing the amazing work and perseverance of Franklin, stating that “She was a Widow about 29 Years – And tho’ she had little to depend of for a Living, yet by her economy and Industry in carrying on the Printing Business, supported herself and Family, and brought up her Children in a genteel Manner; — She was a woman of great Integrity and Uprightness in her Station and Conversation.”

During the eighteenth century women were subjected to roles that included education, children, and domestic relationships. In newspapers and colonial publications, there was a focus on the female world where they spoke of women as “instigators of the fall of humankind and bringer of its savior” (Copeland 1995, p. 61). Women became a topic of interest, especially as they began to challenge a male-dominated world, and their roles in society were often discussed. However, the only scholarships awarded to women were those in printing and publishing – such as Elizabeth Timothy, Ann Franklin, Mary Crouch, Sarah Goddard, and Anna Zenger who were all first females within the print and publish industry. They have been frequently subjected to be forgotten in the object of news and writing research, except for in relation to colonial magazines – where female correspondence was common, but more often than not by men assuming female personas. Copeland (1995, p. 65) notes “The entire concept of the role of women in colonial society was based upon the premise that women were inferior to men, the superior creation”. Publications often spoke of women obeying the man, with a goal to gather more women who had righteous ideals. These prints led with statements claiming what the ideal woman, wife, and mother should withhold. According to a piece from 1770, “The GOOD WIFE” (Green & Russell’s Boston Post-Boy &

Advertiser, 20 Aug. 1770, p. 4)¹, there was great encouragement for women to always put a man's needs first, as it was her duty. It followed with a poem stating “His welfare, happiness, and ease (...) She meditates in all her ways.”

When the wives of publishers, printers, and editors lost their husbands – they gained freedom. Though many had begun taking on the name of a son or publisher to hide from scrutiny, they then became the voices for colonial women. Creating publications, pamphlets, and colonial magazines from the point of view of a woman and not what a man thinks women should or would like to hear. These women created the first steps towards female leadership within editorial design, publication, and editing – becoming crucial parts of colonial society and history.

1.3.3 THE RED ROSE GIRLS: PIONEERS OF MAGAZINE ILLUSTRATION

The production evolution of magazines provides insights on the ways women shift from being submissive subjects of society and media to being visual storytellers and active contributors. With the expansion of editorial design, women were able to push through the constraints and take back the imagery that once repressed them – which can be seen through practices such as designing magazine covers. However, as history has proved itself, female creatives working as editors, illustrators, and cover designers have had to break through professionally while also being wary of the patriarchal expectations embedded in visual culture – often being left and starting in positions where they have to reproduce those social stereotypes that they seek to tear down (Goodman, 1987).

¹ “the GOOD WIFE” (Green & Russell’s Post-Boy & Advertiser, 20 Aug. 1770, p.4), Published in Boston [Mass.] : Green & Russell, 1757 - 1775.

Art and illustration contributions had a deep rooted stereotype attached, that women must remain with decorative arts, leaving men to work within the entire scope of artistry – “though never to be taken seriously by her – was similarly reinforced in popular magazine[s]” (Goodman 1987, p. 14). From the Victorian era (1837-1901) to the Prohibition Era and onwards (1920s-1960s) women had to endure confinements and great restrictions, nevertheless, they were able to build careers for themselves beyond illustration and onto copyists, colorists, and designers. Three female illustrators in Philadelphia moved into an old home and turned it into their own art sanctuary, where their work could transpire – they were known as The Red Rose Girls. Elizabeth Shippen Green (1871-1954), Jessie Willcox Smith (1863-1935), Violet Oakley (1874-1961), all met as students at the Drexel Institute of Art, Science, & Industry. Together they decided to move into an apartment that could be used as their shared living space, and as a studio where they can illustrate in each other's company.

Soon after losing tenancy, the group moved into the renovated Red Rose Inn in Villanova joined by an-artist friend, Henrietta Cozens (1862-1940), who played the role of house manager (Wallentine, 2025). This new move gave them space to extend their studio and more opportunities to collaborate on projects. These women supported each other and built up their skills as illustrators, leading to more opportunities and allowing for them to earn a commission to support themselves – later becoming a group of renowned pathmakers as illustrators and artists in the 20th century, and some of the first women to create artwork for magazine covers and spreads.



Fig. 3 The Red Rose Girls in 1901 – From left: Elizabeth Shippen Green, Violet Oakley, Jessie Wilcox Smith, Henrietta Cozens (Smithsonian Archives of American Art, 2025)

Elizabeth Shippen Green (1871-1954), began her career at the age of eighteen by publishing her first pieces of work in monthly magazines; such as the *Philadelphia Times* (1875-1902), *Women's Home Companion* (1873-1957), and the *Saturday Evening Post* (1897-1969) – all while continuing her studies at the the Drexel Institute (Library of Congress, 2022). Shortly after graduating from the academy in 1893, Green's only living sister had passed. Leaving Green as the sole sibling left to take care of her parents. Working on various projects and assignments as an illustrator for magazines, Green had to juggle work – as one of the first female editorial illustrators – and home-life as a new caretaker. However, these obstacles were nothing but specks to Green and her trajectory as a great illustrator. An article written by a well known art critic described Green as an “exciting new illustrator” (National Museum of American Illustration 2025, para. 2) – with a triumph of success in her contributions and a great review left by a renown critic, Green received an exclusive contract working as an illustrator for Harper's Monthly Magazine in 1901 – officially becoming the very first woman to work for Harper's Monthly; The Metropolitan Museum of Art noted that Green's “innovative use of a vertical format enabled the image to be shown next to a related column of text” (The Met 2025, para. 1).



Fig. 4 “THE FIVE LITTLE PIGS” by Elizabeth Shippen Green for Harper's Monthly Magazine, February 1905 (LEFT) & “PAPER DOLL BOOKS” by Elizabeth Shippen Green for Harper's Monthly Magazine, February 1906 (RIGHT) (National Museum of American Illustration 2025)

Jessie Willcox Smith (1863-1935) went on to be a great illustrator, such as her fellow artist friend and roommate Green did, but she began working a very traditional female position – as a kindergarten teacher. Though she was encouraged as a teacher by society to have a role considered fit for a woman, Smith was unlike the social stereotypes and learned that childcare, nor any other “feminine” options that were presented, was not a career she wanted to continue. It was a difficult time for women in the era, finding career paths and gaining skills that interest them and are out of the social expectations of ‘female careers’ and the role of wife/mother ; “Although amateur accomplishment in art was considered an advantageous social refinement, professional studios in life-drawing classes were feared to compromise a woman’s virtue by inflaming her passions and making her unfit as a wife and mother” (Carter 2000, p. 14).

Despite not having any formal training, little money to support herself, nor encouragement from her parents and family in pursuing a career in art, Smith decided to push against the

grain and pursue an education in Fine Arts in 1884 – enrolling at the Philadelphia School of Design for Women; where she ended up feeling unsatisfied with the instruction, and unchallenged (Illustration History, 2025). One year later, Smith decided to make the move to a more intensive academy, the Drexel Institute, where she joined the courses of renowned professors – alongside Elizabeth Shippen Green and Violet Oakley.

Attending the courses at the Drexel Institute, Smith found a new light in art and began the start to her career of illustrating covers and spreads of magazines. In the late 1880s and 1890s, Smith's contributions became published nationally, and her career took off, as Smith's work became published in *Scribner's Magazine* (1887-1939), *Saint Nicholas Magazine* (1888-1905), *Ladies Home Journal* (1896-1915), *Woman's Home Companion* (1896-1920), *Colliers* (1899-1916), *McClure's Magazine* (1903-1909), *Good Housekeeping Magazine* (1912-1933) – earning about a quarter of a million dollars in the process (Goodman, p.17). Smith's success is led by her work, feeding “the fantasises and aspirations of the middle-class society of her day and depicting idyllic, heartwarming images of whole-some family life and secure, happy children” (Goodman, p. 17). By the end of Smith's career not only did she become one of the most accomplished publication artists alongside her Red Rose Girls, but she contributed to numerous magazines over many years, creating nearly 200 covers for Good HouseKeeping Magazine (Illustrated Gallery 2021, para. 4).

Alongside the successes of Elizabeth Shippen Green and Jessie Willcox Smith was Violet Oakley, who began her career with a bit more of an advantage than her other two friends and peers – “blessed with a family in which female ambition in the art was not questioned” (Van Hook 2009, p. 29), and a lineage of women artists and members of the National Academy of Design on both sides of her family. While also growing up with her mothers, Cornelia Swain (1834-1917), portrait studio that was operated in San Francisco, Oakley came into the world

of art and design with social encouragement and inherited skills – and during a time when female artists and designers were expected to keep their talents as hobbies, this was quite the privilege.

However, with that privilege also came financial struggles and personal ambition. In 1892, she enrolled into the Art Students League of New York, but Oakley’s early career and art development began following the Panic of 1893 when her family experienced a financial decline – pursuing a career in illustration as a creative and practical career to help support the household (Goodman, 1987). The following year she briefly continued her studies in France before returning to the U.S. to begin her studies in the most reputable illustration class at the Drexel Institute in 1896. Oakley excelled during her time at the institute, leading to jobs illustrating for well known magazines such as Ladies Home Journal and Woman’s Home Companion (Van Hook, 2009). Her early work was a combination of meaningful human experiences and stories, with a dramatic lighting, elevating her talent of creating emotional depth and fiction through a subtle composition.



Fig. 5 “June” (1902) by Violet Oakley for the cover of Everybody’s Magazine (Pennsylvania Academy of the Fine Arts, 2014).

By 1908, Oakley had left working as an illustrator and moved onto creating commissions for murals and stained glass designs – while she ended her career in commercial illustrations, she continued her central visual language carrying on the narrative and outlined forms that she had followed within magazines, shaping her renowned style (Goodman, 1987). As Goodman (1987, p. 19) notes, “Oakley’s talent as an illustrator saves the murals, for she was a master at its craft – making pictorial that which is at root literary, to clarify, explain, convince, and, to decorate.” As time went on, Oakley’s career continued to succeed as she became one of the two only female instructors at the Pennsylvania Academy of the Fine Arts (PAFA) between 1912 and 1917, while also winning numerous medals, honors, and awards; such as “the St. Louis exposition (1904), a gold medal of honor from PAFA (1905), and an honorary Doctor of Laws degree from Drexel (1948)” (Goodman 1987, p. 20).

The career of Violet Oakley, alongside her companions Elizabeth Shippen Green and Jessie Willcox, was not only formed through her ambition and individual talent but also through the revolutionary structure of having a female filled home that shared both domestic and professional lives. The Red Rose Inn was more than just a home to these women, it was a space they created intentionally to redefine identity, work, and womanhood during this era. It served as a safe place for quiet rebellions against the social gender roles that had limited women’s liberation. As Herzog (1993, p. 13) noted, “they were independent yet feminine, feminine and maternal yet childless, attractive yet without beaux, and financially successful without male providers.” Their combined rejection of societal expectation and refusal to compromise their aspirations added to their legacy, and more importantly provided support and social progress for women in the arts.

1.4 ART DIRECTION & CREATIVE DIRECTION

1.4.1 ART DIRECTION

Art direction formed in the 20th-century through a necessity for visual cohesiveness and an elevation of production value within cinema – historically viewed as a secondary or assistant position within theater staging and set design, art direction grew into a creative role that became vital for cultural identity, diverse visual narratives, and aesthetic design throughout creative industries. The early years of cinema were represented by basic visual layouts – and although designers began to adapt film sets with theatrical art methods, the role of art directors did not begin to create the visual narratives of cinema until the 1910s-1920s. Reflecting on the upbringing of art direction through cinema, Elliott Stein (1975) notes that “there has not been until now a single book in English on the history of art direction in cinema” (Stein 1975, p. 2). Stein (1975) noted some pioneering art directors – Cedric Gibbons (1893-1960), Anton Grot (1884-1974), William Cameron Menzies (1896-1957), Ben Carré (1883-1978) – that facilitated the role and defined the creative scope of cinematography. These leading art directors brought visual narration and aesthetic insight through a physical space – identifying art direction as a line of work that differentiates from stage designing and architecture.

Other than cinema, art direction began to bloom within the fields of publishing and advertising, gaining acknowledgment as a strategic practice of visual culture and narratives. Stephen Baker (1959) describes how copy writers provide suggestions, passing them onto the art director for conceptualization; “Some headlines . . . are more vivid than others, and the art director’s pencil leaps with ideas. Other captions present a challenge to the visualizer; he must really dig deep into his graphic treasure chest to find something that will make the advertisement look fresh” (Baker 1959, p.9). Art director Alexey Brodovitch (1898-1971) worked for magazine *Harper's Bazaar* starting in 1934 – revolutionizing art direction within

editorial design by “honing an experimental approach to sequencing, colour, typography, and proportions” (Williams 2024, para. 5) and influencing the next generations of editorial designers and art directors.

The discipline within these fields surpassed technical layouts and basic systems, with a new focus on the brand identity, messaging, and symbolism. This creative evolution can also be seen through changes within organizations such as *The Art Directors Guild* (1937); tracking formal accreditation back to the creation of the organization's original form – known as the *Society of Motion Picture Art Directors* (1937). Baugh (n.d.) notes in an article through the *The Art Directors Guild*, how “these early Art Directors . . . sought to band together to maintain professional standards to improve their financial and creative status” (Baugh, n.d., para. 1) through the initial phase of the *Art Directors Guild* – created to help increase wages and improve work conditions. With recognition and a creative space, they were finally able to claim their roles as visual authors

Emerging within the early eras of cinema, to its transitions into fields like publishing, art direction transformed into an authorship role of strategic conception and visualization. Art directors have been a major force when introducing abstract ideas and bringing them to life – creating new and diverse visual worlds within several fields of creativity such as film, advertisement, and cinema.

1.4.2 CREATIVE DIRECTION

Leadership, vision, and culture are all aspects that are synonymous with the role of creative direction – more specifically in the world of design, advertising, and fashion, becoming one of the most influential creative agents today. The concept and origin of a creative leadership

role is relatively new, and has already been deeply intertwined with greater social evolution as it intersects visual narration, branding, and production. As a formal leadership title, creative director first emerged within commercial and corporate organizations that required positions unifying creative vision with the production process (Hirschman 1989, 45). Before creating and coining the position of creative director, advertising firms often functioned with a split between ‘art director’, production, and copy writer – each having a specialized and specific contribution. As noted by Hirschman (1989, 42), the process of advertisement production has always had “collaborative and processual aspects” (Hirschman 1989, 42). There was a shift from having purely functional positions to more creative and interpretive ones that began to serve as mediators between artistic visions and client values.

The symbolic and performative aspects of creative direction are greatly apparent in the world of fashion. In Vogue’s ‘The 1990s’ podcast, Karl Lagerfeld is pronounced as one of the first creative directors that completely embodied the power of the position. Lagerfeld had worked as Fendi’s creative director since 1965, until he became the creative director for Chanel, where he inherited and transformed both the brand and legacy – as noted in Vogue (Borrelli-Persson 2022, para. 1), he wasn't just a clothing designer but a designer of spectacles and entire worlds, “he was creating a blueprint for the role of a creative director that is still being followed today.” His skills extended far beyond fashion designer, as he was equally talented as a costume designer, publisher, photographer, furniture collaborator, and even short filmmaker – all together evolving a great model of creative direction (Huelskamp 2023, para. 7). Lagerfeld was the first designer to really ever institutionalize the notion, gaining a hierarchy of authority over both the design, production of imagery, and the way the public perceives the brand – he was more than a designer, he was the brand itself. This social power that Lagerfeld held reflects on Hirschman’s (1989, p. 50) theory of creative ownership

within marketing and advertising, which believes that the perceptions of “authorship” by participants differs depending on their accessibility and proximity to having creative control.

This power that is rooted in creative direction can also be recognized through evolution theories such as “counter-dominance signaling” (CDS). According to the studies of Klimek, Kreuzbauer, and Thurner (2019, p. 18) stylistic evolution is not only driven by emulation and innovation – but by CDS, in which “outsider styles in the periphery of the network can increase their chances of dominating the next fashion cycles by sending strong counter-dominance signals.” The concept of CDS can be exemplified by Hedi Slimane’s time as the creative director for Saint Laurent from 2012-2016. Slimane challenged social norms and redefined the identity of Saint Laurent by infusing a youth-centric and rock inspired aesthetic. His approach was led by a purposeful departure from the historically traditional codes of the brand – introducing designs that were inspired by youth subcultures and the grunge scene (Dazed, 2015) – he was met with both praise and criticism as the nature of his vision began to create a divide (Dirk Standen 2021).

Alongside Slimane’s CDS strategies to redefine creative culture and society is the 1980 magazine *The Face*, created by former editor, Nick Logan – emerged as a socially pioneering force cohesively bringing in British publishing, fashion, music, and youth culture into an encompassing editorial vision. His innovative approach with the magazine had challenged the societal norms and expectations that are represented in media, providing a platform and space for avant-garde aesthetics and subcultures – quickly becoming a trend setter (Holland, 2025). The art and creative director of the magazine, Neville Brody, had contributions that took significant roles in defining the publications visual identity.



Fig. 6 The Face Magazine cover in May 1994 (left) and spread in May 1992 (right) (Gorman, 2017)

The Face provided a stage for styles and voices that were frequently ignored and marginalized within mainstream media. It had an influence that extended beyond the pages - forming the course of music, fashion, and the youth culture of Britain – Brody and Logan reinvented the confines of magazine publishing – demonstrating the ways that creative directors can act as representations of cultural and social disruption by redefining and challenging the brand identities through intentional aesthetic choices.

Creative direction as a leadership position and as a practice, can be recognized as a merge of cultural authorship, symbolic presentation, and institutional power. The role had initially been created out of pure necessity to link intricate production strategies and a unified brand message – but has since become a platform for self-identity and public narratives. The evolution of creative direction as a role reflects both the expectations of modern branding, and the ongoing challenges over who gets to share cultural narratives, and how they shape human experiences.

1.5 CONTEMPORARY INDUSTRY AND WORKPLACE INEQUITY

1.5.1 GENDER ROLES, LABOR, AND PROFESSIONAL IDENTITY

The creative industry has sectors that have been built on deeply integrated gender roles and expectations that influenced professional reputation, career opportunities and distribution of labor. There has been an increase of female creatives participating in art and design education with entry-level positions, yet, men continue to dominate leadership roles and authoritative positions. Institutions and the industry both shaped systemic barriers, embedding traditional expectations into the workplace for decades, leaving a gendered power dynamic as a result. Design has been historically viewed as a technical craft, masculinity was greatly associated with crafts that require creativity, technical skills, and authority. In areas where they greatly value skills in technical expertise – such as graphic design, branding, and product design – these traditional views are very prominent. Reimer (2016, p.1039) highlights that “this sub-discipline associations between masculine artistry and aesthetic ability have had exclusionary effects when female graduates seek to move into the design workforce”. Even with a steady increase of females in the creative workforce, marginalization still occurs. “In the UK, only 12% of creative directors are female” (Hanan 2023, para.1) with the industry where “almost 75% of creative leadership roles are held by men” (Kemp 2025, para.1). This is a clear indicator of underrepresentation and barriers that female creatives face progression in their careers, whether or not they are qualified and skilled. Finding themselves excluded from networks within the industry – with a lack of mentorship spaces, career advancements, support, and recognition, highlights how “networking reproduces the gendered organization of work and reinforces intersectional status hierarchies. Professional ties are constructed and leveraged according to masculine norms and behaviors. . .” (Mickey 2022, p.413).

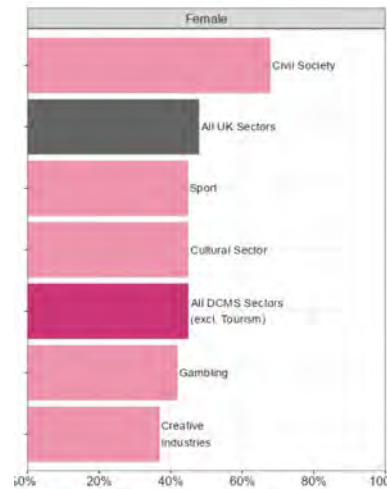


Fig. 7 Proportion of filled jobs in the UK workforce by gender.
(Gov.uk , 2022)

Certain traits as technical skills, individuality, leadership, and authority are seen as masculine – excluding women from high position roles. Creating a culture and narrative for visual arts that is male dominated – ascending roles of leadership to men, while relegating the women of the field to supporting roles – limiting profession and creative impact.

Female creatives with professions in the field actively challenged these traditional and long standing barriers. The co-founder of & Walsh creative agency, Jessica Walsh, notes how the patriarchy can turn women against each other, feeling like there is always competition – “Hate mail, jealous remarks, and outright sexism even from other women. It made me realize that sometimes women can be unsupportive of other women because our chances of reaching the top are so much slimmer than our male counterparts” (Readymag Blog 2024, para.19).

Walsh highlights the importance of having a community and mentorship for women working in design — how providing safe spaces for female creatives to share experiences, network, and support is crucial for beating the systemic barriers. Walsh’s agency has created Ladies, Wine, & Design chapter to create a space for creative women to come together and support

one another within the field; exemplifying an industry shift towards an inclusive space and practices, with recognition for a commitment to creating a safe space and equitable environment (Readymag Blog 2024). Laura Jordan Bambach is another advocate for female creatives as a digital designer, emphasizing the needs that the industry has for greater inclusion, visibility, and representation. Working with initiatives such as SheSays – an organization that works to create free mentorship and events for women creatives – Bambach works to build more professional opportunities for women to innovate and lead the creative industry (Bamback, 2014).

1.5.2 INTERSECTIONALITY AND REPRESENTATION

Gender inequality in the creative industry is an issue that is further complicated by the overlap and intersectionality of class, race, and sexuality. Crenshaw (1991, p.1241) pointed out that “Race, gender, and other categories are most often treated in mainstream liberal discourse as vestiges of bias or domination – that is, as intrinsically negative frameworks in which social power works to exclude or marginalize those who are different.” Further explaining how creating a difference of ‘identity politics’ is an issue that fundamentally promotes violence towards women, as their experiences are frequently molded by other factors of identity – like class and race. The experiences of women in a professional setting and workplace is not to be understood by a single category of identity, but must be seen as an intersection of diverse social sectors. Within the creative industry, women who identify in the LGBTQ+ community, women of color, and women from lower economic backgrounds will face heightened barriers that damage their professional advancement and reputation.

In particular, women of color go up against unique challenges where gender and racial biases take place, creating even more obstacles to gain success. Narratives surrounding creativity

frequently place white men as ideal and traditional models of creative excellence, ignoring the contributions of women, and even more so women of color. In Purdie-Vaughns and Eibach's (2008) analyzation of Crenshaw's (1992, p.403) writing, they note that women of color are often condemned in their own communities and culture where they "impose a "code of silence" on black women , forbidding them from taking actions that would sully the reputation of a successful black man" (Purdie-Vaughns and Eibach 2008, p.11).

This social and cultural bias only promotes a professional environment where women of color are severely underrepresented as leaders and their contributions ignored and undervalued. Purdie-Vaughns and Eibach (2008) also discuss "intersectional invisibility", noting that individuals who represent multiple identities facing marginalization are often disregarded in both professional and academic spaces. Not only does it further block opportunities for leadership and influence, but it also creates greater barriers surrounding advocacy spaces that are alleged to be inclusive. The deception of inclusivity within organizations — that primarily focus on the concerns of individuals with a 'single subordinate identity' (2008, p.10) — most likely gain many more opportunities in their quest for recognition and resources in comparison to advocacy groups that work to address the more limited interested of multi-dimensional subordinate identities.

Significant consequences come from the lack of hiring and promoting women with diverse backgrounds, such as the editorial design sector, where visual representation and diverse narratives have a great presence in media. Lacking female leaders can lead to the result of prolonging the use of gendered stereotypes and expectations, taking space from a diverse and positive representation of women in the creative field. Award winning Brazilian designer Tereza Bettinardi has personal experience with these obstacles in her career as a woman

working in the world of editorial design. Pursuing two Bachelor degrees, in Journalism and Graphic Design, Bettinardi moved to Sao Paulo to begin working in publishing – a common space for both passions. While building her portfolio, Bettinardi worked as a freelancer for a well known publishing company, Editora Abril, and later on got to work for a renowned Brazilian designer – Kiko Farkas. It was “an experience that taught her a lot about book covers, branding, and visual identities. But as the only woman in the office, she found the environment challenging” (Bettinardi and Paim 2022, para. 3). Bettinardi reflects on her time spent there stating: “I looked around and noticed that my male colleagues, who were the same age as I was, were not facing the same issues. At some point, it just clicked: This is happening. It’s because I am a woman” (Bettinardi and Paim 2022, para. 5). Although she is known as a talented and innovative designer, Bettinardi had to go through her fair share of obstacles that were rooted in her gender, which only heightens the intersectional barriers for women who want to grow in their careers and have leadership roles. There is a pattern of eliminating and underrepresenting women in positions of creative leadership and it is a relevant experience across creative fields.

When the employee of a small employment firm, Martin R. Schneider, was replying to client emails he began to notice that the responses were quite rude, unresponsive, and dismissive. Upon realization, Schneider noticed clients weren't responding to him, but to his coworker Nicole. Due to a shared workflow, he had been replying to clients signed off as ‘Nicole’ instead of his own name. The two coworkers took the mistake and turned it into an experiment – for two weeks Nicole and Martin would be signing off using each other's names (Rini 2025).

Within those two weeks of playing different people, let alone different genders, they began to notice the different responses. Clients who had been difficult when working with Nicole, constantly questioning and doubting her capabilities, had suddenly become cooperative and polite. Expressing gratitude for Nicole's great ideas and helpful advice – the clients were actually listening – and she was able to move faster playing a man than when she was herself. While Nicole is gaining a new found praise by signing off as a man, Martin was facing great judgement and no respect. Every idea or suggestion was questioned and dismissed, clients were being extremely rude and cold towards him – thinking that it was Nicole. It was then after those weeks of experimentation when it finally registered to Martin that Nicole wasn't an employee that acted slow or ineffectively, she was simply spending more hours and putting in more effort in order to gain the same respect that had always come easily to him. When thinking back to the time, Martin (Rini 2025, para. 11) stated “I wasn't any better at the job than she was. I just had this invisible advantage.”

Sexism in the office isn't always a loud and visible act, it can be caught everyday in little details. Women are constantly being interrupted, assumed to be less expert than men, seen as less confident and more bossy. If it weren't for the unplanned experiment they conducted, Martin may have never known that Nicole was fighting a silent battle everyday, he would have kept believing that he was more experienced or more efficient than her – more than likely gaining a promotion for seeming to be better with clients, where as Nicole would receive critiques on ‘how to do better’.

The systemic challenges that female creatives had to face highlights the nature of inequality within creative fields. There is a lack of mentorship, opportunities, and more importantly

recognition, creating a cycle of undervaluing the contributions of women – even if they’re significant to the contributions that define major institutions and publications today.

However, even with the persisting inequality in the industry, there are growing movements working for more visibility, inclusion, and respect for women in the industry. Through these organizations, women are able to combat the systemic expectations and structures that have limited opportunities throughout history – working to build more equitable and inclusive spaces for future female creatives.

1.6 MOVEMENTS & INITIATIVES FOR CHANGE

There has been very slow progress in recognizing the gender inequality female creatives face everyday. However, there is a shift that is beginning thanks to an increasing number of movements, initiatives, and organizations that work to challenge existing conditions, advocate for women and systemic changes, and amplify female voices in the creative industry. These efforts recognize that empowerment takes more than simply offering opportunities; it requires dismantling the obstacles that have held women back from gaining leadership positions all these years.

Across multiple sectors of the creative industry there are initiatives such as SheSays (2007), Women in Media (2010), the 3% Movement (2012), AIGA Eye on Design (2014), Clube do Livro do Design (2020), Diversity in Design (2021) that are crucial for finding safer and inclusive spaces for creative females. Though they differ in scope and reach, these initiatives share a common goal: to foster environments where women can be empowered, rise to leadership roles, gain recognition for their contributions, and have full access to networks and resources in order to succeed. By providing mentorship, visibility, and advocacy, these initiatives have worked to reshape the traditional norms and landscape of creative industries.

Founded in 1914, the American Institute of Graphic Arts has been a long time champion of inclusivity and excellence in design – “the oldest and largest non-for-profit organization in the United States” (AIGA ‘Eye on Design’ 2025, para. 2). Their primary goal has always stood on advancing design practices and culture, but as years have passed, the organization changed priorities and has become a leading advocate for equality and diversity within design professions. Their commitment to inclusion and diversity became evident in their initiative known as AIGA ‘Eye on Design’ (2014), a platform that has been dedicated to exhibiting the contributions of diverse designers – providing a safe space for open dialogue about the intersectionality of creativity, design, and identity – as well as publishing untold histories and narratives in design. “Diversity in the design profession is 100% achievable. However, we are going to need to take those extra steps to not only bring more exposure to younger students, but to also ensure that they have the proper resources along the way throughout their journey of pursuing this career” (IIDA HQ 2022, para.14). Having platforms such as Eye on Design has contributed greatly to the continual conversations surrounding gender and racial equality in creative industries, while providing easy accessibility for all designers and creatives interested.

The 3% Movement, 2012

Founded by Kat Gordon (2012), the inspiration for the movement's name comes from the shocking statistic that only 3% of creative directors in advertising agencies were women at the time the movement was established. Increasing the representation of women within the field, creating a transformation within the advertising workplace landscape into an agency reflecting diverse experiences and perspectives is the primary mission of the 3% Movement. To promote its mission, the movement has put into effect several key initiatives. The annual 3% conference, one of the most notable initiatives, gathers industry professionals, leaders,

and advocates to have open discussions on strategies for promoting gender equality in professional roles.

Featuring workshops, speakers, and networking opportunities, the conference aims to empower women and raise awareness of the industry obstacles they have to face on a day to day basis. The movement targets female talent in the field by offering numerous resources such as job boards, mentorships, and workshops. The resources equip women with the right tools to advance in their careers and challenge the existing conditions. The 3% Movement (2012) has been a significant contribution to growing awareness and understanding of gender inequality within the advertising industry. The percentage of women creative directors increased from 3% in 2012 to approximately 29% in 2021 according to their reports, indicating a powerful growth towards gender parity, though there are still sectors that require substantial improvement.

She Says, 2007

Extending into the sectors of technology, design, and media – SheSays (2007) has empowered women across a wide range of sectors in the industry, with “an estimated 70,000 members and upskilled approximately 37,170 people” (SheSays 2023, para. 3) establishing an international network of female creatives that are committed to acknowledging and supporting one another's career developments. It has created numerous safe spaces for women and is another great resource for professional advancements – their focus on mentorship has been central to the success of SheSays, linking young female creatives with professional industry leaders for support and guidance. Fostering a community that is created through community provides solidarity, advocacy, and empowerment for women to go

against the expected institutional biases that have limited career opportunities throughout history. “We believe in stopping gender leadership imbalance by focusing on exposing our collective voices, not just the one of a happy few” (SheSays 2023, para. 6).

Diversity in Design, 2021

The efforts of Diversity in Design (2021) further carries this idea of expanding visibility – going a step further by acknowledging the intersectionality of diversity. Pushing for a further inclusive industry understanding of diversity extending beyond gender, with focus on race and cultural identity as well. They emphasize that “great businesses understand that great design cannot happen in a cultural or social vacuum” (Diversity in Design 2025, para. 1). Similar to SheSays (2007) initiative, this organization creates great opportunities for mentoring and support, as well as providing plenty of events for professional networking and even youth design fests — providing hands-on experiences and learning from experiences of diverse creatives. Their intersectional approach to advocacy in design has ensured that female creatives of all backgrounds — women of color, women in the LGBTQ+ community, and women from socioeconomic backgrounds that are often marginalized — are heard and have a voice in design and access to the same career opportunities as their white male peers.

Clube do Livro do Design, 2020

Brazilian initiative, Clube do Livro do Design (2020), has provided a localized but equally significant platform created “with the purpose of creating an environment for the exchange of references and dialogue through the reading of books on graphic design and related areas” (Clube do Livro do Design 2025, para. 1). Not only has it provided a space for designers to

have an exchange of ideas, it has also become an inclusive and diverse publishing space where new books, literature, and pieces of design history gain the recognition they deserve. “We made the first crowdfunding campaign at the end of 2021 for the publication of the book *Enemies Natural of Books: a messy history of women in printing and typography*. The book was supported by 630 more people and this gave the impetus to start the publisher. We still have a huge list of books we want to publish and this is just the beginning” (Clube do Livro do Design 2025, para. 4). Organizations such as this are so important for a local community, providing a safe space that is easily accessible for networking and meeting people who think alike – bringing a sense of unity along with individuality and diversity to a close design community.

Women in Media, 2010

Providing a more critical lens on the gender inequality presented by the media sector of the industry, Women in Media (2010) is an organization that has fought for a much greater representation and acknowledgment of women in leadership roles. With mentorship programs, resources for professional development, as well as advocacy for systemic changes – Women in Media (2010) works to support women working to reach leadership positions in media, another sector of the creative industry that has long been underrepresenting female creators. “Our goal is to create a more respectful, inclusive, and balanced workplace – one where fairness is the norm, both behind the scenes and on screen” (Women in Media 2025, para. 1). Their mission is to dismantle any barriers that have kept women in film from reaching their full professional potential, creating a more inclusive and diverse environment where women are appreciated and equally represented in executive leadership roles.

According to the European Commission (2021, para. 3) “Due to harmful stereotyping, exclusion from networks, uneven access to resources, hidden relations of power and the burden of unpaid care work, these conditions are more challenging for women. This is even more the case when intersectional factors are taken into consideration.” These initiatives collectively call attention to multifaceted approaches that are vital for addressing the gender inequality experienced in the creative industry. A central component to this advocacy is visibility; by exhibiting the contributions of female creatives with diverse backgrounds has served as a confrontation to the traditional expectations and hierarchies within the creative world. It is an essential focal point as it promotes having inclusive institutional culture and support.

Creative women that gain visibility in leadership roles are often likely to be classified or “judged as lacking social skills” (Heilman & Okimoto 2007, p.81) or “lacking the prescribed favorable interpersonal qualities related to communality and as instead possessing traits as selfishness, deceitfulness, deviousness, coldness, and manipulateness (Heilman & Okimoto 2007, p.82) by their male peers and executives – the absence of disapproval towards successful female leaders in sectors that are known to be traditionally female or neutral, only suggests that these negative responses and disapproval are not due to the success they’ve gained, but more so due to the perception that the success has challenged the industries traditional gendered expectations.

When understanding these challenges, it is clear that the advocacy for initiatives have been instrumental. Research by McKinsey & Company (2020) highlights that “Companies in the top quartile for both gender and ethnic diversity are 12 percent more likely to outperform all other companies. . . . bottom quartile companies on both dimensions were 27 percent likely to

underperform” (McKinsey & Company 2020, p.24). Having such evidence only further highlights the importance of having proactive strategies addressing representation and equal access to necessary resources, building an equitable and safe environment for women to succeed. “Companies that embrace equality ensure a level playing field across critical talent processes, building representation targets into workforce plans and deploying analytical tools to build transparency” (McKinsey & Company 2020, p.33).

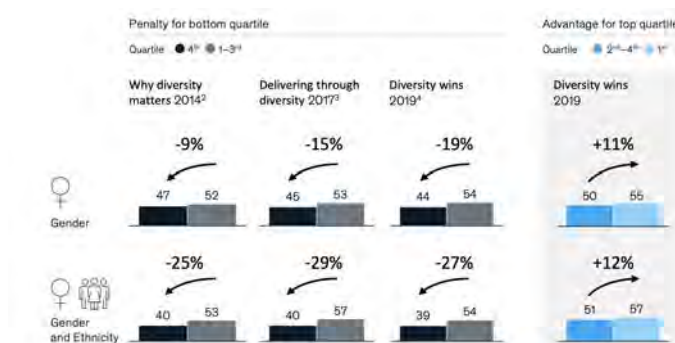


Fig. 8 “The penalty for lagging on diversity is growing, while top-quartile companies are more likely to outperform all their peers.” (McKinsey & Company, 2020)

The roles of mentorship and solidarity cannot be overstated; initiatives that provide support and elevate the contributions of rising female creatives, demonstrates the ways mentorship helps shut down systemic barriers, allowing for them to thrive in professional leadership roles where they would be marginalized otherwise. When speaking to Vogue Magazine, designer Francesca Burns noted that “The more people who speak up, the more people will be forced to listen and the more likely we will be pushed through some kind of change (. . .) We need to create an industry where we are empowering individuals. It’s that simple” (Hobbs 2020, para. 11). Women in professional creative leadership roles continue to redefine and disrupt the narratives, proving that success is not only bound by traditional gendered expectations. Having supported, visible, and empowered female leaders is not only beneficial but essential for growth and sustainability within the creative industry and its sectors as a whole.

The success of female creatives is intrinsically connected to structured initiatives that provide visibility, mentorship, acknowledgement, and access to resources. Focusing on advocacy and challenging systemic norms – these initiatives have paved paths for a more dynamic, inclusive, diverse and successful industry. The recognition and institutional support of female contributions are significant steps leading to the dismantling of gender-based inequalities, certifying that women are not only occupying but thriving in leadership positions throughout all creative disciplines.

2. THE CONVERGENCE OF FEMINISM AND DESIGN

2.1 FEMINISM IN DESIGN

Design is embedded deeply in sociocultural organizations, reflecting and producing hierarchical structures. For that reason, feminist theory provides a critical perspective on the foundations, values, assumptions, and practices within the sectors of design. Acknowledging the linked relationships between power, production, and identity allows for design to move away from abstract marginalized practices to inclusivity, justice, and empathy – factors that play great roles within the contributions and conception of art and creative direction. Instead of classifying feminism as an additional critique, transpiring scholarship declares that feminism stands as a methodology itself – it is an approach to producing education, knowledge, building artifacts, as well as creating futures through awareness, care, and perspective.

Design is usually seen as neutral, the idea is challenged by feminist scholars that highlight the historically erased and marginalized voices outside the dominant, commonly masculine, and

eurocentric narratives of design canon. This prejudice is reflected in both who the designer is and who is designed for, as well as in what may be considered to be a ‘good’ design. Feminist theorists such as Melanie Levick Parkin (n.d.) and Lilly Irani (n.d.), advocate for design ontology that can recognize the implanted social beliefs within objects, creations, interfaces, and constructed environments. When reflecting on the bases of design practice within art and creative direction, these implanted social beliefs shaped the industry in both matters of gender and creativity.

Levick-Parkin (2017, p.11) calls for “the ‘de-designing’ of our ontology as designers through feminist epistemologies and practices which keep questions about transformations, future by design, in a state of critical plasticity by attending to socio-political, socio-economical and ecological ethics whilst keeping issues of gender exclusion at its core.” A method that restores design as context-dependent, interconnected, and attentive to social and ecological contexts. Feminism not only functions as a minor ideology in this reinterpretation, but as a stringent approach to design. Emphasizing the process of accountability and inquiry within feminism that is rooted in acknowledging the countless overlapping forms of oppression, Ahmed and Irani (2020, p. 3) contend that: “Feminism must involve awareness of the interconnections between capitalism, racism, colonialism, postcolonialism and the expansive complexities of sexuality and gender. It has encouraged an understanding of vast discourses — institutions, identities, and ideologies — that are often viewed separately, but are in fact, connected.” This view of design transforms a platform for both representation as well as resistance and change. It urges practitioners to question: who is included and participating in the design process? Which values are being represented by the artifacts? Whose knowledge has been validated or dismissed?

The additions of gender performativity theory² and feminist standpoint theory³ in design studies reinforce the significance of objective knowledge. Instead of striving for disconnected objectivity, seeing subjectivity as power is insisted by feminist design – recognizing that comprehension and knowledge are produced. Sandra Buchmüller introduces a few starting points for feminist design – including acknowledging marginalized experiences, critiquing artifactually embedded gender constructions, and building criteria that can be reflected in the values of feminism: “Feminist standpoint theory’s privileging of alternative epistemologies simultaneously introduces a new domain of user research - the “marginal” user, which forces us to think through what that would mean - and implies a new set of strategies and methods for user research” (Buchmüller 2012, p.178).

2.2 FROM ACADEMIA TO THE “REAL-WORLD” DESIGN PRACTICE

Feminist design is not only manifested through theory, but through gaining expression in didactics and practice. In academia, these feminist design methods reinforce a transition from product outputs to engagements that emphasize the processes – inviting students to critically self-reflect, question prevailing narratives, and identify the political impact of their designs. “By shining a light on distortions, marginalisation and invisibility is a consequence of the practices of the majority society, space is created for the local place to emerge, as well as for the discussions and practices that develop there” (Neidhardt-Mokoena 2024, p.326). These approaches raise technically skilled, socially aware, and ethically engaged designers.

² Introduced by feminist philosopher Judith Butler (1990), ‘*gender performativity theory*’ questions the belief that gendered behaviors are natural, and is created by acts that determine individuals as male or female; such as attitude, clothing, hair, and makeup.

³ The ‘*feminist standpoint theory*’, developed by feminist theorists Nancy Hartsock and Sandra Harding (1980), argues that knowledge is subjective rather than objective, as it is shaped by the experiences and positions of an individual — frequently those of marginalized groups, such as women.

Implemented principles of feminist design in the real world demonstrates their potential for change. Artifacts, accessible spaces, interfaces, representation, acknowledgement, and community wellness have been produced by design collectives directed by disabled, queer, and BIPOC creators. Challenging the commodification of design, these initiatives confront the ideals of neoliberalism that promote efficiency, speed, and profit at the expense of ecological health and human identity. They promote and value collaboration, care, and patience in design; qualities that are frequently ignored or seen in conventional discourse as sentimental and unproductive. Feminist design contains inherent tensions, despite their efforts and contributions to the industry. The potential risk of corporate or academic institutional co-optation continues to establish challenges – with feminine design gaining recognition, there are alerts regarding their radical principles and the possibility of their practice being diluted into a polished version, losing the ethical foundation for more visual appeal. Feminist designers must remain observant to avoid this from happening, consistently inquiring the systems they engage with and their position. It is not a static methodology but a developing practice of accountability – one that requires humility, introspection, and willingness to experience discomfort.

Material and visual culture have also been intersected with feminist principles; historically graphic design and print have been confined to the model of modernist masculine objectivity, favoring universality at the cost of emotional, personal, and contextual forms of expression. Lupton and Miller (1994, p.62) argue that “the body of theory established within the modernist pedagogical tradition is intrinsically hostile to an historical approach to graphic design”, a revision of modernism would encourage a move toward greater historical awareness — perceiving the link between feminism and critical perspectives in pursuing history, and rethinking the values of design past its roots of modernism. Feminists have long

fought to disrupt the masculine modern narrative and practice by reasserting the significant value of relatable, decorative and personalized aesthetics. According to Drucker and McVarish (2009, p.27), “every graphic artifact expresses a point of view, implicitly or explicitly, that participates in power structures, asserting subtle and not so subtle control over ways of thinking and acting”, highlighting that graphic design serves as a source for theoretical influence and negotiation.

2.3 FEMINIST PRINT OBJECTS

Functioning as a space for knowledge production and activism, print media – such as books, posters, zines, and magazines – has been significant for feminism. Movements such as Riot Grrrl (1989-1997) used raw collage aesthetics to create DIY feminist zines as a resistance to mainstream media norms and expectations while also providing a safe space for marginalized voices to be heard. As explained by Triggs (2006, p.69), “the DIY process critiques mass production through the very handmade quality it embraces, but also in the process of appropriating the images and words of mainstream media and popular culture.” These publications are great examples of how design and print can foster counter publics and destabilize dominant narratives. Rather than having publishing channels, these prints were often distributed informally and person to person — while also being given out for free or minimal payment. “This is part of how zines create community. These documents, created by hand, reproduced on a small scale, shared in intimate settings helped to bring women together” (Piepmeier 2009, 39).

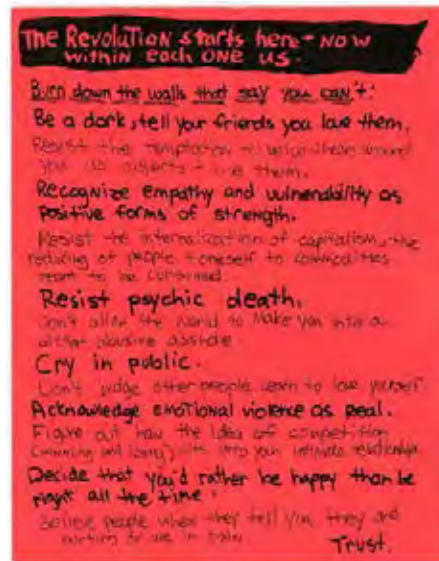


Fig. 9 The first Riot Grrrl manifesto (1989) via The Paris Review (2013).

Continuing the legacy are contemporary feminist print projects, such as the magazine *Girls Like Us* – which operate on the intersection of feminism, art, and politics: “We want a future that is fair, fun, fuddy, fabulous, fierce, free and not fucked up. We want a future that embraces, we want a future that embraces weakness, where we come together, where we can lean on each other and stand strong” (*Girls Like Us*, 2017). These publications disrupt habits of reading and invite creatives to collaborate, creating an embodied experience for readers – embracing fluidity and multiplicity instead of linearity and objectivity.

Warranting attention are the political aspects of labor in print design; the feminization of specific graphic design roles have historically concealed and erased these contributions from the history of design. Buckley (1986, p.9) states that “A feminist critique of design history must confront the problem of patriarchy, at the same time addressing itself to the exclusion of women in historiographic methods used by design historians”. Implementing a feminist approach emphasizes the value in appreciating all forms of labor, acknowledging these is essential to understanding the meaning of making.

The intersection of feminism and design theory highlights the profound interconnections between social justice, politics, and visual culture – demanding for acknowledgment of historical exclusions and embracing a diverse and reflective practice that prioritizes marginalized experiences and voices. As design proceeds to progress and evolve through physical and digital platforms, feminist methodology and theories will continue to be critical for re-envisioning design as an inclusive, transformative, and responsible space — where sustainability, care, and equity are represented in all aspects of production.

3. CASE STUDY: CIPE PINELES

Historically the domain of graphic design and art direction have been male-dominated, with women frequently pushed to subordinate positions. Nevertheless, pioneers such as Cipe Pineles (1908-1991) and Ruth Ansel (1938) broke through these social and institutional expectations, reimagining and defining the role creative directors play, leaving a great mark on the industry. Their resilience and innovative visions paved the way for the next generations of female designers – it remains important to include recognition of pioneer female designers through institutions, “as an antidote to the conventional focus on ‘heros’, an important addition to our knowledge of women in design would be attention to the not-so-famous, the non-name designers, their conditions, their experience, their impact on their clients and communities if not on the ‘design world’” (Thomson 2000, p. 180).

3.1 CIPE PINELES: A VISIONARY IN EDITORIAL DESIGN

Within women's editorial magazine publishing, Cipe Pineles was one of the rare women designers to work in art and creative direction. In 1923, at just fifteen years old, Pineles' middle class Jewish family had moved from Vienna, Austria, to New York City. Showing artistic skills and abilities at an early age – in 1926 she won the Louis Comfort Tiffany Foundation Scholarship and attended the Pratt Institute in Brooklyn (Rochester Institute of Technology, n.d.) where she studied fine art, leading to her first teaching position as a watercolor painting instructor at the Newark Public School of Fine and Industrial Art in New Jersey, in 1929 (Key, 2019). In 1932, the publisher Condé Nast became quite impressed by her early skills in design, ultimately deciding to hire her to work for his women's editorial magazines. Throughout her tenancy working for Condé Nast, she got the opportunity to assist the renown, and infamously difficult, Mehemend Fehmy (M. F.) Agha in the designing of Vanity Fair, Vogue, and House and Garden – where she “developed her playful modernist style through various treatments of illustration, image, and type” (Opus Design 2025, para. 3). Agha had a design approach that matched the aesthetic sense of Pineles – introducing a modernist European inspired design and layout that was created for fashion publications by using an abundance of white space and sans serif typefaces, leaving behind the aging and traditional decorative motifs (Scotford & Ogata, 2000). These modern and clean aesthetics with purposeful uses of serif typography, introduced the concept of fine art into print media and editorial design.



Fig. 10 Cipe Pineles working at Condé Nast (n.d.) & Charm Magazine cover art directed by Cipe Pineles (1954) via Medium.

In 1942, Pineles had later been promoted as the creative and art director of the magazine Glamour, where she became “the first woman art director at an American Magazine (Stained Page News 2022, para. 7); continuing on to working as the creative and art director of Seventeen, Charm, and Mademoiselle. During her time working for Seventeen Magazine in 1947, Pineles had the opportunity to work with editor-in-chief, Helen Valentine, and promotions editor Estelle Ellis. This publication had radical ideals as it targeted an undefined and marginalized audience – teenage girls. Pineles and Valentine wanted to use their platform to encourage and educate teenage girls – treating them as clever and serious adults, not as silly children like society perceives and breaking the social standards (Vianello, 2015). In the same year, she married the art director of the Columbia Broadcasting System, William Golden; who soon after took a leave of absence from CB to serve the United States Army as a private and Art Director of Army training manuals in both Washington and later in Europe. Golden had received an invitation to join the male founded and all male Art Directors Club, when he refused to join without the exception of Pineles also becoming a member – making

her the first woman member, and having to rely on the recognition of her husband for opportunities; it wasn't until fifteen years passed on until the second woman was welcomed into the club, production designer Toby Carr Rafelson (1932).

Through her time with Charm Magazine in 1950, Pineles, Valentine, Ellis got another chance to collaborate, finding it a rewarding and supportive relationship between the three women – Scotford & Ogata emphasized (2000, p.181) “that it was also the only period in which Pineles had real creative control over her work”, as she often had to succumb to the social ideals of how women should be represented. One year later, her husband returned to CBS, becoming the creative director of advertising and sales promotion for their television network (Golden & Pineles, 1962). However, in 1959 William Golden died, and Pineles soon after quit the publication – becoming a design consultant at the Lincoln Center for Performing Arts. Not long after, in 1961, she married the art director of Fortune Magazine, Willburn (Will) Burton. Pineles moved on to work for the Parsons School of Design as the publication design professor from 1962 until 1987.

While she had noteworthy personal and professional relationships with prominent men in design, they have also shaped how Pineles’s legacy has been framed – her partnership with William Golden and Will Burton, two powerful men in design, was considered to be an achievement. As Scotford & Ogata (2000, p. 181) pointed out, “the overall effect of this approach, however, is to diminish Pinele’s stature as a designer, if only because male designers are considered to be interesting or worthy without so much attention to their nonprofessional lives.” This observation is a representation of how Pineles has been often remembered; through a lens of partnerships, rather than her own accomplishments and the strength of her visionary editorial contribution. It underlines a consistent tension in creative and design history – the challenge of evaluating female designers independently and on their

own terms, principally in an industry that is already systemically favoring the contributions of male designers. The industry power, financial successes, and influence on a professional level Pineles has demonstrated is exceedingly underexplored within the history of graphic design and creative directing. This exclusion only brings greater questions on the ways design legacy is measured: Is it by style and aesthetic? Institutional power and hierarchies? Economic influences? For female designers, who have been so frequently forgotten from design principles, these questions are crucially urgent. However, Pineles continues to be a pioneering female figure within editorial design – influencing the visual narrative cultures of media in post-war America, and continuing on her teachings by spending decades at Parson, guiding generations of female designers through her priority of having clear, honest, and modern aesthetics.

Career length: 1931-1991

Design style: Modern, playful and clean

Magazines for which she worked: *Vanity Fair, Vogue, House and Garden, Seventeen, Charm, and Mademoiselle*

Achievements: First woman to join the all male Art Directors Club (1943)

Awards: Louis Comfort Tiffany Foundation Scholarship (1926), The Society of Publication Designers Herb Lubalin Award (1984), AIGA Medal (1996)

4. METHODOLOGY

4.1 INTRODUCTION

The methodology provides a gradual process of the project, focusing on the ways visual culture, design, and leadership intersect with the industrial issues of gender inequality in creative spaces. Explaining the decisions, tools, and theories that have driven the project.

The project was driven by both personal experiences and academic inquiry, devoted to amplifying the work and contributions of female creatives. While the project developed and evolved naturally by examining dialogue between practitioners and research – this methodology ensures a critical and structural route to recognizing gender disparities and giving space for underrepresented voices.

The project is based on four phases: The first phase involves an extensive literature review to help define the conceptual framework, research questions, and the overall intention of the project. The sources collected were through online platforms – many academic journals references were sourced from JSTOR, whereas the Internet Archive provided online copies of different books and files – allowing for free and endless research. The second phase explores and identifies a historical case study, focusing on pioneer Cipe Pineles, in order to recognize the contributions and social environments that they had to navigate. However, the scarce availability and accessibility of academic and published material on female art and creative directors, has highlighted the notable gap in design principles – further reinforcing the central argument of gendered historiography and institutional erasure. The truant records and recognition of their contributions has not only shaped the course of the research, but also serves as a verification of systemic exclusion that female creatives have faced within the industry.

The third phase was primarily built off of qualitative research methods, such as the conduction of a qualitative survey about the public and creative view of feminism within design – the ways it may act as a barrier in their line of work and its representation in media. Including interviews with modern day female professionals within marketing and design – gathering first hand experiences and perspectives with inequality, professional identity, and authorship. The fourth phase was a reflection process, where the literature review research, survey, and interviews were closely analyzed to assess the continuing challenges and to suggest inclusive and diverse paths for future female creative leadership.

In the end, the archive magazine project – which recognizes and acknowledges the contributions of female creatives has – was created as a contribution, providing insights to both lived experiences and historical acknowledgement and how they can intertwine to foster new visual narratives for equity in editorial culture.

4.2 CASE STUDY ANALYSIS: CIPE PINELES

Often referenced as the first pioneering female creative and art director to break the barrier of a male-dominated field of publishing magazines, the case study of Cipe Pineles acknowledges and reveals the inconsistent gender roles found in the histories of editorial design and creative direction. Not only did she have to face barriers within her professional space - often having to face the social trends and expectations when designing for women's magazines - but also within her personal life, as she married two male art directors who gained many more opportunities and acknowledgement than she had; where she gained a bit of recognition and few opportunities, such as the all male Art Directors Club, only due to her infamous husbands. Yet, she persisted and came to be a ground breaking female creative.

However, through these studies it came to attention that there are very limited resources on females within the creative direction profession. When conducting research, the first histories or narratives surrounding the fields of creative direction, editorial, and publishing are consistently regarding male creatives. Although there has been progress since female leaders, like Pineles, there clearly seems to be a social divide with having systemic gendered expectations and biases. Even when simply conducting a google search on ‘well known creative directors in history’, the outcome is always male – and when searching ‘well known female creative directors in history’, the outcome is females working in the film industry – completely disregarding the histories of female leadership within the field of editorial design.

It took extensive research to find the story and work of Cipe Pineles, a female creative whom I had never heard of, which is quite concerning. With her professional and academic experiences, it comes as a surprise that she is not spoken of more often within our courses of design history – as she is the first noted female with the title of art director, and for many years. Throughout her time at Condé Nast she rose as a designer and director – creative directing many covers for Vanity Fair, Vogue, as well as House and Garden – however, even with all of these achievements and successes, females behind the magazine cover and production are very rarely acknowledged. Pineles’s story has only further confirmed the erasure, disregard, and gendered expectations placed on females working to get into the field – in her case, she navigated the challenges of the industry through hard work and creating a visual narrative that gave females a voice. This case study has made it clear that designers, artists, and creatives need to give the recognition to female peers when it is rightfully deserved, with a necessity to advocate for more creative female history within our institutional structures and academics.

4.3 QUALITATIVE SURVEYS & INTERVIEWS

4.3.1 QUALITATIVE SURVEY

To support the thesis, I conducted a qualitative survey – one in English and another in Portuguese, which can be read in Annex A – to gain more qualitative perspectives and insights from a diverse group of individuals, with some having experience within the creative industry, and others in outside fields. The goal of the survey was to have deeper open discourse about gendered expectations in creativity, to get an understanding of the role gender plays in influencing creative processes, and gather research for the archive magazine project – which recognizes and acknowledges the contributions of female creatives. To better gain diverse perspectives and experiences of feminism and gender inequality in creative media the interviewees consist of female fashion designers, creative directors, writers, graphic designers, poets – as well as women from other fields such as a financier, operations manager, and even a lawyer. Following this list of powerful females, I had asked a fellow male graphic designer to fill out the same survey – to see how he views feminism in design and gender disparity as a white male in the field – concluding with a total of nine participants. The following answers reflect the ways that the creative industry misrepresents and ignores females in the realm of creativity.

4.3.1.1 REFLECTION

Each response differs in experience, perspective, and tone, with a collective urgency for the need of an inclusive, diverse, and honest comprehension of feminism in design. Some female participants shared that their gender has had a positive effect on their creative processes – reflecting on attention to detail, more emotional awareness, and instinctive approaches to solving problems. However, there were also a number of participants that described the ways they felt limited in a male-dominated world – being told they're too opinionated, determined,

feminine, silly – having first hand experiences with the conventional and conservative cultural norms.

Graphic designer and animator, Hugo Whelan, contributed a reflection as the only male participant. It was important to include a male perspective within this research to gain insights on how a male within the creative field may view the gender biases of the industry, and the lack of female recognition. Within this self-reflection Whelan admitted that “in the past I was somewhat dismissive of women’s issues, not realizing the scope of gender inequality” – however, he actively works towards learning and listening to the experiences and narratives of women. Within his profession of graphic design, he has noted that feminism within media seems like a “sanitized, generalized version aimed at ticking certain boxes,” observing the ways that streamlined narratives debilitate the central ideas of feminist advocacy. His reflection only proves the initial lack of institutions providing education about women in the creative industry, and how important it is for men to grasp the severity of gender inequality and biases within design – encouraging men to listen, acknowledge, and progress.

Each participant came to the conclusion that feminism within design and creativity continues to be long ways from being resolved, requiring there to be more representation of female contributions. Not only are these discussions about feminine recognition, but about being able to redefine creativity – working to gain equal opportunities in representation, leadership, and authorship. When design embraces feminine practices, it comes to be more than a system of diversity and inclusion; it’s a method of evolution and innovation.

4.3.2 INTERVIEWS

Throughout the researching process, there were also two different interviews conducted with females that currently work in leadership positions within the creative and editorial industries. Within these interviews, which are available to read in Annex B, are their perspectives and experiences on the current gendered climate of the industry.

JULIANY JORGE

Brazilian founder and Creative Director of Lisbon's Prommo Showroom and Prommotion Magazine (2018), Julianny Jorge, began her career as a fashion designer with a degree in administration and management – while also training herself in image consulting, fashion production and styling by gaining first hand experience working in these fields professionally. Her brand started as Prommo Project soon developing into Prommo Showroom and Prommotion Magazine – with a goal and motto that “fashion is for everyone”. Julianny's experience gives a perspective on equal opportunity – while emphasizing that her expertise, education, and leadership were not limited by gender – she is able to reflect on the gendered dynamics of the industry. Working to give equal opportunity to all, Jorge encourages aspiring women creatives to live authentically and embrace their identity without fearing judgement.

TÂNIA CARMO

Senior Project Manager at Lisbon's BBDO advertising agency, Tânia Carmo, began her career with a background in marketing and sociology – soon gaining opportunities to work for prestigious agencies, where she experienced a direct account of barriers as a woman in a very male-dominated industry. She reflects on the candid experiences with gendered expectations, female leadership, and the ways feminism is ever evolving. Carmo advocates

for diversity and inclusion within her professional work, serving as an example of how women can continue to challenge biases, reshape the industry, and inspire future female leaders.

4.3.2.1 ANALYSIS

Both interviews provided different perspectives and experiences on gendered social structures in the creative industry – between advertisement, editorial design, and production. Creative director and magazine founder, Juliany Jorge, may have not had first hand experiences of gendered biases throughout her career but she has reflected on the effects of marginalizing groups and the unification of systemic traditions. However, Senior Project manager for an advertisement agency, Tânia Carmo, described her journey to leadership as male-dominated where she had to challenge the biases of the industry as a woman in a leadership role; particularly with expectations of female behaviors as leaders. Both of these women advocate and emphasize the importance of empowering silenced voices, creating diverse and inclusive platforms, and standing firm in leadership positions. Post interviews, the in-person conversation we had between the three of us, reinforced these topics as we reflected on shared experiences from peers and personal experiences of gender inequality within creativity and the ways we can continue to advocate for change. This exchange not only allowed for open and candid dialogue on the topic, but it highlighted the continuing gender disparities and the power of solidarity. These interviews and conversations shined light on the shared values to confront systemic social norms, while also continuing to foster spaces and platforms where female creatives can blossom.

THE PROJECT: THROUGH HER LENS

Blossoming from academic studies and professional experience, this project stands as an homage, repossession of space, curated archive and a personal response to the gender biases and expectations within creativity – amplifying the voices and contributions of female creatives from both past and present, who have not gained the recognition they deserve within spheres of design and creativity. The roots of *Through Her Lens* began in an Art Direction course through my Master's, where I was confronted with the realization of the structures and back bones of Art Direction and Editorial Design. This course provided insights, new skills and more importantly - it created a spark of deep interest.

The initial introduction through academics soon evolved into a professional experience, as I got the opportunity to work hands on for Prommotion Editorial Magazine and Bradfire Fashion Showroom in Lisbon, as a graphic designer and assistant creative director – actively participating in collaborations, photoshoots, and layout design. Within these creative and exciting spaces, I began to gain a new perspective of the industry and how it works; though marketed as progressive, it is clearly structured and functioning from established hierarchies. It became quite obvious that most of the men we worked alongside had thought of themselves as the creative leaders, taking on roles and recognition without really contributing anymore than their female peers – even comparing themselves to females who did have higher ranking roles and positions. Despite there being numerous women behind the scenes working to build, produce, design, visualize, and style projects – it seemed as if the men would gain more recognition and credit for the work; more commonly noted with male photographers during conceptualized and curated photoshoots for editorial magazines.

Former creative director and fashion designer of her own brand, my grandmother, Susanne Achcar was another inspiration for the project. She defined feminism as a “movement that

helps in the evolution of society,” through the “sexist leadership that still prevails.” Further describing her experience within the world of fashion as empowering, consistently working with her intuition and creativity – all while having to deal with the social expectations of what is and is not acceptable for females. She used her talents and brand to reinforce the notion that feminine view points in design stand as hubs of innovation.

As much as we worked to acknowledge, champion, and empower female creatives and visual narratives – there was still a visible internal dynamic that echoed the systemic structure of gender biases. These experiences and contradictions are the sparks that inspired the birth of *Through Her Lens*. When the research and conception of the project and thesis began, I was stunned by the lack of female recognition within editorial design, art direction, and creative direction – not even being able to name one myself as it was not covered or encouraged throughout my education and profession. The absence of visibility only emphasized the necessity of this project – it’s more than just admiring work, it’s an archive of justice and female empowerment, standing to preserve feminine work within the future histories of visual culture and design.

The magazine was intentionally designed to be a gallery; with no overpowering tones, excessive descriptions, or overwhelming theories – it is simply structured with creator names, their work, and the date. I have come to learn that in a world already so saturated with the commentary, validation, and opinion of men – sometimes just being able to simply see the work and name of a woman is more than revolutionary. Each and every image is a narration of leadership, resistance, strength, and an endless flow of creativity. This project also stands as a tribute to my greatest inspiration, role model, and mentor – my grandmother and Brazilian fashion designer, Susanne Achcar – who challenged the gender norms and societal

expectations when founding her brand “Noi Due” in the 1980s; encapsulating the project with an inherited creative lens.

As indicated by the title, this is a magazine that is structured, curated, produced, and designed “through her lens” – both mine and theirs; recognizing our right to lead, create, and to be seen. The magazine has evolved into a gallery of acknowledgement and credit, fighting the conforms of traditional editorial structures. Becoming a part of the feminist reclamation and resistance – serving as visual narration, remembrance, and activism. *Through Her Lens* is more than just a project, it is a legacy in motion – a form of justice.

5.1 CONCEPTUALIZATION

5.1.1 MOODBOARD & INSPIRATION

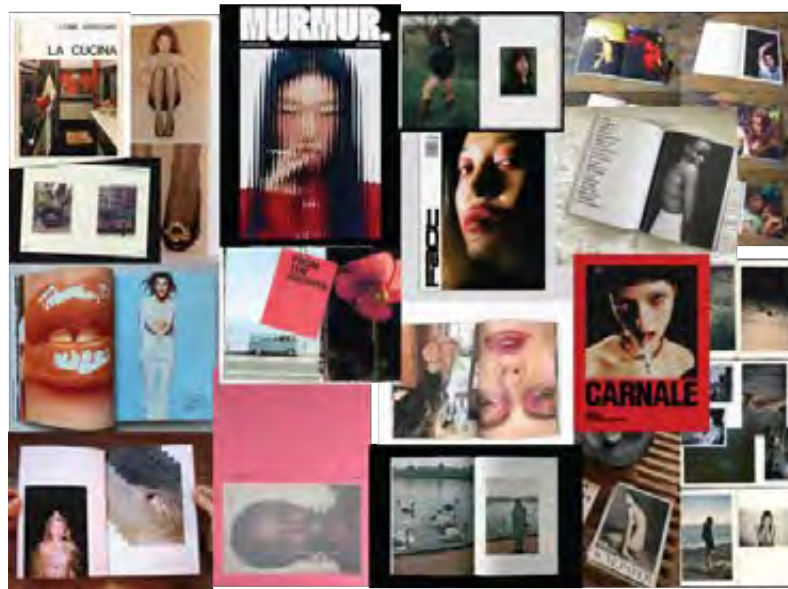


Fig. 11 Moodboard. Images by the Author (2025).

This project moodboard represents the simplistic and gallery-like aesthetic that inspired the magazine - It has a primary focus on the use of spreads, image sizes and shapes, and bold typography. This grand and simple layout allows for the contribution of these creative

females to speak for themselves - representing all of the hard work and visual conception, giving it a spotlight for feminist creations that are often unnoticed or forgotten. Many may even recognize the piece, but not the creator - this magazine gives readers a chance to find the work of female creatives that they may relate or respond to, creating an open dialogue and room for exploration. Along with the moodboard, I was able to capture some real inspiration through magazines and books that I would find in libraries, museums, and shops which can be seen in Annex F – taking photos each time as a way to look back and spark some creativity.

5.1.2 INITIAL SKETCHES, NOTES, AND LAYOUT DRAFTING

The initial layout sketches and notes provide an insight to the process – working out the first introductory pages, along with how to equally represent each image, where to add the descriptions, and the beginning of researching for content; which can be seen in Annex C. This magazine went through a series of layout and printing tests, in order to refine the final product. With a visual identity that focuses on a defined color palette of black, blue, and white – establishing cohesion and consistency across the magazine. The typography chosen for the project is a blend of modern and bold sans serif titles, along with a simple and clear sans serif for body copy, creating visual hierarchies and emphasizing clarity. The magazine was printed on coated paper (90 pages) and translucent paper (8 pages), with a glued binding and flat spine – creating a traditional feel with innovative details.

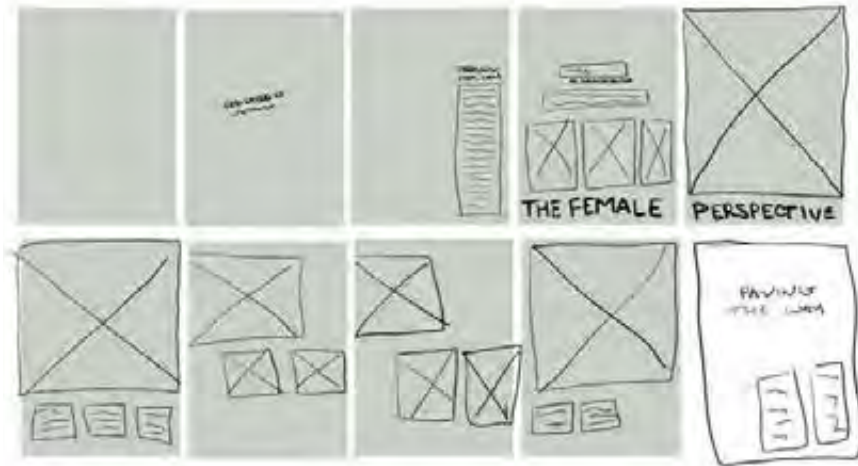


Fig. 12 Initial Sketches. Images by the Author (2025).

5.2 COVER CREATION

The cover was created to capture the viewer while also representing the ethos of the project – to be both simple and captivating. Since the early stages, *Through Her Lens* was taken in an almost literal sense, gaining inspiration from images of female eyes and women peering through an object such as glass, jewels, fabric, or even straight at the camera. After conducting a few drafts and trials for the cover, which are also featured in Annex C, I landed on the final edit that aligned cohesively with the magazine's message – presenting in a silent but loud, reflective, and confident tone.

5.2.1 DRAFTS

Four different drafts were developed to create the final *Through Her Lens* cover – evolving through visual conceptualization. The first draft featured a possible cover image with a woman looking through some colorful gloves, a sans serif title and black background.

The second draft presents a different image that best captures the ethos of the magazine, with

a black and white image of a woman peering through a magnifying glass. The surroundings of the image created too much distraction from the central point – her eye looking through the glass – prompting an edit using smudge tools to create an abstract background, reframing the female gaze. The third draft introduced the use of color to separate the focal point from the background. The eye was left as black and white as a representation of the system continuing to follow historic gendered practices; females are stuck in the black and white, pushing through barriers into the color. While the background changed to blue, as a reflection of society deciding what are traditional feminine and masculine colors – fighting against binary expectations and questioning the ways that systems visually code gender. The final draft was a breakthrough – it was a perfect balance of light and dark, simple and abstract, immediately matching the ethos of the magazine. It was a visual capture of the title, drawing in attention to the magnifying female eye and creating a soft color correspondence. This cover became a milestone as the identity of the magazine, both visually and conceptually.



Fig. 13 Final Cover Draft. Images by the Author (2025).

5.3 RESEARCH & IMAGE COLLECTING

5.3.1 FINDING FEMALE CREATIVES

The search for female creatives took extensive research, between academic sources, news journals, and magazine articles. When researching Creative Directors and Editorial Designers, it was difficult to find any women represented and acknowledged within the role. Cipe Pineles (1908-1991) was one of the few women I was able to find within those roles – using key words such as “historical females in:” magazines, design, directing, and creative roles helped narrow down the research for the contributions of women in various creative leadership positions. Along with Pineles, the magazine highlights early pioneers such as Alice Guy Blaché (1872-1968), Agnes Varda (1928-2019), and Bea Feitler (1938-1982); all female creative leaders who never got the same level of recognition as their male peers – and simply erased from creative histories. Moving through the pioneers, the magazine highlights contemporary creatives and art directors that continued to gain a lack of acknowledgment even though they have progressed in their roles and gained significant opportunities - such as Denisse Ariana Pérez, Shone Heath, and Francesca Burns. These females have created great waves through the industry with their work, and are deserving of having a narrative within the history and future of creative positions. With extensive research, I was able to collect images and begin folders of creative women from the 19th to 20th century – representing women from each lifetime.

5.3.2 IMAGE EDITING

Numerous archival images collected and included within the magazine, had issues with displaying pixels – mostly due to their resolution and age. To tackle this problem, grain was

used tactically to improve any distortion and the texture, creating a clear and smooth representation of images throughout the magazine spreads.



Fig. 14 Image retrieval and editing example. Images by the Author (2025).

5.4 BUILDING PROCESS

5.4.1 LAYOUT DESIGN & CHRONOLOGICAL ORGANIZATION

The layout of the magazine is designed to create a rhythmic pace, encouraging the reader to move through the publication with a sense of reflection and visualization. Having a mix of full spreads and single images, allows for the featured females contributions to breathe – along with impactful statements that create powerful pauses, grounding the feminist objective. The layout of the images follow a chronological structure, beginning with pioneers from the 19th century, moving through decade by decade up to modern day.

By curating and organizing the magazine in a historical timeline, the progression of history anchors – acknowledging the long history of forgotten women who innovated editorials, design, film, and fashion; Each of these sectors of creativity were included to highlight the multidisciplinary qualities of art and creative direction roles, representing feminist authorship through different visual narratives and cultures. The project intentionally contains the contributions and voices of female creatives from these different fields — where there has

also been a history of strong females shaping the industry, yet gaining little to no recognition. Embracing the work of editorial designers, film directors, fashion designers expands and acknowledges the definition of female authorship – calling attention to the different ways gendered experiences and perspectives shape aesthetics, narratives, and creative production in different but similar ways. Visually leading readers through decades and eras, and representing women who have always been a part of creative narratives – while also imitating the sensation of walking through a gallery, making sure that the women are not only shown but fully featured. This layout adds context and depth to the contributions of women through time, accurately representing the magazine objective.

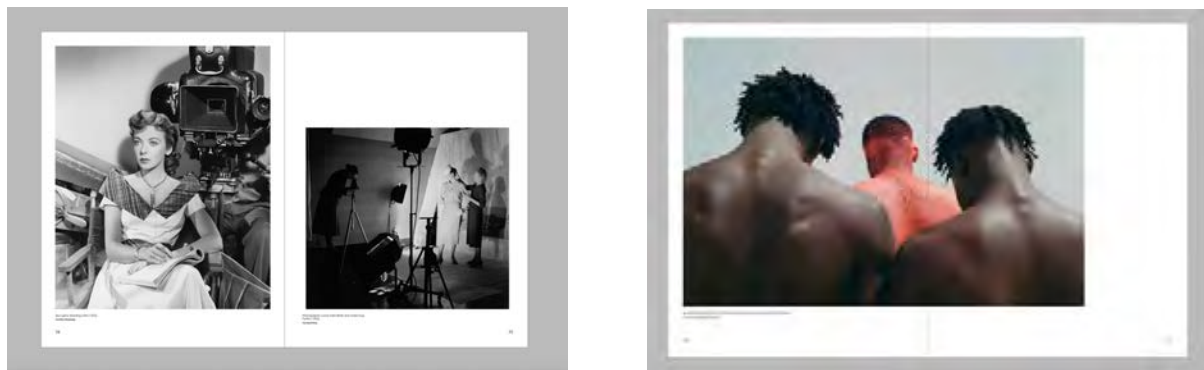


Fig. 15 Image chronological layout. Images by the Author (2025).

5.4.2 VISUAL IDENTITY

5.4.2.1 COLOR PALETTE

The magazine predominantly follows a palette of three main colors - blue, black and white, selected with a reflective and aesthetic purpose. The black and white represent the archival aspect of the magazine, creating a flow through the magazine while allowing for the images to shine without interruption. The blue is a subtle representation of gender coding, challenging the norms and reintroducing the color into a feminine space.



#282d4f



#000000

5.4.2.2 TYPOGRAPHY

The magazine’s primary typefaces follow a condensed and sans-serif style, creating a strong and assertive tone for the project – asserting a voice in an industry that historically silenced the contributions of female creatives. The body copy follows a legible and clean serif font, separating it from the titles and providing a softer feel – aligning with the tone of the magazine. The use of multiple typefaces was intentional, as a representation of the diversity presented within the magazine with a wide range of female creatives.

TITLE -

COMPACTA REGULAR
ABCDEFGHIJKLMNQRSTUWXYZ .!?!&

Subtitles -

MUKTA MAHEE REGULAR
ABCDEFGHIJKLMNQRSTUWXYZ .!?!&

MUKTA MAHEE EXTRA BOLD
ABCDEFGHIJKLMNQRSTUWXYZ .!?!&

Photo Caption -

Noto Sans Light
ABCDEFGHIJKLMNQRSTUWXYZ .!?!&
abcdefghijklmnopqrstuvwxyz .!?!&

Body Copy -

Minion Pro Regular
ABCDEFGHIJKLMNQRSTUWXYZ .!?!&
abcdefghijklmnopqrstuvwxyz .!?!&

5.4.3 TEST PRINT

The test print was a significant step within the process – providing clarity and allowing for an assessment of what needed to be refined or added. Overall, the process went very smoothly and the result turned out just as I had hoped with regard to the presence, scale, and feel – with

a glue binding and flat spine that perfectly represented the texture and quality of an editorial magazine. Being able to hold the physical magazine gave me a sense of clarity – it allows you to see the imperfections that may not be obvious or apparent on a screen, which helped with replacing or adjusting any images that may have lost their quality in print. This test print had made me realize that there were more small details that I wanted to include, ensuring cohesiveness and visual appeal – a suggestion made by two friends in the creative industry, Nia Holton-Raphael and Robyn Charles, was to add powerful titles and statements, to create a break and connection throughout the spreads. The pages that contain statements then were printed on transparent paper, the text and layout were adjusted, as well as a separate printed manifesto was included. This print was not only a quality check, but a form of validation that drove the magazine to its final cut.



Fig. 16 Magazine test print. Images by the Author (2025).

5.4.4 FINAL PRINT

The final print of *Through Her Lens* has a refined layout – with statement pages on transparent paper, providing both figurative and literal transparency into the contributions of female creatives – creating overlapping visual narratives, reflecting on their diverse experiences that have historically been hidden in the shadows. Along with the layout

refinement, is a printed manifesto that sits within the pages of the magazine. The manifesto is printed on a light purple paper – a blend of blue and pink to challenge the traditional gendered colors – while also standing as a representation of gender equality. Through Her Lens is a declaration of values and a call to action – surrounding a feminine ethos, reclaiming space, and opening dialogue for lost narratives – empowering future female creatives.

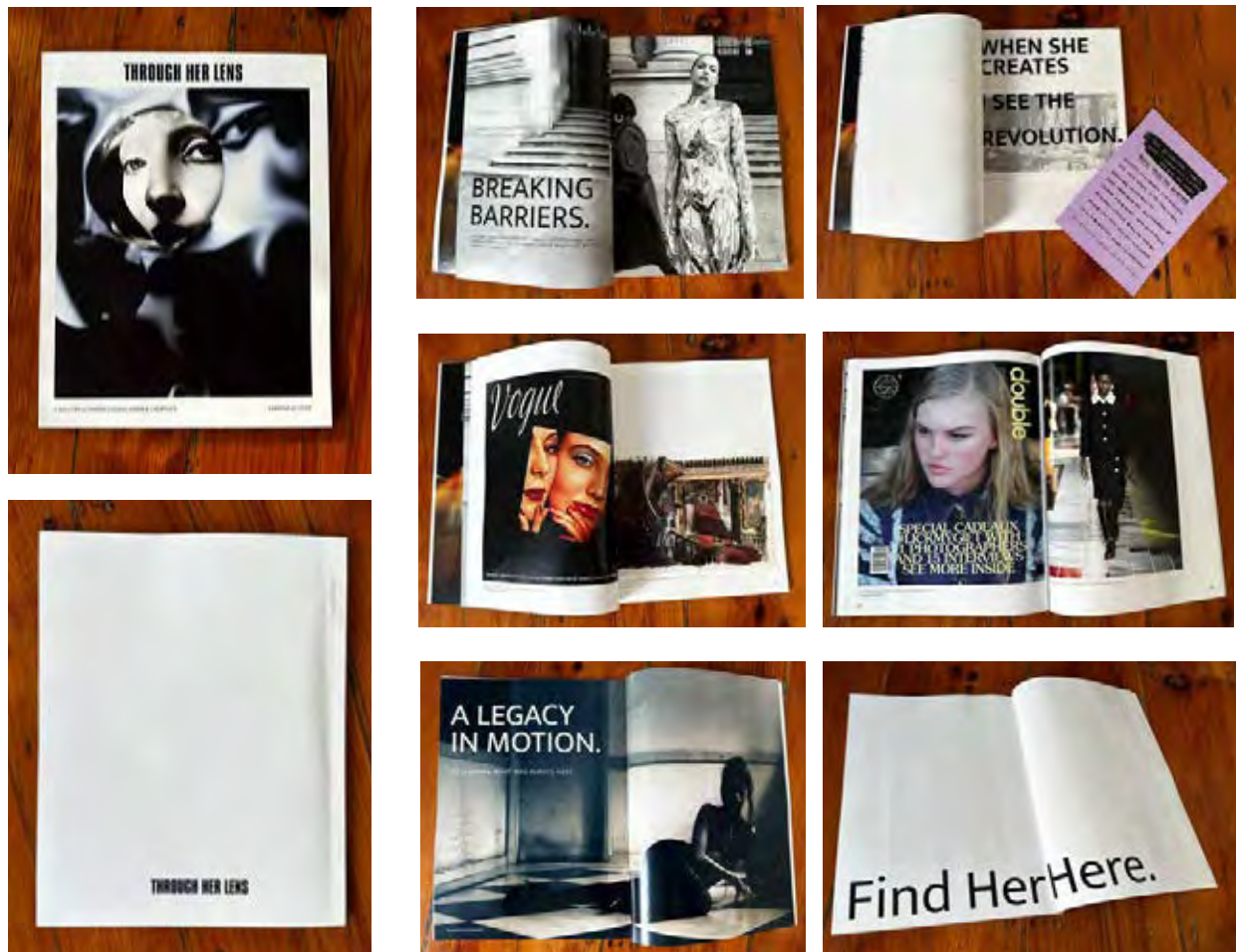


Fig. 17 Magazine final print. Images by the Author (2025).

5.5 DATA TRIANGULATION

Data triangulation was employed through this research as a means to reinforce the findings by incorporating – theoretical and conceptual insights within the literature review and case study, data from a survey and interviews, as well as the creative production of the archive

magazine project *Through Her Lens*. These approaches permitted a deeper understanding and acknowledgment of how gender biases and inequality are manifested into creative industries – and the ways feminist values and perspectives reshape feminine visual leadership.

The literature review stands as a foundation for the exploration and perception of gendered systems within art and creative direction, visual media, and editorial design – by diving into the histories of female erasure and their placement in secondary roles. Authors such as Cheryl Buckley (1986) highlighted the patriarchy of these institutions and the ways female labor has historically and continues to be belittled and even feminized, even though their contributions have often been the center of consumer trends and culture. The review challenged female marginalization and the definition of authorship in creative history, administering an analytical perspective.

The primary research consisted of a case study, surveys, and interviews – reflecting the perspectives and theories that can be seen within the literature review. Cipe Pineles provided a feminine perspective on the traditional expectations of female creatives. Becoming the first known female art director, Pineles reinforced the themes of authorship, leadership, and the underrepresentation of women within the field. Both surveys and interviews also aligned with a sequence of understanding and facing industry expectations – further demonstrating the barriers women face in professional and male-dominated settings, while also reflecting on the ways that gender can support visual culture and narratives.

The archive magazine is an analysis in action, translating the literature review and data into a visual product. The outcomes from research are reflected within the contents of the magazine, creating a gallery of recognition for females that have been forgotten within history and contemporary females that deserve acknowledgement. Representing various sectors of the creative industry with a gendered and misogynistic past, the archive advocates for greater

recognition and visibility through the contributions of females in editorial design, art direction, fashion, and film direction.

The significance of having feminist methodology within creative processes is demonstrated by the research and interconnection of personal experiences, discourse, and visual production. These components recenter a focus on female creative contributions and reclaim the definition of authorship as creative obligation and an academic essential.

5.6 CONCLUSION

Through Her Lens is a physical, visual, and abstract manifestation of this thesis – a result of extensive research, intervention, and creative dialogue about the gendered structures of the creative industry. Beginning as an observation from my personal professional experience to an archival magazine that is embedded in feminine reclamation and recognition. This magazine was created as a platform where women's contributions are not only seen but heard and celebrated – in an industry that historically followed male dominated narratives. The visual structure of the project, such as the identity and layout, were intentionally set to best represent the asserted claims throughout my thesis: that women have been a part of design from the very beginning, but have continued to be erased, silenced, and excluded from its history. *Through Her Lens* challenges the age-old gender biases that have built the industry, providing a platform and a space where females have a space – encouraging the future generation of female designers to share their narratives and to push non-female designers to learn the names of those who innovated and cultivated the field. By combining practices, theories, lots of research, and editorial design, this project proves that creative direction is more than just an aesthetic practice. This magazine stands as a political act, a gallery of remembrance, resistance, and a movement. The future of design only becomes more

inclusive, diverse, and honest when there are more women given the platform to be seen, heard, and acknowledged.

5.7 STUDY LIMITATIONS

Due to the lack of representation and erasure of female creatives in history, it took many hours of extensive research to find women that never got the recognition they deserved – their names hidden behind the dominating men who work among them. When searching for modern day females, it was shocking to learn that not much had changed – there continues to be less representation of the women behind projects in creative fields. With the lack of information from the internet and academic sources for the literature review, research to find contemporary female creatives had to be conducted through social media. As most creatives today will use media, such as instagram, to promote their work and commonly stating their profession in the bio – through media platforms it became easier to discover female creatives that worked on familiar projects, however, there was no prenotation of their work due to the lack of recognition and representation.

5.8 FUTURE SCENARIOS

Through Her Lens magazine functions as a resource and incentive for future publications, research, exhibitions, and galleries committed to acknowledge female creatives. Providing a chronological archive of female contributions through several sectors of creativity – editorial, fashion, and film – the magazine acts as a gallery that challenges the historical expectations of women. With a goal to inspire and encourage educators, institutions, and galleries to permanently include the creative histories within their physical and digital platforms. Outside of celebrating female contributions, this magazine encourages a future multigenerational

integration of open dialogue, support, and a greater examination of female creative labor in history. *Through Her Lens* preserves ignored feminine narratives, while also reshaping and redefining institutional, educational, and cultural environments for future female creatives.

6. REFERENCES

- Adorno, T., & Horkheimer, M. (1944). *The culture industry: Enlightenment as mass deception*. <http://rarre.org/documents/Adorno/Theodor%20Adorno%20and%20Max%20Horkheimer.pdf>
- Angela McRobbie. (2016). *Be Creative: Making a Living in the New Culture Industries*. 1-197. https://archive.org/details/20211024_20211024_0921/page/n3/mode/2up
- ApertureDigital. (2020, July 15). *A Conversation with Karl Lagerfeld* (1991). Aperture. <https://aperture.org/editorial/conversation-karl-lagerfeld/>
- Bambach, Laura Jordan. (2025). *Laura Jordan Bambach*. <https://laurajb.com>
- Bamford, A. (2023, March 6). "Where have the women gone?": Exploring industry equality. Design Week. <https://www.designweek.co.uk/issues/6-march-10-march-2023/international-womens-day-exploring-industry-equality/>
- Banks, M., & Hesmondhalgh, D. (2009). *Looking for work in creative industries policy*. International Journal of Cultural Policy, 15(4), 415-430. <https://doi.org/10.1080/10286630902923323>
- Bell, L. & Design Council. (2022). *Design economy*. Design Council. https://www.designcouncil.org.uk/fileadmin/uploads/dc/DocumentsDesign_Economy_2022_Full_Report.pdf
- Bettinardi, T. & Paim, N. (2024, September 9). *Anger is my Motto*. Futureess. <https://futureess.org/stories/anger-is-my-motto/>
- Bourdieu, P. (1986). The forms of capital. In J. G. Richardson (Ed.), *Handbook of Theory and Research for the Sociology of Education* (pp. 241-258). Greenwood Press. https://www.ucg.ac.me/skladiste/blog_9155/objava_66783/fajlovi/Bourdieu%20The%20Forms%20of%20Capital%20_1_.pdf
- Boylston, Scott. (2006, May). *Words On Image* (2). Savannah College of Art and Design, 1-25. Heller Books. https://www.hellerbooks.com/pdfs/words_on_image.pdf
- Breward, C. (2003). *Fashion* (pp. 241-253). Oxford University Press. <https://archive.org/details/fashion0000brew/page/54/mode/2up>
- Brooks, P. (2017, November 13). *The magazine that invented everything | About The Face*. CIVILIAN. <https://civilianglobal.com/design/pippa-brooks-talks-to-paul-gorman-about-his-new-book-the-story-of-the-face/>
- Buckley, C. (1986). *Made in patriarchy: Toward a feminist analysis of women and design*. Design Issues, 3(2), 3-14. <https://www.jstor.org/stable/1511480>
- Creative Equals. (2024, April 23). *The 30 women trailblazing in creative right now* - Creative Equals. <https://www.creativeequals.org/blog/the-30-women-trailblazing-in-creative-right-now>
- Creative Industries Policy and Evidence Centre. (2020). *Diversity in Creative Industries: A Report on Gender and Ethnicity*.

- Crenshaw, K. (1991). *Mapping the margins: Intersectionality, identity politics, and violence against women of color*. *Stanford Law Review*, 43(6), 1241-1299.
- Dazed. (2015, August 13). *Six take-outs from a rare Hedi Slimane interview*. Dazed. <https://www.dazeddigital.com/fashion/article/25907/1/six-things-to-know-from-hedi-slimane-s-rare-interview>
- DeNatale, D., & Wassall, G. H. (2006). *Creative economy research in New England: A reexamination*. New England Foundation for the Arts. <https://www.nefa.org/sites/default/files/documents/ResearchNECreativeEconReexamination.pdf>
- Diversity in Design Collaborative. (2025). *Our story*. Diversity in design collaborative. <https://www.diversityindesign.com/ourstory>
- Dowd, M. (2015, November 20). *The Women of Hollywood Speak Out*. *New York Times Magazine*. <https://www.nytimes.com/2015/11/22/magazine/the-women-of-hollywood-speak-out.html>
- Drucker, J. (1994). *The visible word: Experimental typography and modern art, 1909-1923* (pp. 271-287). University of Chicago Press. <https://archive.org/details/visiblewordexper0000druc/page/10/mode/2up>
- European Commission. (2021, November 10). *A new report recommends how to close gender gaps in the cultural and creative sectors*. <https://culture.ec.europa.eu/news/new-report-recommends-how-to-close-gender-gaps-in-the-cultural-and-creative-sectors>
- Gorman, P. (2017, November 9). *How The Face launched the 21st century* | *British GQ*. *British GQ*. <https://www.gq-magazine.co.uk/article/the-face-magazine-story>
- Hanan, A. (2024, April 23). *The 30 women trailblazing in creative right now*. *Creative Equals*. <https://www.creativeequals.org/blog/the-30-women-trailblazing-in-creative-right-now>
- Heilman, M. E., & Okimoto, T. G. (2007). *Why are women penalized for success at male tasks?* *Journal of Applied Psychology*, 92(1), 81-92. <https://doi.org/10.1037/0021-9010.92.1.81>
- Heller, N., & Lawson, T. (2013, August 27). *Hedi Slimane thrills and scandalizes as creative director of Saint Laurent*. *Vogue*. <https://www.vogue.com/article/hedi-slimane-thrills-and-scandalizes-as-creative-director-of-saint-laurent>
- Hesmondhalgh, D. (2013). *The cultural industries*. <https://www.researchgate.net/publication/261554803>
- Hirsch, P. M. (1972). *Processing fads and fashions: An organization-set analysis of cultural industry systems*. *American Journal of Sociology*, 77(4), 639-659. <https://www.jstor.org/stable/2776751>
- Hobbs, J. (2020, September 16). *Meet Francesca Burns, the stylist behind that viral Instagram post about size inclusivity*. *Vogue*. <https://www.vogue.com/article/francesca-burns-fashion-stylist-size-inclusivity-instagram-post>
- Hobson, C. (2019). *Why don't more women enter creative industries?* *Luminate*. <https://luminat.prospects.ac.uk/why-don-t-more-women-enter-creative-industries>
- Huelskamp, J. (2023, April 28). *Karl Lagerfeld's creative genius goes beyond fashion at the Met*. *Artsy*. <https://www.artsy.net/article/artsy-editorial-karl-lagerfeld-s-creative-genius-fashion-met>

- Hunt, V., Dixon-Fyle, S., Prince, S., & Dolan, K. (2020). *Diversity wins: How inclusion matters*. McKinsey & Company.
<https://www.mckinsey.com/~media/mckinsey/featured%20insights/diversity%20and%20inclusion/diversity-wins-how-inclusion-matters-vf.pdf?>
- International Interior Design Association. (2022, February 28). *Diversity in design: Diversity from the top*. IIDA. <https://iida.org/articles/diversity-in-design-diversity-from-the-top>
- Johnson, J. M., Otto, E., & Rössler, P. (2020). *Review*. *Woman's Art Journal*, 41(1), 56-58.
<https://www.jstor.org/stable/10.2307/27097030>
- Julier, G. (2014). *The culture of design*.
https://archive.org/details/cultureofdesign0000juli_x1c2/page/58/mode/2up
- Kemp, N. (2025, January 23). *IPA Census highlights creative leadership gap*. Creativebrief.
<https://www.creativebrief.com/bite/voices/ipa-census-highlights-creative-leadership-gap#:~:text=Almost%2075%25%20of%20creative%20leadership,ceiling%20in%20creative%20leadership%20roles.>
- Klimek, P., Kreuzbauer, R., & Thurner, S. (2019, January 10). *Fashion and art cycles are driven by counter-dominance signals of elite competition: quantitative evidence from music styles*.
<https://arxiv.org/abs/1901.03114?>
- Lang, B. (2025, January 1). *New Report Faults Hollywood for Lack of Progress*. Variety.
<https://variety.com/2025/film/news/number-of-women-directors-2024-films-study-the-substance-baby-girl-1236263421/#>
- Larsen, J. (2021). *Finding Female Recognition: A career comparison of female and male graphic designers*. In Honors Theses - Providence Campus.
https://scholarsarchive.jwu.edu/student_scholarship/45
- Library of Congress. (2022, September 20). *Elizabeth Timothy, first female publisher and Charleston resident: A Story of Perseverance*. Charleston Women.
<https://charlestonwomen.com/featured/elizabeth-timothy-first-female-publisher-and-charleston-resident-a-story-of-perseverance/>
- McKinsey & Company. (2020). *Diversity wins: How inclusion matters*.
<https://www.mckinsey.com/~media/mckinsey/featured%20insights/diversity%20and%20inclusion/diversity-wins-how-inclusion-matters-vf.pdf>
- McRobbie, A. (2016). *Be creative: Making a living in the new culture industries* (pp. 1-197).
https://archive.org/details/20211024_20211024_0921/page/n3/mode/2up
- Mickey, E. L. (2022). *The Organization of Networking and Gender Inequality in the New Economy: Evidence from the Tech Industry*. *Work and Occupations*, 49(4), 383-420.
<https://doi.org/10.1177/07308884221102134>
- Miles, I., & Green, L. (2007). *Hidden innovation in the creative industries*. Research Report. NESTA.
- Morley, C. (2019). *Made in Patriarchy: Toward a Feminist Analysis of Women and Design*. *Design Issues*, 3(2), 3-14. <https://www.jstor.org/stable/1511480>
- Pratt, A. C. (2008). *Creative cities: The cultural industries and the creative class*. *Geografia Annaler: Series B, Human Geography*, 90(2), 107-117.

- Purdie-Vaughns, V., & Eibach, R. P. (2008). *Intersectional invisibility: The distinctive advantages and disadvantages of multiple subordinate-group identities*. *Sex Roles*, 59(5-6), 377-391. <https://doi.org/10.1007/s11199-008-9424-4>
- Readymag Blog. (2024, May 23). *Designing against clichés, stigma, and sexism: An Interview with Jessica Walsh*. Readymag Blog. <https://blog.readymag.com/an-interview-with-jessica-walsh/>
- Reimer, S. (2015). *'It's just a very male industry': gender and work in UK design agencies*. *Gender Place & Culture*, 23(7), 1033-1046. <https://doi.org/10.1080/0966369x.2015.1073704>
- Reimer, S. (2016). *'It's just a very male industry': gender and work in UK design agencies*. *Gender Place & Culture*, 23(7), 1033-1046. <https://doi.org/10.1080/0966369x.2015.1073704>
- SheSays. (2023, July 19). About. SheSays. <https://weareshesays.com/about/>
- Simmel, G. (1957). *Fashion*. *American Journal of Sociology*, 62(6), 541-558. <http://www.jstor.org/stable/2773129>
- Standen, D. (2021, August 20). *Hedi Slimane on Saint Laurent and why fashion without controversy is nonsense*. Dirk Standen. <https://dirkstanden.com/2021/08/14/450/>
- Stenvall, A., & Österlund, I. (2020). *Dismantling the creative director*. In Lund University, Division of Fashion Science. <https://lup.lub.lu.se/student-papers/record/9033100/file/9033103.pdf>
- The 3% Conference: *A decade of difference*. (2025). <https://ourdecadeofdifference.com/>
- Trübenbach, M. (2024). *Bauhaus women*. Women Writing Architecture. <https://womenwritingarchitecture.org/collection/bauhaus-women/>
- TypeRoom. (2019). *Automation is a threat, gender pay gap is evident the 2019 AIGA Design Census reveals* -TypeRoom. <https://www.typeroom.eu/article/automation-threat-gender-pay-gap-evident-2019-aiga-design-census>
- Waters, P. (2021, June 15). *Design has a gender problem. What can we do about it?* Medium. <https://medium.com/peter-waters-portfolio/design-has-a-gender-problem-what-can-we-do-about-it-493cfe102311>

APPENDIX A - SURVEY

Participant 1. Jennifer Whelan - Irish TV Show Writer & Producer

What does feminism mean to you in your life and/or career?

I grew up in the 70s in Ireland and girls were expected to be ladylike, not take risks and have less fun than boys. I never accepted that people pleaser role and I ran into opposition fairly frequently because I was too opinionated, boisterous and determined to have fun. Every woman who every stood up to be counted in this country has my admiration. The only way to effect change and break down barriers is to risk being disliked and misunderstood. In the 60s, 70s and 80s women had to stand up for themselves in order to break down gender barriers. We owe a lot in Ireland to people like Nell McCafferty and former president Mary Robinson who bravely represented us by highlighting issues and spearheading positive change where equality was not just an ideal but a human right.,

In what ways do you think gender shapes the creative process, whether it's in art, design, or problem-solving?

That's a hard question to answer because now we know that men and women can compete with each other in all of those areas. Therefore, it is hard to pinpoint differences in creative process. However my brain went to Jackson Pollock who splashed paint all over the floor but when I considered the same question for women I thought of Georgia O'Keeffe who painted mostly close up studies of flowers. Both styles were ahead of their time but their approaches were quite different. They seem to me to me very male / female representatives of the art world.

Have you ever felt that your gender has limited or empowered your creative potential? How?

I don't feel that my female gender has hindered or empowered my potential. My ideas and processes are not typically female nor male in my opinion. I would however see something significant in the different periods of my life. My approach to everything changed when I had children. I think some of that was physical, perhaps hormonal but in actual fact the reasons for creative productivity or lack of it were really to do with time and energy. There were times in my life when I had time to mess around and create. Other times I had lots of energy and wanted to enthuse others to create something. Aging also has an effect on the creative side of things as the more napping and relaxation we take due to aches and pains, the less time we make to be creative.

How do you feel about the visibility of women in the creative industries (film, photography, design, etc.)? Do you feel like feminism has been accurately represented?

At this stage in the game I have to say yes. I watch a fair amount of TV and films etc and I see no difference at this point between male and female representation. The same can be said of music.

Do you believe that the mainstream portrayal of feminism aligns with the needs and struggles of women in different professions? Why or why not?

There will always be chauvinism, sexism, harassment and misogyny in every nook and cranny of the world. By the same token, there will always be negative qualities in females but on balance I think men continue to rule the roost in most cases. A very good example is the fact that the Vatican has never even considered the possibility of a female pope and I can't see that changing any time soon.

Can you think of a specific piece of work (a film, advertisement, fashion piece, etc.) that has challenged traditional gender roles or promoted feminist ideals? How did it impact you?

Tracy Emin's bed installation shocked many but opened up a discussion about the feminine mystique.

How can we continue to include, acknowledge, and celebrate the work of women in all industries?

I really don't know how to answer that. Attitudes and ambitions begin at a very young age when core values are instilled in us. I guess I would recommend classes in schools where girls are coached to think like boys and where boys are taught what it might be like to be female living in the world. I can't really see this happening as it would be misconstrued as teaching children how to be transsexual.

Are there any female creatives (film director, art director, photographer, designer, etc.) that you feel should be included in the archive?

Germaine Greer, Kathryn Bigelow, Annie Liebowitz, Frida Kahlo, Jane Austen, Bronte Sisters, Angela Merkel, Michelle Obama

If you were to buy this archive, what is the most important message you'd like it to convey about the role of women in society and their contributions to various fields?

Always ask lots of questions and if you don't like the answers, Keep Asking!

Participant 2. Guinevere Lawrence - Operations Leader

What does feminism mean to you in your life and/or career?

In my career, feminism means demanding that my contributions to the team are valuable, important, and intelligent. I'm in a professional role that is traditionally held by women and has been viewed as easy and worthless in part because of that.

In what ways do you think gender shapes the creative process, whether it's in art, design, or problem-solving?

Gender and how we participate in it can greatly affect creativity, design, and problem solving. I think it depends on who is involved. For example, I am typically more willing to say what I think in a group of primarily women/nb/queer people compared to a group of primarily men. But I also have a male boss and I trust him greatly with my ideas in a one on one discussion. So gender can be a gate, a barrier, or not important depending on the situation.

Have you ever felt that your gender has limited or empowered your creative potential? How?

Yes to both. It has empowered me as a woman to see the creativity in other women, it inspired me. But I have also felt silly or stupid in other instances specifically when my creativity is too traditionally feminine.

How do you feel about the visibility of women in the creative industries (film, photography, design, etc.)? Do you feel like feminism has been accurately represented?

I think it is improving as time goes on but I think there is more to do especially in regards to women/femmes that are marginalized. I think the more diverse the representation is, the more accurate it will be. There is no one way to be a feminist.

Do you believe that the mainstream portrayal of feminism aligns with the needs and struggles of women in different professions? Why or why not?

I honestly don't know. I think it's both yes for some women but not all women

Can you think of a specific piece of work (a film, advertisement, fashion piece, etc.) that has challenged traditional gender roles or promoted feminist ideals? How did it impact you?

The tv series 'Anne with an E' comes to mind first. It's a retelling of Anne of green gables. Anne is the most annoying, outspoken, honest child in the series and I really loved because it validated my inner little girl self. Anne fights for what she believes in and what she deserves despite what that makes her to be, a nasty annoying girl.

How can we continue to include, acknowledge, and celebrate the work of women in all industries?

I think one small way is to not make the work of a woman connected to her identity without her consent. For example, me telling someone what they need to be doing at work does not mean i'm a bitch, i'm just doing my job and they're not.

Are there any female creatives (film director, art director, photographer, designer, etc.) that you feel should be included in the archive?

A few that come to mind are Lily Gladstone (actress, producer, activist), Dylan Mulvaney (influencer, author, activist) and Kayla Jade East (sex worker, influencer) all three women have different ways of expressing feminism and have offered unique perspectives on life and their respective creative industries.

If you were to buy this archive, what is the most important message you'd like it to convey about the role of women in society and their contributions to various fields?

That our perspectives are invaluable, diverse, and intersectional. Womanhood, femininity, feminism are all so diverse and deserve to be respected and honored by all.

Participant 3. Grace Hedin - Poet & Publication Writer

What does feminism mean to you in your life and/or career?

Working in a corporate space, feminism helps create an environment in which I can stand up for myself, and not let microaggressions slide as easily. In life, feminism helps to give me confidence in being truly myself, not performing for others or the male gaze

In what ways do you think gender shapes the creative process, whether it's in art, design, or problem-solving?

I've seen a lot particularly in cis men that what they find provocative in art differs greatly, particularly when depicting women. As an example, I've seen a lot of male writers give their female characters depth or character development through SA. I think a lot of design and art tends to try to find a specific audience, performing for the male and female gaze, which can be limiting in what is depicted

Have you ever felt that your gender has limited or empowered your creative potential? How?

Being raised a woman, you generally get a lot of shit for liking or having an interest in anything. If I write a romance, it's a typical chick flick. If I write horror, I'm trying to seem impressive to other male writers. A lot of what is considered acceptable creative practices tend to be through the eyes of what men like or what reinforces a patriarchal worldview. Since coming out as nonbinary, it's been hard to shake this feeling of "who am I creating for?" I can try to write for myself, what I enjoy and what I think is provocative and interesting, but would that sell? When creativity is commodified it is hard to separate your worldview and perspective with what others want to see.

How do you feel about the visibility of women in the creative industries (film, photography, design, etc.)? Do you feel like feminism has been accurately represented?

I think a lot of recent designs and features of women in art and creative industries has turned reductive. While "girlboss feminism" had merit in simply SEEING more women and not being completely erased, it is now overly saturated enough that it has become another stereotype, another way to hold women to an impossible standard. Sometimes I feel like creative projects and films will have women in power as a figurehead, someone who thinks or acts in the same interest as every man around her. This isn't always accurate, but it is something I've noticed

Do you believe that the mainstream portrayal of feminism aligns with the needs and struggles of women in different professions? Why or why not?

Yes and no. One thing I see in my corporate job is a kind of 80s feminism for lack of a better word. A lot of older women in these jobs has to fight their way to the top, had to be "one of the guys" and shape themselves to what the men around them needed to see or what they could tolerate. That also creates animosity between other women in similar positions. This is also true in creative fields. When you have had to fight to make your art be seen, and cater to men while also trying to give your own perspective as a "women writer", you are constantly put against other women

Can you think of a specific piece of work (a film, advertisement, fashion piece, etc.) that has challenged traditional gender roles or promoted feminist ideals? How did it impact you?

9 to 5, shows the double standard and the way women are out against each other in the workspace. Mamma Mia, shows many women simply living different lives and finding happiness and perspective in different ways without hating on each other

If you were to buy this archive, what is the most important message you'd like it to convey about the role of women in society and their contributions to various fields?

That women are as complex as men, I think it's important to acknowledge that while women are oppressed, it doesn't mean they are infallible victims. Intersectionality baby!!

What does feminism mean to you in your life and/or career?

Feminism means to me equity in freedom, autonomy, and access to resources like time, money, education, knowledge, information, experiences, to pursue self-actualization, happiness, fulfillment and wholesomeness as a heteronormative woman to the same degree as everyone else. And for such pursued to be similarly valued by society, unencumbered by prejudice, sexism or misogyny.

In what ways do you think gender shapes the creative process, whether it's in art, design, or problem-solving?

- 1) Biological gender shapes the creative process in so far as the cognitive function of the biological genders are said to be different, with women having a more networked and interconnected right-left cerebral lobes allowing a broader approach to subject matters, problem-solving, decision-making, and choice than biological men, whose brains are more compartmentalized.
- 2) Cultural gender roles shape the creative process based on how children are reared from an early age and conditioned by caretakers, parents, teachers and adults to fit their culturally assigned gender expectations. To illustrate this, one might think of the gender-based dress codes, color-codes, hairstyle codes, dance codes, among them, that have evolved and which continue to change fluidly. But also, and most interestingly, have been the ways in which we teach children to use their cognitive abilities, and to develop critical thinking skills in the creative process, which one might say have always been predetermined by gender roles and expectations.
- 3) Then there is the matter of historical, disparate allocation of resources by society, governments, institutions, families, churches and agencies between females and males in their pursuit of a creative processes, which has also shaped what is possible, sustainable and manifested in the world.

Have you ever felt that your gender has limited or empowered your creative potential? How?

I never felt limited by my gender but limited by society's biases towards, and expectations of my gender. Growing up as a girl in South America, my freedom to roam and mobilize, but also to pursue activities, opportunities for leadership, sports, social outings, were significantly stifled by very limiting, conventional, conservative, cultural norms.

How do you feel about the visibility of women in the creative industries (film, photography, design, etc.)? Do you feel like feminism has been accurately represented?

I do not know.

Can you think of a specific piece of work (a film, advertisement, fashion piece, etc.) that has challenged traditional gender roles or promoted feminist ideals? How did it impact you?

I have enjoyed the improvements to female-led comedy on TV, films and movies over the years and feel that my generation of comedians have been freer and more autonomous in the topics, roles and leading opportunities than before.

How can we continue to include, acknowledge, and celebrate the work of women in all industries?

Get out of the way and let girls be themselves so they may self-actualize as women and persons.

Are there any female creatives (film director, art director, photographer, designer, etc.) that you feel should be included in the archive?

Jodie Foster comes to mind but I don't know enough about the topic to be able to make a list of people without significant research and education.

If you were to buy this archive, what is the most important message you'd like it to convey about the role of women in society and their contributions to various fields?

The female creative force, the YIN side of creation, in Nature and in every human being - irrespective of assigned or chosen gender - is powerful and an ever present potential in everyone. As cultures, communities, societies and nations return to embracing that matriarchal nourishing, collaborative, inclusive, holistic, connecting approach to leadership and creativity energy, the world will return to greater balance and harmony. Solutions to violence, wars, conflicts, scarcity, and the problem-solving processes required to produce them will be more all encompassing, well rounded, multi-faceted, and beneficial to a broader population.

Participant 5. Carina Kondratyuk - Editorial/High Fashion Model Fashion Social Media Manager

O que o feminismo significa para você em sua vida e/ou carreira?

O feminismo, para mim, é a luta por oportunidades justas, respeitando as diferenças naturais entre homens e mulheres.

De que maneiras você acha que o gênero molda o processo criativo, seja na arte, no design ou na resolução de problemas?

Molda mais pelo olhar único de cada vivência. As mulheres no caso, acabam por trazer experiências únicas e mais sensibilidade.

Você já sentiu que seu gênero limitou ou fortaleceu seu potencial criativo? Como?

Provavelmente os dois, no entanto sempre sinto que o meu gênero me fortalece. Para mim ser mulher traz me uma sensibilidade diferente, empatia, foco nos detalhes que passam sempre despercebidos. Tudo isto acaba por ser muito positivo e sou muito grata por sentir dessa maneira!

Como você se sente em relação à visibilidade das mulheres nas indústrias criativas (cinema, fotografia, design, etc.)? Você acha que o feminismo foi representado com precisão?

A visibilidade das mulheres vem crescendo bastante, o que é positivo. Acho que homens e mulheres têm formas diferentes de criar, e não vejo isso como um problema.

Você acredita que a representação predominante do feminismo se alinha às necessidades e lutas das mulheres em diferentes profissões? Por que sim ou por que não?

Não totalmente. Não reflete todas as realidades.

Você consegue se lembrar de alguma obra específica (um filme, uma propaganda, uma peça de moda, etc.) que tenha desafiado os papéis tradicionais de gênero ou promovido ideais feministas? Como isso impactou você?

A coleção SS24 da Alexander McQueen, última de Sarah Burton, marcou-me porque celebrou a força e a complexidade da mulher. Foi uma despedida poderosa de uma diretora criativa que sempre olhou para o feminino com profundidade. Mostrou como o olhar de uma mulher faz diferença na moda.

Como podemos continuar a incluir, reconhecer e celebrar o trabalho das mulheres em todos os setores?

Tem havido avanços importantes na visibilidade das mulheres, com mais reconhecimento e espaço em várias áreas. Para manter isso, é essencial continuar a investir, dando voz a diferentes realidades e garantindo que essa presença seja constante e não pontual.

Há alguma mulher criativa (diretora de cinema, diretora de arte, fotógrafa, designer, etc.) que você acha que deveria ser incluída no arquivo?

Sim! Frida Kahlo, Zanele Muholi

Se você comprasse este arquivo, qual seria a mensagem mais importante que você gostaria que ele transmitisse sobre o papel das mulheres na sociedade e suas contribuições em vários campos?

As mulheres sempre criaram, lideraram e inovaram, mesmo sem reconhecimento. Esse reconhecimento precisa de ser real e contínuo!

Participant 6. Sara Lança - Fashion Social Media Manager & Editorial Showroom
Administrative Assistant

O que o feminismo significa para você em sua vida e/ou carreira?

Que as mulheres têm as mesmas igualdades que os homens

De que maneiras você acha que o gênero molda o processo criativo, seja na arte, no design ou na resolução de problemas?

As mulheres estão mais conectadas com o seu lado emocional, ponderando sempre tendo em conta as emoções e pensamentos racionais de tudo e todos

Você já sentiu que seu gênero limitou ou fortaleceu seu potencial criativo? Como?

Nunca limitou. Fortaleceu ao conseguir utilizar ambos os lado cognitivos nos meus trabalhos

Como você se sente em relação à visibilidade das mulheres nas indústrias criativas (cinema, fotografia, design, etc.)? Você acha que o feminismo foi representado com precisão?

Não acho que seja. Um homem é muito mais representado nas indústrias criativas por ser homem e ser considerado sempre mais profissional e experiente

Você acredita que a representação predominante do feminismo se alinha às necessidades e lutas das mulheres em diferentes profissões? Por que sim ou por que não?

Não sinto que sejam representados, por serem temas que muitas vezes não são considerados relevantes

Você consegue se lembrar de alguma obra específica (um filme, uma propaganda, uma peça de moda, etc.) que tenha desafiado os papéis tradicionais de gênero ou promovido ideais feministas? Como isso impactou você?

Sex and the city para mim é uma das séries que mais representa os ideais feministas, pelo facto de serem 4 mulheres cada uma com a sua carreira profissional de sucesso.

Como podemos continuar a incluir, reconhecer e celebrar o trabalho das mulheres em todos os setores?

Dando as mesmas oportunidades que os homens têm

Há alguma mulher criativa (diretora de cinema, diretora de arte, fotógrafa, designer, etc.) que você acha que deveria ser incluída no arquivo?

Sofia Coppola

Se você comprasse este arquivo, qual seria a mensagem mais importante que você gostaria que ele transmitisse sobre o papel das mulheres na sociedade e suas contribuições em vários campos?

Que todos devem ter as mesmas oportunidades e relevância. Ninguém deve ficar para trás

Participant 7. Susanne Achcar - Fashion Designer & Creative Director

O que o feminismo significa para você em sua vida e/ou carreira?

No meu ponto de vista, o feminismo é um movimento que ajuda na evolução da sociedade. A luta pela igualdade de gêneros para que os direitos sejam iguais é uma transformação positiva que inibirá a liderança machista que ainda prevalece.

De que maneiras você acha que o gênero molda o processo criativo, seja na arte, no design ou na resolução de problemas?

Não há dúvida que temos uma herança masculina na arte de uma maneira geral, porém isto não demonstra que um gênero é mais criativo do que o outro. A sensibilidade artística é um dom pessoal, porém creio que as mulheres, por não temerem demonstrar suas emoções, tenham mais facilidade de projetá-las em sua arte. Quanto a resolução de problemas, considero que as mulheres são mais serenas e menos agressivas no seu comportamento, fatores que muitas vezes ajudam a sobrepor algum obstáculo.

Você já sentiu que seu gênero limitou ou fortaleceu seu potencial criativo? Como?

Sim, pessoalmente fortaleceu minha criatividade. Quando tive a oportunidade de possuir uma confecção de roupas femininas, usava constantemente a minha imaginação para idealizar novos modelos, tendo que adapta-los aos tipos de tecidos, às cores, etc. ; isto trabalhou muito com minha intuição e criatividade.

Como você se sente em relação à visibilidade das mulheres nas indústrias criativas (cinema, fotografia, design, etc.)? Você acha que o feminismo foi representado com precisão?

Sinto que a cada momento vê-se claramente o aumento e o reconhecimento das mulheres em vários setores da arte, fazendo que sintam-se orgulhosas e servindo de incentivo para quem quer seguir neste caminho. Acho que ainda estamos no princípio de um movimento mais representativo.

Você acredita que a representação predominante do feminismo se alinha às necessidades e lutas das mulheres em diferentes profissões? Por que sim ou por que não?

Claro que sim. Porque o feminismo e a luta das mulheres em várias profissões se equiparam e ambos têm como finalidade fortalecer a posição das mulheres na sociedade.

Você consegue se lembrar de alguma obra específica (um filme, uma propaganda, uma peça de moda, etc.) que tenha desafiado os papéis tradicionais de gênero ou promovido ideais feministas? Como isso impactou você?

Penso que há muitas mulheres que poderiam ser mencionadas. Gostaria de citar os filmes sobre as vidas de Coco Chanel e Frida Kahlo, e um documentário sobre a artista plástica brasileira Ligia Clark, mulheres que viveram em anos passados, mas que atualizaram a moda, a pintura e o conceito da arte, contribuindo com suas visões feministas e inovadoras que desafiaram os obstáculos de sua época.

Como podemos continuar a incluir, reconhecer e celebrar o trabalho das mulheres em todos os setores?

Devemos participar, diariamente desta luta, através de nossas atitudes e ideias, incentivando a nova geração de mulheres a se valorizar e que acreditem no seu potencial, não importando sua posição e função que exerça.

Há alguma mulher criativa (diretora de cinema, diretora de arte, fotógrafa, designer, etc.) que você acha que deveria ser incluída no arquivo?

Sim. Sofia Coppola, Sarah Burton, Annie Leibovitz, Miuccia Prada.

Se você comprasse este arquivo, qual seria a mensagem mais importante que você gostaria que ele transmitisse sobre o papel das mulheres na sociedade e suas contribuições em vários campos?

Uma mensagem positiva que fortaleça as mulheres a cumprir seu papel na sociedade, independentemente da profissão ou função que exerçam, valorizando-se e fazendo-se respeitadas.

Participant 8. Marisa - Financer

O que o feminismo significa para você em sua vida e/ou carreira?

O feminismo significa termos as mesmas oportunidades que homens, em termos profissionais. Significou também para mim, ter conseguido afirmar-me numa área maioritariamente composta por homens (bancária/financeira)

De que maneiras você acha que o gênero molda o processo criativo, seja na arte, no design ou na resolução de problemas?

A perspectiva como que visualizamos, as ideias, muitas delas têm uma causa relacionada com o nosso gênero. Eu tenho a certeza de que em resolução de problemáticas então, eu coloco sempre o meu papel de mulher em acção. Mais não seja pela segurança ser algo que temos sempre de ter em atenção.

Você já sentiu que seu gênero limitou ou fortaleceu seu potencial criativo? Como?

Sinto que potencializa, como sou também artesã, para criar novas peças, pensando em produtos que nos digam algo em determinados momentos, para áreas diferentes das casas

Como você se sente em relação à visibilidade das mulheres nas indústrias criativas (cinema, fotografia, design, etc.)? Você acha que o feminismo foi representado com precisão?

Acho que ainda temos um longo percurso a percorrer. A mulher é ainda encarada como um objecto, sexualizada.

Você acredita que a representação predominante do feminismo se alinha às necessidades e lutas das mulheres em diferentes profissões? Por que sim ou por que não?

Não só das mulheres, mas de um mundo mais justo e equilibrado.

Você consegue se lembrar de alguma obra específica (um filme, uma propaganda, uma peça de moda, etc.) que tenha desafiado os papéis tradicionais de gênero ou promovido ideais feministas? Como isso impactou você?

Agora, um filme desempenhado por Rachel Weisz

Como podemos continuar a incluir, reconhecer e celebrar o trabalho das mulheres em todos os setores?

Mais lugares para as mulheres, mais destaque para o que as mulheres alcançam em indústrias dominadas pelos homens.

Há alguma mulher criativa (diretora de cinema, diretora de arte, fotógrafa, designer, etc.) que você acha que deveria ser incluída no arquivo?

Greta Gerwig

Se você comprasse este arquivo, qual seria a mensagem mais importante que você gostaria que ele transmitisse sobre o papel das mulheres na sociedade e suas contribuições em vários campos?

Nós somos importantes, nós temos voz e consciência.

Participant 9. FROM A MALE POV
Hugo Whelan - Graphic Designer & Animator

What does feminism mean to you in your life and/or career?

I always try to flag my unconscious biases. In the past I have been somewhat dismissive of women's issues, not realising the scope of gender inequality, however, I am always trying to better myself.

In what ways do you think gender shapes the creative process, whether it's in art, design, or problem-solving?

I'm unsure how to answer this question, unfortunately

Have you ever felt that your gender has limited or empowered your creative potential? How?

No. I create art solely to communicate my ideas and personality, I don't think gender really comes into it.

How do you feel about the visibility of women in the creative industries (film, photography, design, etc.)? Do you feel like feminism has been accurately represented?

I don't think feminist ideology is properly represented in mainstream media, rather, a sanitised, generalised version aimed at ticking certain boxes. I mostly feel apathetic when these issues are presented in mainstream media, not because of the subject, but because of how impersonal and at times condescending the content can be.

Do you believe that the mainstream portrayal of feminism aligns with the needs and struggles of women in different professions? Why or why not?

I don't think it does. Trying to present an issue as nuanced as feminism to a broad demographic will always have its problems, and the message will inevitably be watered down.

Can you think of a specific piece of work (a film, advertisement, fashion piece, etc.) that has challenged traditional gender roles or promoted feminist ideals? How did it impact you?

Normal People by Sally Rooney. A very empathetic and grounded look at Irish youth culture and gender bias.

How can we continue to include, acknowledge, and celebrate the work of women in all industries?

Support female artists the same way you support male artists, gender should only rarely play a role.

Are there any female creatives (film director, art director, photographer, designer, etc.) that you feel should be included in the archive?

Greta Gerwig

If you were to buy this archive, what is the most important message you'd like it to convey about the role of women in society and their contributions to various fields?

Women will always have ideas and experiences to express separate from men. It's crucial that both sides are represented equally.

APPENDIX B - INTERVIEWS

April 23, 2025 , Juliany Jorge

1. Na direção de arte, você enfrentou algum desafio específico na hora de moldar a identidade visual da sua revista, principalmente sendo mulher em uma área que geralmente é dominada por homens?

JU: As dificuldades e/ou desafios foram no geral. Acho que todos acabam por se enfrentar; o início é difícil! Entretanto, não posso dizer que foram por ser mulher! Neste aspecto fui muito respeitada.

2. Teve algum momento que desafiou as normas convencionais de design ou as expectativas de gênero para expandir os limites da criatividade? Como você lidou com isso?

JU: Eu acho que um dos projetos desafiantes da revista e que tive de moldar a Criatividade, foi uma exposição fotográfica que por norma existem padrões e dependem do local onde está a ser lançada. Entretanto, consegui encontrar um equilíbrio entre ser criativa com pouco dinheiro junto às obrigações do local e os padrões que todos esperam !

Correu lindamente e a exposição era sobre os trabalhos fotográficos de todos os anos, para comunicar os profissionais emergentes que trabalham no BACKSTAGE!

3. No seu trabalho para a revista, como você aborda a representação feminina tanto no conteúdo que cria quanto nas equipes com as quais trabalha? Como você garante que a revista reflita diversidade e inclusão tanto no conteúdo quanto na narrativa visual, especialmente no que diz respeito à representação de gênero?

JU: Ser representante de uma revista de moda é saber que lidará com uma democracia! A moda é para todos e sinceramente esta frase se aplica para TODOS MESMO!

A questão visual e o conteúdo são equilibrados. Procuo não direcionar a linha editorial para conseguir manter esta democracia, assim, conseguimos lidar com todos os gêneros e opiniões!

4. Você sente que seu estilo de liderança foi influenciado por suas experiências como mulher na indústria criativa? Você nota diferenças de gênero na forma como lidera ou como sua equipe interage com você?

JU: Eu acho que o meu estilo de liderança não tem haver por ser mulher e nem mesmo acredito que tenha influência de um outro gênero. O meu estilo de liderança tem haver com experiências laborais

e com o meu carácter. Está ligado a coisas que acredito e as inspirações veem deste facto. Por isso posso encontrar inspiração numa liderança masculina como feminina, desde que mantenham a humanização por igual!

E quanto à interação da equipa, nunca notei estranheza por ser quem sou, pelo contrário, todos que trabalham comigo eu permito e peço que tenham VOZ nos trabalhos desenvolvidos, não fazemos nada sozinhos !

5. O que você busca em colaboradores ou colaboradores ao selecionar o conteúdo para a revista? Como você garante que vozes e perspectivas diversas sejam incluídas?

JU: Gosto de dar asas para quem deseja voar! Por isso, um colaborador deve ter a sua criatividade à flor da pele além de vontade de colaborar e abraçar outros profissionais que estão a iniciar! Os colaboradores que gostam de ser superiores ou que acham que sabem tudo, são profissionais que não se mantêm ao meu lado. Acredito na moda com propósito e com humanização, pessoas de mãos dadas pelo o mesmo! Por isso, eu busco colaboradores e estagiários que lutam pelo o mesmo sem preconceitos.

6. Quais desafios específicos você enfrenta como mulher empresária no setor editorial e como você lida com eles?

JU: Eu posso estar muito errada, mas hoje em dia não tem muito haver com o género. A indústria da moda até não demonstra tanto preconceitos assim com as mulheres no geral, por isso que estamos numa luta constante pela a igualdade dos géneros em geral.... “ Não encontrei nem um empresário (homem) que desafiasse as minhas qualidades profissionais ”!

7. Como proprietária de uma empresa e diretora de arte, que conselho você daria a outras mulheres que buscam iniciar seus próprios empreendimentos criativos, especialmente em um espaço tradicionalmente dominado por homens, como o de publicação ou direção de arte?

JU: Esquecer da parte machista! Dar voz a sua própria identidade sem medo de ser travada. Quando encaramos a vida com mais dinâmica sem preocupar-nos com a opinião alheia conseguimos atingir os nossos objetivos com mais rapidez!

8. Que mudanças você viu no setor em relação à igualdade de gênero e oportunidades para mulheres, e o que mais você gostaria de ver acontecer no futuro?

JU: *Eu acho que a mudança tem mais haver com todos os gêneros, ou seja, eu acompanhei marcas que acreditam em peças para todos os sexos. Isto é fantástico! Precisamos continuar assim e fazer com que esta sustentabilidade social cresça a cada dia ! Eu costumo dizer que o mundo muda a Moda e nós mudamos o Mundo !*

May 1, 2025, Tânia Carmo

1. Poderia falar um pouco sobre o seu percurso até se tornar Manager de Projetos Sênior na sua agência? Quais foram alguns dos momentos-chave que moldaram o seu percurso profissional?

TÂNIA: *Licenciei-me em sociologia e fiz uma especialização em comunicação e marketing, durante a licenciatura. Posteriormente fiz uma pós-graduação em marketing e publicidade. O meu primeiro estágio foi na ARC, agência digital do grupo Leo Burnett/Publicis, como Account. Estagiei 9 meses. Depois passei por algumas agências – Fullsix, By, Partners e Solid Dogma. Atualmente estou na BBDO. Achei que não era uma área para mim mas depois fui percebendo que me safou e comecei a ter feedback positivo. Adoro o ambiente descontraído, fiz muitos amigos na área e comecei a gostar de trabalhar com alguns clientes – eu gosto de gerir projetos, na verdade. Alguns momentos chave foram vários momentos, de pequenas conquistas, de contributos, de perceber que conseguiria enriquecer alguns projetos, de não ter medo de dar a minha opinião. Fui receber alguns prêmios criativos (ganhei prêmio account do ano grávida de semanas do meu filho). Quando me separei também como é uma área tão intensa, acabou por ser um dos meus refúgios.*

2. Houve momentos na sua carreira em que teve de escolher conscientemente entre manter a sua autenticidade como mulher e adaptar-se às expectativas da indústria ou dos clientes? Como lidou com esses momentos?

TÂNIA: *continua a ser muito masculina. Aliás, a maioria dos accounts são mulheres e os criativos homens e acho que isto diz muito sobre a área. Ou seja, mulheres para mostrar a beleza, delicadeza, sedução e criativos homens, mais loucura e liberdade. Está a mudar cada vez mais felizmente. Já tive situações como mulher em que me pediram para não falar em reuniões. Já tive comentários desconfortáveis ou mesmo como mulher tens de pensar na forma como te vestes para não dar a entender certas intenções...Acho que não é só pelo facto de ser mulher. Há muito pouca abertura para outras raças, ou mesmo gêneros.... é uma área de imensos egos. Tem de se fazer um grande trabalho interno mas também nunca desistir.*

3. A sua perspetiva sobre liderança e criatividade mudou ao longo dos anos? Se sim, como? O feminismo desempenhou algum papel nessa evolução?

TÂNIA: *A minha perspetiva sobre a área no geral mudou bastante. Egos, abusos de poder, comentários desagradáveis, ambiente meio desconfortável... são mtas horas com as mesmas pessoas. E o feminismo desempenhou um papel fundamental, completamente. Olho para esta área com outros olhos. A minha postura também mudou. Não tenho tanto receio de falar, dar a minha opinião,*

contribuir mas também já estabeleço (ou tento estabelecer) limites com os colegas ou mesmo com a entrega ao trabalho.

4. Qual tem sido a sua experiência a trabalhar com colegas homens e mulheres em diferentes níveis da empresa? Acha que as mulheres enfrentam expectativas ou desafios diferentes em comparação com os seus colegas homens na indústria criativa?

TÂNIA: Hoje em dia, creio que está tudo mais equilibrado. Mas antigamente, uma mulher tinha de se fazer chegar mais vezes à frente, ou elevar a voz, ou impor-se de outra forma (sentindo-se obrigada a tornar-se mais “masculina”). Mais até na minha função vs criativos.

Eu gosto de trabalhar tanto com um género como com outro. Há vantagens em trabalhar com um ou outro. Nós Mulheres somos mais pragmáticas mas tb nem sempre trabalhamos bem em equipa. Há cada vez menos, mas ainda há muita competição (ensinaram-nos a ser assim...).

5. Como é que incorpora valores ou princípios feministas no seu trabalho, especialmente quando gere campanhas para grandes clientes? Existem iniciativas ou estratégias específicas que defendem para garantir a diversidade e a inclusão no seu trabalho?

TÂNIA: Toda a gente tem de ter a sua voz, tento respeitar a opinião de todos, quer sejam homens, mulheres, mais experientes ou menos. Tb dou a minha opinião, aprendi a não ficar calada.

6. Pode partilhar alguns exemplos de como utilizou a sua posição para promover um ambiente inclusivo no seu local de trabalho ou nos projectos que lidera?

TÂNIA: Deixo as pessoas falarem, envolve toda a gente nos projetos. Acho que todos podemos contribuir de diferentes formas. É um trabalho de equipa, portanto, todos temos de ter voz.

7. Como é que consegue manter a sua autoridade enquanto mulher numa indústria tipicamente dominada por homens sem comprometer o seu estilo de liderança ou ser estereotipada?

TÂNIA: Com calma e paciência. Mtas vezes é confundido o ter opinião com o facto de ser respondona ou de não perceber as ideias. Nunca deixar de expressar o que sentimos.

8. Na sua opinião, acha que a indústria do marketing adoptou com sucesso os princípios feministas ou ainda há muito trabalho a fazer em termos de capacitação das mulheres através da publicidade e do design?

TÂNIA: Ainda vemos que é bem machista, com o movimento fside por ex (<https://www.thefside.com/>) mas creio que estamos no bom caminho. Algumas atitudes estão menos vinculadas, há menos tolerância a algumas “brincadeiras”. Temos de dar palco e espaço a todos... temos de deixar que as pessoas ganhem experiência e sobretudo as mulheres ganhem voz.

9. Já alguma vez se deparou com situações em que uma ideia de campanha ou projeto que propôs foi rejeitada por não estar de acordo com as normas tradicionais de género ou com as expectativas do cliente? Como é que lidou com isso?

TÂNIA: Sim, claro. Apesar de trabalhar uma grande marca, mesmo do lado do cliente ainda há muito preconceito. Internamente, tento sempre puxar pela diversidade e pela inclusão mas não é fácil. Atualmente, já falo sobre isto com o cliente e tenho “discussões” que já deram frutos positivos e espero que mudemos cada vez mais a cabeça de pessoas que estão à frente de instituições poderosas. Assim também ajudamos a passar a mensagem, de forma mais massiva.

10. Na sua opinião, qual é o papel do feminismo no marketing e na publicidade modernos? As campanhas devem ter como objetivo promover ideais feministas específicos ou devem simplesmente refletir a dinâmica social em mudança em torno da igualdade de género?

TÂNIA: O feminismo deve estar em tudo. Parte de dentro para fora de casa. As campanhas devem ser cada vez mais inclusivas, a marca que trabalho está a fazer esse processo de dar palco às pessoas, a olhar para os insights e para a vida dos jovens e envolvê-los nos momentos de comunicação. Todas as marcas devem fazer isso, estar na vida das pessoas e não serem o centro. Devemos mostrar diversidade, feminismo sem o dizer. Não precisamos de afirmar que as marcas são inclusivas, mas há várias formas de representar.

11. Que mudanças a longo prazo gostaria de ver em termos de igualdade de género nas indústrias criativas? Como é que as futuras líderes femininas podem preparar o caminho para práticas mais equitativas e inclusivas?

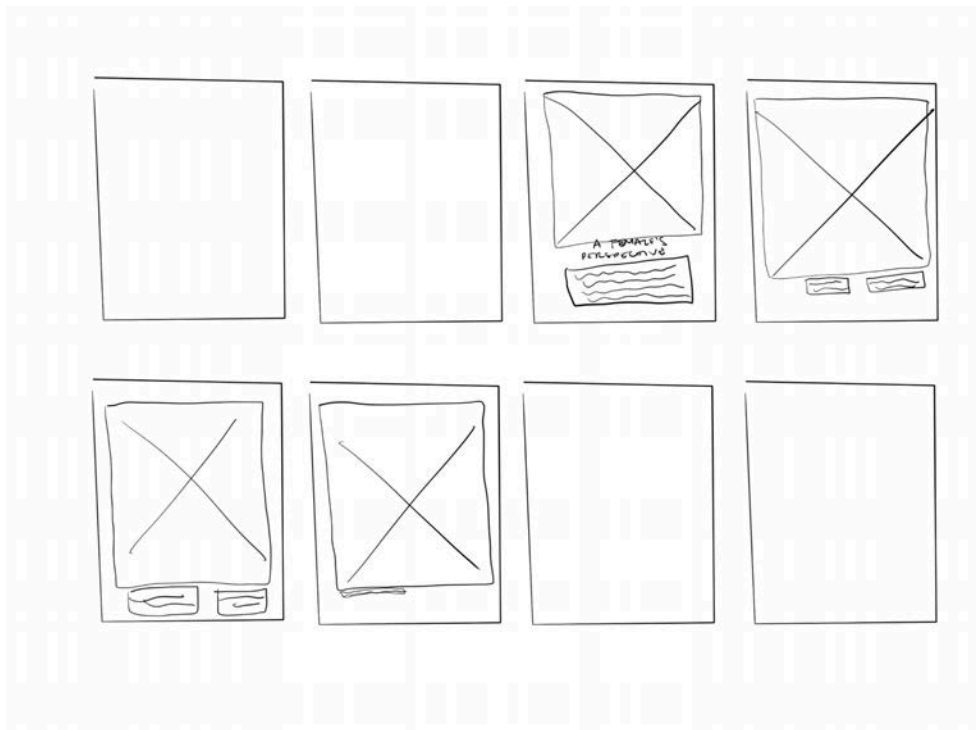
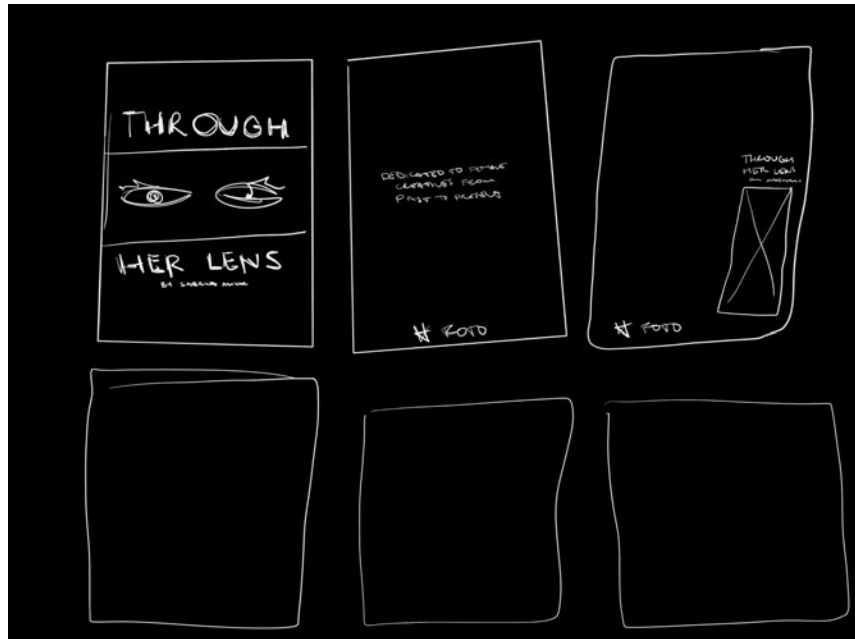
TÂNIA: Dar palco e voz a todos/todas. Promover mais criativas mulheres e accounts homens. Há mais diferenciação de géneros, sexualidade, backgrounds... porque é uma área onde quanto maior a diversidade, mais interesse tem.

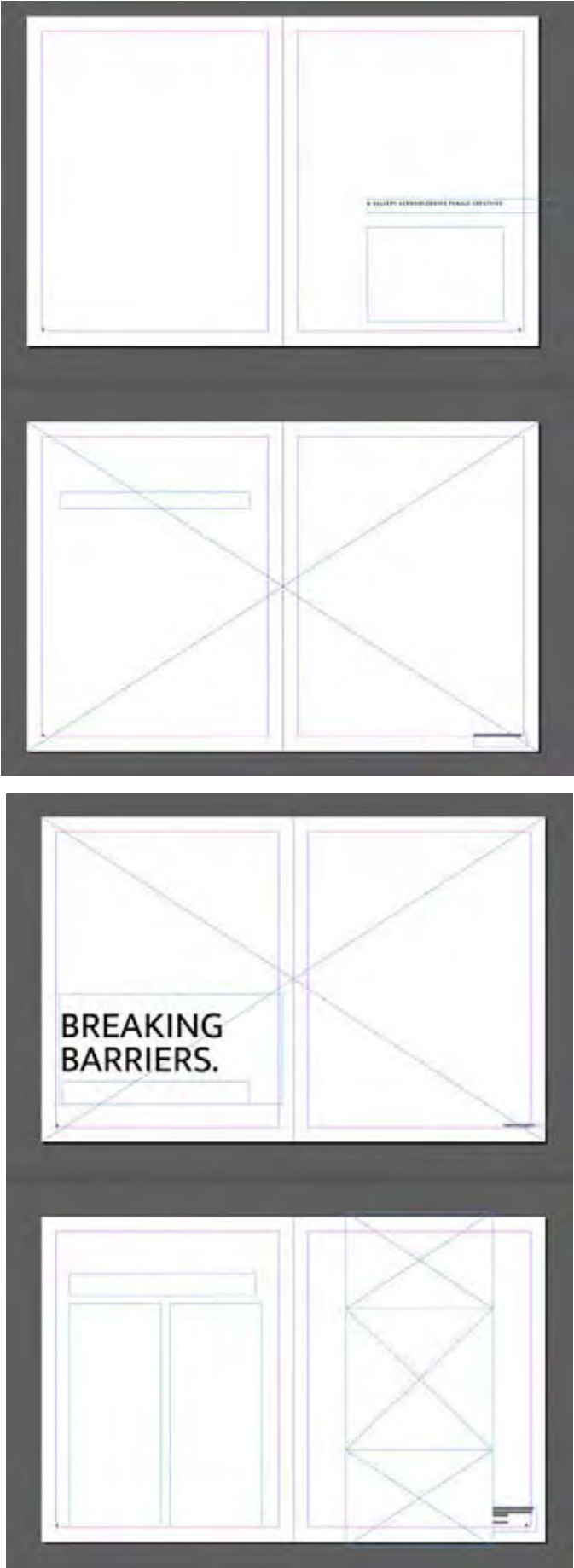
12. Que conselhos daria a outras mulheres que pretendem ascender a posições de liderança em áreas criativas, especialmente quando navegam em ambientes dominados por homens?

TÂNIA: Não desistam, não se deixem ir abaixo por comentários desnecessários, ouçam e falem com outras mulheres, não se isolem. Abram espaço a outras mulheres (ou minorias) a prevalecer.

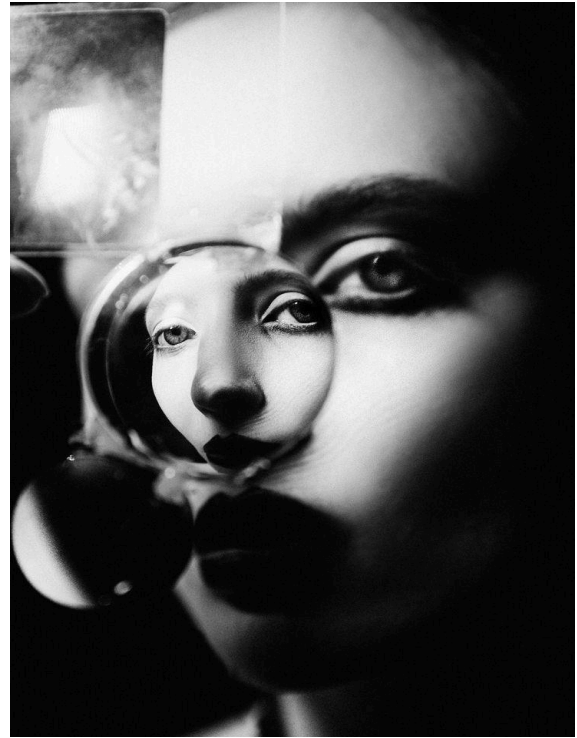
APPENDIX C - DRAFTS

Initial Sketches & Layouts





Cover Design Drafts 1-4



APPENDIX D - PRINT PRICES

Test Print Price Breakdown

Color printing A4 - 84 pages €37.80

Thermal glue binding 21/28mm €4.10

Total €41.90

Final Print Price Breakdown

Color and coated page printing A4 - 90 pages

Translucent page printing A4 - 90 pages

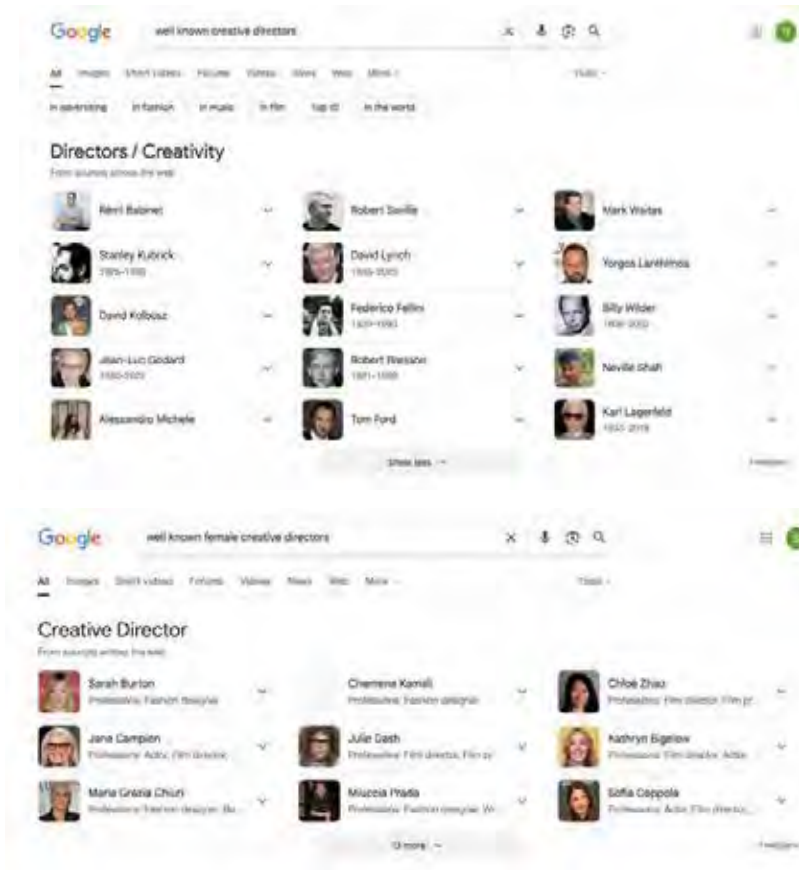
Thermal glue binding 21/28mm

A5 Print (Manifesto)

Total €73.50

APPENDIX E - WELL KNOWN MALE VS FEMALE “CREATIVE DIRECTORS”

Demonstrating the lack of recognition for women who hold the title as Creative Director; Google only provides that title recognition to men.



APPENDIX F - INSPIRATION FROM BOOKS

