Anonymity: measuring the visibility of women in design awards

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Biography

Jane Connory is a PhD candidate at Monash University, Art, Design and Architecture, working towards a gender inclusive history of Australian graphic design. She was awarded a Masters of Communication Design (Design Management) with Distinction from RMIT in 2016 and has been a practising designer in the advertising, branding and publishing sectors, in both London and Melbourne, since 1997. She has also lectured in and managed communication design programs in both the VET and Higher Education sectors since 2005. Alongside her research exploring the visibility of women in design, she is currently a the National Head of Communications at the Design Institute of Australian, a radio presenter on JOY94.9 and an active participant in the Creative Women's Circle, Illustrators Australia and the Australian Graphic Design Association.

Abstract

This article measures and evaluates the visibility of women in Australian graphic design, through their presence and experiences in the AGDA (Australian Graphic Design Association) Awards. Positioning gender equity as a critical value in the graphic design industry, it also establishes the AGDA Awards as an integral way for designers to gain this visibility as authors of their work. This paper hypothesises that women have low visibility, in comparison to men, and that actions can be taken to remedy this gendered anonymity. Through collating the gender of every winner and juror in the AGDA Awards, this research demonstrates that levels of gender equity in the industry can be evaluated objectively. Similarly, it shows that identifying issues impacting the visibility of women on award platforms, felt by women in established design careers, can provide insights that lead to improving gender equity in the industry. Building on methodologies inspired by Marie Neurath's contribution to the 'Isotype Transformer' process, this research analyzes, selects, orders and makes visible the AGDA Award data set. The findings that surface during this process, conclusively show that women are – on average and consistently – only 25 per cent of winners and judges in the AGDA Awards. However, through an evaluation of these

shortfalls alongside the inclusion of interviews with women, deemed significant contributors to Australian graphic design by their peers, findings show how equitable visibility can be achieved through a series of measured and purposeful initiatives.

Keywords: graphic design, women, awards, equity, gender

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This paper will discuss insights gained while creating the Anonymity Poster Exhibition [Figure 1] – a visual means to measure and evaluate the visibility of women in the Australian graphic design industry through their presence in the AGDA Awards (originally the Australian Graphic Design Association). Within this article I argue that award processes can work towards gender equitable visibility in the design industry.

Figure 1. Anonymity Poster Exhibition, created to measure the visibility of women in the AGDA Awards. Photography: Rikki Paul Bunder.

AGDA was founded in June of 1988 and acts as a representative for the community of graphic designers within Australia. It had over 2,600 members in 2016, but throughout its history it has come under scrutiny for excluding women and was subsequently critiqued as a 'boys club' by leading Australian design academics Yoko Akama and Carolyn Barnes. Akama and Barnes cited the AGDA website in 2008

writing, 'Historically, AGDA has conveyed the impression of being a "Boy's Club", with Anglo-European, mid-career men holding most positions at national and state level' (Akama & Barnes, 2009).

However, AGDA is now taking conscientious action to change this perception. In 2014, it rebranded with a new identity designed to represent its inclusivity. Mike Rigby, the Executive Creative Director of Interbrand Australia (the creators of the new brand) said, 'AGDA is the "connecting force" that unites our industry. It celebrates the things that make us different and the things that pull us together. The perfect balance, between unity, and diversity. The logo connects at either end, representing a chain-link of the industry coming together' (Armin, 2014). Women are also being elected into positions of power. In 2016, Liz Grant, owner and creative director of Designgrant for 18 years, was elected into the office of National President joining a board, head office and eight regional and state councils where women represented 44 per cent of the positions (AGDA, 2016).

My ambition throughout this project is to identify where women were less visible within the AGDA Awards and show how achievements by female graphic designers can be broadly recognised and celebrated within a system where they have previously been obscured.

Data collection and methodology

The AGDA National Biennial Award compendiums (now annual since 2014 and simply called the AGDA Awards) have become an archive of imagery, studio names, industry roles and, most significantly to this research, a list of individuals who have been identified by their peers as doing important work. The publications provide the ideal starting point for measuring the visibility of women in Australian graphic design. Copies of all the officially published books and websites that displayed the AGDA Award winners were collected, collated and tabulated under the titles: Judge's Choice, Finalist, Commendation, Distinction and Pinnacle.[1] A gender was then assigned to each winner's name – being 'female', 'male' or 'other or unknown'. When a name was gender neutral, Google and LinkedIn were consulted to research how the winner identified themselves through the use of pronouns and portraits. The category of 'other or unknown' was used to represent winners whose gender remained undefined or contrary to binary classification (Marecek et al, 1993).

The methodology used to create a visual analysis of this data, in the Anonymity Poster Exhibition, drew on the work of Marie Neurath (nee. Reidemeister). Neurath collaborated with Otto Neurath, her husband and social scientist, and Gerd Arntz, an artist, to develop the notion of the 'Isotype Transformer' in the 1920s – a process of designing information graphics through the four steps of 'analysing, selecting, ordering and then making visible' (Neurath & Kinross, 2009). The posters created from this analysis, sought to pay homage to Neurath's contributions to the design of information graphics at a time when her presence as a woman in a middleclass 'profession' was outside the norm.

An analysis of the statistical findings

With Neurath's contribution established, the information collected in the AGDA Awards data set was thoroughly analysed – the first step of Neurath's 'Isotype Transformer' process. With the awarded categories chosen, I sought to distil the many names given to graphic designers as a verb rather than a noun. Vilém Fusser, a philosopher who wrote extensively on symbolic language, explored the derivative nature of the word design and looked at the verb version to mean, amongst other things: 'to concoct something' and 'to fashion something' (Flusser, 2007). With this in mind, the categories were distilled even further to those of 'thinkers' and 'doers', in order to clearly define the role of a graphic designer as an author and an individual within a collaborative process.[2]

By simply breaking this data into gendered categories it was then obvious that women, in every year of the AGDA Awards, represented on average only 25 per cent of winners [Figure 2]. This pattern in the data was consistent over the three decades it covered and showed no indications of increase in the current climate, becoming a clear indicator of the low visibility of women in the professional Australian graphic design industry. In comparison, the gendered data of people entering the awards was not available over the time surveyed however, CEO and Director of AGDA, Nic Eldridge, contacted me to share that the gendered split of membership in 2016, which was 60:40 in favour of women. He clarified that only half of the membership base had specified their gender on their membership records and suggested that the awards should have a healthy number of female entrants. The data also revealed that the only instances where women outnumbered men in the awards data, was as

judges in 1996 and as finished artists in 2004. In general, this data set becomes indicative of broader gender focused issues surrounding the visibility of women in Australian graphic design and hints at improvements that could make the AGDA Awards more inclusive.

AUSTRALIAN GRAPHIC DESIGN ASSOCIATION AWARD COMPENDIUM WINNERS & JUDGES | GENDER BREAKDOWN

JUDGES

	1994	1996	2000	2002	2004	2006	2008	2010	2012	2014	2015	TOTAL	TOTAL %
Female	1 (13%)	6 (67%)	3 (30%)	3 (27%)	6 (43%)	2 (15%)	4 (33%)	3 (27%)	4 (40%)	3 (27%)	7 (35%)	42	33%
Male	7 (88%)	3 (33%)	7 (70%)	8 (73%)	8 (57%)	11 (85%)	8 (67%)	8 (73%)	6 (60%)	8 (73%)	13 (65%)	87	67%
TOTAL	8	9	10	11	14	13	12	11	10	11	20	129	

ART DIRECTORS

	1994	1996	2000	2002	2004	2006	2008	2010	2012	2014	2015	TOTAL	TOTAL %
Female	23 (29%)	25 (28%)	31 (29%)	2 (13%)	65 (30%)	53 (21%)	28 (14%)	44 (23%)	29 (19%)	22 (18%)	20 (39%)	342	23%
Male	57 (71%)	64 (71%)	70 (65%)	12 (75%)	140 (65%)	189 (75%)	172 (85%)	136 (71%)	107 (71%)	93 (78%)	11 (22%)	1051	71%
Unknown	0	0	0	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	2	0%
Studio/Various	0 (0%)	1 (1%)	7 (6%)	2 (13%)	9 (4%)	9 (4%)	3 (1%)	11 (6%)	13 (9%)	4 (3%)	20 (39%)	79	5%
TOTAL	80	90	108	16	214	251	203	191	151	119	51	1474	

DESIGNERS

	1994	1996	2000	2002	2004	2006	2008	2010	2012	2014	2015	TOTAL	TOTAL %
Female	54 (31%)	45 (33%)	51 (31%)	78 (21%)	143 (34%)	118 (28%)	144 (26%)	183 (25%)	186 (26%)	173 (31%)	155 (24%)	1330	27%
Male	121 (69%)	81 (59%)	102 (62%)	254 (70%)	256 (62%)	293 (68%)	393 (71%)	518 (71%)	477 (67%)	364 (64%)	473 (75%)	3332	68%
Unknown	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	7 (1%)	5 (1%)	20 (3%)	11 (2%)	4 (1%)	47	1%
Studio/Various	0 (0%)	11 (8%)	11 (7%)	32 (9%)	16 (4%)	18 (4%)	11 (2%)	20 (3%)	30 (4%)	19 (3%)	1 (0%)	169	3%
TOTAL	175	137	164	364	415	429	555	726	713	567	633	4878	

FINISHED ARTISTS

	1994	1996	2000	2002	2004	2006	2008	2010	2012	2014	2015	TOTAL	TOTAL %
Female	47 (47%)	42 (33%)	33 (34%)	36 (32%)	82 (37%)	68 (30%)	49 (22%)	45 (26%)	49 (27%)	52 (52%)	0 (0%)	503	32%
Male	52 (53%)	85 (66%)	55 (57%)	65 (57%)	111 (51%)	144 (65%)	170 (78%)	114 (65%)	112 (62%)	44 (44%)	0 (0%)	952	61%
Unknown	0	0 (0%)	1 (1%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	3 (2%)	0 (0%)	1 (1%)	0 (0%)	5	0%
Studio/Various	0 (0%)	2 (2%)	8 (8%)	13 (11%)	26 (12%)	11 (5%)	0 (0%)	13 (7%)	19 (11%)	3 (3%)	0 (0%)	95	6%
TOTAL	99	129	97	114	219	223	219	175	180	100	0	1555	

ILLUSTRATORS

	1994	1996	2000	2002	2004	2006	2008	2010	2012	2014	2015	TOTAL	TOTAL %
Female	13 (27%)	17 (33%)	19 (36%)	23 (35%)	38 (42%)	48 (32%)	41 (35%)	25 (27%)	38 (27%)	51 (38%)	0 (0%)	313	33%
Male	35 (73%)	35 (67%)	30 (57%)	42 (65%)	44 (48%)	93 (63%)	69 (59%)	56 (61%)	88 (62%)	79 (59%)	0 (0%)	571	61%
Unknown	0	0	0	0	0	0	2 (2%)	0	4 (3%)	1 (1%)	0	7	1%
Studio/Various	0 (0%)	0 (0%)	4 (8%)	0 (0%)	9 (10%)	7 (5%)	4 (3%)	11 (12%)	13 (9%)	3 (2%)	0	51	5%
TOTAL	48	52	53	65	91	148	116	92	143	134	0	942	

TYPOGRAPHERS / HAND LETTERING

	1994	1996	2000	2002	2004	2006	2008	2010	2012	2014	2015	TOTAL	TOTAL %
Female	4 (40%)	0 (0%)	0 (0%)	35 (23%)	84 (31%)	67 (31%)	50 (21%)	49 (22%)	29 (17%)	33 (28%)	0	351	25%
Male	6 (60%)	1 (100%)	0 (0%)	101 (67%)	167 (63%)	139 (63%)	177 (76%)	153 (69%)	121 (72%)	79 (68%)	0	944	68%
Unknown	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (0%)	2 (1%)	2 (1%)	3 (3%)	0	8	1%
Studio/Various	0 (0%)	0 (0%)	0 (0%)	14 (9%)	16 (6%)	13 (6%)	6 (3%)	18 (8%)	15 (9%)	1 (1%)	0	83	6%
TOTAL	10	1	0	150	267	219	234	222	167	116	0	1386	

DESIGN DIRECTORS / CREATIVE DIRECTORS / EXECUTIVE CREATIVE DIRECTORS / ASSOCIATE CREATIVE DIRECTORS

	1994	1996	2000	2002	2004	2006	2008	2010	2012	2014	2015	TOTAL	TOTAL %
Female	4 (0%)	1 (50%)	0 (0%)	22 (14%)	57 (19%)	58 (17%)	52 (13%)	70 (16%)	51 (12%)	36 (13%)	40 (22%)	387	15%
Male	6 (0%)	1 (50%)	0 (0%)	113 (74%)	228 (75%)	269 (79%)	348 (85%)	358 (80%)	341 (81%)	234 (84%)	142 (78%)	2034	80%
Unknown	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	3 (1%)	12 (3%)	0 (0%)	1 (1%)	16	1%
Studio/Various	0 (0%)	0 (0%)	0 (0%)	17 (11%)	20 (7%)	12 (4%)	10 (2%)	16 (4%)	16 (4%)	7 (3%)	0 (0%)	98	4%
TOTAL	10	2	0	152	305	339	410	447	420	277	183	2535	

WINNERS THREAD COUNT (excluding judges)

	1994	1996	2000	2002	2004	2006	2008	2010	2012	2014	2015	TOTAL	TOTAL %
Female	141 (34%)	130 (32%)	134 (32%)	196 (23%)	469 (31%)	412 (26%)	364 (21%)	416 (22%)	382 (22%)	367 (28%)	215 (25%)	3226	25%
Male	271 (66%)	267 (65%)	257 (61%)	587 (68%)	946 (63%)	1127 (70%)	1329 (77%)	1335 (72%)	1246 (70%)	893 (68%)	626 (72%)	8884	70%
Unknown	0 (0%)	0 (0%)	1 (0%)	0 (0%)	0 (0%)	0 (0%)	10 (1%)	13 (1%)	40 (2%)	16 (1%)	5 (1%)	85	1%
Studio/Various	0 (0%)	14 (3%)	30 (7%)	78 (9%)	96 (6%)	70 (4%)	34 (2%)	89 (5%)	106 (6%)	37 (3%)	21 (2%)	575	5%
TOTAL	412	411	422	861	1511	1609	1737	1853	1774	1313	867	12770	

Figure 2. Tally of winners and jurors in the AGDA Awards by gender.

Gender equitable juries

In 1996, the predominantly female AGDA Award jury awarded an equal 50/50 split to both female and male creative directors, whereas every other year when male judges outnumbered women, there were more male winners in every category. This simple correlation has also been found to exist in research into awards for science (Holmes et al, 2011), as has studies into the implicit bias amongst judges in the American criminal justice system (Rachlinski et al, 2009) and reviews of job applicants via curricula vitae (Steinpreis et al. 1999).

Iris Bohnet, behavioural economist at Harvard Kennedy School, has highlighted this complex situation, by citing more instances of implicit bias in hiring practices in STEMM (Science, Technology, Engineering, Mathematics, Medicine) fields; in the appointment of women lawyers into senior positions; and in the performance scores in the US military. Bohnet claims, simply and emphatically, that 'unconscious bias is everywhere' (Bohnet, 2016). Her research also demonstrates that change can happen through behavioural design, pinpointing that it is possible to, 'change behaviour by changing environments rather than mindsets' (Bohnet, 2016). Looking to past winners of the AGDA Awards as appropriate judges – including the list of 789 women collated in this research [Figure 3] – should involve the whole design community to ensuring inclusive processes are adopted more readily (Frey et al, 2004).[3]

Figure 3. Anonymity poster (left) and detail (right) listing the name of every women who have won or served on the jury of the AGDA Awards.

I asked Annette Harcus, who established Harcus Design in Sydney in 1982, Rosanna Di Risio, who has been the creative director of ERD in Melbourne for 16 years and Dianna Wells, who has run Dianna Wells Design since 1996, about their involvement in awards platforms and how this has affected the visibility of women. Both of these women are respected by their peers as contributing significantly to the Australian graphic design community and all have been invited to judge the AGDA Awards – Harcus in 1994 and 1996, Di Risio in 2006 and 2016 and Wells in 2008.[4] Their attitudes and participation in this role, highlighted the need to involve women and men in equal numbers – both as judges and entrants – to counteract tokenism, to reflect a greater breadth of priorities driving designers and to lessen the intimidation felt by women in the system.

Harcus' comments indicated that she felt her participation as a juror was 'slighty token' (Connory, 2016d). She was the only woman on a panel of nine judges in 1994 but in the next biennale, she became part of the only jury where women out-numbered men in 1996. This was the year that Dianne Day, Jennifer Prosser, Annabel Shears Carter, Myrium Kin-Yee and Lynda Warner all joined her. However, in the following years this trend was reversed and the average presence of women on judging panels returned to only 33 per cent. As male judges re-established their dominant numbers, Harcus, with 35 years of experience running her own design studio, was disappointed not to be invited to take part again.[5]

Rosabeth Moss Kanter, a professor at the Harvard Business School who specialises in strategy, innovation and leadership for change, says that successful efforts to combat tokenism in the corporate environment are similar to ways of eliminating unconscious bias – that is through environments rather than through solitary efforts. Her studies revealed that women in token (or minority) positions are often disadvantaged in male-dominated environments and that if they increased their visibility by doing too well, then further opportunities were often denied – an event mirrored in Harcus' experience. However, her research also supports the notion that larger, consistent and absolute numbers of women are needed in such contexts to stop women functioning as a 'numerical rarity' and for 'supportive alliances to develop' (Kanter, 1993). This argument concludes that the more women involved in AGDA Award juries, the more this equity will continue and foster an environment where women feel supported to remain and fully engage.

Validating and connecting jurors

It has been stated by Eldridge, however, that AGDA often struggles to have women accept invitations to be a part of their jury. He explained that in 2016 'we asked 13 women and got 8 acceptances (5 knock backs) [and] we asked 18 men and got 17 acceptances (1 knock back)' (Eldridge, 2016). This demonstrated that AGDA are making efforts to have equal numbers of women and men on its juries but also identifies that hurdles to this goal lie beyond simply asking women to be involved. During my interview with Wells, she revealed the story of how she came to be a juror which offers some insight into these obstacles. Invited to be a part of the 2008 jury, Wells hesitantly accepted, wondering the whole time, 'What have I got to contribute?' (Connory, 2016e). She commented on her lack of confidence early in her design career, saying she felt like a 'fraud' because her qualification was in fine art rather than graphic design.

This despite a productive early career managing the collaborative studio Another Planet Posters, where she produced screen printed political posters that have since been hung in the Don't be too Polite: Posters and Activism exhibition at the Ian Potter Gallery in Melbourne University, in 2016 (Connory, 2016e). Wells went on to say that, in retrospect, she valued the experience because of the way she drew a new sense of confidence through collaborations with other women on the panel. This included working with Rita Siow, the general manager of AGDA at the time, and Amanda Roach who took the time to be 'very respectful of everybody's contributions' (Connory, 2016e). Having other visible female jurors and encouraging collaborations kept Wells comfortable in a role that she forced herself to be a part of – even though she doubted her abilities.

Ahead of her time, Wells was demonstrating the advice of Sheryl Sandberg, CEO of Faceboook, which was delivered five years later in 'Lean In', a book that advocates for women taking complete responsibility for achieving equality rather than calling for societal change (Sandberg, 2013). However, the trepidation Wells expressed about her own ability to do the job is something else Sandberg writes about, saying, 'We lower our own expectations of what we can achieve' but persists in explaining that with more women achieving positions of power, more will follow (Sandberg, 2013). Research showing that women feel more confident and accomplish more in small groups, is also cited by Sandberg's online Lean In initiative (Dasgupta et al, 2015; Colarelli et al, 2006). The solution here for AGDA, lies in two tactics: the first is

assisting a woman's ability to 'lean in' by qualifying the merits of her career and specifying the reasons why she was invited to take part – counteracting the internal criticism. The second is to put female jurors in touch with each other, in order to offer support and step outside their comfort zones in their newly assigned duties. Combined, these two actions could result in more women saying 'yes' to juror positions.

Having clients in mind

Di Risio also commented on women's representation as entrants, as opposed to jurors, in the AGDA Awards from a position of experience. She expressed her thoughts about the relevance to individual careers saying, 'It's not very cryptic. I think women generally don't care about the accolades' (Connory, 2016c) – a statement that leads to the question, 'What is important to women designers?' Two other women, who are both designers and studio owners in Australia, gave insight into these priorities. Suzy Tuxen, founder of the studio A Friend of Mine which she has been operating since 2009, deflected her personal importance to that of her studio's work. She states, 'I would prefer that our work speak for itself rather than have a list of accolades and laurels' (Connory, 2016b). Simone Elder, co-founder of Ortolan, a strategic design studio in Melbourne, focused on the importance of her client's priorities rather than her own, by stating, 'I feel like studios can also design with design in mind, whereas I think we design more with clients in mind' (Connory, 2016a). These quotes, which indicated a lack of interest in personal gratification by women, pointed to the appointment of clients to the jury – or those who employ the services of graphic designers rather than simply other designers – as something that would appeal to a broader part of the design community and possibly result in a more gender equitable tally of winners.

In considering the overarching concern for design quality over award accolades, reflected in Di Risio, Tuxen and Elder's statements, does not assume all women designers think and feel the same but seeks to take the commonalities spoken by the interviewed women – of different ages and cultural heritages – and use them to directly address gender bias in Australian graphic design. Carol Gilligan, feminist author and professor with the School of Law at New York University, has concluded that ignoring women's accounts creates an encumbered view of the sexes and that

through listening to different voices and the interplay of dialogues, you can find the significance in their collective identity and representation (Gilligan, 2003).

Clear criteria

Devising 'a clear set of criteria for the most-worthy awardees before committees meet' as well as 'checklists and structured evaluation forms for nominators (rubrics)' was a strategy researched and implemented through the US National Science Foundation to remedy gender inequity in the honours awarded by science societies (Holmes et al, 2001). Many of the printed AGDA Award compendiums simply state that the judging process is based on the 'Olympic model' without giving specific details on what judges hold in high esteem when scoring the work (AGDA, 2012). A clearly communicated rubric, or 'a coherent set of criteria' can ensure a clear path to success and mastery (Brookhart, 2013; Kaplan & Owings, 2013; Brookhart, 2013; Holmes & Oakleaf, 2013).

Eldridge confirmed that AGDA juries are briefed on a list of 'specific criteria' however these details were not revealed to designers during the Award's call for entries – with the exception of the more recently added specialist categories such as Design Effectiveness and Design for Good (Eldridge, 2016). This oversight disadvantages entrants by hindering their strategic ability to align their choices with what the judges deem as noteworthy. It also minimises the recognition of the specific drivers – such as the importance of the client's agenda – held in high esteem by women and previously stated by Di Risio, Tuxen and Elder, that make for successful and award worthy design work.

Blind evaluations

A factor that has been shown to eliminate unconscious biases and simultaneously increase gender parity in award winners is the implementation of blind evaluations. This has been an ongoing part of the AGDA judging process and was last stated as such in the final printed compendium in 2012, which claimed that '… anonymity of entrants and studios are maintained' (AGDA, 2012). In fact, the emailed discussions with Eldridge, revealed that AGDA Award judges are asked to abide by a list of regulations to ensure the integrity of this system.

Research has shown the esteemed effectiveness and value in such a framework when attempting to achieve gender parity. Tropfest, the world's largest short film festival that has been running in Australia for 25 years, implemented blind judging in 2017 which resulted in half of their finalists being women (Tropfest Blog, 2017). A study at the University of Wisconsin in 1999, which reviewed unconscious bias in job application processes, alongside a comparable review conducted by Princeton University, and processes implemented by the Westpac Bank in Australia in 2016 all reveal the benefits of blind evaluations (Steinpreis et al, 1999; Moss-Racusin et al, 2012; Le Marquand, 2016). Highlighting this positive aspect in the AGDA Awards is something they could promote more widely to encourage more women to enter and foster more confidence in their system.

Conclusion

This article was written to measure the visibility of women in Australian graphic design and hypothesised that women have a low level of visibility in the industry, in comparison to men. Quantifying this measure was deemed important because I believe gender inequity in Australian graphic design should be constantly monitored and addressed to ensure the equitable inclusion of women and to recognize the importance of their work. The principle findings revealed this hypothesis to be true and did so through a statistical analysis and visual communication of the data set of the winners and jurors in the AGDA Awards. The Anonymity Poster Exhibition showed that women had an average presence of only 25 per cent in the awards.

Insights from this data combined with interviews from woman, who have contributed significantly to Australian graphic design, were drawn upon to develop a set of recommendations on how to improve the visibility of women in the AGDA Awards. These included: having equal numbers of both women and men as jurors, offering encouragement and support to the women invited to judge, inviting clients to be a part of juries, developing and promoting a list of judging criteria for each award along side the blind evaluation procedures as well as prioritising the clients' benefit within these criteria. I suggest that the research and findings presented here are not isolated to Australia and the graphic design industry but, that further research could explore how these recommendations could make a positive impact on gender parity internationally and across all design disciplines.

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Notes

1. The sources referenced to collate the data set used in the Anonymity Poster Exhibition include the: AUSTRALIAN GRAPHIC DESIGN ASSOCIATION. 1994. 'AGDA: 1994 Awards Book.' AGDA; AUSTRALIAN GRAPHIC DESIGN ASSOCIATION. 1996. 'Australian Graphic Design Association National Awards 1996.' Cammeray, N.S.W: Australian Graphic Design Association; AUSTRALIAN GRAPHIC DESIGN ASSOCIATION. 2000. 'AGDA: 2000 Australian Graphic Design Association National Awards.' Cammeray, N.S.W: AGDA; AUSTRALIAN GRAPHIC DESIGN ASSOCIATION. 2002. 'Two Years on Design Is...: Sixth Australian Graphic Design Association National Awards Compendium 2002.' Cammeray, N.S.W: Australian Graphic Design Association; AUSTRALIAN GRAPHIC DESIGN ASSOCIATION, AND AQUENT. 2004. 'Australian Graphic Design Association National Awards 2004: Seventh Awards Compendium.' Cammeray, N.S.W: Australian Graphic Design Association; AUSTRALIAN GRAPHIC DESIGN ASSOCIATION, AND WACOM. 2006. 'Australian Graphic Design Association National Biennial Awards 2006: Eighth Awards Compendium.' Cammeray, N.S.W: Australian Graphic Designs Association; AUSTRALIAN GRAPHIC DESIGN ASSOCIATION, AND WACOM. 2008. 'AGDA Never Never: The 9th AGDA National Biennial Awards 2008 Compendium.' Unley BC, South Australia: Australian Graphic Designs Association; AUSTRALIAN GRAPHIC DESIGN ASSOCIATION. 2010. '10th AGDA National Biennial Awards Compendium.' Cammeray, N.S.W: AGDA; AUSTRALIAN GRAPHIC DESIGN ASSOCIATION. 2012. 'Australian Design Biennale Awards 2012.' Unley BC, South Australia; AGDA. 2014. 'AGDA Australian Design Biennale 2014. 2014.' Available at: www.australiandesignbiennale.com/finalist (accessed 4 May 4 2016.); AGDA. 2015. 'AGDA Design Awards 2015.' 2015. Available at: awards2015.agda.com.au/finalist (accessed 4 May 2016).

2. The exclusion of specialist categories – like like photography, sculpting, writing and styling and production categories like printers and paper suppliers – was decided upon because they were given other, more specialist, platforms to raise their visibility – like the Australian Professional Photography Awards, since 1976

and the National Print Awards, established in 1984.

3. Below is the full list of women who have won and been on the jury of the AGDA Awards from 1994 to 2015 is included in this table. The 1992 and 1998 documents listing the winners from the awards were no longer in circulation and were not available, at a public library nor through AGDA, to include in this data.

Women award winners							Women jurors
Abbie O'Rourke	Cara Whitelaw	Felicia Bourke	Johanna Standish-Hansen	Lindsay Medalia	Natasha Dumais	Sarah Napier	Alison Hulett
Abby Kelly	Carla Hackett	Felicity Davidson	Josey Dichiera	Lisa Leung	Natasha Freedman	Sarah Nettleton	Amanda Roach
Abra Remphrey	Carma Sisik	Felicity Hayward	Joy Lankshear	Lisa Mandic	Natasha Hasemer	Sarah O'Keefe	Angela McCarthy
Adele Drage	Carmel Roccosta	Felicity Stevens	Jude Bunn	Lisa Stagbouer	Natasha Schroter	Sarah Pax	Anna Eymont
Adele Smith	Caroline Cox	Fiona Brine	Judith Abell	Lisa Taliana	Nerissa Douglas	Sarah Schwager	Annabel Shears Carter
Adrienne Sandow	Caroline Hunter	Fiona Cooper	Judy McLaughlan	Lisa Wrightson	Nichola Dearn	Sarah Wilkins	Anne Foster
Agnieszka Rozycka	Caroline Waring	Fiona Sweet	Judy Valon	Lissa Barnum	Nichole Barsenbach	Sarita Walsh	Annette Harcus
Aimee Ryan	Carolyn Arthur	Flicka Davison	Julie De Paoli	Liv King	Nichole Trionfe	Segolene	Cat Burgess
Alejandrina Herrera	Carolyn Christov-Bakargiev	Flicka Williams	Julie Pfitzner	Liz Cox	Nicki Holland	Sha-Mayne Chan	Diana Wells
Alex de Bonis	Carolyn Morgan	Fontaine Anderson	Julie Rovis	Liz Grant	Nicki Lloyd	Shabnam Shiwan	Dianne Day
Alex Miles	Cassandra Gill	Fotini Antoniou	Juliet Darling	Liz Nicholson	Nicola Dearn	Shadia Baroudi	Emily Woollett
Alex Watson	Cat Doherty	Fran Collings-Pearce	Juliet Moore	Liz Phillips	Nicola Lloyd	Shadia Ohanessian	Hannah Cutts
Alexis Waller	Cat Martin	Frances Ratford	Juliet Street	Liza Chancellor	Nicola Xavier	Shamila Maralande	Jane Cameron
Ali Curry	Cate Broadbent	Franki Sparke	Justine Ellis	Lorna Rikihana	Nicole Feuz	Shannon Horsfall	Jennifer Prosser
Alice Dick	Cath Meadley	Freya Boyle	Justine Smith	Louise Doman	Nicole Liedberg	Sharon Giuffre	Jess Huddart
Alice Moir	Catherine Berruer	Gabby Lord	Justine O'Brien	Louise Elliott	Nicole Monks	Sharon Lee	Karin Seja
Alice Murray	Catherine van der Werff	Gabriella Tedesco	Kamina Couch	Louise Ragless	Nicole Romer	Sharon Yang	Kathie Griffiths
Alice Wong-Riley	Cathy Bell	Gabrielle D'Ambrosio	Karel Wohlick	Louise Ruttley	Nicoletta Braach-Maksvytis	Sharyn Wortman	Kellie Campbell-Illingworth
Alison Care	Cathy Schneider	Gail Finlayson	Karen Balest	Lucy Glade-Wright	Nienke Klunder	Shelley Bennett	Leah Dent
Alison Carne	Cathy Veide	Gaye Neilsen	Karen Jones	Lucy James	Niki Chu	Shelsey Birch	Linda Jukic
Alison Curry	Ceridwen Rees	Gemma Deavin	Karen Van Esveld	Lucy Walker	Nikita Dudson	Shinhea Kim	Lynda Warner
Alison Geers	Charmaine Lew	Gemma Hurst	Karen Wohlnick	Lucy Wells	Nikki Flux	Shirley Abbatovi	May Chung
Alison Hastie	Cheri Cunningham	Gemma O'Brien	Karin Colpani	Lydia Lee	Noemie Le Coz	Shirley Abbatovi	Michelle Gamble
Alison Hulett	Chiara Adams	Genevieve Duvergé	Karin Seja	Lynda Kay	Noma Bar	Simone Dutton	Myrium Kin-Yee
Alison Rodda	Chloe Quigley	Genevieve Gaukier	Karlien Frankie-Mae	Lynda Warner	Nuttorn Vongsurawat	Simone Elder	Robyn Wakefield
Alison Smith	Christey Johannsson	Genevieve McKelvey	Kasia Wydrowski	Lyndal Harris	Olimpia Zagnoli	Simone Mandl	Rosanna Di Risio
Alix Hearnshaw	Christina Gee	Geordie McKenzie	Kat Macleod	Lyndal McGovern	Olivia King	Simone Tetof	Shabnam Shiwan
Alysia Sawczak	Christina Roosemond	Georgia Janetzki	Kat Mew	Lyndall Harris	Olivia Swinn	Sinéad Mc Devitt	Sue Mawer
Amanda Brizzi	Christine Lambe	Georgia Lim	Katarina Mrsic	Lyndel Donaldson	Olivia Watson	Siobhán Costigan	Suzanne Boccolatte
Amanda Dixon	Christine Messinesi	Georgie McKenzie	Kate Cullinane	Lynette Zeeng	Pam Hau	Skye Jefferys	Tanja Hall
Amanda John	Christy Ward	Gillian Allan	Kate Linton	Lynley McDonald	Pasqualina Di Stasio	Skye Luckins	Tanja Ledwich
Amanda Larsen-Smith	Claire Bradbury	Gina Batsakis	Kate Mansell	Madeleine Frick	Penny Reid	Sonia Eskildsen	Vanessa Ryan
Amanda McPherson	Claire Matheson	Gina Keller	Kate Owen	Magdalena Czarnecki	Peta Kruger	Sonia Teuben	Véronica Fuerte
Amanda Nadaskay	Claire Morris	Giota Vass	Kate Rogers	Maggie Beach	Petra Mrzyk	Sonia Tormic	Zoë Pollitt
Ami Gainford	Claire Plunkett	Giulia Baldini	Kate Sweetapple	Maggie Power	Phillippa Compton	Soo Coughlan	Zoe Wishart
Amy Lambert	Claire Rose	Gloria Chan	Kate Webber	Maggie Tang	Phillippa Pendlebury	Soo Ford	
Amy Materne	Claire Ryan	Grace Kim	Katherine Chadwick	Makereta Matemosi	Phoebe Besley	Sophie Brous	
Amy Milhinch	Claire Therphane	Graziela Machado	Katherine Hall	Malin Halmstrom	Phoebe Cheong	Sophie Zetterberg	
Amy Nadaskay	Clare Andrew	Hannah Cutts	Katherine Stevens	Mandy Hampson	Phoebe Dawson	Stella Danalis	
Amy Tasker	Clare Barrett	Hannah Evans	Kathie Griffiths	Mardi Fielding	Phoebe Glasford	Steph Fletcher	
Andrea Innocent	Clare Hill	Hannah Mattner	Kathy Fox	Margaret Nolan	Pia Sabadini	Stephanie Marinovich	
Andrea Maranzano	Clare McKenzie	Hannah Richardson	Katie Buchanan	Margrit Sage	Pip Ireland	Stephanie Martin	
Andrea Wilcock	Clare Stephens	Heidi Stoll	Katie Crosby	Mari Funaki	Polina Outkina	Stephanie Poole	
Anelia Paviova	Clare Stevens	Helen Bodycomb	Katie Furnell	Maria Mosquera	Pom Kimber	Stephanie Ransom	
Angela Mc Carthy	Clare Theophane	Helen Orme	Katie McCartin	Marianna Berek-Lewis	Prisco Di Stasio	Su-Ann Len	
Angela Mitchell	Claudia Passera	Helen Watts	Katie Pelosi	Marianna Tsivlin	Rachael Arbouw	Sue Allnut	
Anita Liu	Clem Devine	Holly Odgers	Katie Richardson	Marianne Malafosse	Rachael Jackman	Sue Mould	
Anita Ryley	Coline Chupin	Huey Lau	Katie Scott	Marianne Walker	Rachael McKee	Sue Small	
Anna Bramble	Corinne Balaam	Ilana Werba	Katja Hartung	Marie Schultz	Rachael Wilde	Sussanne Ballhausen	
Anna Brocklebank	Courtenay Graham	Ingrid Berger	Katja Lambert	Mariela Tiqui	Rachel Jackman	Suwanit Downing	
Anna Davis	Cristina Douglas	Irit Pollak	Katriana Clark	Mariko Elliott	Rachel Jarrad	Suzanne Boccalatte	
Anna Day	Cynthia Swanson	Irmi Wachendorf	Katrina Pender	Marilyn de Castro	Rachel Jones	Suzanne Tuxen	
Anna Eymont	Dana Kouris	Isabella Clark	Katrina Tesoriero	Marissa Webb	Rachel Terkelson	Tabitha Bright	
Anna Finlayson	Dana Rogers	Ivana Martinovic-Duncan	Kee Ling Turner	Marita Leuver	Rachel Thomas	Tahlia Briggs	
Anna Gregg	Daniela Shield	Jacqui Duszynski	Keelie Teasdale	Marje Crosby	Rachel Tonge	Tamara Abeska	
Anna Hammond	Danielle da Andrade	Jade Sibinovski	Kellie Bates	Marta Chover	Rebecca Adamczewski	Tamara Howell	
Anna Maley-Fadgyas	Danielle Niepelt	Jakki Pedder	Kellie Campbell-Illingworth	Marta Roca	Rebecca Birrell	Tamara Moore	
Anna Myers	Deanna German	Jamie (Jisun) Kim	Kelly Burton	Mary Johnston	Rebecca Goldsworthy	Tania Nally	
Anna Peters	Debbie Ferris	Jan Rieseger	Kelly Dixon	Mary Talato	Rebecca Hussey	Tania Sallai	
Anna Rhodes	Debra Jason	Jan-Maree O'Sullivan	Kelly Mitchell	Maureen Wayong	Rebecca Lorraine	Tania Salvati	
Anna Rogers	Deenal Vallabh	Janaya Galloway	Kelly Reynolds	Mayra Monobe	Rebecca McBurney	Tania Williams	
Anna Walker	Dewi Telford	Jane Cameron	Kelly Robinson	Meg Phillips	Rebecca Mules	Tanja Brgoc	
Annabel Dundas	Diana Chirilas	Jane Jeffrey	Kelly Thompson	Meg Robertson Butler	Rebecca Sharock	Tanja Ledwich	
Annabel Linton	Diana Montes	Jane Kleimeyer	Keren Pilli	Megan Perkins	Rebecca Wetzler	Tanya Bird	
Annah Brocklebank	Diana Montes Cooper	Jane Ledingham	Kerina West	Megan Stone	Reina Alessio	Tanya Grabow	
Anne Foster	Diana Patt	Jane Mooney	Kerry Argus	Melanie Cousipetcos	Ria Utomo	Tanya Sim	
Anne Langdon	Dianna Wells	Jane Reiseger	Kerry Chigwidden	Melanie Snow	Rita Halaberec	Tanya White	
Anne Shackman	Dianne Elderton	Jane Richens	Kerstin Thompson	Melanie Terrett	Rita Kinsella	Teena Sang	
Anne-Maree Lowther	Dinah Edwards	Jane Satchwell	Kim Allen	Melanie Topham	Rita Siow	Tegan Mackay	
Anneke Dekker	Donna Merret	Janelle Besley	Kim Beckers	Melinda Dudley	Robi Watt	Tegan Rae	
Annelies Jahn	Dot Georgoulas	Janelle Rodrigues	Kim Johnston	Melinda Edwards	Robyn Rayner	Teresa Luckman	
Annette Harcus	Eda Akaltun	Janet Ottaviano	Kim Tran	Melinda Gaughwin	Robyn Wakefield	Tessa Harris	
Anthea Lemmer	Edith Prakoso	Janice Law	Kimberley McCone	Melinda Orchard	Rochelle Macdonald	Thi Nguyen	
Anushka Bihari	Edwina White	Janine Blackstock	Kimberly Crofts	Melinda Traves	Rochelle Pithie	Tiana Jarcic	
Aoife Kenney	Effie Evgenikos	Janine Googan	Kirsten Davidson	Melissa Baillache	Rosanna Di Risio	Toni Casuscelli	
Ash Craig	Eibatova Karina	Janine Mackintosh	Kirsty Bruce	Melissa Ferguson	Rosanna Vecchio	Toni McCann	
Ash Leech	Elaina Hamilton	Janine Wurfel	Kirsty Partridge	Melissa Radman	Rosemary Castillo	Tracele Grimwood	
Ashleigh Abbott	Elena Dincevska	Janis Llewellyn	Klarissa Pfisterer	Melissa Webber	Rosemary Webber	Tracey Allen	
Ashley Conway	Elise Lampe	Jaqueline Morony	Krista Malloch	Melonie Ryan	Rowena Coe	Tracey Merchant	
Ashley Olivieri	Elise Santangelo	Jaqui Henshaw	Kristen Copson	Michaela Ohlidalova	Ruth Bowers	Trish Gamer	
Ashley Valmadre	Elizabeth Campbell	Jasmine Chong	Kristen Leong	Michaela Webb	Sadie Devlin	Vanessa Amisano	
Atia Cader	Elizaveta Pogossov	Jean Delaney	Kristen Thieme	Michele Aboud	Sally Anderson	Vanessa Perilli	
Audra Colless	Elke Schnuetgen	Jeewon Choi	Kristy Brown	Michelle Leslie	Sally Boyle	Vanessa Pitsikas	
Ayumi Moritoki	Elle Williams	Jen Rosshandler	Kristy Oates	Michelle Mac Creadie	Sally Matthews	Vanessa Ryan	
Bec Macdonald	Ellen Beames	Jen Tyers	Kylie Scriven	Michelle Mackintosh	Sally Varne	Vicki Williamson	
Bec Worth	Elli Lahti	Jen Van Blerk	Kylie Wiemers	Michelle Pullen	Sally Woellner	Vicky Horvath	
Becca Soons	Ellie See	Jenna Hipgrave	Laina Barraclough	Michelle Wheadon	Sam Dunham	Victoria U	
Beck Storer	Elvani Kusdiana	Jenni Doran	Laura Bell	Milan Maticevski	Sam Fieulaine	Violetta Chalmieva	
Beck Wheeler	Elza Avery	Jenni Ta	Laura Camilleri	Milly Main	Samantha Fray	Vivien Sung	
Belinda Cooper	Emilio Roccioletti	Jennifer Bailey	Laura Cornhill	Min Ker	Samantha Lynch	Vivien Sung	
Belinda Cuddon	Emily Bird	Jennifer Berney	Laura Griffiths	Minka Sicklinger	Samantha Szocinski	Vivienne Buls	
Belinda Dunn	Emily Forgot	Jenny Grigg	Laura Magrics	Mischa Brus	Samara Luxford	Wendy Coleman	
Belinda Hubball	Emily Pacey	Jenny McLaren	Laura Mowat	Misha Hoolenbach	Sandra Marta	Wendy Ellerton	
Belinda Smullen	Emily Picot	Jess Caffin	Lauren Argenta	Monica Monin	Sandy Kelso	Wendy Lewin	
Bernadette Khater	Emily Schultz	Jess Foy	Lauren Haire	Monica Placella	Sara Fanelli	Wendy Mather	
Beth Petrie	Emily Woolett	Jess McGeachin	Lauren Shannon	Monique Kneepkens	Sara Fearnley	Wendy Streatfield	
Beth Tyson	Emma Gray	Jess Wright	Lauren Wyllie	Morgan White	Sara Graves	Willow Berzin	
Beth Walsh	Emma Hickey	Jessica Elliott	Leah Clarke	Nadia Aftimos	Sara Hayat	Ying Chu	
Bettina Winkler	Emma Holder	Jessica Foy	Leah Dent	Nadia Carrafa	Sarah Anesbury	Yolande Gray	
Betul Madakbas	Emma Kaniuk	Jessica Louey	Leah Surynt	Nadine James	Sarah Beresford	Yukiko Kawabata	
Bev Puckridge	Emma Lezala	Jessica Lowe	Leanne Mackney	Nadya Mendez	Sarah Cook	Yuna Moon	
Bianca Chang	Emma Scott	Jessica Turner	Lee Wong	Naomi Boyson	Sarah Downward	Yvone Nowland	
Breanna Chalk	Emma Scott-Child	Jessie Cutts	Leesa Morgan	Naomi Fogel	Sarah Estens	Zena Santos	
Bridget Atkinson	Emma Cutts	Jessie Fairweather	Leonie Robertson	Naomi Hewitt	Sarah Furzer	Zita-Mari Seymore	
Bridget Ohlsson	Emma Wagstaff	Jinju Jang	Leticia Moran	Naomi Mace	Sarah Gladwell	Zoë Barber	
Bridget Spring	Emma Woods	Jinki Cambronero	Letty Meeuwsen	Narelle Brewer	Sarah Heath	Zoe Chan	
Bridget Waddell	Erica Nistico	Jo Dickison	Lexi Stewart	Nat Williams	Sarah Hendy	Zoe Coombe	
Brittany Collard	Erin Barr	Jo Prichard	Leyla Muratovic	Natalie Ambrosini	Sarah Jane Jones	Zoe Eggleston	
Cable Daniel-Dreyfus	Erin Hoffman	Jo Roca	Liisa Naar	Natalie Perrotta	Sarah Kavali	Zoe Ikin	
Caitlin Perry	Erin Morris	Joanna MacKenzie	Linda Emmerson	Natalie Van Dyk	Sarah Kavanagh	Zoe Pollitt	
Cally Bennett	Esther Lee	Jodie Presenza	Linda Jukic	Natalie Wallis	Sarah Magro	Zoya Martin	
Candy Ng	Eva Dijkstra	Jody Tucker	Linda Knight	Natasha Bartoshefski	Sarah Mangion		
Cara Gray	Eva Matyas	Johanna Macdonald	Lindsay Howard		Sarah Melrose		
	Faye Triantos						

4. In 2016, I conducted an online survey, titled 'Invisible: Women in Australian Graphic Design' – asking stakeholders in the Australian graphic design industry to list women who had made significant contributions to the industry since 1960. 142 women were named and 24 of the most mentioned women were approached to be interviewed and give ethical clearance to be involved in this research. This size of this data set was determined by logistical factors, including the time and budget available to conduct this research.

5. It is interesting to note here that the CEO and Director of AGDA, Nic Eldridge, has confirmed to me that AGDA do not have an official policy or restrictions concerning the amount of times a juror can be a part of the awards, but that they do encourage breaks between jury duties.

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