

An ad for success: A case study exploring one woman's higher education and professional paths
that led her to leadership in creative departments dominated by men

by

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B.J., University of Missouri, 2006
M.B.A., Rockhurst University, 2009

AN ABSTRACT OF A DISSERTATION

submitted in partial fulfillment of the requirements for the degree

DOCTOR OF PHILOSOPHY

Department of Special Education, Counseling, and Student Affairs
College of Education

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Manhattan, Kansas

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Abstract

The purpose of this study was to explore how one woman negotiated an educational and professional path that led to leadership within the advertising industry's creative departments, where most of the leadership positions are held by men. This qualitative study was conducted using purposeful sampling, as the single participant represented a truly unique situation in that she held the title of Executive Creative Director at a top advertising agency by the age of 33. Through The 3% Movement, it was identified that less than 12% of advertising's creative directors are women (2017), and it was this stark gender gap that served as the impetus for exploring this woman's experiences.

A case study design was used to explore her experiences throughout childhood, higher education, professional school, and finally as a professional, in order to understand her path in a deep and meaningful manner. The theoretical framework for this study was based on a feminist perspective using social role theory (Eagly, 1997). A participant-created childhood timeline, three in-depth interviews, two writing responses, and a photo and object elicitation session served as the primary sources of data. The data were analyzed and coded using in-vivo and descriptive coding, as well as pattern-finding, over two cycles of coding and analysis (Saldaña, 2016).

The data were used to answer the study's two overarching research questions, and the following three themes were identified: 1) the power of a woman's influence; 2) developing passion for leadership and creativity; and 3) promoting a strong work-life balance. The findings indicate that women must have support systems in place in order to successfully manage life as mothers and creative directors. Recognizing one's own leadership and creative skills, and constantly working to provide the best team environment, were also recognized as key to moving

forward in leadership positions within advertising's creative departments. Agencies must establish policies and procedures to support both men and women as they manage a work-life balance, and it is even more important for leaders to set a positive example for those working around them. Finally, educating everyone holding authority within creative departments about the gender gap can increase awareness and provide the knowledge needed to support women.

The findings of this study have implications for a variety of entities impacting women and their creative careers, from faculty and those involved with co-curricular activities in both high school and in higher education, those pursuing post-graduate advertising portfolio school, and those creative directors and agencies that do not reflect the goals of The 3% Movement in reducing the gender gap. Recommendations for future research include additional case studies exploring women creative directors and their paths to leadership, analyses of agencies' policies and procedures impacting women, promotional processes of advertising's creative departments, and further cross-case analyses of both women creative directors and various agencies representing different stages of diversity within the creative departments.

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Approved by:

Major Professor
Dr. Christy Craft

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Table of Contents

List of Figures	xii
List of Tables	xiii
Acknowledgements.....	xiv
Dedication.....	xvi
Chapter 1 - Introduction.....	1
Background.....	2
Rationale for the Study	5
Research Purpose.....	6
Research Questions.....	6
Theoretical Framework.....	7
Methodology.....	9
Significance of the Study	10
Definition of Key Terms.....	12
Chapter Summary	14
Chapter 2 - Literature Review.....	15
Social Role Theory	16
Development in Higher Education	24
Scholarship of Advertising	24
Development of Self.....	29
Leadership Development	30
The Advertising Industry and Professional Success.....	34
Hegemonic and Sexist Workplace Culture of Advertising Agencies.....	38
Underrepresentation of Women: The Influence on Advertising Messages	41
Work-Life Balance.....	45
Gender and Power.....	51
Chapter Summary	53
Chapter 3 - Methodology	54
Qualitative Inquiry	55
A Case Study Approach.....	56

Researcher Positionality	59
Research Design	65
Participant Selection and Context	65
Participant Acknowledgments	68
Professional Development: The Missouri Method	69
Data Collection Methods	71
Interviews.....	72
Writing Responses	75
Photo and Artifact Elicitation	76
Participant-Created Childhood Timeline	78
Data Management and Analysis	79
Reflexivity and Ethical Considerations	85
Assurances of Confidentiality and Ethical Issues.....	86
Limitations.....	87
Trustworthiness and Rigor.....	88
Chapter Summary	91
Chapter 4 - Findings.....	92
Overview of the Participant and Sites.....	93
Identified Themes	94
Theme 1: The Power of a Woman’s Influence	95
Theme 2: Developing Passion for Leadership and Creativity	100
Childhood.....	102
Professional career.....	103
Creativity.....	113
Undergraduate years.....	115
Portfolio school.....	118
Theme 3: Promoting a Strong Work-Life Balance	121
Protection.....	121
Travel.....	122
Paid time off (PTO).....	123
Weekly date nights.....	124

Childcare support.....	125
Agency support.....	125
Spousal support.....	127
Power, Feminism and Social Role Theory at Play.....	129
Chapter Summary.....	132
Chapter 5 – Conclusions and Implications.....	134
Discussion of Research Questions.....	135
Research Question 1.....	137
Research Question 2.....	142
Contributions to the Literature.....	146
Go in Passionate Pursuit of Inspiration.....	147
Be a Leader Now.....	149
Get Uncomfortable.....	150
Become a Student of Advertising.....	154
Implications for Advertising’s Creative Stakeholders.....	155
Recommendations for Future Research.....	157
What Are Agencies Doing to Empower Women?.....	158
Agency Promotional Practices.....	158
The Value of Professional School in Advertising.....	159
Additional Case Studies on Women Creative Directors.....	159
Conclusion: To Women Leaders in Advertising.....	160
For Advertising Students.....	161
For Faculty and Future Scholar Activists.....	162
For the Women Creatives.....	162
Chapter Summary.....	163
References.....	165
Appendix A - The 3 Percent Conference.....	177
Events.....	177
Community.....	177
2015 Survey Results.....	178
The 3 R’s.....	181

3% Certified.....	181
Appendix B - Interview #1 Protocol, Higher Education.....	183
Appendix C - Interview #2 Protocol, Professional Path.....	184
Appendix D - Writing Response #1, Post-Higher Education Interview.....	185
Appendix E - Writing Prompt #2, Post-Professional Path Interview.....	186
Appendix F - Interview #3 Protocol, Professional & Personal Life Conclusions.....	187
Appendix G - Timeline for Study Completion.....	188
Appendix H - IRB Approval.....	189
Appendix I - IRB: Informed Consent.....	190

List of Figures

Figure 1. Diekman and Schneider (2010) provided a social role framework for understanding gender-differentiated political attitudes.	20
Figure 2. Gap advertisement featuring children depicting gendered roles. Retrieved from http://fortune.com/2016/08/02/gap-sexist-ad-controversy/	43
Figure 3. Print advertisement for Burger King using sexualized image of a woman. Retrieved from https://www.scoopwhoop.com/inothernews/sexist-advertisements/#.em41cuuyb	44
Figure 4. The participant-created childhood timeline, collected via email in October 2017. There were no formatting or content guidelines provided, giving the participant freedom to compile childhood milestones as she saw fit.	78
Figure 5. Complex, strategic process of data collection and analysis. Infographic by K. Olsen (2018). Copyright 2018.	81
Figure 6. Interview transcript example including examples of both in-vivo and descriptive coding.	83
Figure 7. Katy’s business card, edited with her promotion to VP/Creative Director in January 2014.	105
Figure 8. Katy’s business card, edited to reflect her promotion to EVP/Executive Creative Director in March 2017.	106
Figure 9. Katy showed the award from the American Advertising Federation—Kansas City for 2017’s Creative Professional of the Year. Katy keeps this award in her home office.	110
Figure 10. A note Katy received after her promotion to Executive Creative Director, the highest creative leadership position at Barkley. The note expresses the gratefulness and appreciation felt by the agency’s Chief Executive Officer, Jeff King.	112

List of Tables

Table 1. Data Inventory	72
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Lastly, I want to thank all of the women working within advertising's creative departments. Your stories will be told, and I promise to do my best to help you grow and advance to leadership in your career. Together, as higher education faculty and as advertising

professionals, we will persevere and find ways to promote and motivate you to the top levels.
Thank you for putting in the long hours and proving to everyone that women can do it all and
should be recognized for it!

Dedication

To my husband Craig: I could not have done this without you. Your unending support and encouragement has meant everything to me. I could not have asked for a better partner in life, and your love has given me everything I need to succeed. Your words and actions constantly motivate me to be the best academic, mother and wife. I love you, and I appreciate you.

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Chapter 1 - Introduction

Advertising is a complex art, based on in-depth research and insightful analysis. It is meant to persuade a target audience to behave or act a certain way based on strategic objectives. Painstaking effort goes into ensuring marketing messages effectively reach a specific target audience. The creative team within the advertising agency, traditionally led by a creative director, is tasked with the formation and execution of these messages, from the initial brainstorming process through to the final production of the advertisement.

In 2008, Kasey Windels conducted a content analysis of the year's best creative advertisements. After reviewing the gender of award winners in the 1984, 1994, and 2004 publications, Windels concluded that just 3.6% of creative directors were women. One reason this is alarming is because approximately 85% of consumer spending is controlled by women; yet, 96.4% of the creative directors managing messages to those women are men. Further, 91% of women feel that advertisers "don't understand them" (She-economy, 2012, para. 2).

The gender gap in ad agency creative departments has a direct influence on the success of advertising messages, and it highlights that women have not reached the same leadership levels as men in this area. From their experiences in higher education studying advertising, to entering the advertising industry and progressing in their careers, women travel a path that is largely unexplored. Women who choose to study advertising and who desire to develop leadership skills in their undergraduate years face a different experience compared to men (Windels & Lee, 2012).

After graduating with a degree and entering the workforce in advertising, women face many challenges that influence the route they travel in their professional years. The culture centered around men in the creative side of advertising is a driving factor in the number of

women entering the area (Broyles & Grow, 2008). In addition, women face the same work-life challenges that the gender faces in every industry—the struggle between focusing on the family, as history shows women as doing, or focusing on their career (Harrison & Lynch, 2005). The existing literature on studying advertising in higher education and industry gender gaps, as well as women’s work-life balance experiences, laid the foundation for this in-depth study by examining one woman’s path to the executive creative director position she holds now.

Background

Before discussing the specifics of this study, I must introduce the foundation and motivation from which it stems. As an advertising faculty member at an undergraduate institution, it was important for me, the researcher, to stay informed about industry news. I became aware of The 3% Movement and all it encompasses through social media, and it is highlighting a glaring gender discrepancy to not only those within the advertising industry, but also to those focusing on advertising research and the public in general. The following is a thorough introduction and explanation of the movement, which lays the groundwork for this dissertation research.

Performing a content analysis over three decades (represented by 1984, 1994, and 2004) of yearly creative awards for best advertisements from the *Communication Arts Advertising Annual* provided Windels (2008) with a total of 2,447 creatives credited with winning. Of these, 865 had the title of creative director, and 96.4% of these winners were men (Windels, 2008, p. 10). Additionally, Windels (2008) examined whether the presence of women in creative positions changed throughout the three decades. She found that women comprised 6% of the award winners in 1984, 11% in 1994, and 6% in 2004. Windels also found that with the presence

increasing and decreasing decade-to-decade, no overall change occurred in the number of women in creative positions.

Another issue Windels (2008) examined was whether creatives tended to work in gender-homogeneous teams or in gender-heterogeneous teams. In her cross tabulations, she found that there were 560 all-men creative teams (which included a copywriter and an art director), and there were only 15 all-women teams (Windels, 2008, p. 12). In addition, 131 teams were heterogeneous, with 88 having a woman art director and a man copywriter, while 43 had a woman copywriter and an art director who was a man (Windels, 2008, p. 12). This fact directly tied into research performed by Heilman and Haynes (2005), who found that women who worked in teams with men on a man-dominant task were less likely to receive recognition for a successful joint outcome. The authors stated, “In at least 74 out of 100 (a minimum of 24% above chance) comparisons, men would be evaluated more favorably than women for their involvement in precisely the same excellent joint outcome, unless constrained otherwise” (Heilman & Haynes, 2005, p. 915). In addition, Sackett, DuBois, and Noe (1991) found that women who worked in positions where few managers were women were likely to receive lower performance evaluations compared to women who worked in positions where women were represented in leadership positions. This research showed that women creatives, working in heterogeneous teams, were likely to be at a disadvantage when facing consideration for promotions and raises. Moreover, Windels (2008) highlighted the gender gap that existed in advertising agencies, specifically in the creative departments.

Made aware of this research, showing just 3.6% of creative directors were women, advertising professional Kat Gordon (2015) was motivated to draw attention to and start a movement toward closing this gap and advocating for women in the industry. Gordon worked for

20 years as a Copywriter/Creative Director and experienced how women were left out of crucial advertising pitches and important agency meetings. She described the “Ultimate Emperor’s New Clothes Moment” of her life when the agency she was with pitched the Saab automobile account with 16 men and one woman, and they were perplexed why they did not win the business.

Gordon created her own agency that specialized in marketing to women, and it became clear that women consumers held a “snowballing power” when it came to purchase decisions. She stated the following:

There are only three consumer categories where men dominate purchases, yet agencies still talk about “women’s accounts” as mops and makeup. The truth is that women are the superset, not the subset, and the rate at which women are amassing wealth and exerting influence is unprecedented. Yet the work that is supposed to motivate them springs almost entirely from a male perspective. The advertising business is a \$33 billion industry. Misunderstanding women consumers, from a business perspective, is sheer lunacy. (Gordon, 2015, para. 2)

Here, Gordon (2015) referenced the fact that those leading creative messages directed toward women were being strategically directed by men, and it did not make sense from any perspective. She decided to launch The 3% Conference with a single tweet, while speaking at the 140 Conference in San Francisco in 2010 (as cited in Gordon, 2017). In the past 7 years, the conference has gained a national following, now hosting a 2-day, 800-person event in New York City, with multi-city road shows throughout the year, a vibrant online community on multiple social platforms, a student scholarship fund, a creative award, and a business blog to support the founding mission (Gordon, 2017).

Highlighting women in the industry through a wide variety of methods, the 3 Percent Conference has provided both men and women with education and support to push passed gender barriers and to be equipped with the tools necessary to help close the existing gap (The 3% Movement, 2017). Appendix A provides an in-depth description of the 3 Percent Conference's events, community and industry goals, as well as an analysis of the most recent study regarding the number of women and men creative directors, published in 2015.

Rationale for the Study

The research focus for this study is the lack of women leaders in the creative departments of advertising agencies. This aspect is problematic for several reasons that will be discussed in this rationale and throughout the literature review. Windels (2008) conducted in-depth qualitative interviews and found that “the male-dominant, boys’ club culture of agency creative departments led women to feel they had to work harder than males to fit into the culture” (p. 55). Women in the household make most purchase decisions, and the advertising industry’s creative departments do not reflect this aspect in their gender makeup. According to The 3% Movement’s latest survey, 89% of those with the title of creative director are men (Beseda, 2016). Furthermore, the Bureau of Labor Statistics did not measure creative director as a job title, leaving the industry at a loss to benchmark its current state and to follow trends toward the future (Beseda, 2016). The research, showing the culture of advertising agencies’ creative departments and the lack of formal methods to improve on the gender gap, provides evidence that this study was necessary.

For women to understand the possibilities and sources of encouragement, as well as how to maneuver challenging situations in the creative departments of advertising agencies, one must learn about the lived experiences of a woman who has traveled a successful path. From her undergraduate experience to a graduate advertising program, to her path at the agency, details

about her experiences provided deep insight about a woman who succeeded when the history of the advertising industry was against her. Success here is defined as a woman who has climbed the ranks in her profession and retained her position, holding the title of executive creative director within the 11% minority (Beseda, 2016).

Research Purpose

The purpose of this study was to explore how one woman negotiated an educational and professional path that led to leadership within the advertising industry's creative departments, where most of the leadership positions are held by men. I focused on her experiences, both inside and outside the home, while she pursued a successful career within advertising. The participant was an undergraduate at the University of Missouri-Columbia, continued studying the creative process at the Creative Circus Portfolio School in Atlanta, and followed a professional path at well-known agencies in Boston, Massachusetts and Boulder, Colorado before landing as a permanent partner and executive creative director at Barkley in Kansas City, Missouri at the age of 33.

Research Questions

While the question of what a woman's path to success as a creative director is a place to start, it is a large question. In refining my own ideas around this study, my research took two primary directions: (a) How did the participant's higher education experience influence her and her eventual success? and (b) What did her professional path look like? For this study, the questions I explored are:

1. How did the participant's higher education experience influence her professional path in advertising?
 - a. How did the participant develop creativity in college?

- b. How did classroom experiences support the participant's professional path in advertising?
 - c. How did co-curricular experiences support the participant's professional path in advertising?
 - d. How did the participant experience and respond to challenges in these undergraduate/portfolio school experiences?
2. What has the participant's professional path to Executive Creative Director looked like?
- a. How has the participant negotiated the challenges encountered in her professional roles?
 - b. What support system(s) has/have been instrumental for the participant's professional advancement?
 - c. How has the participant experienced a work-life balance?

As a former marketing professional and an advertising instructor, I was personally interested in this woman's experiences. I wanted to explore her paths and understand how and why she achieved a professional level few other women have achieved. In Chapter 2, I will review the literature as it relates to higher education experience and the advertising industry. In Chapter 3, I will discuss the methodology that was used to conduct the research, and in Chapters 4 and 5, I will present conclusions and further implications for study.

Theoretical Framework

Feminism provides both a theoretical framework and a political viewpoint focused on gaining equal rights and opportunities for women and changing power relations between men and women (de Marrais & LeCompte, 1998). While feminists have many views on the causes

and solutions to the gender inequality issues, they share a solid foundation from which they desire to change societal institutions and practices that have reduced and isolated women in our society.

In her book, *Feminist Theory: From Margin to Center*, hooks (2000) described the challenges scholars and researchers faced when trying to define feminism and feminist theory. Hooks (2000) stated that the idea of women fighting to become “social equals of men” was misinformed; instead, feminism worked to upend patriarchy and oppression, particularly gender oppression (p. 20). Women working in the creative side of advertising face microaggressions by men who traditionally judge others and treat others with men-centered lenses (Mallia, 2016). As the industry works to increase the number of women creative directors and educate agency leaders on the causes for the perpetuation of men in creative leadership positions, the feminist movement provides support to end the gender oppression in industry. In addition, I identify as a feminist and believe that work remains needed to upend gender oppression in all industries. Drawing guidance from general feminist theories in this study, I examined the participant’s experiences effectively in a gendered industry area; more specifically, the tenets of social role theory provided the framework through which to do so.

Social role theory describes the behavioral sex differences that result from the different social norms taken on by women and men, particularly related to division of labor and career decisions (Eagly, Wood, & Diekmann, 2000). Throughout history, women and men have held responsibility for tasks associated with their physical attributes, such as women responsible for childbearing and men responsible for tasks requiring strength. Subsequent gender roles developed with specific expectations about the characteristics and behaviors associated with each gender (Wood & Eagly, 2002). While feminism and societal development have resulted in minor

adjustments to these gender roles over time, social psychologists suggested, “Descriptive and injunctive social norms help to maintain adherence to traditional gender roles” (Harrison & Lynch, 2005, p. 227). A goal for this study was to apply a framework grounded in social role theory (e.g., Eagly et al., 2000) to understand the gender gap in the advertising industry, as well as the experiences of one woman who succeeded in that environment, one conducive to the promotion of men rather than women. Chapter 2 will expand the history and foundations of social role theory, as it is relevant, to present the existing research to set the groundwork for a literature review discussing advertising in higher education, as well as gendered issues in the industry itself.

Methodology

Qualitative methodology was the best fit for this study because it offers voice and in-depth insight into underrepresented women leaders in advertising agencies. Specifically, I used a qualitative case study design to investigate this contemporary phenomenon of a woman who has achieved success as an executive creative director in advertising, within its real-life context, using multiple sources to explore the participant’s lived experiences. This case study approach is used and guided by a feminist, social role theoretical framework because this woman’s voice will be highlighted individually in a deep and meaningful way, working to expose realities in an industry still displaying gender inequality.

The data collection methods, involved in this case study, included informal conversations, as well as three semi-structured, open-ended, in-depth interviews with the participant, Katy Hornaday. The participant also completed writing responses after the first two interviews, so that she could provide additional insight that became known after she reflected on the experiences described in our interviews. The third interview addressed items that came up

during the first two interviews and writing responses, and it served as a culminating conversation with the participant about her thoughts and feelings on the research topic. In addition, there were two participant-driven data sources. I asked the participant to provide a timeline of her childhood milestones, so her life prior to higher education could be addressed. The second participant-driven data source was a photo and object-elicitation meeting with the participant in her office.

The data analysis portion of the study included creating descriptions of the data, developing themes and categories, and drawing conclusions guided by the theoretical framework (Miles & Huberman, 1984). I worked to make meaning of the data based on the information provided by the participant. By working diligently and consistently through the research process, I accomplished the goal of this qualitative case study—to understand and explore the experiences of Katy Hornaday within the context of her higher education experiences and her professional path in the advertising industry.

Significance of the Study

In this study, I aimed to contribute to the literature about and to provide theoretical and practical implications associated with the lack of women representation in the advertising industry. Narratives and experiences of women creative directors in advertising are few, and success stories are limited (3 Percent Movement, 2017). This study offers a case study designed with the intention to shift perspectives to a marginalized gender in an industry dominated by men. As a social structure, gender preserves leadership roles dominated by men in a cyclical process; gender shapes the person, and the person's actions shape the gender (Risman, 2004). This aspect promotes gender bias, as leadership is reproduced within the masculine contexts, and this occurrence transitions into gender roles within the workplace, as individuals maintain expectations based on gender (Eagly & Karau, 2002). Understanding the experiences of a

woman who is professionally successful—at the age of 33—in an area where there are fewer than 12% women (The 3% Movement, 2016), offers a way to bridge the gender gap. This study afforded me with the opportunity to examine the field of advertising, how women perceive and utilize its opportunities, and the experiences of women as they gain promotion in the advertising industry.

Additionally, the findings of this study have significance for those teaching students studying advertising in higher education. The findings of this study communicate the potential influence education and awareness of the industry’s creative department gender gap can have on both men and women students. It also has implications for helping faculty understand how to work to overcome the gender gap in advertising’s creative departments.

Currently, Patel and Kim (2017) included one hundred steps to drive the 3% of women upward, such as “18. Teach the advantages of diversity for all genders. More women in a workplace benefits men, too. More people of color benefits Whites, too. Diverse ages benefit all” (para. 18), and

Have an honest conversation with students interested in work-life balance, a trait quickly being seen in Gen Z. Invite a diverse panel to discuss the importance of a work-life balance and/or the dangers of a poor work-life balance—people who have seen and lived through both. (para. 20)

This study complements the list of tips for faculty by providing a real-life example to students, so they can utilize that knowledge as they move forward in their future advertising careers, an example not mentioned in traditional course materials.

Finally, the findings of this study have the potential to influence leaders in the advertising industry, particularly men. Learning about the experiences of a women who has quickly reached

high ranks within an agency's creative department can educate men on how to provide similar opportunities for women in their own agencies. Because I know that women make a majority of household purchase decisions, these leaders should want to understand how to cultivate women creative directors, so that there is additional insight from the same gender. This knowledge can influence the success of various messages, and it could also help combat the gender inequality evident in agency creative departments. My hope is that this study will stimulate conversations and questions about what agencies can do to contribute to The 3% Movement.

Definition of Key Terms

Account Services Department: Generally, the account services department refers to one half of an advertising agency, in which the workers' positions focus on client-facing services and managerial tasks, such as project management and strategic direction.

Advertising: Advertising refers to a form of communication, paid or nonpaid, that strives to convince a consumer or group of consumers to respond accordingly through a strategic and creative concept.

Agentic characteristics: "Agentic characteristics describe a more assertive, dominant, and confident tendency, including attributes such as aggressive, ambitious, independent, and self-confident" (Duehr & Bono, 2006, p. 816).

Communal characteristics: "Communal characteristics are primarily concerned with the welfare of other people, including attributes such as compassionate, kind, sentimental, helpful, and generous" (Duehr & Bono, 2006, p. 816).

Creative Department: Generally, the creative department is the other half of an advertising agency, in which the workers' positions focus on creative concepts, from brainstorming to execution in content and design (Pratt, 2006); in larger agencies, these tend to

have a different culture compared to the rest of the organization, which is less formal and has different hours (i.e., working on projects to completion rather than day-to-day tasks).

Creative director: A creative director is typically a person who is the leader of the creative process and execution for specific client or groups of clients.

Creatives: Creatives refer to members of a creative department at an advertising agency; it entails a common term, used both inside and outside of the advertising industry, to describe advertising employees working on the creative side of the industry.

Creativity: Advertising creativity involves the conceptualization and production of an object from new or existing components in a novel way that is also relevant to the task at hand; in most respects, it is identical to the process of creativity in the arts, except advertising creativity must achieve objectives set by others (El-Murad & West, 2004).

Executive creative director: The executive creative director typically reports to the president of the agency, leading all creative directors and covering all accounts at an agency.

Gender: Gender consists of the attitudes, feelings, and behaviors that a given culture associates with a person's biological sex. Behavior that is compatible with cultural expectations is referred to as gender-normative; behaviors that are viewed as incompatible with these expectations constitute gender non-conformity (American Psychological Association, 2015).

Gender socialization: Gender socialization refers to the social process through which one learns norms associated with what it means to be a man or a woman, as well as the norms associated with appearances and actions for each (Carter, 2014).

Hegemonic masculinity: Hegemonic masculinity refers to the privileged model of living life as a man, a concept that assumes men are more powerful and hierarchically superior to women (Harris & Barone, 2011).

Portfolio school: The portfolio school is a graduate school for students wanting to spend 2 years honing creative and design skills; it is not required nor common for those entering the advertising profession.

Sexism: Sexism refers to behaviors, conditions, or attitudes that foster stereotypes of social roles based on sex (“Sexism,” 2017).

Chapter Summary

In this chapter, I explained the gender gap in the advertising industry that made this study relevant and necessary. I also outlined the background and context of the gender gap that existed in the Creative Departments of advertising agencies. Given the significantly man-dominated creative director positions in the industry, I offered a rationale for the study that explored the experience of a woman creative director who traveled a path from studying advertising as an undergraduate to the executive creative director at a top tier agency. I also introduced social role theory that provided the theoretical basis for the research; the theory’s main concepts are expanded in the Literature Review portion of this proposal to provide an in-depth explanation of the specific relevance for this study.

Moreover, I discussed the methodological framework of a case study design and its appropriateness for this study, in addition to various data collection methods and ways by which I could best analyze the collected data. Through understanding the limitations posed by this qualitative study, I provided a deep view into the researcher’s position and attempts to mitigate any such limitations. Finally, I have discussed the significance of the study and the potential implications of the findings on the advertising industry’s gender gap and the associated goals of The 3% Movement.

Chapter 2 - Literature Review

To understand the study at hand, one must understand context and the scholarship of advertising in higher education, as well as background information about the advertising industry itself, including pertinent research relating to the gendered corporate environment and the work-life balance challenges faced by women. However, before reviewing the relevant literature, I will provide a thorough description of social role theory because it is a driving force in understanding this study. In addition, it provides a lens through which both the higher education literature and the advertising industry literature should be viewed and analyzed.

Bogdan and Biklen (2007) asserted that the literature review process is enhanced when the person doing the research could spend time in the field before reviewing the literature. That benefit is applicable to this dissertation because, as the researcher, I have past and present experiences tying me to the advertising industry, giving me the background and familiarity to understand better the literature related to the topic. Four years of undergraduate journalism training, followed by four years in the advertising industry, and then seven years teaching advertising in higher education have given me many insights into the industry. This experience will eliminate any introductory learning that may need to happen ahead of time or take up time during the interview process. When the participant talked about her experiences, I already had the context and understanding of the industry she described. Even before the data collection piece of the dissertation, those experiences framed the literature review, and I must address that lens before discussing the theoretical framework, existing trends, and literature that influenced the research.

Social Role Theory

Feminist theory seeks to understand the nature of gender inequality (hooks, 1984). It examines and advocates for women's social roles, their experiences, and topics of women in the workplace. Feminist theory provided a lens through which I and the participant framed the idea of gendered experiences in higher education, barriers in the workplace, the underrepresentation of women in advertising, and the overall path a woman took to achieve success in a place traditionally unsupportive of her gender. In this discussion, I introduced the importance of feminist theory in general before focusing on the specific theoretical framework for this research, social role theory, which helped me in examining advertising's gender gap through the lens of social roles.

According to Weiler (1991), feminist theory, like other contemporary approaches, “validates differences, challenges universal claims to truth, and seeks to create social transformation in a world of shifting and uncertain meaning” (p. 449). This definition is one that encompasses a wide timeframe and describes the progressive nature of feminism. Feminist theory has evolved and undergone several epistemological changes in past decades, and the underlying current throughout these versions is the persistent theme of men dominating in a position of power and control (Gur-Ze'ev, 2005). It is this underlying theme that provided the foundation from which to draw upon literature from centuries ago, tie it to present-day situations in the advertising industry, and add an in-depth case study's unique perspective to the feminist movement.

Researchers first developed feminist theory in the late 18th century to promote political equality for women. Wollstonecraft (1792) was the first author to publish material discussing feminist theory. In her book, *A Vindication of the Rights of Women*, she advocated for the equal

rights of women, and she believed that women would reach equality once they were granted the right to vote (Wollstonecraft, 1978). Wollstonecraft (1978) supported educating women and revealing the serious nature of gender suppression:

But I still insist, that not only the virtue, but the knowledge of the two sexes should be the same in nature, if not in degree, and that women, considered not only as moral, but rational creatures, ought to endeavor to acquire human virtues (or perfections) by the same means as men, instead of being educated like a fanciful kind of half being, one of Rousseau's wild chimeras. (p. 50)

Demanding equal educational opportunities and societal treatment, Wollstonecraft (1978) spoke out with these words in support of the feminist movement in a time when many had just begun to understand the true division between genders in industry. Since its inception and the beginning of movements supported by leaders, such as Wollstonecraft, feminist theory has developed through various epistemological stages, from radical feminism, psychoanalytic feminism, feminism of color, postmodern feminism, feminist poststructuralist, and third wave feminism (Meehan, 1995). Meehan (1995) described how contemporary feminism is a natural evolution from these beginning forms, and that “much Feminist theory is devoted to clarifying the structure of the social and political world and the way in which gender functions to produce and reproduce male domination and female subordination” (p. 1). Recognizing women as individuals and not as a monolithic entity (Hekman, 2013) has been a focus of feminist theory since the end of the 20th century. In this study, by looking at social role theory through a feminist lens, I gained a deeper understanding of why gender gaps exist, positing diffuse gender roles as well as differential specific roles (Diekmann & Schneider, 2010). Social role theory allowed for a unique, in-depth exploration into an industry area where more than 88% of its

leaders are men. Told through the experiences of a woman who has achieved a significant level of leadership, the study will help to provide a social role understanding of the gender gap in advertising's creative departments.

While gendered attitudes and roles are of continuing interest to both journalists and social scientists, there is a lack of data looking at specific psychological mechanisms underlying these gender gaps in an empirical manner (Diekmann & Schneider, 2010). According to Yoder and Kahn (2003), the existing literature did not adequately examine the contextual forces that shape men and women's behaviors. Hence, studying one woman's experiences and the context of her personal and professional environments through the lens of social role theory provided unique insight into the effects of gender and social roles in the advertising industry.

Social role theory's fundamental premise argues that the macrolevel division of labor leads to microlevel processes that produce gender-differentiated behavior on an individual level (Eagly et al., 2000). Because social roles foster a range of microlevel individual processes, men and women experience different outcomes. By belonging to the social category of men or women, individuals encounter extensive expectations about men and women. Another key tenet of social role theory is that given the gendered division of labor, men and women are likely to occupy different specific roles, especially occupational and familial roles (Diekmann & Schneider, 2010).

Although the roles have undergone changes in recent decades, women in the United States continue to assume the primary caretaking responsibility of a household, while men continue to more likely assume the primary breadwinning responsibility (Bianchi, Robinson, & Milkie, 2006). In addition, while more women overall have entered the paid labor force since the 1950s, they are more likely than men to find a job focused on caring for others, such as nursing

or teaching (Cejka & Eagly, 1999). These diffuse roles perpetuate existing social roles, which influence ways in which men and women view professional leadership opportunities. This study explained one woman's experiences with social norms, and how her situation at home with her family influenced her professional career.

Figure 1 presents Diekmann and Schneider's (2010) schema for using social role theory to understand gender gaps and the subsequent influence it can have on gender-differentiated political attitudes. The visual shows a picture of the macro, micro, and resulting macro impacts of the social roles men and women face. The figure begins with the broad societal expectations of the aforementioned division of labor norms, followed by ways in which the diffuse gender roles influence occupation and family, which then influence psychological processes. These psychological processes have influenced the individual outcomes or subsequent attitudes, which tend to perpetuate gender gaps (i.e., the collective, macro result). While this visual is specific to the resulting political attitude differences between genders, I used the same approach when analyzing this study's data, making sure to focus on both macro and micro levels of social roles and ways in which the participant experienced these, in her past and presently.

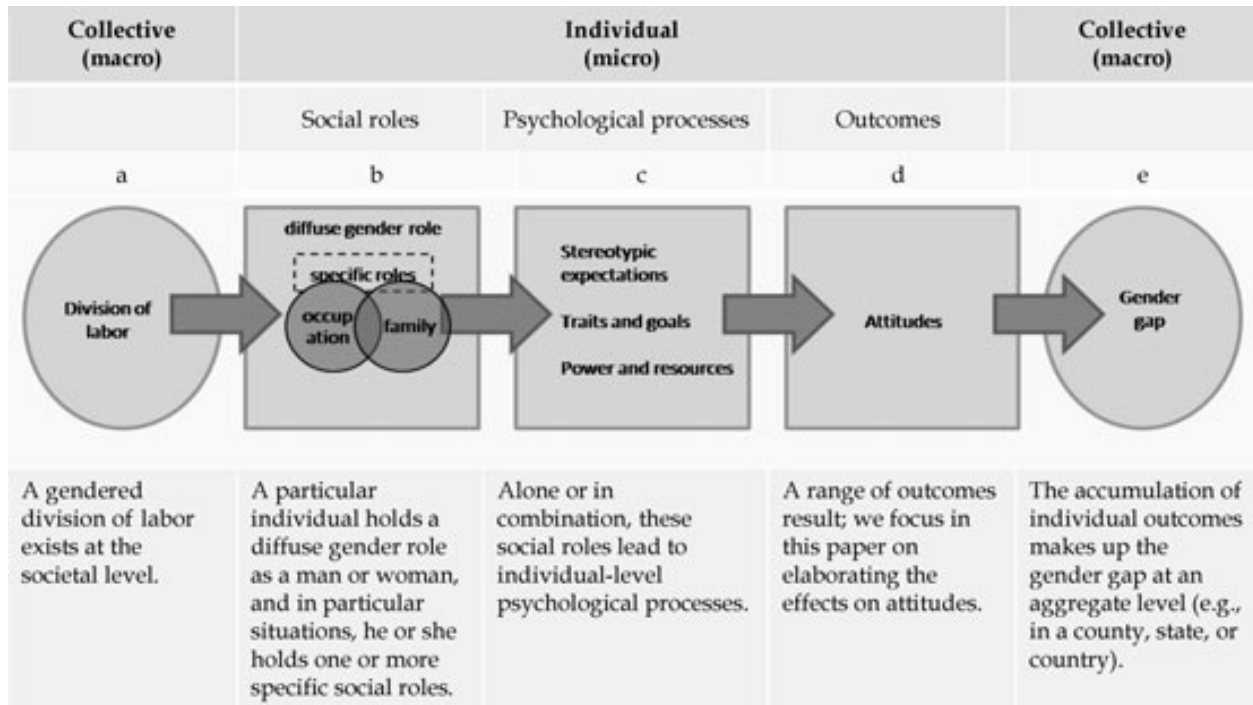


Figure 1. Diekmann and Schneider (2010) provided a social role framework for understanding gender-differentiated political attitudes.

Furthermore, social role theory maintains that these individual, gendered behaviors are driven by societal expectations (Stelter, 2002). Wolfram, Mohr, and Schyns (2007) stated, “Social roles and the perception of persons holding these roles may be shaped by gender stereotypes” (p. 20). These gender and social roles apply to leadership roles in the advertising industry, which causes the gender roles to influence or *spillover* into organizational roles and expectations (Karau & Eagly, 1999). This aspect puts added pressure on those women who do attain leadership positions, traditionally occupied by men, because of the bias based on the gap between their expected roles as women and the masculine nature of leadership (Weyer, 2007). Leadership dominated by men puts women at an inherent disadvantage, as women leaders are expected to fulfill their social and gender roles in addition to meeting the expectations of the masculine leadership role.

This study gained more depth as a qualitative case study as a result of my use of social role theory through a feminist lens. Women who work both outside the home and inside the home face the pressures of a dual workload; as such, they are not being compensated for the work inside the home (Skousen, 2015). Women in advertising, like other industries, face the dual pressure if they choose to start a family, and the work structure in today's professional environments does not reward women carrying the domestic duties at home.

Additionally, as women start to break through the glass ceiling and reach senior leadership roles, it presents a threat to the masculine culture of organizations (Kottke & Agars, 2005). With more women in leadership positions, there is the potential for the integration of feminine leadership qualities and characteristics. Kottke and Agars (2005) reported that the threat of this integration of feminine leadership could result in reduced opportunities for women, deeper reliance on gender stereotypes, and exclusion from influential networks.

A feminist lens, used to guide an in-depth case study to explore the continued gender inequity in advertising, is significant and justified, according to Reinharz (1992). Feminist interview research shows the data collected as more involved and at a deeper level, providing an authentic voice to those women affected by that inequality. Interviewing allows researchers access to people's ideas, thoughts, and memories in their own words, rather than in the words of the researcher (Reinharz, 1992). Furthermore, women interviewing women is an "antidote to centuries of ignoring women's ideas altogether or having men speak for women" (Reinharz, 1992, p. 19). In this study, I used the interviews and writing responses with the participant to dive deeper into her experiences in a gendered field, from her undergraduate years to her most recent promotion. The participant-driven photo, artifact-elicitation, and timeline of critical

childhood milestones added to the richness of data because the participant was the originating force of all thoughts and ideas in each area.

Social role theory allows for the researcher to interpret the data based on the recognition of the need to eradicate the underlying cultural basis and causes of sexism and other forms of group oppression (hooks, 2000, p. 33). In this study, social role theory highlighted why the gender gap in advertising agencies existed, and it aided me, as the researcher, in analyzing the participant's path to overcoming gender barriers. According to hooks (2000), the participant's path can support the existing research trying to uncover and to push back on those invisible barriers:

Without challenging and changing these philosophical structures, no feminist reforms will have a long-range impact. Consequently, it is now necessary for advocates of feminism to collectively acknowledge that our struggle cannot be defined as a movement to gain social equality with men, that terms like "liberal feminist" and "bourgeois feminist" represent contradictions that must be resolved so that feminism will not be continually co-opted to serve the opportunistic ends of special-interest groups. (p. 33)

My examination of the experiences of a woman who has challenged the gender norms and structures in advertising's creative departments made the participant an advocate for others and may help to undo the underlying philosophical barriers that hooks (2000) described. In addition, feminist researchers give voice to their participants who are in the depths of gender issues and whose voices can be misrepresented in other types of data analysis. Qualitative research allows the researcher to collect rich, detailed descriptions of the participant's stories, thus producing valued information about their experiences with gender barriers. Hesse-Biber (2012) wrote that a central mission of feminist researchers is to conduct research on behalf of

women and other oppressed groups “with the goal of uncovering subjugated knowledge—oppressed groups’ voices and ways of thinking that have been devalued by dominant, patriarchal, forms of knowledge—and promoting social change and social justice” (p. 138). Using a social role theoretical framework as a feminist researcher allowed me to uncover and display the experiences of the participant, a woman in a professional career dominated by a patriarchal manhood, in order to promote social change within the advertising industry by contributing to the goals of The 3% Movement as described in Appendix A.

Furthermore, Rubin and Rubin (2011) wrote about the value of a woman interviewing another woman when collecting data and interpreting it from a feminist perspective. This process provides a platform for both to speak out on the gendered culture in advertising and how experiences can influence one’s reactions to that culture. Merriam (1998) added that researchers who use a feminist theory as a theoretical framework view gender as a structural and organization foundation that molds the essences of the lived experiences. The statistics, showing that women are consistently ignoring or choosing not to pursue leadership positions in the creative departments of advertising agencies, provide evidence that this research, guided by social role theory, can increase our understanding of those structural foundations molding those women’s experiences.

In the beginning of this chapter, I reviewed literature on feminist theories in research and focus on social role theory as the framework for this case study. Social role theory provided a framework for the review of literature, regarding key components that influence this study. The remainder of this chapter will review pertinent information and studies that influenced a woman’s path to success in the creative side of advertising, beginning in higher education. Accordingly, the literature review below is organized into two sections, Development in Higher

Education and The Advertising Industry and Professional Success, which are so grouped because of the influential nature of the educational trajectory of women in advertising and the gendered experiences within industry that help to answer the study's identified research questions.

Additional topics, addressed within the higher education section, include leadership experiences in higher education, creative and professional development, and gendered experiences in education. Topics within the advertising industry section cover the hegemonic nature of the advertising industry, the underrepresentation of women's impact on advertising messages, and the work-life balance struggle facing many women. I selected these topics because these helped to provide context for the research questions, which were reflected throughout the data collection protocols.

Development in Higher Education

The years spent in higher education are often the most formative and influential years in a young adult's life (Finley, 2016). Not only are they working toward a degree in an area that may lead to a career, young men and women experience situations inside and outside of the classroom that can mold their personal development as well as their perceptions of ways in which different genders are treated and expected to perform. Below is a review and analysis of the existing literature in these areas, related to the first research question and related sub-questions of this study, which pertain to the participant's experiences in higher education.

Scholarship of Advertising

Choosing to study advertising in college is a strategic choice based on a student's interests at the time and his or her future professional goals. Most students who choose to major in advertising believe that they will enter the creative side of the advertising industry (Taylor, 2012). However, research has shown that women who pursue creative careers in advertising find

themselves in the man-dominated environment and have a difficult time progressing in their career, and researchers have found that those gendered career patterns can be traced back to the classroom (Mallia, Windels, & Broyles, 2013; Windels & Lee, 2012; Windels, Lee, & Yeh, 2010). Below, I will review studies that focus on advertising as an undergraduate degree program, the students who choose to study advertising, and the creative development process at the participant's undergraduate institution—the University of Missouri-Columbia.

The specific experiences students have while pursuing an advertising degree have not been widely researched. However, there are studies examining students who choose to study strategic communication as a broader topic, of which advertising can be a core focus, along with public relations. For instance, McMillan (2016) examined elements, such as academic preparation, socioeconomic status, faculty/student relationships, and extracurricular activities, in different colleges at a public university to understand the cultures of the different areas where students might be studying strategic communications. Using student surveys, as well as institutional data about the students, McMillan identified significant differences across the academic areas, and she reported gender-specific characteristics of those students studying advertising and public relations. She found that women were most likely to pursue studies in communication areas and were least likely to be studying business, which was where the greatest percentage of men studying marketing was found at 62.5%. Coupled with a national study by Windels et al. (2010), data indicated that except for marketing, those programs that included advertising and public relations were dominated by women (McMillan, 2016). Without researchers reporting on the genders of those exclusively studying advertising, McMillan's (2016) study provided context from which I could draw conclusions based on data from strategic communication programs, although the data are not advertising-specific.

Moving beyond the gender variances in those studying strategic communication, McMillan (2016) also studied whether students had a mentorship program within their higher education program. She reported that students in strategic communication programs were more likely to report having a faculty mentor, while those studying business were least likely to have a mentoring relationship with a faculty member. Connections with faculty and staff on campus were the strongest predictors of success among college students in general (Pascarella & Terenzini, 2005). Increasingly, women and underrepresented groups have gained access to undergraduate institutions (American Council on Education, 2011). Research showed that mentoring was an effective strategy in combatting many of the challenges the students face during those important and formative years (Turner, 2015). In an Association for the Study of Higher Education (ASHE) report, Museus, Palmer, Davis, and Maramba (2011) reported underrepresented student groups and women across institutional types found “faculty and other institutional agents (advisors, counselors and student affairs staff) who shared common ground with students humanized the educational experience, provided holistic support, and were proactive in serving minority students had a positive influence on those participants’ success” (p. 72). Working with faculty mentors in the field of advertising strengthens those students’ personal and academic development, providing them with additional support and guidance during the higher education experience.

There are several existing studies about why students choose to major in advertising. Ross and Richards (2008) surveyed 465 students from 10 different universities with advertising or advertising and public relations programs in nine states. They reported that the five most used phrases students used to describe why they became advertising majors included *creative*, *interesting*, *like it*, *exciting*, and *fits me* (Ross & Richards, 2008). The top three career choices for

these students included event planning, public relations, and account management (Ross & Richards, 2008). This survey showed insight into why students chose to study advertising, and it set the groundwork for the research looking at the experiences of students after they began their undergraduate advertising programs.

Additional research has highlighted why students at two universities chose to major in advertising, most of whom cited their thoughts of what the job would be like post-graduation. In the survey of 179 advertising majors at two universities, Fullerton and Umphrey (2001) found that students chose to major in advertising because of its creative aspects and because the major was “interesting” (p. 32). In a study of career aspirations among 1,226 students, student comments about why they want to work in the advertising industry centered around “fun/exciting/adventurous/interesting” (46%), “creative” (31.1%), “challenging/competitive” (22.2%), and “hard/stressful/demanding” (19.3%; Fullerton, Kendrick, & Frazier, 2006, p. 16). While neither of these surveys examined the statistics by gender, the studies showed context and depth of understanding to the average student profile of those studying advertising in higher education.

Furthermore, qualitative research has provided perspectives into those students applying to major in an advertising program at an undergraduate institution. A document analysis of essays written by 145 students applying to an advertising program at a large Southeastern university showed several key revelations for pursuing a major in advertising. Taylor (2012) conducted the qualitative document analysis and listed key findings pertinent to understanding students studying advertising as a major. Among these, Taylor described that educators must remember that creative problem-solving was at the core of advertising and that this was the main reason students were drawn to the field. Taylor noted that students entering the advertising major

saw a direct connection between majoring in advertising and being successful in advertising. Speaking to advertising faculty members, Taylor stated that educators must help students realize that majoring in advertising did not guarantee success in the business. Many advertising professionals do not major in advertising, and many agencies recruit new employees from diverse academic backgrounds (Taylor, 2012). Taylor concluded the analysis and recommendations to educators by stating the following:

While advertising courses may help them [students] develop and sharpen some of the skills needed to be successful in advertising, the pipeline from an advertising program to an advertising agency job is there only for some...yet the research, writing, presentation, analytical and problem-solving skills learned in advertising programs transfer to many other kinds of jobs besides those strictly in advertising. (p. 17)

Ways in which students perceive the major and the experiences within the educational process is important to understand before trying to understand any gendered experiences women may face in those experiences.

Studies on employment and success after college graduation indicate a limited description of the graduates' professional success. Most researchers have analyzed employment salary in the context of the human capital theory (Psacharopoulos & Patrinos, 2004). The studies referred to higher education as an investment, with the later income used to calculate rates of return on this investment; researchers have often considered employment status the major indicator of professional success (Schomburg, 2007). There is a lack of studies examining the experiences of both genders while in an undergraduate advertising program; the research presented by The 3% Conference (2016) showed that there was a need to understand ways in

which women experienced their advertising education and how it influenced their career in advertising post-graduation.

Development of Self

The idea of self-authorship and development of self are highly relevant topics in the literature discussing students' personal development during higher education. Specifically, identifying gender roles and how these can influence the higher education classroom experience is a relationship that needs to be discussed; therefore, I collected data from a woman whose career was examined through the use of social role theory as a guiding force. Researchers have suggested that women are learning gender-specific roles as children and young adults, thereby providing evidence that this socialization process, including years spent in higher education, has the potential to influence career goals and future leadership positions for women (Blickenstaff, 2005). Although there is a lack of existing literature on gendered experiences in undergraduate advertising classrooms, researchers have focused on classrooms in general, which can be applicable to higher education strategic communication classrooms.

In their book, *Gender Influences in Classroom Interaction*, Wilkinson and Marrett (1985) provided many examples of how boys and girls are treated differently in classrooms and how these differences relate to gender variances in industries, such as the STEM fields (p. 20). Researchers have found that girls generally receive less attention from teachers compared to boys, regardless of the subject or the student' ages (Sadker & Sadker, 1994; Wilkinson & Marrett, 1985). Moreover, teacher-student interactions can have a significant influence on students, as they move forward in secondary and post-secondary education. Boys tend to interact more with teachers than do girls (Becker, 1990; Brophy & Good, 1974; Fennema, 1980). Boys tend to receive more praise compared to girls (Brophy & Good, 1970), and teachers tend to

initiate more contacts with boys (Brophy & Good, 1974; Fennema, 1980). Each of these studies showed the implications and limitations in how boys and girls, and men and women, were treated different within the classroom setting. The clear lack of studies looking at gendered experiences in advertising classrooms shows additional necessity for the study at hand. However, one must present the existing research surrounding the higher education experience and undergraduate advertising programs.

Leadership Development

Leadership is an incredibly important factor in student success in college (Komives, 2011). In this study, success is defined as a woman who has traveled a career path, leading her to the position of executive creative director at a major agency, a leadership position difficult for many, not only women, to reach. According to Vasbinder (2012), effective leadership is vital if any organization is to create a profitable business. He noted that the idea of value creation is fundamental to any business, and successfully creating value depends on the effectiveness of its leaders. Provided this necessity of quality leadership, higher education institutions must recognize leadership development as part of every student's undergraduate experience. While the study of leadership within advertising-specific undergraduate programs is limited, it is helpful to examine leadership as a trait in analyzing the data within this specific case study.

Kouzes and Posner (2002) compiled 4 years of research and published *The Leadership Challenge*. They asked more than 75,000 participants what values and traits they looked for in leaders and found that the list of traits remained constant from a period spanning 15 years from 1987 to 2002 (Kouzes & Posner, 2002). In the data, they discovered that people expected admired leaders to be honest, forward looking, inspiring, and competent. The top characteristic labeled "honest" was listed as most important to survey respondents in 1987, and it increased to

88% by 2002 (Kouzes & Posner, 2002). They later adapted this work for the college student population, providing a platform from which to explore various features of leadership at the collegiate level. It is important to provide undergraduate students with experiences and education that allow them to grow these four character traits in order for them to emerge as leaders within their prospective industries post-graduation. Assessment tools are used to gauge the leadership development among many business schools; however, there is no common assessment tool used to gauge leadership experience within strategic communication programs.

Furthermore, Komives (2011) created *The Handbook for Student Leadership Development* with the intention of helping leadership educators be more effective in serving the needs of prospective employers and communities (p. xi). Used in designing student leadership programs, the handbook provides a comprehensive resource of theories and practices, including the leadership identity development model (LID; Komives, 2011). The LID is comprised of six development stages that describe the ways people define leadership and identify themselves as leaders (Komives, Longerbeam, Owen, Mainella, & Osteen, 2006). Each stage builds on the previous stage's meaning-making structure, and each stage is a culmination of five developmental components working together. The five development components of the LID provide "a wholly new way of conceptualizing leadership that has real implications for interpersonal behavior and interpretation of leadership experiences" (p. 97). These components provide additional context for this particular study's portion that involves the participant's development during her years of higher education. Komives listed these in order of how students make meaning of leadership:

1. The broadening view of leadership in terms of how it is defined or approached.

2. A developing self (e.g., gaining deeper self-awareness, building self-confidence, new skills, and expanding motivations).
3. Group influences, particularly the ways in which one's motivation to be involved in groups changes.
4. A changing view of the self with others from one of dependence to independence to interdependence (i.e., being able to both rely on others and be reliable).
5. Developmental influences (e.g., evolving influence of adults, peers, meaningful experiences and reflection on one's personal and leadership development). (p. 97)

This LID model of leadership identify development helps researchers and educators understand where students are at in the progression of their own leadership, which better enables them to assist in the developmental process (Komives et al., 2006).

Studying advertising during one's undergraduate years involves taking courses and completing university requirements to obtain a degree; however, studies have shown that in addition to obtaining the degree itself, it is just as important for students to participate in leadership development as it is to progress academically. Astin and Vogelgesang (2006) found that social interaction, active involvement, and student engagement are all vital elements necessary for a student's success in college. Involvement in organizations on campus allows students to participate in leadership development that can influence their skills post-graduation and into their careers.

Organizations, such as Greek Life, provide students with opportunities to become leaders, which can influence their vocational goals. McClain, Sampson, Lenz, and Reardon (2015) conducted a study using the Vocational Identity Scale (Holland, Gottfredson, & Power, 1980) to examine the differences between 205 students affiliated with fraternities and sororities and 231

nonaffiliated students. The Vocational Identity Scale consisted of questions scoring students on vocational identity, which researchers defined as the “possession of a clear and stable picture of one’s goals, interests, and talents” (Holland et al., 1980, p. 1191). Findings indicated that involvement in Greek-letter social organizations resulted in lower levels of goal instability and higher levels of career decision-making self-efficacy, in comparison to their nonaffiliated peers (McClain et al., 2015). In their study, McClain et al. (2015) found that career networking was a benefit of fraternity and sorority membership, and Greek organizations provided a platform from which students could gain firsthand knowledge of prospective fields, including internship opportunities and pertinent values and skills that might fit within potential career fields (p. 19). The results of the study showed support for the idea that social environments and engagement in co-curricular activities “can play a positive role in fostering a sense of identity coherence, as well as facilitating higher career decision-making self-efficacy and goal-setting behavior” (McClain et al., 2015, p. 17). Based on a history with the participant during undergraduate experience, I know that she was heavily involved in a Greek organization. In this study, the influence of co-curricular activities and leadership development were addressed through the research questions during the interview process.

Higher education is an important period of personal and professional development for students (Finley, 2016). Many students live on their own for the first time, studying an area that may lay the foundation for a lifelong career; in many ways, they continue to develop into independent adults. This development of self, leadership, and the scholarship of advertising itself represent areas that support this study’s first research question: How did the participant’s higher education experience impact her professional path in advertising?

The Advertising Industry and Professional Success

An in-depth introduction to the historical contexts of women's rights provides a clear foundation from which to view the advertising industry's experiences with the genders. Over the last 50 years, numerous laws have been passed to address gender discrimination across industries. The Civil Rights Act of 1964 (amended in 1991) outlawed discrimination based on race, color, sex, religion, or national origin. The Equal Pay Act of 1963 aimed to eliminate wage disparity based on gender. The Fair Housing Act of 1968 prohibited discrimination, concerning the sale, rental, and financing of housing based on race, religion, national origin, and gender. Title IX prevented gender discrimination in public education and federally assisted programs. These were aimed at helping close the gender gap, yet research indicated there remained an ongoing issue regarding gender equality. The influence of gender inequity tends to be underestimated or ignored, causing people to perceive that all workplaces are gender neutral (Sipe, Fisher, & Johnson, 2009).

The gender gap exists across most industries, although many view it as a non-issue because there are many powerful women who are highly visible (Besen & Kimmel, 2006). Women, such as Hillary Clinton, Melinda Gates, and Oprah Winfrey, project a powerful image, showing that women have succeeded in areas that were previously unattainable by women, and this aspect could be misleading. Besen and Kimmel (2006) found that women comprised 66% of the U.S. workforce, yet only 21% held middle management positions, and a meager 15% were at the senior management level. This invisible barrier to promotion became known as the "glass ceiling," a term popularized by Hymowitz and Schellhardt in a Wall Street journal front page article in 1986 (as cited in Besen & Kimmel, 2006). Present in almost every industry, this glass ceiling remains something women fight to break through today.

The movements toward gender equality, along with the visibility of prominent women figures, provide the public with a sense that there is movement toward equality among men and women. However, it is vital to recognize that “decades later, sex segregation is alive and well and persists in almost every walk of life” (Cohen, 2008, p. 510). Sexual segregation is a term not often used because it is perceived as an expression of the past, when women were beginning to fight for their right to vote, for equality in all areas (Cohen, 2008). It refers to the physical separation of women because of their gender, and gender discrimination refers to bias based on the social constructions of gender (Cohen, 2008). The two terms are used similarly when describing the advertising industry and the reasons why men and women have different experiences in creative departments and were discussed as such with the participant. Cohen (2008) noted that sexual segregation is evident in the United States, and it crossed into every facet of industry. In the advertising industry specifically, the glass ceiling that women face is best analyzed through an introduction of the industry, a thorough review of current empirical studies discussing this gender discrimination, and an understanding how women experience and fight against it.

In 2005, one of advertising’s top creative minds, Neil French, spoke at an ad summit (as cited in Sampey & O’Leary, 2005). He was asked about the lack of women in the top levels of agencies, to which he replied that the work of women in creative departments is “crap... and they don’t make it to the top because they don’t deserve to” (as cited in Sampey & O’Leary, 2005, p. 6). He followed-up with the fact that women did not make it to the top of agencies because they would invariably “wimp out to go suckle something” (as cited in Hopkins, 2005, para. 1). These words were spoken in the 21st century, long after the original women’s movements to end gender discrimination. French’s words are a prime example of the historical

idea of the advertising industry being a “good ol’ boys club,” a notion still perpetuated by such modern television dramas as AMC’s “Mad Men” (Hopkins, 2005).

To understand fully the good ol’ boys club culture and power structure of the advertising world, an introduction of traditional advertising agencies should be discussed. This foundational introduction will lay the groundwork for the hegemonic masculinity discussion that follows it. Advertising agencies are generally divided into two departments: an account services department and a creative department. Employees within the account services department provide client-facing services, as well as project management roles. These positions include the research, planning, and organizing of the advertising accounts before the creative side starts to work on the execution of the ads. Within this second area of an ad agency, the creatives are tasked with the content of advertisements, from designing logos and print ads to developing television commercial scripts. French (as cited in Hopkins, 2005) referenced this area, where the gender gap existed. The gap warrants research, as researchers continue to try and understand why it exists and how women can overcome those invisible barriers.

Furthering the research on how creative departments work, Broyles and Grow (2008) compiled a literature review with theoretical implications, addressing the variance of men and women working in the creative side of advertising. They described a 2003 study, conducted by the Equal Employment Opportunity Commission, which found women held 76.7% of clerical jobs within advertising agencies. Positions on the account services side, such as account planners, brand managers, and media buyers, were 58.2% women. Broyles and Grow also found that the percentage of women employees continued to drop the higher one looked in the agency—only 47% of middle to upper management were women, and the inequity was even more evident when examining top executives.

A study conducted by the American Association of Advertising Agencies found that of 400-member agencies consisting of over 1200 offices, only 265 women held senior management positions (Bosman, 2005). An additional study showed that women held only 19.5% of senior management positions in the United States (Ayhan, 2010). These studies offered overall insight into advertising agencies encompassing both the account services side and the creative side. As shown by research conducted within the 3 Percent Movement (2017), this ratio of men to women in the position of creative director is significantly unbalanced in favor of men. In 2005, Adweek found that only 4 of the top 33 advertising agencies in the United States had creative directors who were women (as cited in Broyles & Grow, 2008). The statistics, showing the stark gender differences in advertising leadership, emphasize the need to address the historical and present-day causes behind the variance.

Another detail important to understanding this sexual-segregation of women in advertising is that similar to many other industries: women are often paid 10% to 15% less than men at the same professional level of the agency (Ayhan, 2010). Conversely, women who manage to overcome barriers and traditional gender roles in the agency to attain top agency positions make, on average, 30% less than men in the equivalent position (Deemer, 2003). When women push through the glass ceiling and reach leadership roles in advertising, their compensation proves that there is a sexual segregation of wages that persists. Despite succeeding when the odds were against them, women are still paid less than men (Deemer, 2003).

Given the background of the advertising industry and the current statistics regarding gender in advertising roles, one can see that it is important to pursue research that helps others understand the strategies women use to overcome the glass ceiling. The current studies show that gender discrimination is evident in all career areas. Moreover, these gender stereotypes are

deeply entrenched in many cultures, impeding the advancement of women in the advertising field.

Hegemonic and Sexist Workplace Culture of Advertising Agencies

Why do people continue to see such a wide variance between men and women in the creative side of advertising, when so many movements and public campaigns push to identify it and close it? A common theme among the empirical studies, dealing with this area, is the sexist culture of advertising. The following studies have shown this culture that supports the gender disparity, as well as the trickle-down effects it can have on the execution of actual advertisements, the most prevalent being gender stereotyping.

The idea of a hegemonic, masculine workplace expands on the notion of homophily, with specific research uncovering themes that perpetuate this type of work environment. According to Ibarra (1992), *homophily* is when people choose to interact with others who are similar on attributes, such as sex, race, and education. This action fosters the network of men in creative departments because men hire people like themselves, perpetuating advertising's "old boy's network" (Broyles & Grow, 2008, p. 4). Michele Gregory (2016) conducted an in-depth qualitative research on the hegemonic, masculine cultures and related gender disparities in corporate organizations, specifically in the advertising and computing industries. Gregory (2016) conducted more than 100 interviews with multinational advertising agencies and computer companies. She found that although the advertising industry changed drastically with the rise of the digital era, the gender composition of the creative departments stayed the same.

In the late 1980s, 80% of copywriters and 85% of art directors were men (Klein, 2000); in the late 1990s, these numbers were 83% and 86%. In 2014, three-fourths of men in advertising were copywriters and art directors (Gregory, 2016, p. 59). During Gregory's (2016) interviews,

advertising executives indicated that there were no more than five women creative directors in the top agencies. Over the past 25 years, research has shown that in international agencies this number has barely changed (Cadwalladr, 2005; Dishman, 2013; Elliott, 2014). This clear gender disparity not only highlights the skewed breakout of creative departments, it also reinforces what many believe are women's lack of ability as creative. Gregory (2016) heard that women had "no artistic ability" or "creative talent" (p. 59) from both men and women during her interviews—a view that perpetuated this hegemonic masculinity in advertising creative departments. One man, holding the title of creative director that Gregory (2016) interviewed, believed that the number of women in the creative side of advertising would always be small, from entry to senior-level positions:

I really don't think that there will be more women coming into the creative side of advertising. And there's little hope that women will enter this area in any substantial numbers or rise to very senior positions like some of the other areas. I say this because there is certainly no sign of it happening now. (p. 59)

Gregory (2016) reported that the experiences of creative women revealed a hostility toward women in the advertising field, that women were unwelcome, and both men creative directors and clients who were men provided an anti-women sense in the agency. In an industry that was historically run by men, an article on discrimination in the advertising industry referenced a recent experience that revealed the issue remains. Stampler (2012) described an experience that a woman creative director had after her agency won an account:

The CD's (creative director's) Montreal-based agency had just won a huge account, for which she was taking the lead. Upon showing the all-male clients her copy, "They said, 'You know, we really like the idea, but we'd love to see what these lines would look like

if a guy wrote it.”” When she returned back to her agency from an unsuccessful pitch, managers discussed the next step. “They asked if we should hire out or get a male freelancer, but I said no... I went home and rewrote the whole campaign.” Come Monday, the clients were shown new copy that addressed their previous concerns and they loved it. The CEO said, “I’d like to meet the boys who wrote this to grab a drink...” So, I stood up and said, “That would be me.” (p. 20)

Furthermore, Gregory’s (2016) interviews indicated that many women still feel that advertising creative departments represented sexist environments, which functioned as a “privileged echelon” (p. 60). The creative process of brainstorming and presenting ideas, giving and receiving feedback, and essentially trying to sell one’s creative idea, lends itself to an area of the agency that is more aggressive and sales-oriented compared to the account planning or media departments. Morgan and Knights (1991) compared the creative side of advertising to the insurance industry and litigation, stating that the creative process resembled a sporting arena where defeat is equated with “changing your ideas” (Gregory, 2016, p. 61). The traditional gender roles of men show them as dominant, sales-oriented, and encouraging of other men, while women take on a more supportive role. Gregory (2016) and Morgan and Knights (1991) further solidified that these traditional gender roles remained prevalent in today’s advertising agencies.

Windels (2008) expanded the gender roles in advertising, gleaning insights from semi-structured, broad, and open-ended interviews with 13 women advertising professionals. The data collected resulted in a list of major factors that the women felt contributed to the underrepresentation of women in advertising. The aforementioned boys’ club culture was an overarching feeling the participants felt, making it easier for men to succeed because the agency culture was built around the way men perform (Windels, 2008). Pigeonholing and lack of

development opportunities were listed as other major factors in the lack of women in advertising. Participants noted that being tasked with “female assignments” on “female-typed products” was actually a negative thing because clients often wanted “trite advertising” when it came to women’s brands (Windels, 2008, p. 20). In contrast, men’s brands were more entertaining, and clients wanted more conceptual advertisements, thus reducing the opportunities for the women to shine regarding creative talent (Windels, 2008).

Finally, a third major factor that was identified as contributing to the underrepresentation of women in advertising was the dual role of creative and mother. Citing hectic and unstructured schedules, the women reported that creatives often waited until their careers were established to have families; by that time, the women reported being disillusioned with the creative department and its barriers for women with families. An interesting point made by Windels’ (2008) participants was that “most of the senior-level male creatives have stay-at-home wives,” allowing “male creatives to better manage their hectic schedules, and it may also impart added pressure not to leave the agency, since they are the sole household-income provider” (p. 22). The information collected by Windels (2008) showed the lack of harmony between society’s role for women and the culture of advertising agency’s creative departments.

Underrepresentation of Women: The Influence on Advertising Messages

Whereas Windels (2008) focused on women feeling the impact of more men than women in creative positions, consumer research also shed light on information that made this gender disparity even more troublesome: Women control more than 85% of household purchase decisions (Ayhan, 2010). When speaking to the most important stakeholder in the purchase funnel, women, should not agencies naturally encourage women to progress professionally to have more influence these messages targeted toward their own gender? The lack of a woman’s

voice in the direction of advertisements is nonsensical and often causes messages to miss the mark.

An additional way the lack of women in advertising has influenced advertising is the portrayal of women in advertisements (Bosman, 2005), a topic that has generated interest for decades. Sexist and stereotypical behavior and subsequent ideas happen more often than necessary, and these are a result of the men's locker room atmosphere, often created by the high number of men in the creative brainstorming process. A recent example of this is an ad campaign from Gap featuring the image of a little boy with the label "the little scholar," wearing a t-shirt with Albert Einstein's face on it. Next to the image of the boy is an image of a similarly-aged girl wearing a Gap shirt, captioned "the social butterfly" (<http://fortune.com>, 2016). The ad continues with a message near the boy saying, "your future starts here," whereas the message near the girl states that her clothes are "the talk of the playground." The ad sparked outrage on social media, with many calling it sexist and saying that it "promoted gender stereotypes" (<http://fortune.com>, 2016; see Figure 2).



THE LITTLE SCHOLAR

Your future starts here.
Shirts + graphic tees = genius idea.

HIS T-SHIRTS ▶

HIS TROUSERS ▶



THE SOCIAL BUTTERFLY

Chambray shirts + logo sweaters
are the talk of the playground.

HER LOGO STYLES ▶

HER TROUSERS ▶

Figure 2. Gap advertisement featuring children depicting gendered roles. Retrieved from <http://fortune.com/2016/08/02/gap-sexist-ad-controversy/>

Ads depicting women as sexual objects (see Figure 3) continue to persist in today's world. Brands, such as Carl's Jr., Go Daddy, and Burger King, are among the many brands that choose to utilize a creative strategy, showing women in sexual situations to engage with their target audience, men.



Figure 3. Print advertisement for Burger King using sexualized image of a woman. Retrieved from <https://www.scoopwhoop.com/inothernews/sexist-advertisements/#.em41cuuyb>

The sexist stereotyping that exists in advertising is a definite trickle-down effect of the gender disparity within the creative departments in advertising agencies. By garnering a thorough understanding of the culture that exists in these creative areas, one can see why there is a persistent revolving door in advertising that results in little progress being made toward equality. The studies above are just a few of the numerous studies that relate to sexist perspectives of women in the creative side of advertising. We must develop strategies to address the existing culture and to provide tools to women who want to ascend the ranks to creative director.

Work-Life Balance

Beyond just the advertising industry, professional women in every career face the challenge of picking one of two options: raising a family or pursuing a career (Harrison & Lynch, 2005). Women face this challenge as the child-bearers and the ones caring for the home. This challenge has existed for decades since women entered the workforce in all industries, and it will continue to be a challenge for women in decades to come. The responsibility of dependent care is one that traditionally rests on the woman in a family, thus providing a greater amount of stress for the woman compared to the man in the relationship regarding pursuing a career. Researchers have reported that only eight percent of men encounter assumptions about their job commitments because of their gender compared to 30% of women (Thomas, Yaccato, & Yaeger, 2003). The gender inequity is not only evident in industry demographics, but also in ways in which men and women are treated regarding their career loyalty.

One can examine the division of labor and career decisions through the lens of social role theory, which describes the behavioral sex differences that arise from the varying social roles taken on by women and men (Eagly et al., 2000). Gender roles have been present throughout

history, beginning with men and women being responsible for labor tasks that were in line with their physical features. Women were responsible for childbearing and men responsible for tasks requiring strength and size. In turn, gender roles, with certain expectations about the characteristics and behaviors for men and women, developed for each (Wood & Eagly, 2010). Although these gender roles have developed and changed over time, Harrison and Lynch (2005) found, “Developmental social psychology suggests descriptive and injunctive social norms help to maintain adherence to traditional gender roles” (p. 227). The idea of a woman taking on a leadership role within an advertising agency goes against the traditional role of women; for those women who pursue the leadership roles and succeed, they have the demand of two gender roles resting on their shoulders, giving them an unfair disadvantage compared to men pursuing the same leadership roles.

Furthermore, Lee, Zvonkovic, and Crawford (2013) investigated married women’s feelings of balance between their professional and familial roles. Collecting data from 274 married and full-time women, the researchers used structural equation modeling techniques to assess the connection between their work and leisure lives, work-family conflict, work-family facilitation, and role balance. Most notable in the results was the positive correlation between spousal support and women’s feelings of role balance (Lee et al., 2013). Spousal support is a critical factor to study in women that hold leadership roles in their profession because it is connected to a more equal division of household duties. This finding showed the necessity of this particular study’s research questions that guide the collection of data on how a husband provides emotional support to his wife and whether that is a significant contributing factor to that woman’s success.

Mentorship is another major catalyst that can influence whether women leave the professional world. Do the women who achieve promotion and rank within advertising creative departments have mentors? Were these mentors men or women? And, how did these mentors impact her experiences? In a qualitative study looking at athletic trainers who were women in the National Athletic Association Division I setting, researchers cited medical education literature that identified the importance of role models in professional character formation (Eason, Mazerolle, & Goodman, 2014). The researchers used participant journaling to collect in-depth information regarding the role of mentorship and the ways in which it influenced the perceptions of motherhood and retention. The study focused on the relationship between the athletic trainer and a mentor and how both positive and negative perceptions of motherhood and work-life balance could trickle down and influence the perceptions of the trainer. They found that the women athletic trainers desired more women role models to balance the responsibilities of their personal and professional lives (Eason et al., 2014). This idea of mentors and how they can have such an influence on professionals is an issue that an in-depth case study can address.

Advertising, such as with any profession, has different levels of leadership that influence management, and the lack of women in leadership results in a lack of woman mentorship for younger women in the field.

Expanding the notion of work-life balance and ways in which women perceive their roles, many researchers have worked to identify how early women can be influenced regarding their professional aspirations. Jacobs and Gerson (2001) noted that the dynamic of a family often changed once children were added, stating that men were pushed toward higher levels in work, while women were drawn away from their careers. Even though the number of dual-earner couples is increasing in the United States (Bureau of Labor Statistics, 2009), many married

women find themselves facing the challenges of multiple roles in their daily lives, which results in feelings of role conflict between work and family (Wong & Goodwin, 2009). This struggle can result in stress and potentially cause women to shy away from professional endeavors that may require additional time and effort.

Another explanation for the difference in employment decisions between men and women is the assumption that women are choosing to leave the workplace rather than pursuing leadership roles. Belkin (2003) detailed the “opt-out revolution,” describing that the gender variance in leadership positions is because “women are rejecting the workplace” (para. 2), not because the workplace was not a fair place to be. Women have increasingly looked up at leadership roles and decided they do not want to do what it takes to get there. Belkin (2003) noted that the women she studied are “redefining success, and in doing so, they are redefining work” (para. 20). Women at the cusp of senior levels of management have chosen not to take the positions because they want more balance and less stress. While women are making different choices than men, substantially more women compared to men report sacrificing career goals, so they can care for their family (Belkin, 2003). In another U.S. poll, a third of women reported, “significant conflict between work and family and a need to make sacrifices involving hours, travel, and stress in order to advance professionally” (Conway, 2005, p. 594). Only a fifth of the men polled reported feeling the same conflict. Rhode (2013) described the subtle side of sexism as the means for this difference in ambition between men and women: “Inequalities in workplace opportunities and family obligations, as well as the absence of adequate societal responses, influence women’s choice to reduce or interrupt employment” (p. 617). Choosing to take on leadership roles is a natural progression in both men’s and women’s careers, and it is important

to understand how and why men and women differ in their decision-making processes in this area.

Countless women work full-time while being a mother, and many strive to learn how to improve the balance and feel satisfaction in those dual roles. Present-day examples of women who struggle with the dual role of mother and professional provide a unique view into a world where few women have ventured. In a recent article, Executive Vice President and Managing Director of advertising agency Doner Los Angeles, Zihla Salinas (2017) penned a thoughtful note to her unborn daughter. In the personal viewpoint, Salinas acknowledged the lack of women in leadership—along with the low representation of women on boards and the weakening ability to close the pay gap in nearly every industry. She paid thoughtful tribute to the success she had in growing professionally at the same time she was growing her family—something many women struggle with and end up choosing one or the other. Salinas summarized her advice to her daughter through five areas that she described as applicable to all women leaders, as well as women who aspired to be leaders and those who supported growing a woman in her career:

1. Delegate the details – you’ve earned it: Too often women feel that they need to be super hands-on in the details of everything, taking responsibility for getting every detail right. The truth is, some of the greatest leaders in the world understand above all else how to delegate, empower those around them and train the stars of tomorrow. These are essential skills if you are going to balance leading in business, in advertising, and especially if you are a mom.
2. Know your role: Understand where in the process you can provide the most value to the team and focus your efforts around these key inflection points. Be disciplined

about not getting involved in the minutia, if you can avoid it. As I said, trust others to handle the details.

3. Build bench strength: Make your team ready and capable of taking the lead. Spend a lot of time nurturing talent, and make sure they are well equipped to take on more and more senior roles. My mother always told me that if you can never be replaced, you can never move ahead. This is even more true if you are trying to grow your career and balance your life.
4. Set your team's expectations early and often: As you advance, and especially if you're a mom, you need to leave work at a certain time every day. It's important that you set this expectation, and that you make sure your colleagues are aware that this doesn't mean you're not engaged or don't care. Be accessible should something come up while you are not there, but make it clear that if it can wait, it will.
5. Work smarter, not harder: Your time in the office is limited, especially when you're a mom. Burning the midnight oil is just not possible. Therefore, you need to be hyper efficient with your time. You have to get done in 8 hours what others can get done in 12. Stay laser focused on finding process efficiencies wherever possible (for example, no meetings without an agenda, objectives, and next steps) and be extremely focused on producing while you are at work. (Salinas, 2017, para. 2)

This advice from a seasoned woman in advertising puts a clear lens on what it means to be a working mother, from a woman who has successfully worked her way to executive vice president and managing director. Parallel to this case study participant's experiences, the industry should strive to understand how Salinas (2017) and other women have succeeded, as

well as what can be done to ensure that all women in the creative sector of advertising feel that they have the same opportunities as their counterparts that are men.

Additionally, Broyles and Grow (2008) described how an increase in women in the creative departments of agencies could have a positive impact within the advertising industry on two fronts: better advertising messages (especially for women, maybe even men), as well as a better overall work environment. First, potential talent is overlooked when half the population in the creative pool is not considered for promotions, and talent can lead to better advertising messages. Secondly, the work-life balance is important to women, especially those with children; it is also important to men, although they are likely less apt to admit it (Wiese, 2015). Through the review of existing literature on advertising in higher education, the gender disparity in advertising, as well as the current industry viewpoints surrounding it, the foundation is laid for an in-depth case study of a participant who has created her own path to leadership against unending industry resistance to the rise of women in the role of creative director.

Gender and Power

Understanding how power works within organizations is akin to understanding how power in society has occurred for centuries. Women who work function inside a larger social system that does not traditionally appoint institutional power to women. According to Ragins and Sundstrom (1989), sex-role stereotypes and differential access to resources, including position power, favor men over women. In studying the impact of gender on the acquisition of power in organizations, Ragins and Sundstrom (1989) found, “For women, the path to power contains many impediments and barriers and can best be described as an obstacle course. In contrast, the path to power for men contains few obstacles that derive from their gender” (p. 81).

Feminist scholars have suggested that women tend to view and utilize power in a relational manner. Gilligan (1993) described the women she studied as linking power with responsibility, relationships, and interdependence. Miller (1982) argued that women have historically used their powers in service to others or to empower others. This aspect is best demonstrated with women as mothers using their power to nurture their children. It is also applicable to the nurturing role women often take on in relationships with others. Fletcher (1999) researched women engineers, and she described the “mutual empowering” behavior they exhibited, which led to encouraging teamwork to complete projects and a minimization of power and status differences. Fletcher described this power as “power with,” as opposed to the traditionally masculine forms of power that were viewed as “power over.”

Furthermore, numerous researchers have proposed that women who stay and become leaders in the professional world are more participative and/or democratic leaders than men (Chandler, 2011; Northouse, 2007; Nowack, 2009). The participative leader is described as one who subordinates often and shares in the decision-making process, while also sharing responsibility and leadership power (Northouse, 2007). The participative leadership style is exhibited by women who promote encouragement, inclusion, shared power, and socialization (Nowack, 2009; Rosener, 1990).

Grogan and Shakeshaft (2011) suggested women tended to expand everyone’s power, rather than focus on their own, because they conceptualized power differently compared to men. Barsh and Cranston’s (2009) successful leadership model acknowledges participative leadership as demonstrative of connecting, which is one of the five characteristics of centered leadership (p. 12). They defined connecting as involving reciprocity, network and community, and sponsorship. Women leaders are more apt to make meaningful connections with those followers

and sponsors, adding to the case that the advertising industry needs to identify ways to support women reaching the level of creative director. Knowledge of the relationship between gender and leadership, including the types of leadership qualities women in advertising exhibit, can provide insight into the kinds of expectations women in leadership positions may experience with respect to power, which is one of the main goals of this study.

Chapter Summary

This review of existing literature highlighted all pertinent topics to provide context for the reason for the study, as well as for the data collection and analysis protocols. Social role theory was introduced as the guiding framework for this study. This theory is both a source of reflection and of inspiration, as I study one woman in creative leadership. Additional literature focused on how advertising was studied in higher education, how advertising agencies worked, and how gender roles were viewed within the creative process, which demonstrates a need to continue research in the area. The review covered the advertising industry itself, including the hegemonic culture present in agencies, as well as a broad view into women's struggles to overcome gender discrimination and to succeed in work-life balance.

The empirical studies in these areas were few, reflecting the lack of women creative directors in the advertising industry. This lack of research shows why this study was needed. By taking an exhaustive look at one case where a woman can ignore the confines of traditional gender roles in advertising agencies, I discovered themes and details that can lend insight into the industry and offer support to young women hoping to ignore those same confines. This study will contribute to overall industry gender discrimination research. Therefore, these discussions warranted the study proposed in this document, as literature about these women in leadership is sparse.

Chapter 3 - Methodology

The purpose of this study was to explore how one woman creative director in advertising traveled a professional path that led to advancement and success in an environment where most promotion and success is granted to men. In this chapter, I discuss the research methodology that was used for this inquiry, including how I organized and managed the study, collected and analyzed the data, and ensured academic rigor and trustworthiness of the findings.

Recall the two primary research questions guiding this study:

1. How did the participant's higher education experience influence her professional path in advertising?
 - a. How did the participant develop creativity in college?
 - b. How did classroom experiences support the participant's professional path in advertising?
 - c. How did co-curricular experiences support the participant's professional path in advertising?
 - d. How did the participant experience challenges in these undergraduate/portfolio school experiences?
2. What has the participant's professional path to Executive Creative Director looked like?
 - a. How did the participant negotiate the challenges encountered in her professional roles?
 - b. What support system(s) has/have been instrumental for the participant's professional advancement?
 - c. How has the participant experienced a work-life balance?

Qualitative Inquiry

This study was grounded in qualitative inquiry, which is appropriate in developing an in-depth understanding of a participant's experiences through detailed data collection involving multiple sources of information rich in context (Miles, Huberman, and Saldaña, 2014). Further, one of the most important tenets of qualitative research lies in understanding lived experiences as they occurred naturally (Denzin & Lincoln, 2008). According to Denzin and Lincoln (2008), qualitative research “involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them” (p. 3). This natural, qualitative approach highlighted the researcher's unique opportunity to collect data in an environment where the participant felt most comfortable, while helping the researcher connect meaning to the experiences of the participant. I will return to this aspect with further discussion in later sections, where the trust inherent in the researcher/participant relationship is addressed.

Additionally, qualitative studies allow for a comprehensive analysis of data, giving researchers room to provide important context and meaningful explanations that cannot be represented by numbers. Denzin and Lincoln (2008) described the aforementioned analysis to the wide embrace of disciplines and set a solid framework for understanding why this particular study was qualitative in nature:

Qualitative research embraces two tensions at the same time. On the one hand, it is drawn to a broad, interpretive, post experimental, postmodern, feminist, and critical sensibility. On the other hand, it is drawn to more narrowly defined positivist, post positivist, humanistic, and naturalistic conceptions of human experience and its analysis. (p. 4)

This study used the description by Denzin and Lincoln (2008) in order to set the stage for the design of this qualitative study, as it was both broad and narrow to observe the gender gap in advertising through the examination of one participant's experiences. Next, I will introduce the case study approach and explain why it was the best choice for this research in order to provide rich explanations to the aforementioned research questions and to fill a gap in existing literature regarding women in advertising.

A Case Study Approach

Reinharz (1992) posited the value that case studies can provide feminist researchers: "The power of the case study to convey vividly the dimensions of a social phenomenon or individual life is power that feminist researchers want to utilize" (p. 174). I am a feminist researcher who used that power, and a case study design provided the framework to understand the experiences of a woman in an industry that limits creative leadership by women. A case study is an intensive description and analysis of a single instance or social unit (Merriam, 1998, p. 27). It is also said to be a "particular suitable design if [one is] interested in [a] process" (Merriam, 1998, p. 33). Examining ways in which a woman has succeeded in an area dominated by men presented itself as a situation calling for intensive interviews, participant reflection, and thorough discovery of the process that led her to the current industry position.

In addition, the case study research design provided the qualitative framework for the researcher to pursue scholarly research questions by thoroughly triangulating the descriptions and interpretations, continuously throughout a defined period of study (Stake, 2013). Yin (2013) noted that the case study methodology was best utilized in specific situations and for specific reasons.

1. The focus of the study is to answer "how" and "why" questions.

2. One cannot manipulate the behavior of those involved in the study.
3. One wants to cover contextual conditions because you believe they are relevant to the phenomenon under study.
4. The boundaries are unclear between the phenomenon and context.

These four situations are representative of this dissertation research. Case study design was appropriate for my study because it allowed me to explore how the participant understood her experiences studying advertising in higher education and pursuing a career path in the men-dominated area of advertising.

In addition, case study is “a qualitative approach in which the investigator explores a bounded system (a case) or a multiple bounded systems (cases) over time through in-depth data collection involving multiple sources of information and reports a case description and case-based themes” (Creswell & Poth, 2017, p. 73). A case may involve one individual; several individuals; a particular program or event; or an activity, such as leadership development and methods. Stake (2013) developed three classifications of case studies: First, he explained that an intrinsic case study should be undertaken “because of an intrinsic interest in, for example, this particular child, clinic, conference, or curriculum” (p. 445). Second, an instrumental case study is where a particular case is examined to provide insight into an issue or to redraw a generalization (p. 445). Third, a multiple case study or collective case study is utilized when several case studies are studied together to investigate a phenomenon, population, or general condition.

This study design was a single, bounded, intrinsic case study. The term bounded describes a case that has been singled out for study regarding time, place, or physical boundaries (Yin, 2013). This study followed Yin’s (2013) guidelines because the research was centered around one participant who was chosen because of her specific position in the advertising

industry, and that she achieved that position in such a short time span relative to both genders in the industry. Merriam (1998) stated that case studies could be responsible for discovering “new relationships, concepts, and understandings” (p. 13) inductively rather than deductively, which represents the goals of this researcher. In this case study, I utilized various research questions, artifacts, and other qualitative measures that sought to provide multiple meanings and understandings to strengthen the case. I gained a deep understanding that unfolded naturally from the data collected. This case was identified by the boundaries involving a woman and her professional experiences in an environment that is not historically supportive of women. I did not look at the historical depiction of women in advertising, but rather focused on one woman who has defied the odds and became one of the 12% of creative directors who are women in the U.S. advertising industry (The 3% Movement, 2016).

Furthermore, the social role theoretical framework is focused on understanding the nature of gender roles and their impact on the gender gap. Guided by this theory, I examined one woman’s social roles, her gendered experiences, and feminist ideals in a wide variety of professional areas. Social role theory provided me with the lens to analyze the participant’s interests and issues, and it provided a framework through which I explored this in-depth qualitative study of one woman’s experiences.

As I collected my data and worked with the participant, I sought to understand how feminist theory was unfolding in the data before me. I analyzed the data collected using the identified tenets of feminist theory to code and categorized the data “in order to fuse the theory with data collection, analysis and representation” (Lander, 2017, p. 20). My positionality as a young academic and feminist scholar in training inherently informed the ways in which I made meaning of the data.

The case study approach provided the methodological guidelines that directed this research, and it gave me an in-depth means by which a particular phenomenon could be examined. The single participant in this case study had a unique opportunity to describe her undergraduate and professional paths that led to her position in the advertising industry. Through the methods laid out in the research design sections, as well as the intrinsic interest of the researcher in the case, I used this case study to reflect on human experience and to examine the degree to which the findings may have implications elsewhere.

Researcher Positionality

As a faculty member in the A.Q. Miller School of Journalism & Mass Communication at Kansas State University, I have the unique privilege of teaching advertising courses after working in the industry for a period after college. I constantly try and incorporate as much “real world” content as possible into my courses. While keeping a foot in the industry in the nearest large metropolitan area, Kansas City, I learned about The 3% Conference through various women industry professionals posting on social media platforms. After considering the movement and searching for additional research, I recognized a lack of information regarding the experiences of women creative directors in the industry. Not only do I want my undergraduate students who are women to feel that they can succeed in any area of advertising, I wanted current women in the industry to feel supported and empowered to pursue a promotion to the level of creative director. Furthermore, I want students who are young men to have a level of awareness of the gender gap among creative directors and to feel supportive of their colleagues who are women as they start their careers in advertising.

This research was conducted using a case study design, a qualitative approach that allows for an in-depth understanding of one woman creative director’s experiences in a field that is

highly skewed toward men. It is important in qualitative research to discuss the researcher's positionality within this inquiry because of the values, beliefs, assumptions, and history that the researcher brings into the research process. As such, I recognized that I could not claim a complete separation from the participant and the challenges I strive to understand in my research. The more truthful and transparent scholarly work required that I discuss my positionality to situate my study for the readers. As a researcher who wants to publish educational information with a high level of detail and trustworthiness, I will address my positionality to provide the most transparent lens through which to view the research.

I was raised in a tight-knit family, with my mother and father both present and engaged with my older brother and me as we grew up in Wichita, Kansas. My mother had my brother at 21 years-old, and she had me at 23. She graduated from Wichita State University with a degree in elementary education and continued to work after having my brother and me. She became a librarian in 1992, and she decided to pursue her master's in education at Emporia State University when my brother and I were just 8 and 6 years old. I have memories of my mom and dad exchanging us in a parking lot at ESU, so that she could optimize time with her children and husband, while also working full-time and going to graduate school. She eventually became an assistant principal at an elementary school, and then a principal, all while raising my brother and me in a supportive and loving home.

Likewise, my father has been an integral person in raising me to be a self-confident and self-reliant woman. I watched him support my mother through her graduate endeavors, and he was as involved as possible with my brother and me in every aspect of our lives, even though he worked full-time. He would often change his schedule so that he could attend a soccer game that started at 4:30 p.m., even though his normal working hours had him in the office until 5 p.m. He

worked for the same company for decades and was continuously promoted to the next level, always setting goals and accomplishing these in the process. He and my mother were very much equals at home, and through my eyes, in the professional world. This created an inherent expectation in myself that I would be treated as an equal to men and have every opportunity I wanted, if it was earned.

After I graduated college and entered the professional world, I started out at the bottom of the totem pole at a marketing agency. Learning that long hours were expected and anything but hard work was not an option, I quickly found myself growing and maturing in a variety of ways. I took control of my career path by working with my supervisors and mentors to gain their insight and advice on how I could progress as quickly as possible. I started work on my master's degree in business administration (MBA degree) at age 24, with the goal of learning more about my industry and to also qualify myself for promotion in the account management department in which I worked. There is no doubt that watching my mother go to graduate school influenced my confidence and ambition in getting my master's degree. I was encouraged by both parents during this time and having outside support when one was working full-time and going to graduate school was highly important in maintaining drive and motivation.

In the agency in which I worked, the chief operation officer, a man who supported my graduate work outside of the office, mentored me. He requested regular updates from me, and he was supportive of the path I was taking, so that I could perform at a higher level in the company. My immediate supervisors were women, and they were also supportive but still expected top-notch performance on my day-to-day work with clients. My direct manager was about 25 years younger compared to the woman who led our team, the account director. I felt a difference between these two women, as the older account director was constantly challenging me to think

critically and strategically, while the younger woman became more of a micro-manager, making sure I was doing what I was asked. Looking back, I imagine the older woman felt as if she was helping me grow with hopes that I would achieve her level of success in the future. I believe the younger manager possibly felt threatened and/or an increased stress level from managing someone who was learning so much outside of the office. This aspect is important to disclose, as it impacts my position in this specific study; the difference in both men's and women's responses to tenure and promotion, as it relates to age and experience, is an important underlying difference in every industry, including advertising.

Shortly after I graduated with my MBA and received a promotion to senior account executive, my personal situation had me making the decision to move cities from Kansas City, Missouri, to Manhattan, Kansas. My graduate degree and growth at that particular agency in Kansas City was such an important and valuable time in my life, and I moved to Manhattan, hopeful that I would find a similar professional experience. Without a job lined up, I reached out to the director of the A.Q. Miller School of Journalism and Mass Communications at Kansas State University for advice. She provided ideas of advertising agencies and marketing organizations, and she also offered an opportunity to interview for a temporary teaching position within the Miller School as an instructor because an advertising professor was leaving on sabbatical for one year. Seeing an opportunity to utilize my MBA and engage with undergraduates studying the industry with which I was so close was invigorating. I secured the temporary position and started work as an instructor in the advertising sequence. It was immediately evident that there was a lack of a woman's representation in this sequence at Kansas State University, because it was myself and two men ages 55 to 65 who were teaching advertising courses. I did my best to learn the roles and expectations of faculty members within

the department and focused on doing the best at my job. I secured another year in the same position, and after that same faculty member who went on sabbatical decided not to come back, I went through the process to become a permanent instructor of advertising.

Continuing to focus on my role as a woman educator to both men and women studying advertising, I felt a sense of responsibility to show the women undergraduates what a successful professional looked like, especially knowing that they did not have that example in the other advertising faculty members. I loved interacting with the students and explaining foundational concepts to them, as well as engaging as an advisor and mentor to them as they ventured out to get their first professional experiences as interns or full-time jobs post-graduation. I decided to explore the possibility of getting my doctorate, so that I could secure a more permanent faculty position as a tenure-track professor, still hoping to improve the gender diversity in the department. It was through my path as a doctorate student that I found myself examining a variety of topics to research. Most recently, I learned about The 3% Conference and found myself deeply connected to the movement. Contributing to the research in this area is something I feel passionate about, and I love that I will be connecting a significant issue in the industry to the subject that I teach daily.

The gender gap that exists in the creative departments of advertising agencies highlights another area that I feel passionate about—that women should not feel that they need to sacrifice family for a career. My personal experience with my mother had a massive influence on my passion about this area. As bearers of children, most women feel torn that they need to either focus all their attention on their career or all their attention on their children/family, and it causes stress and a division that leaves little room for overlap, especially in the client services industry—specifically advertising for this study. As a mother myself, the work-life balance

struggle is something I constantly experience, especially as I work to complete this study, while teaching full-time at Kansas State University. By conducting research into how one woman managed both family and career and ascended the ranks in advertising, I hope to shine a brighter light and bring more insight and attention to The 3% Movement.

Acknowledging and disclosing one's subjectivity is a key tenet of qualitative research (Glesne, 2011; Peshkin, 1993). In the past and in other types of research, subjectivity has a negative connotation and stands for something that must be controlled for in a study. However, in qualitative research, subjectivity can lead to more passionate and personal research (Glesne, 2011). Peshkin (1993) stated that researchers should not try to remove their subjectivities, but rather embrace these: "One's subjectivity is like a garment that cannot be removed" (p. 17). Therefore, I disclosed my subjectivities that informed this study in the following paragraphs, and these will draw on the pertinent background information provided in the above "Researcher Positionality" section.

I am a feminist woman who has worked in the advertising industry. I am a feminist mother who currently works in higher education, teaching advertising to undergraduate students. I believe in gender equality, and I believe that there should be equal representation in all aspects of the advertising industry. This desire for continued movement toward complete equality influenced the conception of this study, and I hope that those same values and beliefs continue to push me to conduct applicable and relevant research moving forward. Shulamit Reinharz (1992) describes how a study involving in-depth interviews is a way for feminist researchers to gain access to the woman participant's hidden knowledge:

Interviewing offers researchers access to people's ideas, thoughts, and memories in their own words rather than in the words of the researcher. This asset is particularly important

for the study of women because in this way learning from women is an antidote to centuries of ignoring women's ideas altogether or having men speak for women. (p. 19)

Being involved in higher education for almost eight years has given me a wide and solid context from which I can view the beginning of an advertising professional's creative career. I have consistently seen more women compared to men in my advertising courses, and the advertising sequence at my university has always had most professors who are men. These observations and subsequent experiences, enhanced by The 3% Movement, made me want to help students and industry professionals understand the present gender gap and to continue to educate all involved about ways in which certain experiences can help women push toward success in the creative sector.

Research Design

The research design indicated the methods and procedures to carry out an in-depth case study. Specifically, I will discuss participant selection and context, data collection methods, data management and analysis, triangulation, ethical considerations, and trustworthiness and rigor. Each procedure is explained, and then a detailed description of how it was applied in this study follows.

Participant Selection and Context

For participant selection in this study, I used purposeful sampling, which is the process of selecting participant(s) from a known sample that is rich with useful data for a study (Merriam, 1998; Patton, 2002). Thorne (2008) recommended purposeful sampling to be employed to gain an understanding from specific participants "by virtue of some angle of the experience that they might help us better understand" (p. 90). Purposeful sampling was appropriate for this study because it guided the selection of a participant who could detail her experiences of working in

the advertising industry and how she experienced her day-to-day life in an area dominated by men. Becoming familiar with The 3% Conference and all it entails led me to think about who I could study to support the movement and examine the gender gap in advertising's creative departments. In the following paragraphs, I will describe how I chose the participant, why one participant is best for this particular study, and how our original connectedness has a positive impact on the trustworthiness necessary in compiling narrative data.

The one participant, who agreed to be identified in this study, represented a unique and enlightening case, and it is important to understand why this study was best carried out with a single case. The participant, Katy Hornaday, held the position of Executive Creative Director at Barkley, a large-scale advertising industry in Kansas City. As Executive Creative Director, Hornaday was the lead creative, overseeing all other creative directors at the agency. With only 12% of creative directors in the industry being women (3 Percent Movement, 2017), Hornaday represented a case where the participant would not only provide insight on her path to creative director, but also as a woman who surpassed the position of creative director. Recognizing that this situation was extremely rare and unique, I chose to focus solely on Hornaday and her experiences. Additionally, qualitative research does not have any definite rules on the number of participants for a study (de Marrais & LeCompte, 1998). Because qualitative research tends to be more focused on in-depth analysis and detail, having one or only a few participants is appropriate (Miles & Huberman, 1994). Additionally, I must also establish that although there is a prior connection with the participant, she was chosen for her involvement in The 3% Movement and her professional path in the advertising industry. As was evident in the literature review, advertising's leadership in the creative departments has been filled with men since its inception;

therefore, the participant's experiences in reaching the ranks that are held mostly by men provided a clear justification as to why she was the best single participant in the research study.

As an undergraduate at the University of Missouri-Columbia, I could get to know fellow students through my experiences at the School of Journalism and outside of coursework through extracurricular activities. I was introduced to a young woman named Katy Graham after being chosen to be a part of a recruitment counselor group, which included many young women in the Greek community who would be guiding the incoming freshman through the recruitment process. We became acquaintances, college life resumed after recruitment, and we both resumed our individual lives.

Facebook was launched on February 4, 2004. The University of Missouri was among the first public universities to gain access to Facebook, and I joined the social media platform in 2005. Once I graduated from college in May of 2006, I felt it was important to connect with as many as my friends from undergraduate as possible because Facebook presented itself as a positive way to stay in contact with people. With the use of a digital invitation, I asked Graham to connect on Facebook, and I noticed right away that she was pursuing a career in advertising. I was working in marketing and advertising in the Kansas City area, so I was immediately drawn to her posts as a way of watching her navigate much bigger markets (Atlanta, Boulder, and Boston). After I started working in higher education at Kansas State University, I found it even more interesting and important to watch what others who were my age were doing in the advertising industry. I was charged with teaching undergraduate students about the advertising industry and how to write and strategize messages; being able to give real-life examples of those with whom I had a connection aided me in this process.

After determining that I wanted to work toward a doctorate to obtain a tenure-track position in the department, I started thinking about various research areas. Learning about The 3% Movement, described in Chapter 1 and in Appendix A, was an important revelation for me, and it felt like an area in which I could contribute meaningful research. At the same time this revelation occurred, I noticed that Katy Graham—now married and Katy Hornaday—was an active participant in The 3% Movement in Kansas City. I came across a post during the Super Bowl in 2016 in which Hornaday met up with other women working in advertising creative departments to promote women in advertising during the actual Super Bowl game by using strategic hashtags on Twitter and Facebook. At this point, I could connect a woman who I met in my undergraduate years to a national women’s movement that I wanted to study, and it was her experiences that substantiated this research and contributed to literature on women in advertising.

Participant Acknowledgments

Hornaday’s professional description on Barkley’s (her agency) website under “Leadership” read:

Katy [Hornaday] has a unique, positive energy that supercharges everything she does.

One of her favorite terms is “kick-ass,” and she tries to bring that spirit to every brand she works on, every idea of piece of copy she touches and every meeting she’s in.

Maybe she picked that up in Boulder at Crispin, Porter + Bogusky, working on brands like Old Navy and Baby Carrots. Or in Boston at Mullen, creating campaigns for Zappos.com and Jet Blue. Or maybe she was born with it. Wherever it comes from, it’s that relentless positivity that has led to numerous industry awards and to being named one of Business Insider’s most creative 30 under 30.

Katy is currently the creative leadership on Hershey, Anheuser-Busch, Cargill, Noodles & Company and Vanity Fair, as well as a number of other brands since joining Barkley. (<http://www.barkleyus.com/leadership/>)

Katy was listed as one of *Business Insider*'s "30 Under 30 Most Creative People in Advertising" at the age of 27 in 2012. She was also named one of the top 30 "most creative women in advertising" by *Business Insider* in 2017, an honor based on recognition within the industry, seniority in her agency, size of the agency, and standout creative work that's garnered attention outside of the advertising world (<http://businessinsider.com>). Most recently, Hornaday received additional national recognition in AdWeek's "18 Top Creative Leaders Whose Ads Are Breaking Through Into Culture," published June 2017 (Nudd, 2017). The participant has garnered millions of dollars in business for advertising agencies, as well as led the creative process—from brainstorming to execution—on many national brands. Even without assigning a gender to the participant, her experiences in the advertising industry were exceptional. What made her an even more exceptional participant in this case study is the fact that she was a woman, and she has been so highly successful in an area typically defined as a good ol' boys club.

Professional Development: The Missouri Method

To provide a thorough understanding of this study's participant's background, an introduction to the specific undergraduate program that Katy experienced is necessary and adds strength to the need for this study. She studied at the University of Missouri-Columbia for her undergraduate degree in strategic communication from 2002 to 2006. The University of Missouri-Columbia is the world's first journalism school, and it is most recognized for what is referred to as "The Missouri Method," which started when the school's founder, Walter

Williams, used a newspaper to provide real-life experience (Johnson, 2009). Students studying journalism were required to work as a reporter for the newspaper. The goal of this teaching philosophy is to provide the experience as an educational tool and to allow students to gain professional knowledge in the industry they study—something employers in the industry look for when hiring.

Katy studied advertising at the University of Missouri, majoring in strategic communication. As part of the Missouri Method, strategic communication students are required to work for real-world clients who are seeking a solution to a communication problem (stratcomm.missouri.edu). Students can choose to work for one of two capstone choices: MOJO Ad or AdZou. Both MOJO Ad or AdZou provide students with a professional structure to develop strategic communication plans. The difference is that MOJO Ad selects only 33 students each semester, while AdZou is an open enrollment course available to any student in their final semester of Missouri's strategic communication program. According to Strategic Communication Missouri School of Journalism (2017), students in both MOJO Ad and AdZou conduct background research themselves, followed by analysis of those findings, “using insights gleaned through the research phase, each team develops a campaign strategy, identifies a target and a big idea for the campaign, executes creative tactics to achieve objectives, determines a media plan and outlines a campaign budget” (para. 2). The experiences gained through both MOJO Ad and AdZou provide students with opportunities to grow in leadership skills, as well as the tools to enter a wide variety of advertising careers (Strategic Communication Missouri School of Journalism, 2017). In this study, the curriculum itself and the participant's extracurricular experiences were both used to identify connections and impacts on her success within the advertising industry.

There is an obvious dearth of research regarding professional training within strategic communications programs at higher education institutions. Each institution provides its own program and experiences, which are traditionally detailed on the program's website. Because I am an advertising faculty member, I know that there is an inherent knowledge surrounding these programs. However, students graduating in an accredited strategic communication program typically participate in a creative campaign contest for a local business or enter their creative campaign suggestions into a national contest. Nevertheless, this lack of existing studies on strategic communication programs, specifically advertising programs, is something to be addressed in the need for future research.

Data Collection Methods

The data collection period began in October 2017, after I received approval to do so from the Institutional Review Board (IRB). The following paragraphs provide an in-depth explanation of the specific data collection methods, followed by the data management and analysis processes. Table 1 provides a summary of all the data that was collected during this case study.

Table 1

Data Inventory

Data Source	Number of Pages
Participant-created childhood timeline	1 page
First Interview	48 pages
Second Interview	28 pages
Third Interview	13 pages
Writing Response #1 (letter to women studying advertising)	1 page
Writing Response #2 (letter to women entering advertising profession)	1 page
Participant Photo and Object Elicitation (includes photos, objects, and 2 speeches)	37 pages
Researcher Journals (following each interview)	3 pages
Researcher Memos (during data analysis)	4 pages
Total Pages	136 pages

Note. This table is an inventory of the data collected throughout this study. Infographic by K. Olsen (2018). Copyright 2018.

Interviews

I conducted three semi-structured, open-ended interviews with the participant. With a set of pre-designed questions to guide the interviews, the semi-structured approach allowed me to adapt and respond appropriately with additional probing questions based on the participant's responses, as suggested by researchers (Denzin & Lincoln, 2008). As a newspaper journalist in high school and college, I have experience in conducting this type of interview and understood

how prepared the researcher needs to be. The participant's engagement and responses were influenced by how attentive, sensitive, and responsive I, as a researcher, was, which was critical in generating meaningful data (Kim, Sefcik, & Bradway, 2016).

Many researchers have recommended two or more interviews with the same participant to uncover greater detail, depth, and complexity of meaning of the interviewee's experiences (Holloway & Jefferson, 2000). I interviewed the participant three times; this decision was strategic in that it helped create the best connection I could with the participant, and it was a time commitment that was feasible with the participant's schedule. Because I already have a foundational relationship with the participant, we did not have to overcome a major introductory-type of conversation before we were both comfortable in conducting an open interview. Earthy and Cronin (2008) further emphasized the importance of conducting multiple interviews with a single participant:

1. It may assist the development of trust and rapport between the researcher and interviewee.
2. It may be less exhausting for both parties, particularly in comparison with a single attempt to capture a person's life story.
3. The period between interviews provides an opportunity for both the interviewee and the researcher to reflect.
4. Aspects discussed in one interview can be clarified and explored in greater depth in a subsequent conversation. (p. 31)

The first two interviews were separated into the two chronological periods guided by the research questions: the participant's higher education experiences and the participant's professional experiences. Specifically, the first interview was centered on her experiences during

her undergraduate and portfolio school years. This first interview provided the basis for the second interview, and it served as “a social construct compromising both social reality and a personal, experiential world” (Rosenthal, 1993, p. 1). Atkinson (1998) explained the interview as a personal method of data collection, one that could provide a practical and comprehensive methodological approach for the sensitive collection of personal experiences. Therefore, the first interview served to probe the participant’s experiences in the areas of self-development, leadership development, and creative/professional advertising development. This first interview was guided by the questions listed in Appendix B.

The second interview pertained to the participant’s professional experiences, beginning with her first job in advertising and ending with her experience in the industry present-day. We discussed her professional experiences, including challenges and benefits, as she worked her way to executive creative director. I asked her about her support systems, as well as how she navigated the work-life balance as a woman who is married and has two children. Protocol for this interview is listed in Appendix C.

Finally, the third interview was a culminating interview of the study, letting both the researcher and the participant experience all other forms of data collection prior, so that it was an interview based on reflection. Interview protocol for this final interview was created after all other forms of data collection occurred. It aimed to address topics that came up that had not been discussed in-depth as well as anything the participant wished to contribute to the area of study that she had not already addressed.

All three interviews provided a chance to dive into deep, meaningful conversations with the participant with the purpose of addressing each of the study’s guiding research questions. Each interview was audio-recorded with a trustworthy and tested device, and each interview was

transcribed upon completion prior to conducting the follow-up interviews. During the transcription process, significant details were recorded as researcher memos and with the purpose of developing questions about events or issues that required additional elaboration.

Writing Responses

Additionally, I asked Katy to participate in reflective writing responses following the first two interviews. This writing was important in supporting the narratives taken from the first two open-ended interviews, because it provided additional time to reflect on the communication that occurred during the interview. Writing is a reflexive experience, and it permitted the participant to focus solely on her thoughts about her experiences as a woman who successfully traveled a path to executive creative director in the field of advertising.

hooks (1984) noted that peoples' told stories are not linear, and they do not necessarily move from Point A to point B. Sarris (1993) posited that stories were not often shared in “chronological sequence” (p. 1), making these writing responses beyond explanatory and provided Katy with a chance to share more than what she might have during the interview(s). When eliciting responses from the participant, she had the opportunity to remember bits and pieces from different times; it is rare that the experiences come out in sequential order with all her thoughts included. Having the opportunity to support those stories with additional writing supplemented the interviews and provided a richer context and insight to the data.

Prompts were used during this portion of the data collection period, and these followed the general interview topics accordingly. The first interview covered the participant's undergraduate experiences; thus, the writing prompt, following that interview, asked the participant to pen a letter to young women in college, conveying her personal thoughts and advice onto them as they travel the advertising path in higher education (see Appendix D,

Writing Prompt #1). The second interview covered the participant's professional experiences; therefore, the second writing prompt asked her to pen a letter to young women who are new professionals in the creative side of advertising (see Appendix E, Writing Prompt #2). Both responses were collected via email in the week following each interview. These writing responses, taking the form of letters, provided a unique opportunity for the participant to reflect and give advice after describing her own experiences in the research interviews, within the context of someone who has achieved success in an area where so few women do.

Photo and Artifact Elicitation

Photo and artifact elicitation are forms of participant-driven data collection methods, where the participant is asked to produce his or her own data in a visual form; this can be with photographs or any objects that she finds meaningful and that allow her to expand upon existing data/stories. The collection of these and subsequent discussion was a vital piece of the study's data because these photos and/or objects prompted the participant to provide details that had not been elicited through the traditional open-ended interview setting, and the participant was able to use these images to connect experiences to a particular event or era in her lifetime (Plunkett, Leipert, & Ray, 2013). This study's photo and artifact elicitation period took place in two locations: the first was in her home office, prior to the first in-depth interview, which took place in her home. The second half of the photo and object elicitation session took place in the participant's workplace, prior to the second in-depth interview. Together, the locations gave the participant and researcher space to delve into conversation stimulated by those items and photos the researcher chose to display in the two environments.

This period of data collection was important because it involved personal reflection and descriptions. In addition to items in Katy's office areas, photos provided for rich details

regarding important memories. Photos provide an intimate source of data because these are a portrayal of the participant's social group, family, or work environment. The intimacy of this type of data collection allows for a connection to society, culture, and history from the meaning of the participants (Harper, 2002). The process by which the participant chose photos and/or took photos was also strategic, and this was discussed in the final interview. Furthermore, Kim et al. (2016) provided a list of reasons why researchers should use visual images in their research, expanding Weber's (2008) work:

1. Images can be used to capture the ineffable, the hard to put into words.
2. Images can make us pay attention to things in new ways.
3. Images are likely to be memorable.
4. Images can be used to communicate more holistically, incorporating multiple layers, and evoking stories or questions.
5. Images can enhance empathic understanding and generalizability.
6. Through metaphor and symbol, artistic images can carry theory elegantly and eloquently.
7. Images encourage embodied knowledge.
8. Images can be more accessible than most forms of academic discourse.
9. Images can facilitate reflexivity in research design.
10. Images provoke action for social justice. (p. 150)

This storytelling method, using photos and artifacts, was a way to collect rich data because it combines the images with narratives to convey the meaning of the lived experience of the participant.

Participant-Created Childhood Timeline

Childhood is a critical time for development and knowledge-building. While higher education and professional career are the two main time periods guided by this study's research questions, I wanted to also address Katy's childhood. I asked Katy to create a timeline of milestones she deemed as having an influence on her professional development. I did not provide any formatting constraints, so that she was able to present the timeline in the manner she felt best represented it. The timeline was submitted prior to the first interview, so that I had time to review it and to prepare subsequent questions so that we could discuss the timeline at the beginning of that interview.

Age 7-10ish: Every Mother's Day, I would enter and win the "I Love My Mom Because..." writing contest at the local grocery store and it was my first taste of the joy of writing. And feeling like I might be good at it.

Age 11: My parents get a divorce. This probably seems odd as a milestone but I actually think it's the most significant: I watched my mom become such a strong independent woman that it hugely shaped me and my ambitions.

Sophomore year: I join the yearbook and newspaper staff. I started writing. Learning from an amazing advisor how to write, concept and even design.

Junior year: I become a newspaper editor. I took over the back page and concepted it into "The Flip Side". I got to drive my own content and manage a handful of staff. I think back on it and realize it was really my first attempt at creative directing.

Senior Year:
I continue as the newspaper editor.
I become president of my senior class. Orchestrating Homecoming, Prom and many other events. Again, getting more exposure to motivating and managing larger and larger groups of people.
A former student comes back to speak to our Newspaper class. She was attending Mizzou and about to go off to "Portfolio school"—I'd never heard of such a thing. I went home that night and started researching. It was that day I decided: I'm going to go to MU, get a journalism degree, then go to Portfolio School and then move to New York—never get married, have a test tube baby and be a Creative Director (this is not a joke, I was insane and a bit too big a feminist for my itty bitty britches. But I made good on half my plan ;))

Figure 4. The participant-created childhood timeline, collected via email October 2017. There were no formatting or content guidelines provided, giving the participant freedom to compile childhood milestones as she saw fit.

Data Management and Analysis

In this section, I discussed the ways in which I managed and analyzed the data collected throughout this study. Per the nature of qualitative research, I analyzed data during the collection phase (Glesne, 2011). This extensive process involved data management, reading/journaling, describing, classifying, interpreting, theorizing, and reflecting on/representing information. I did not receive hard copies of any data; therefore, I stored all files in digital folders within my password-protected Google Drive, and I kept the laptop that I used for additional storage locked at all times when I was not using it. All researcher journals, notes, and memos were stored in a locked office. I assigned every piece of data with a digital label to manage the inventory effectively. This aspect helped me to locate data easily and provided trustworthiness to the participant that the data remained protected throughout the study process.

Glesne (2011) noted that data analysis is an operational procedure and should constantly evolve based on the data collected. This continuous analysis was important in this study because I recognized developing themes and patterns and explored these in the subsequent interviews, as suggested by researchers (Strauss & Corbin, 1998). I used the literature review, along with the participant's experiences, to discern categories and themes through triangulation of the data (Marshall & Rossman, 2016; Merriam & Tisdell, 2015). Qualitative data analysis involves three stages: description, development of categories and themes, and making inferences regarding the theoretical frameworks or assumptions (Merriam, 1998). I intended to use this process in the study's data management and analysis phase; however, I had to make minor adjustments, as the inductive analysis occurred from the start of the data collection process. Researchers use inductive analysis to describe the discovery of patterns, categories, and themes to deduct core meanings from the data. Bhattacharya (2007) described an inductive researcher as one who

works up from all the sources of raw data, where the researcher chunks the data into units of meaning (codes), then organizes the units of meanings (categories), and then answer the analytical questions about the data to identify generalizable patterns (themes) across and within categories. (p. 88)

Once the data were collected, I organized it, categorized it, and began to engage in the data analysis stage. I followed Saldaña's (2013) guidance for examining qualitative content by using a combination of in-vivo and descriptive coding due to the mixed nature of the data collected. I wanted to honor the participant's voice in the interview transcripts as well as to ensure I identified the exploration and perceptions in the additional data pieces. From the beginning, this data analysis process was inductive in nature and involved sorting the data into similar categories by identifying patterns and relationships among the categories (Gibbs, 2002; Saldaña, 2013). Figure 5 shows a visual depiction of the specific data analysis process used in this study. Following Saldaña (2013), I conducted an in-depth analysis into the ways in which the participant approached advertising leadership.

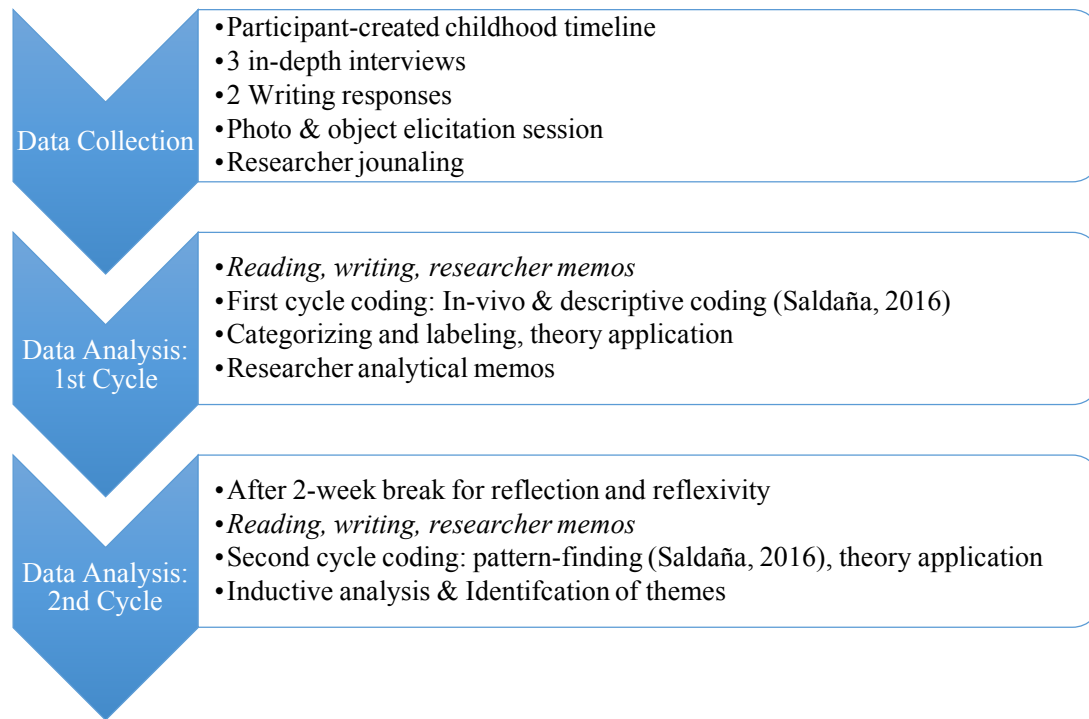


Figure 5. Complex, strategic process of data collection and analysis. Infographic by K. Olsen (2018). Copyright 2018.

The inductive analysis process began with the first in-depth interview, as the participant created a childhood timeline, and I discussed the first half of the photo and artifact elicitation session as part of the interview protocol (see Appendix B). Immediately following each interview, I used a known, reliable transcription service to transcribe the interviews. After receiving each transcription and reviewing the documents, photos, and artifacts, I conducted first cycle of coding by closely reading the data pieces and identifying descriptive and in-vivo codes.

Saldaña (2013) stated coding involves one chunking data into semantic units to be available for closer analysis and meaning making. He identified both in-vivo coding and descriptive coding as reliable first cycle coding for distinct, analytical reasons. I used descriptive coding to summarize a word or short phrases in the data, most often identifying the topic being discussed, as suggested by Saldaña. I used in-vivo coding, meaning “that which is alive” (p. 74), for interview transcripts as a method to learn the participant’s language, culture, and worldview

perspectives. Specifically, in-vivo coding directed me to use actual language, words, or short phrases, from Katy's interview transcripts as codes during the analysis process (Saldaña, 2013). Figure 6 showed an excerpt of an interview transcript in which both in-vivo and descriptive codes were found. For example, the participant used the words "perfectionist" and "planner" to describe herself; I felt these were indicative of her personality traits that contributed to her leadership development, and the words allowed her language and perspective to be recognized in the data analysis process. Also represented was the example of rejection she experienced during an extracurricular activity, and the words she used to expand upon that experience: "have to learn to fail." Both in-vivo and descriptive coding contributed to the identification of the leadership category, and the overarching theme of leadership as a lifetime journey for the participant.

Katy: That's like John. I dated for a month. Then he was like, "I don't want a girlfriend." I dated someone else for two years. I spent two years literally being like, "I don't understand. I'm supposed to marry. Why is he with someone else?" I cried in every bar that they showed up that. Literally, right at the end of senior year he broke up with her. As we were driving to different cities for me to live in Atlanta and him to live in Boulder is when we started talking and then officially we started dating that December. Our timing could not have been worse.

spouse -
JH
relationship
beginning

Interviewer: That's funny.

Katy: Get your shit together [laughs] All that was is in the Greek community.

Interviewer: But you definitely took advantage of leadership opportunities-

Katy: Totally.

Interviewer: Do you think that was just instinct? Do you think that you did it on purpose to develop-

Katy: I don't think it was on purpose. I've always thought it was fun. I don't mean to. I think it's just what I naturally do. It's never intentional it just seems the more fun thing to do. It's seems more fun to be the director than to be in the cast. I think that there are probably a lot of people who think it's more fun to be in the cast than to be the director. There was a homecoming steering committee that I applied for that I didn't get which was literally the first thing I had never not gotten in my entire life. I don't even know if those negatives add up to what I mean.

"what I naturally
do"
leadership
dev/talent

I was destroyed. Destroyed like couldn't get out of bed, hysterical. I felt I had just completely -- Looking back on it, it's hilarious. At that time I had always in high school. Anytime that I wanted a leadership position it was just getting to me. Not actually going.

rejection

Interviewer: How do you think that impacted you after that?

Katy: I don't know. I think it's probably like as anything goes you have to learn to fail. I failed a plenty since then. I just remember being completely devastated by it which is unhealthy to be that old and be that devastated by failure but I guess, I don't know.

"have to learn
to fail"

Interviewer: Your competitive nature.

Katy: Yes. I don't usually say that I'm competitive. I think I'm more of, or definitely was more of a perfectionist and a planner. Everything always went according to my plan. I applied for Greek Week and I got Greek Week Steering Committee and then recruitment counselor. I do think it was weird because I would go into situations not cocky by any means but really confident. After that every time that I applied for anything or tried out for something I was always so worried that I just wasn't going to get it. It screws with you. [laugh]

self
description
"perfectionist"
"planner"
"really
confident"

Figure 6. Interview transcript example including examples of both in-vivo and descriptive coding.

After coding the data with in-vivo and descriptive codes, I began to analyze the codes in an effort to find answers to the research purpose and questions. After studying the data for 2 weeks, I took 2 weeks off from the data analysis process. This time provided for increased reflection, and it gave me a fresh outlook when I restarted the data analysis process.

I began second cycle coding as a method to reorganize and reanalyze the data coded through first cycle methods (Saldaña, 2016). Saldaña stated in second cycle coding, one must develop a sense of categorical and thematic organization from the first cycle codes. Through this process, I combined similar codes and patterns, which resulted in identifying the salient themes in the data. This pattern coding encouraged me to find meaningful material from first cycle coding and to develop this material into “more meaningful and parsimonious units of analysis” (Saldaña, 2016, p. 236). This phase resulted in the identification of three major themes that will be discussed in Chapter 4.

Finally, all forms of coding were informed by the social role theoretical framework, research purpose, research questions, and information detailed in the literature review. In this phase of coding, I identified categories and themes directly from the data that provided deep insight into each of the areas being studied. I became familiar with these data through every step of the coding process, thus providing for a deep level of insight and reflection during the data analysis procedure.

The research purpose and questions will be addressed through these case study findings in Chapter 4, and the participant verified all findings through member checking to ensure accuracy and rigor (Lincoln & Guba, 1985). I hope to present the findings from this single case study in a way that is thorough and complete, while providing the reader with a distinctive experience, representative of the participant’s unique paths. The data analysis processes were

complex, and I found it difficult to predict what themes would be recognized from the interviews and writing responses. However, I prepared to adjust accordingly to best represent the data collected. Moreover, the data management and analysis process, including the coding stages and methods of data analysis, were all dependent on the what, why, and how of the data collection. All coding and meaning making of the data were informed by the social role theoretical framework, research purpose, and questions, as well as information provided in the literature review (Merriam, 1998).

Reflexivity and Ethical Considerations

I designed this case study carefully considering the ethical issues surrounding the intimate nature of an-depth case study. Both myself, as the researcher, and the participant needed to feel 100% comfortable being honest and trusted, and all data collection and analysis methods needed to be framed by a high level of ethical consideration. Because I was personally connected to the research participant and purpose, I utilized reflexivity as a check to make sure I was maintaining an ethical awareness of how the research was affecting the participant. Elizabeth Chiseri-Strater (1996) emphasized the difference between reflection and reflexivity, and it was one I used to check on myself throughout the study: “to be reflective does not demand an ‘other,’ while to be reflexive demands both an other and some self-conscious awareness of the process of self-scrutiny” (p. 130). Like the participant’s use of writing for deeper reflection, this reflexivity provided an additional step to ensure the highest quality of data would be presented in the findings. My reflection during the research process allowed me to examine details from different angles and to discover meanings from the various data pieces.

According to Mason (1996), reflexive research means, “The researcher should constantly take stock of their actions and their role in the research process and subject these to the same

critical scrutiny as the rest of their ‘data’” (p. 6). Because this research was qualitative in nature, I constantly reflected on the experiences told by the participant. As an added step in the reflexivity process, I also worked closely with my major professor to discuss ethical implications that arose while conducting the research.

Assurances of Confidentiality and Ethical Issues

Ethical considerations are critical to the qualitative case study design. Connelly and Clandinin (2006) noted that ethical review was mandatory for research involving human participants. Through email communication with Katy, I secured her approval to be identified in the study. She was completely aware of the research purpose and the expected transparency that occurred during the writing process. I gave Katy access to my findings to allow her to member check the data.

Another potential ethical issue involved Katy’s undergraduate experience. She attended the University of Missouri-Columbia, and in such a deep, qualitative study, there was the potential for both positive and negative feelings toward the university (on a variety of levels) to be revealed. I worked with my advisor on how to proceed if those did come up, and I kept Katy aware, so she was able to provide input as to what was included into the research writings. Additionally, when ethical issues associated with her treatment during her childhood, during her higher education experience, or during her professional career were brought to my attention, I responded with sensitivity and guided the conversation in a productive manner to the research. I worked with my advisor when I wanted to gift Katy with a book we discussed during one of our interviews to ensure that it was ethical and that it did not affect the data collection and analysis processes.

Furthermore, the opportunity to work with one participant throughout the study resulted in the building of a close relationship between us. Because the two of us are the driving forces behind this study, I focused on maintaining a professional relationship where her time was treated with respect, and I made sure she understood how grateful I was for her openness and time. I believe that this relationship helped the participant feel open and comfortable, and I believe it also benefitted the data because the participant felt motivated to make sure her story was being told and understood through a trustworthy academic lens.

Limitations

There were several limitations of this study that need to be discussed to present a clear and detailed picture of the study. First, time was a limitation to the participant. The participant worked full-time, which included travel, and she had two young children and a husband. These aspects greatly reduced the time for an outside commitment such as participating in research. I maintained flexibility and prepared in advance, so that I was able to best accommodate the participant's availability. She and I worked through potential dates and times for the next interview after the completion of the prior one. We rescheduled the third interview twice due to unexpected illness and an outside work commitment the participant had come up on her schedule. I traveled between Manhattan, Kansas, Parkville, Missouri, and Kansas City, Missouri, multiple times during the period of data collection from October to December 2017. Qualitative research requires in-depth data collection over a certain period (Miles, Huberman, and Saldaña, 2014). However, this case study was retrospective in nature; therefore, an extended timeframe was not a critical aspect of the study, and the lack of an extended timeframe did not influence the quantity nor richness of the data.

Trustworthiness and Rigor

Qualitative research demands a high level of trustworthiness and academic rigor to employ credibility and validity (Charmaz, 2014). The trustworthiness and rigor of this study was established by employing the eight criteria suggested by Tracy (2010): (a) worthy topic, (b) rich rigor, (c) sincerity, (d) credibility, (e) resonance, (f) significant contribution, (g) ethical, and (h) meaningful coherence (p. 840). My adherence to Tracy's (2010) parameters ensured that the research was responsible, ethical, and as rigorous as possible.

I chose a worthy topic because it is both relevant in many industries across the globe, and it was also personally relevant to myself as a woman who worked in the advertising industry and currently works in academia teaching advertising to young men and women. I employed rich rigor in the study by following guidelines set forth by established researchers in those specific areas, as well as by using the process of peer debriefing and member checking to have an outside perspective judge the data collection and analysis. The sincerity, credibility, and resonance were established from the start of the study, particularly in understanding the groundwork of The 3% Movement and the researcher's positionality. I hope to make a significant contribution in this area of research where more stories need to be told. The participant's experiences will help educate leaders in the advertising industry and students who are studying and getting ready to enter the industry.

In addition, I employed member checking to be transparent with the participant and to increase the credibility and trustworthiness of the study. Member checking is considered "the most critical technique for establishing credibility" (Lincoln & Guba, 1985, p. 314). Through member checking, the participant was able to examine transcripts of the interviews as well as my representation of the findings. I provided the dissertation document to the participant via email

for review after writing Chapters 4 and 5, during the review and editing process. I took all feedback from the participant seriously because I wanted her to be completely confident in the research presented, which will make for a smooth process as I proceed with publication goals at the completion of the study. This process will add to the credibility, legitimization, and transferability of the research (Charmaz, 2014).

Beyond collecting data from the participant, I kept a running record of memos, anecdotal notes, and reflective thoughts throughout the process in my researcher journal. Journaling is a technique used to record anything that comes to mind at any time. Kept by the researcher, it is a tool that can provide additional insight and analysis throughout the research study. Glesne (2011) noted that it was imperative to capture any analytic thoughts as these occurred, and he emphasized the importance of recording any hunches or minute thoughts that come to the researcher during the data review and analysis process. I made time to write memos following each interview, and they provided an additional level of insight to the data analysis process.

A key advantage of researcher journaling is the idea of reflexivity (Medved & Turner, 2011). According to Medved and Turner (2011), reflexivity allows researchers to “consider how our own identity as scholars and individuals affects how we conceptualize research problems, how we relate to our participants and what blinders and strengths we bring to analyses” (p. 109). Because this study took into consideration my past and current professional experiences as a woman, the process of reflective journaling provided me the opportunity to critically scrutinize the role of my values, beliefs, and assumptions, and how those had the potential to influence the way I collected, analyzed, and represented the data.

Lastly, I utilized the process of peer debriefing (Given, 2008) to provide an additional level of rigor and trustworthiness during the study. Qualitative research provides highly in-depth

information regarding the participant's motivations, concerns, and behaviors. The legitimacy of this information is crucial, and peer debriefing is another step I took to increase the credibility of the study. I asked a member of my qualitative cohort to talk through my study with me during the data analysis process. She was able to provide her objective and knowledgeable viewpoints as I worked hard to determine the best way to present the data. Peer debriefing gave this person an opportunity to point out general thoughts on the identified themes, underemphasized or overemphasized points, and assumptions that were not substantiated. The process of peer debriefing helped prevent me from becoming overly intrusive in my participant's life, and it also helped me to become more aware of the study's influence on myself and the participant (Given, 2008). It was an important piece of the data collection process, and the feedback was considered an important part of this study.

The triangulation technique used in this study increased the overall trustworthiness of the data. It involved all forms of data collected: in-depth interview transcripts, childhood timeline, two writing responses, photos, objects of importance to the participant, researcher journals and memo, and peer debriefing. I maintained an ethical stance throughout the data collection and management process by adhering to the methods I have described, by utilizing member checking, and by maintaining an open and proactive relationship with the academics on my dissertation committee. Finally, meaningful coherence includes using logical reasoning and being consistent. These were at the forefront of this qualitative research study in order to maintain a high level of trustworthiness and rigor.

Chapter Summary

The credible representation of qualitative researchers is vital to creating valuable and trustworthy research and to which I held extremely close as I proceeded with this study. As Shea (2000) stated:

Everyone agrees that among the highest duties of academics is to make sure that the human beings they study—fellow citizens they probe, query, prod, and palpate—are treated with dignity and respect. (p. 28)

Because the nature of this study was close to my personal experiences and passions, I held myself to the highest level of accountability. The methodology, research design, data collection, and data management methods were described in detail. I have also demonstrated analysis and representation strategies that I closely followed. Finally, I discussed issues of researcher positionality, ethical considerations, trustworthiness, and academic rigor involved with the study. In the next chapter, I will detail the findings of this case study followed by the conclusions and implications identified through the extensive data analysis.

Chapter 4 - Findings

Dear future female creative leader,

Hi. Hello. How are ya?

So you're considering a career in advertising?

Awesome.

This is a beautiful and wild world to want to be a part of.

And the best part is: we need you.

We need smart, bold, creative, inspired and fearless women.

So, if you're saying: "hey, that's me" there are a few things you can start doing right now to be prepared to make a giant impact on this industry and the world.

1. *Go in passionate pursuit of inspiration.* Find things that spark you and make you question what you know. Explore the things you love and the ones you never thought you'd like. See the movies that look interesting and the ones you think will be too boring, too silly or too artsy. Devour the internet. Seek out new music, new art and the new new.
2. *Be a leader now.* Being a creative director is exactly half creative and half director. Get good at the directing, every opportunity you get. Sign up to run things, raise your hand to lead, learn how to galvanize a team often and early and you will be unstoppable.
3. *Get uncomfortable.* Get outside your safe space and see what you're really made of. Intentionally find people who challenge you and your ideas. In fact, learn to be excited by people who challenge the way you think.
4. *Become a student of advertising.* Read the blogs, buy the books, find heroes and listen to every podcast they've recorded. This is an industry that LOVES to talk about and to itself. The up side of that: there's endless material to learn from.

But most of all, enjoy it. Run toward the things that make you giddy inside and if you end up breathlessly, sprinting in the direction of a career in advertising, you'll know you've chosen a job you will love for a long time.

See ya soon.

Katy (Writing Response 1)

The words and sentiments echoed in this writing response from the study's participant portray a woman who traveled a confident path from a childhood of learned perseverance to the highest creative position at an advertising agency. This chapter will present a series of themes that address the overarching research questions: How did the participant's higher education experience influence her professional path in advertising, and what has the participant's professional path to executive creative director looked like? Through the process of data

analysis, the themes identified from the data showed the story of Katy's path through childhood, higher education, and professionally in an in-depth manner that is only possible through the insightful methods of qualitative research. The focus will remain on direct connections to the data, and the process which generated the themes, as described in Chapter 3. This chapter is organized to present the data in a meaningful way, using rich and thick descriptions (Geertz, 1973) in order to provide a thorough picture of the participant's paths. I will begin with an overview of the participant and the research locations to provide context for the findings, followed by the key themes that were identified from the study's data collection and analysis processes. Chapter 5 will follow and include the implications of the themes to understand the value of this research further, to revisit the research questions, and to suggest directions for future research regarding women in the creative world of advertising.

Overview of the Participant and Sites

As mentioned in the methodology portion of this study, I used purposeful sampling to select Katy Hornaday as the single case study participant. Thorne (2008) recommended researchers should use purposeful sampling to gain an understanding from specific participants "by virtue of some angle of the experience that they might help us better understand" (p. 90). Based on this recommendation, I chose Katy as the participant.

At 33, Katy was promoted to Executive Creative Director at a top-tier agency in Kansas City, Missouri. Through *The 3% Movement* (2017) and the associated research, I learned that women hold less than 12% of creative director leadership positions. Therefore, not only did Katy satisfy the purposeful sampling criteria of the study's design, but she exemplified a rare situation: she reached the highest creative leadership position at an agency extremely early in her career. Her promotion from creative director to executive creative director occurred during this

study's timeline, which afforded an even more in-depth and timely exploration of Katy's experiences leading up to her current position.

Because Katy is a working mother with demands at both home and the office, I suggested that I interview her where it worked best for her and her family's schedule. The first interview and the first half of the photo and artifact elicitation session occurred in her Parkville, Missouri home because she was home on paid time off (PTO) with her infant son. Additionally, she recommended this location, because she maintained a home office with important mementos and photos that we reviewed. The second and third interviews both occurred in the offices of Barkley, the advertising agency in downtown Kansas City, Missouri, where Katy is the Executive Creative Director. It worked best for her schedule to fit in our interviews during her workdays; we could complete the second half of the photo and object elicitation session within her work space, where she identified meaningful awards on display at the agency. I procured the childhood timeline and writing responses via email, with extra time consideration given to Katy's schedule.

Identified Themes

In this qualitative case study, the process of data analysis provided for the constant review and connection-making throughout the analysis period. The extensive information collected during the three in-depth interviews, the photo and artifact elicitation sessions, the participant-created childhood timeline, and writing responses, as well as the researcher journals and analytical memos written during the analysis process, provided the material from which I found deep insight into ways in which the participant found success in her career as a creative director—when most men gain leadership success—through the lens of social role theory.

The themes I identified through the process of data analysis indicated the strong influence of female mentorship and support, a lifelong journey of leadership and creative development, and possessing a strong commitment to a successful work-life balance that included both spousal and agency support. The themes from the study are described with the following labels: 1) the power of a woman's influence; 2) developing passion for leadership and creativity; and 3) promoting a strong work-life balance.

Theme 1: The Power of a Woman's Influence

The first piece of data collected during the study was the participant-created childhood timeline. Both in this document and in the first in-depth interview, Katy discussed her relationship with her mother and how that influenced her upbringing. As a child of divorce, Katy watched her mother struggle through significant hardship while providing a nurturing and wholesome home environment for her two daughters.

At eleven years old, Katy's biological father left the home when her parents divorced. She identified this time as "the most formative and probably the best thing that ever happened to me in a way, because it really transformed me into the person that I am." She described the influence of her mother below:

For six years, I watched really up-close a woman get wrecked by a situation, rebuild herself, and really dig in. She did not make a lot of money, and she had a mortgage all of a sudden that was all hers to deal with. But I also watched her balance doing what she had to do at work in order to make that happen and dealing with a lot of really hard stuff, but also making our lives really cheerful, creative and fulfilling.

One particular example of Katy's relationship with her mother, which coincided with the beginning of her creative development, involved an annual art contest held by their local grocery

store for Mother's Day. The grocers asked children to submit artwork that showed why they loved their mother. Katy entered this contest and won multiple years in a row. Katy's mother was always enthusiastic about the contest and very expressive of her support and encouragement every time Katy won. After her parents' divorce, Katy remembered watching her mother persevere through hardships, while possessing a level of humility that Katy said influenced her to be strong and independent:

My mom will always be so proud of everything that I do, and I'm always like, "But mom, I wouldn't be this without watching you do that." But I don't think—because she wasn't running a company or doing something like that—that in her mind she necessarily thinks of herself as this badass woman.

This humility was a trait that was discussed as its own subtheme from the data within the context of the team environment Katy builds as a creative leader; however, I feel compelled to address humility within the context of her mother's influence because that was the origin.

Learning from her mother during her childhood continued to have a tremendous impression on Katy as she matured toward her undergraduate years. Katy self-identified as a planner and a perfectionist, and she credited wanting to be exemplary for her mother during her childhood as the beginnings of these characteristic traits:

It was never like I had to be perfect. I think I always wanted to be really good and really exemplary for her. I think that probably started to create some of that perfectionist thing. The planner thing is something I've actually thought about a lot over the years. My father leaving was so unexpected from our entire family. It completely blindsided all of us. I think from then on, I always wanted to have a plan, and I wanted to be in control of the plan.

Furthermore, Katy mentioned that her mom was extremely proud of her—evident in her childhood through to current day as an advertising professional. She mentioned, with a grin, that an industry award she won was missing from her home office because “my mom took it,” and how her mom gets upset if Katy did not immediately tell her about industry or agency awards and recognition. Throughout the data collection process, I saw that Katy and her mother had a close relationship, and from this relationship, Katy first understood the importance of women supporting women. She also recognized the privilege given to her throughout her childhood, mostly provided by her mother even when facing the negative impact of divorce. Her mother’s steady and strong foundation equipped Katy with experiences and confidence to pursue her extracurricular activities, including those that would influence her professional path later in life.

In describing how other women have impacted her life, Katy mentioned the support she received from women in a variety of professional capacities. Katy’s first job out of portfolio school was at Crispin Porter + Bogusky in Boulder, Colorado. There, she worked with a woman creative director (CD) right away. They worked together on a pitch for the clothing retailer Old Navy, won the pitch, and from then, the CD “invested heavily” in Katy: “I just immediately was working for a really strong, really kick-ass woman who was one of the few women, but she was doing an incredible job.” Katy credited this particular CD with helping Katy get promotions, raises, and leadership opportunities, which occurred in her first years out of portfolio school:

By the time that I left Crispin after about two and a half years, I was a senior writer but I was the primary lead on all of our digital work that we were doing. I was doing client calls, and I was doing client presentations, and I was flying to San Francisco. She just really opened doors for me. She was hard, she was super hard, and she was never one to

let you off easy or coddle you because you were a female. When she saw a woman that she liked and she wanted to help along, she totally went out on a limb to make it happen.

This quote demonstrates how Katy developed an understanding of the power of women helping women within advertising's creative departments. She recalled being challenged by the woman and how having a fellow woman encourage her professionally resulted in gains within the agency that she would not have had otherwise. She said that the challenge also helped her recognize how to recognize and invest in other women, noting that she gave herself credit "for being really overt about trying to make sure that women who work for me feel I will be a champion for them. I definitely learned that from her."

One must note that while this CD had a profound influence on nurturing Katy's early career in the creative department, Katy also noticed the woman was "really, really all in, around the clock." The CD did not have any children at the time, and Katy witnessed how much she worked. Katy recognized how much she wanted balance, even before she had children, as discussed further in the third theme that was identified from the data analysis process: promoting a strong work-life balance.

At her next position with MullenLowe in Boston, Katy encountered another mentor who was a woman. The woman, who at the time was head of strategy, served as a champion for Katy, as well as another example for how women should support women within an advertising agency. Katy watched this woman invite more women into important client meetings. After Katy and her husband made the decision to move back to the Kansas City area with their infant daughter to be closer to family, this woman wrote her an email saying that she was sad to see Katy leave, but "there was a special place in hell for moms who didn't support other moms." Moving beyond the professional mentor experience, this was Katy's first identification of being supported as a

mother by another mother, something that influenced how she managed other women on her teams today.

In addition to understanding how women have influenced Katy's life, the data suggested that Katy herself strives to have a positive influence on women around her. As a leader within her agency, Katy described multiple ways she worked hard to set an example for women in particular. One of the most important ways she felt she guided other young mothers at Barkley was through her experience with breastfeeding and pumping while at work. Before Katy had her second child, she recalled a conversation with another young woman at the agency who told Katy that she had stopped breastfeeding because she was too nervous to pump at work—it made her uncomfortable to leave meetings for necessary pumping sessions. Hearing this story had a powerful effect on Katy. She was strategic about her own breastfeeding goals when she had her second child in 2017:

I stuck with it for five freaking months and every chance I got, I was like “Okay, I have to go. I’m going to go pump now.” And I would just be so vocal about it and I made it part of my schedule and anytime I was there, I just was really overt about the fact that that’s what I was going to do because I wanted to remove the stigma of people feeling like it couldn’t be done.

Both her relationship with her mother and her experiences with other women leaders in the advertising industry had significant effects on how Katy viewed and treated other women in the industry as a leader herself. Katy further emphasized the importance of being a woman in advertising:

I have had a lot of doors open to me to be in the room, be in a presentation much earlier than a lot of other people would have the opportunity, mostly because they needed

diversity at the table. And some people could be frustrated by that but I think that that's not fair—I got into those rooms because I was female. I got to stay because I was smart and because I was talented, because I was good at what I did.

Recognizing that she was offered opportunities because she was a woman acknowledges a traditional, feminine role in the professional world. Katy knew she needed to work hard as a coping mechanism to stand out in a field dominated by men. This evidence of multidimensionality had Katy not only understanding the value of a traditional view of women, but also understanding that if she wanted to be a leader, she needed to adapt traits similar to those leaders around her—most of whom were men. Valued for her feminine viewpoint, Katy accepted that both clients and agencies needed women represented in meetings and in brainstorming sessions specifically for their gendered experiences. However, in examining the situation beyond the value it provided the industry, it should also be noted that these experiences and the women who supported Katy have helped her recognize the value in women helping other women, both inside and outside of the agency. Furthermore, additional evidence showing Katy's experiences with women outside of the agency is described later as having a positive influence on her work-life balance.

Theme 2: Developing Passion for Leadership and Creativity

The second theme was labeled “Developing Passion for Leadership and Creativity,” because of the importance both leadership and creative development played in Katy's journey to executive creative director through her childhood, higher education and professional career thus far. She recognized her leadership and creative skills early during her high school years, continued displaying those skills during her undergraduate years at the University of Missouri, and then took those skills to the next level as a manager within advertising's creative

departments. The following evidence showed that not only did Katy possess intrinsic leadership traits, but she also worked hard in order to be high-quality leader at Barkley, which was vital to achieve continued promotion in any industry. Similarly, Katy's creative talent was recognized early in her life, honed during her undergraduate and portfolio school years, and continues to be something she strives to grow in as a creative advertiser. The personal, subjective details provided by Katy in the three in-depth interviews were triangulated by her childhood timeline, writing responses, and items from a photo and object elicitation session—including two speeches given by her coworkers when she received an important industry honor in 2017. Together, her leadership and creative development over the years can be presented in a manner that addresses Katy's multidimensionality, as each period of her life built on the prior and provided a complex path through which Katy identified growth and increased power.

One individual award, which Katy discussed during the photo and artifact elicitation session at her home, was her recognition as a member of the 2017 NextGen Leaders program presented by the Kansas City Business Journal. According to the *Business Journal* (Bean, 2017), the goal of the NextGen Leaders program involved identifying those in the Kansas City business and civic community who began to exert their influence through leadership at their companies, on nonprofit boards or through other community involvement. This individual recognition was one of many identified during data collection that highlighted Katy's talents and symbolized how her path through childhood, higher education, portfolio school, and her professional career led her to the top creative leadership position at her agency in Kansas City. In the following sections, Katy's leadership and creativity will be discussed in chronological manner to present a clear picture of that growth and continued development.

Childhood. Katy's most prominent memories from childhood included the annual art contest that she entered for Mother's Day and her parents' divorce. She watched her mother closely and learned the best example of a strong and independent woman who persevered through hard times. Learning responsiveness in different situations, Katy identified ways of adapting and dealing with unexpected circumstances and personalities. In high school, Katy was captain of the cheerleading squad and president of her class, in addition to serving as an editor of the newspaper—leadership positions that Katy nonchalantly described. She credited some of her leadership involvement in high school to making up for her little sister acting out “or my father who had then disappeared.” Those experiences encouraged her to seek leadership opportunities. But, she also said those positions were things she was naturally good at; therefore, taking advantage of those experiences “made everybody's life a little easier.” Thus, Katy identified the notion of intrinsic leadership as something she had always felt, something that was not necessarily learned but rather inherent, and something she could utilize to pursue opportunities.

During her college years, Katy's leadership continued to develop as she became involved in Greek life. A self-described perfectionist and a planner, Katy said that “everything always went according to my plan.” When she applied for steering committees or various organizations, she succeeded. She maintained that the interactions she experienced through Greek life leadership positions helped her develop tools to deal with all types of situations and people. Describing her time spent with the sorority, Katy learned “so many ways” to be diplomatic, which she said had a profound influence on her leadership today:

Now in my career, people often are like, “You handled that situation really well. You're incredibly diplomatic, I love the way you get to the point without putting everyone on defense,” and I seriously think you can track some of that back to living in a house full of

crazy girls that you're just trying to survive. You have to figure out how to get at the heart of the issue without having to have everyone in tears.

Being described as “diplomatic” and understanding the advertising industry as a competitive, creative environment provided me, as the data analyst, with a justified link in Katy’s intrinsic leadership traits and her rise to leadership. Future researchers could address those personality traits in creative directors within the industry; however, for this study, one must acknowledge and address that an underlying theme of Katy’s success was her leadership talent.

In addition, Katy spoke about how the business classes she took during undergrad helped her understand the business side of advertising, and therefore, made her a more strategic team leader when making decisions pertaining to client goals and agency services. This key time of leadership development for Katy shows that business knowledge expanded her leadership capacity, giving her skills necessary to manage and strategically grow advertising accounts. As an executive creative director, she dealt with chief marketing officers of companies every day; therefore, she had to understand the business side of advertising. Understanding ways in which billing worked with clients helped to both maximize agency profit and reach client goals, which required a delicate balance in the industry; moreover, Katy had to understand business, while being a creative team lead. These skills benefitted Katy on her path to Executive Creative Director (ECD) at Barkley.

Professional career. Katy described her own leadership as one where she managed from “in the trenches and alongside the team.” Emphasizing a team work environment, Katy asserted she knew what the team needed to build and knew where the team needed to go, but she knew that she would not know it all; therefore, she placed importance on working together as a team:

It's probably a combination of two things. I am a born leader and more of a leader than I am a follower, hand over fist. A lot of it has to do with when I came into the industry, who I worked under—I worked for a woman on a team full of men, so I never felt like I needed to keep my mouth shut and that I needed to fall in line. In some way, shape or form, I always felt like I had the ability to lead at different levels. Maybe it happened faster because I was always able to show my capabilities as a leader, and so then they were recognized, and I was rewarded for it.

This quote described a specific context that was conducive to allowing Katy's leadership traits to be expressed and developed. While unique to her experiences, it is important to recognize that environment is a key consideration when identifying how women have successfully or unsuccessfully navigated leadership development within advertising's creative departments. Furthermore, the idea of "reward" that Katy described showed how the specific context in which her leadership development provided her with the immediate benefits of being vocal during the creative process, and thus continuously growing in confidence early in her career.

When asked about her path to leadership at Barkley, Katy described "digging in and sticking out." Learning from a boss at her first agency, Crispin Porter + Bogusky, Katy said that the best thing she could do for herself was to make her boss look good: "That just meant being really responsible with anything that was handed to me, doing the best work I possibly could, always managing up, hitting deadlines." She received smaller projects at the start of her career, which she managed well, so she was given additional projects. Becoming better, she said that hard work paid off when she became a creative director and could build her own team. Figures 7

and 8 reflect the two most important milestones in her career—promotion to creative director and the subsequent promotion to executive creative director three years later.

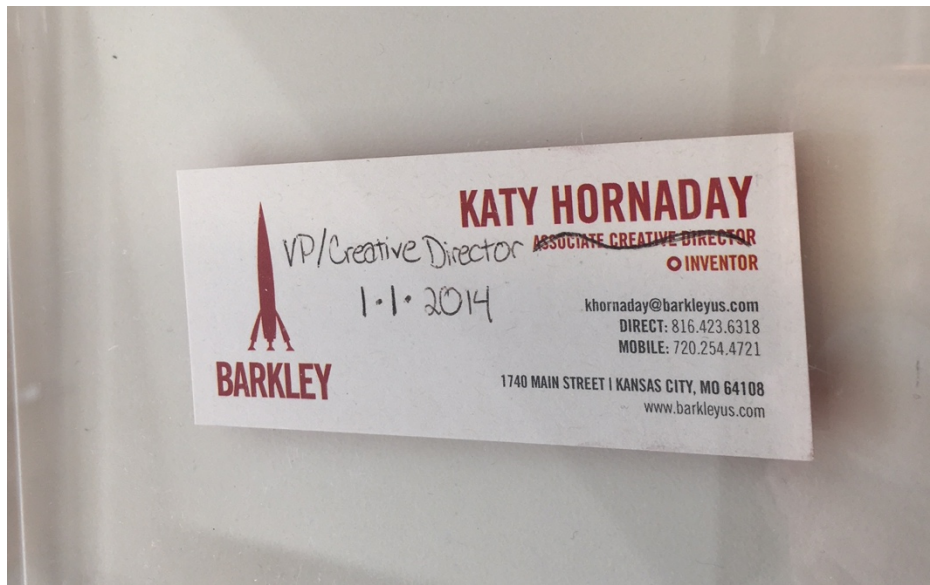


Figure 7. Katy’s business card, edited with her promotion to VP/Creative Director in January 2014.



Figure 8. Katy’s business card, edited to reflect her promotion to EVP/Executive Creative Director in March 2017.

When Katy was promoted to executive creative director, she again received support from everyone around her—men and women alike—which Katy said surprised her:

It was like people believed in me more than I believed in myself. I don’t know if it’s like being a woman or just being totally blown away by how early it happened, but it was amazing, and the funny part and maybe not the funny part, and the thing that shocked me the most is, at least 50% or more of that “congratulations/we’re so excited for you” came from men.

Katy's recognition of the support she received from both men and women was told with a sense of surprise in her voice, and she also recognized that view as being traditional. She worried about taking the spot of the previous Executive Creative Director—a man—and it affected the way she processed her advancement. Katy explained the worry she felt, asking the CEO about the man about whether they gave him enough chances and if he understood what was happening. Katy admitted that this type of reaction “speaks to the way that as females we process things because it's not always black and white. Sometimes, there are emotions involved.” The CEO of Barkley assured her that it was Katy they wanted in the top creative spot, and it was further affirmed to Katy when she received an outpouring of congratulatory support from her coworkers at Barkley—both men and women. This exemplifies Katy's growth as a leader, that even when recognizing a traditional, gendered reaction to promotion, she knew to place it in context and move forward with her career as a creative leader.

These specific attitudes and activities reflect a woman's traditional social role mentality as it pertains to leadership, and Katy remained aware of those traditional views within the advertising industry. Being both young and a woman was something that worried her when she was promoted to the highest creative position at Barkley; however, her emphasis on the support and encouragement she felt from both men and women reflected the acknowledgement and the optimism she had for those around her at Barkley. Understanding the traditional social roles but moving forward beyond those and recognizing that forward movement because of her hard work and creative skills was what set Katy apart as a leader. She overcame the opposition created by a long history of conventional social roles to become a respected top creative director in the advertising industry.

In addition to her promotions, Barkley documented Katy's leadership in 2015 by recognizing her with the Add Good Award, which was given to one employee each year who "bleeds contribution, inspires everyone around them and makes everything they touch better, which includes our culture, our community and our work" (<http://www.barkleyus.com>). The emphasis Barkley placed on this award was evident by the descriptor on Katy's business card printed after the recognition: "2015 'Add Good' Award Recipient" was listed directly under her title in the business card featured above. This award credited Katy with contributing as a leader beyond her client responsibilities; she was recognized for her overall leadership within the agency—over more than 300 employees. Consistently recognized by others for her management and guidance, combined with her own assertions of leadership style, helped Katy ascend the ranks and make herself a sought-after creative director in the advertising world.

Furthermore, when listening to Katy's experiences and studying the data sources in this study, it was obvious that Katy possessed a unique combination of humility and confidence, one that resulted in a work environment that provided a sense of community and support to its employees. She was confident in her abilities to lead and be a stellar creative; at the same time, she also deferred to her team members when describing "wins" and awards. Advertising was not an individual sport, but even when she directed teams to award-winning results, Katy's emphasis was always on the team, as most evident from her keeping individual awards and recognitions in her home office. Related to the sense of community, Katy expressed the most excitement and enthusiasm when describing the team awards on display within the agency. This support of her team members was also reinforced in the speeches given by two of her closest colleagues when she was recognized as the 2017 American Advertising Federation—Kansas City's Creative Advertising Professional of the Year. Both of her colleagues provided Katy with copies of their

speeches, and they were added to the data collection process as part of the objects in the elicitation process. Following is an excerpt from one of the speeches:

It's her ability to LEAD with such strength, but at the same time effortlessly give up ego and ownership of the idea and distribute all the beautiful and frightening pieces of ownership to the team that will bring it life. I argued with this woman for twenty minutes because she wanted to take her name off of the Take5 award so we could put on our community manager. It's the real deal. She's so fucking human in all those ways that give you hope for humans in this weird political era.

Barkley's Take5 (candy bar brand) team won a major award for a project on which Katy served as creative director; however, she insisted that it not be her name on the award, but rather, the name of the person who managed much of the day-to-day communication and strategy. The second speech, given by Barkley Strategist Molly Griffin, described Katy as "providing support, guidance, and advice, always making me feel empowered and confident in myself." Her coworkers' reflections on the type of team environment she provided was indicative of her leadership style. When asked about industry awards she received, Katy described not putting a lot of personal weight in these, emphasizing they made recruiting easier for the agency: "When it happens at least at this point in my career I look at it as something that's really great for Barkley because it's good PR for Barkley." When reflecting on the award from the AAFKC for Creative Advertising Professional of the Year, Katy stated that it was the one that meant the most to her, because she was nominated by people who worked under her. The night of the award ceremony, when she heard the speeches from her "best friends and co-workers," Katy described the amazing feeling of hearing "them articulate why they found value in the way that I lead or the

way that I make them feel.” She said that the local award meant so much to her because it was based on the “actual value that I bring.”



Figure 9. Katy showed the award from the American Advertising Federation—Kansas City for 2017’s Creative Professional of the Year. Katy keeps this award in her home office.

From the beginning of her career, Katy identified and developed this team player mentality; however, she possessed a high level of self-awareness, which was most apparent when she described deciding on her first job after portfolio school. Having experienced portfolio school as a time for much personal growth, Katy understood her self-worth as a creative advertiser. She was offered a job at both Wieden + Kennedy headquarters in Seattle and Crispin, Porter & Bogusky in Boulder, Colorado. After deciding to move to Boulder, Katy countered and

negotiated her salary based on the other offer. Katy stated, “I’ve never been nervous to actually ask for what I think I’m worth.” From her first job at Crispin to her recent promotion to ECD at Barkley, Katy described her doubts in the process, but she was recognized for her leadership and creative talents at each step of her career. Now, being recently named Executive Creative Director, she was ultimately recognized for the work her teams produce and her ability to cultivate that sense of community and support.

Evidenced in the quote mentioned in the above paragraph, Katy sensed apprehension in her creative and leadership abilities that were recognizable to top recruiters in the advertising industry. When she was promoted to ECD at Barkley, she worried her coworkers would think she was too young for the job. However, in both situations, Katy’s creativity and leadership was reassured, and she was recognized for that talent. After the ECD announcement was made, she received cards and notes of congratulations and excitement for her new role at the agency:

I literally got stacks of cards that just started showing up on my desk, showing up in my mailbox from people. They were like “I have never been more excited to be here.” “I’ve never been more confident in who was leading our creative.” It was insane. I got emails, the kindest emails from people all over and they were so genuine, and it was just totally moving.

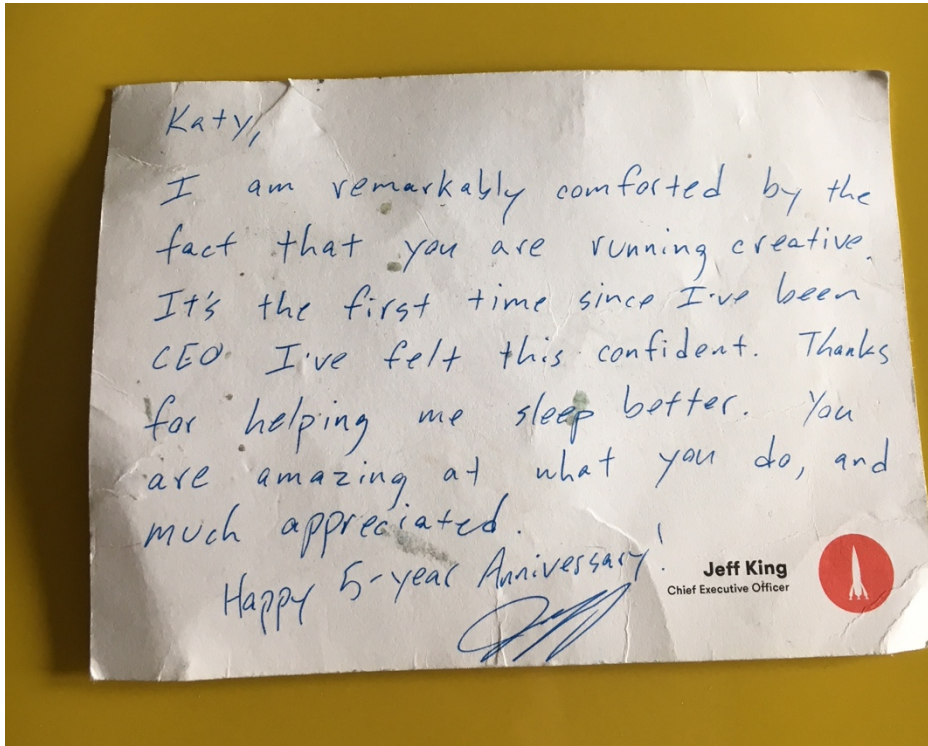


Figure 10. A note Katy received after her promotion to Executive Creative Director, the highest creative leadership position at Barkley. The note expresses the gratefulness and appreciation felt by the agency's Chief Executive Officer, Jeff King.

Katy's reputation within the advertising industry and within the agency where she spent the last five years of her career and received a promotion to the top level both solidified her leadership and creative talent. Her overall attitude focusing on the team rather than herself when it came to awards and successes was evident throughout the data. These characteristics resulted in Katy creating a sense of community where she both gave and received support from those on her creative team, including women, thus helping her contribute to The 3% Movement's efforts to close the gender gap in advertising's creative departments.

The history of traditional social roles and how those influence leadership development in a professional environment is a topic heavily influenced by the next theme covering Katy's understanding and actions as they relate to maintaining a work-life balance. However, as a

woman, it is imperative to connect how she viewed both promotion and struggles in her leadership journey through the lens of the social role theory.

Creativity. Developing simultaneously with her leadership skills, Katy's passion for creativity was also identified from data collected surrounding Katy's childhood, undergraduate years, portfolio school, and her professional career. In both the childhood timeline and the first in-depth interview, she identified entering in the grocery store art contest for Mother's Day every year as the beginning of her creativity development (beginning around age 8). She described the challenge of having to find a different way every year to express why she loved her mom as "where it all started." Katy reflected back on this contest multiple times as both a reflection of her relationship with her mother and the beginnings of her artistic abilities.

Katy's next creative development memories derived from her time on the high school newspaper. She served as editor of the back page of the newspaper, which she stated was like the "kitchen sink of the newspaper." Katy recalled taking charge of it and creating a theme so that it was not just a "catch-all"; she named the back page of the high school newspaper "The Flip Side," and she pursued a different concept every month.

In the advertising creative process, understanding the client's goals and creating concepts that accomplish those goals are critical to maintaining the business. Managing the content on the back page of her high school newspaper every month provided Katy with her first experience of creative freedom, and she began learning more about what life would be like in the advertising industry. In addition, Katy credited peer influence during high school as the specific reason she decided to attend portfolio school after college. A University of Missouri advertising major visited her high school journalism class and detailed her own plans for pursuing creative development in portfolio school post-graduation. Katy said that this was the reason why she

decided, in high school, to pursue portfolio school after college. This decision had a major influence on her creative development, thus making it important to discuss how she came to such a conclusion for her path after college:

I knew that I liked designing and I knew that I really liked writing, and then when she came and spoke about going into advertising, it seemed like a really nice relationship between the two. She talked about how she was going to Mizzou and then after that she was going to portfolio school and I was like, “What the heck is portfolio school?” I went home that night and looked up every portfolio school I could find in the country.

As the above quote showed, the decision to pursue portfolio school was not based on any significant event; it was a high school class visitor who mentioned it, prompting Katy to research possibilities and start formulating her plan after college. Based on evidence of her self-described “planner” characteristic trait, this decision showed Katy’s determination and dedication to personal goals and growth. It also shows how Katy took advantage of a random occurrence, a guest speaker in one of her classes, to heavily influence her plans post-college. This idea of planned happenstance (Krumboltz, 2009) described how an unplanned event can lead to impactful career goals, context that will be further expanded upon in Chapter 5.

In high school, she recognized that she wanted to enter into the advertising industry as a creative. She recognized that portfolio school was an additional step she could take to further those creative skills, setting forth the notion of acknowledging and pursuing whatever necessary to be the best at her job. This self-identification of pursuing a passion for creativity as a career coincided with the first time Katy recognized the traditional gender role of women as mothers and caretakers; at that time, she did not believe it possible to have both a career and a family. Katy described herself as “hell-bent on being this strong, independent woman”:

I would literally tell anyone who would listen, “I’m going to Missouri, I am going to go to portfolio school, I’m going to move to New York, I’m not going to get married, I’m going to have a test-tube baby, be a creative director in advertising, and it’s going to be the most amazing life.”

Within the context of social role theory, this early identification in high school showed that expected gender roles can influence future goals of young women, including what they chose to study in their undergraduate years (Eagly, Wood, & Diekmann, 2000). Because, as Katy said, it did not seem possible or natural to have both a strong creative career in advertising and enjoy a satisfying family life—it was one or the other.

Undergraduate years. Both her undergraduate coursework at the University of Missouri-Columbia School of Journalism and her extracurricular activities were integral in progressing Katy’s passion for creativity. She described several important activities and examples of how these influenced her creative development in college. Katy was involved with the Greek system at Mizzou, serving in leadership positions within Gamma Phi Beta Sorority. While she said the leadership positions were important, it was dealing with crisis on behalf of the sorority and writing skits for Greek Week festivities that were most impactful on her creative development. After a massive public relations crisis hit her sorority, Katy was forced to lead the organization through a response and recovery process. This unintentional yet positive consequence of Greek Life involvement significantly influenced her passion for creativity when dealing with nontraditional situations.

Furthermore, Katy challenged herself by volunteering to write skits for the sorority when they were competing with fraternities and sororities during homecoming and Greek week festivities. Understanding that specific writing process and how to conceptualize a winning skit

provided valuable opportunities for Katy. She recognized these experiences as being separate from her advertising curriculum yet having a large influence on the outside skills necessary to develop creativity further as both a professional skill and a benefit in handling multi-tasking, while working as a professional and a mother down the road.

In addition to the sorority involvement, Katy described her participation in the university's production of the Vagina Monologues as having a significant influence on her during her undergraduate experience, which was pertinent to creative development. The Vagina Monologues is play written by playwright and activist Eve Ensler in which she addressed women's sexuality and the social stigma surrounding rape and abuse. Many college campuses produced the play with student actors in order to promote awareness of those issues and give both women and men a chance to celebrate women.

I went and saw it and I was like, "Oh my God, I want to be in this so bad." The next year I waited and waited and couldn't wait until they announced that they're going to have auditions. The most interesting part was that it was so far outside of my social circle realm. I didn't know anyone who was auditioning. I wanted to get out of my comfort zone and just do something where I would meet people that weren't so worried about the next frat party. Expand my horizons a little bit and do something that made me feel a little uncomfortable.

Performing in the Vagina Monologues required Katy to learn and perform a script dealing with sexual experiences, pushing her beyond any other extracurricular activity she had been involved with, and it provided her with one of her most memorable experiences in higher education. She articulated that the environment at Mizzou seemed to be a collection of suburbs, and involvement with the Vagina Monologues gave her an outlet to experience other people with

different tastes, styles, and aspirations. Seeking out people from different places or having different sources of inspiration was something she stated expanded the way she thought about the world and advertising. Additionally, Katy credited her Latin classes as helping develop her creative language skills; because it was a romance language, she said it was beneficial in creative writing and understanding the meaning behind events and objects.

Moreover, Katy's undergraduate coursework in advertising provided her with opportunities to explore her creativity on a broad level; however, she did not describe any one advertising course as having a significant impression on her development. Still, she recognized that, as part of a graduation requirement, advertising students were required to self-order the content of a senior portfolio that showcased ads created during their time at Mizzou. In describing her portfolio, Katy noted that a Swiffer ad she created was targeted "hardcore to females." She created a domestic violence campaign targeting women drinking and driving, and a campaign for Number 2 pencils, which were based on gossip and were "super-female focused," with women as the clear target audience. She noted that her feminist viewpoint was noticeably evident, and her Vagina Monologues play performance influence could be identified in her advertisements in the strong female representation.

Katy said that attending Mizzou and studying advertising there was the correct "first step," but it was "such a precursor to actually learning how to make advertising and how to work in advertising with lots of different personalities, and how to take feedback from lots of different people." Additionally, Katy did not have a mentor during her undergraduate years, an important detail as research credits mentorships as a vital part of successful undergraduate student development. Rather, Katy's descriptions and memories from her undergraduate years focused mostly on her extracurricular activities and their influence on both her creative and leadership

development. Graduating from the University of Missouri and attending portfolio school at the Creative Circus in Atlanta, Georgia gave Katy the chance to deepen her passion for creativity and served as a dominant precursor to her professional creative career in advertising.

Portfolio school. Katy described entering portfolio school as an unknown, exciting time when she had blind ambition to follow her plan from high school. She described the Creative Circus as an amazing community of people who “got to be total advertising nerds and got to talk about advertising all the time.” She stated that it was the first time she actually “felt creative,” providing evidence that the definition of creativity is not identical among everyone. Not only was Katy challenged to fill sketchbooks with creative ideas and motivations, but she also started to learn the art of partnership, which she stated as an important part of working in advertising. Working with others, Katy said she learned to get “tough skin” quickly; however, the trial and error approach was “really fun.”

Likewise, Katy attributed her creative abilities to her time in portfolio school because there was not a focus on leadership opportunities—it was about learning how to be a good creative without any distractions. She mentioned a challenge of portfolio school that also influenced her creative development was a quarterly sit-down with a panel made up of teachers that students had not taken. She said the student would show the panel all of their work for the quarter, walk them through each of the ads, and then the panel would give the student honest feedback:

It was terrifying and nerve-wracking, and it wasn't like high school or college where you got an A, B, C or D. It was murkier than that, so sometimes you knew that you did really great, and sometimes you knew that you did mediocre. You could torture yourself over it, but that's the way the industry works.

The quarterly panels helped Katy prepare for walking into rooms full of people and giving presentations. Describing the panels as an important contextual factor, she credited the experiences with prepping her for new business pitches, meeting with clients she had never met, and interviewing for jobs. Portfolio school also taught Katy the importance of work ethic, and how in advertising, the work was never really completed. She described working nonstop for hours alongside people and the influence that those relationships could have on both one's happiness and on the work. She still thought about those situations, with both the good people and those who were toxic, when she hired new employees at Barkley.

Finally, Katy's experiences during portfolio school culminated with an opportunity to compete in the Future Lions category at the Cannes Lions International Festival of Creativity in 2008. The Future Lions provided advertising students an opportunity to be recognized for innovative, creative work. Katy and her partner submitted an idea for the Starbucks brand that won them the chance to travel to Cannes, France for the festival. Katy said that the trip to Cannes was an incredible opportunity where she met top creatives from across the globe.

Katy's passion for creativity was identified as an important theme from her childhood, which continued throughout her higher education years in both college and portfolio school. She stated that her biggest passion in creative advertising was within the non-traditional category, and she provided multiple examples of how she created and fostered this type of work at Barkley. Among her favorite, nontraditional creative projects was a campaign the agency did for Hershey's Take5 candy bar. Her excitement when describing the campaign was evident, detailing how there was no traditional advertising—it was all “social, experiential and influencers.” It required innovative thinking and unique, creative ideas, and the work ended up garnering industry recognition and awards. Katy also described a project where she partnered

with international graffiti artists to create murals on the side of independent turkey farmers' barns to promote each farmer's story. The goal was to promote that the farmers did not use growth antibiotics in their turkey farms, and the campaign was award-winning for the agency. This non-traditional type of creative advertising is Katy's area of expertise, and she is objectively good at it as demonstrated by the awards displayed at Barkley.

Although Katy was an integral part of many award-winning projects, she still recognized that as a woman creative, she had gendered perceptions, and those around her still exhibited the same perceptions when describing how men and women reacted differently to advertising's creative process. Katy stated, "We, as women, take it harder when we don't feel totally in balance with what's happening inside of work and outside of it." She said that women could perceive not getting a positive review on work as a personal attack and said that the creative process was difficult for both men and women because one was constantly getting reviewed—in some capacity two or three times a day. Emphasizing how tough having ideas judged was, Katy distinctly understood that women could be perceived as more sensitive compared to men regarding the creative process, which represented a struggle that women could find prohibitive when receiving promotions. Although she clearly identified these possible hindrances to women succeeding in creative leadership, Katy discussed facing challenges in creating new and innovative ideas for client as a source of personal inspiration. She said the constant challenge—and subsequent learning—was something she cherished. Her unique perspective on situations many in advertising find challenging was consistent throughout all of the study's themes.

Finally, Katy noted this continued passion for creativity as executive creative director required her to "stay on top of the creative game" in order to develop the best ideas. She stated that she worked hard to make sure the ideas the agency is presenting to clients are top notch

creative while at the same time strategic and innovative. In addition, she creatively managed everything that a working mother and wife encountered on a day-to-day basis, a theme that will be discussed in-depth throughout the following section.

Theme 3: Promoting a Strong Work-Life Balance

Researchers have documented the struggle many women feel when balancing both a career and a family life (Lee, Zvonkovic, and Crawford, 2013). Jacobs and Gerson (2001) noted that the dynamic of a family often changed once children are added, stating that men are pushed toward higher levels in work, while women are drawn away from their careers. Hochschild and Machung (1989) coined a term called “second shift” in describing how the mother is still primarily responsible for child care and household domestic duties, even when both parents work. Katy was aware of the struggle professional women deal with yet was open about how she and her family handled both parents working in the advertising industry. She expressed her passion and strategies toward a strong work-life balance in the second in-depth interview, when we covered her professional path to executive creative director at Barkley.

Protection. Katy described multiple ways that she managed work and family herself, and she described how important she felt it was to set a strong example for other women within the advertising agency. A subtheme of protection was brought up multiple times—one in which she encouraged women she led to be protective of their time, even if they did not have a family yet, and one in which she herself was protective of her own family time. She said that learning to manage and guard time for life outside of work was key in developing the confidence necessary to plan for a family, while working in the creative side of advertising:

I’ve watched a lot of young women worn out because they felt too scattered, they felt overworked, like they didn’t have enough time for their hobbies or their dogs. I actually

try really hard to tell young women to protect those things when you're young because if you're capable of protecting those things when you're young, you'll believe that you can protect family and marriage as you get older.

The subtheme of protection will be interwoven throughout the following ways describing how Katy manages a work-life balance. Katy's confidence in her current professional role and her equal confidence in her role as mother and wife were evident through her discussion of her professional path.

Travel. A client-facing business, the advertising industry often demands travel—especially from those in creative leadership positions. As a creative director, one is in charge of guiding and directing the overall creative messages for a client. These must be pitched, presented, reviewed, and approved with the client, often requiring representatives from the advertising agency to travel to the client's offices. Katy described participating in client meetings from the beginning of her career, continuing through her industry moves around creative departments, and even more so as executive creative director—albeit in front of more heavy-seated clients. Katy shared multiple methods for handling the travel and lessening its impact on her family. First, she mentioned an “epiphany” she had after she had her first child regarding travel for work. Katy said that the stress of traveling would last longer compared to the trip itself, with the stress of missing family time starting days before the trip.

We're always told life is short and I think that's where you get this anxiety around I've got to make the most of every single minute. But to a kid, missing a bedtime when their dad is there with them instead is totally okay. A big piece for me is I just had to get okay with it.... We try really hard to be like.... When John travels, it's mommy-daughter time. When I travel, it's daddy-daughter time. We try to make those nights special; she gets to sleep in our bed when the

other one is gone because it feels like a slumber party and it's something special and it's something she looks forward to.

In the quote above, Katy focused on the travel as a fun activity for her daughter. In another part of the interview, she discussed the importance of using technology when traveling for work to stay connected with family. She uses Facetime to show her daughter the hotel room, emphasizing that as a young child, her daughter enjoyed seeing new things through the eyes of her mother. She shared one specific instance of how Facetime made her feel like she was actually home when her daughter lost her first tooth. Katy's perspective on handling the dual role of working mom was indicated in her description of the event: "I wasn't mad that I missed it. I was so happy that I got to be on Facetime when it happened because it felt like I was there and it was good enough."

Paid time off (PTO). Additionally, Katy described being protective of specific days set in her calendar for family time. As an agency, Barkley had employees mark days as "no-travel" at the beginning of the year—such as birthdays or special family events. Katy shared that this policy was helpful in keeping a manageable travel schedule, and the PTO, provided by the agency, also gave her protected time with her family. She mentioned the importance of utilizing the days off to spend time with her family, and it was another way she likes to set an example:

I try to draw some pretty hard lines in the sand around when I'm with my kids versus when I'm at work. I think you've got to show people that you can balance both in order for them to feel like it's worth it for them to stick around and keep trying to do it themselves.

Making sure to utilize the PTO was a vital way for managers to set an example of maintaining a good work-life balance; Katy mentioned the social media application Instagram as

another way she showed her team that life outside of work should be protected. Her entire Instagram account actively showed only photos of her family and her kids, which she said showed how much she loved them:

I've always thought that that's probably just as valuable as a tool as anything else that I do at the office. Because it shows people that I'm not just working around the clock. I am able to also spend time with them. I think the more we do that, the more that number will grow.

Katy and her family travel on family vacations, and she and her husband take couples-only trips. The fact that she not only utilizes this benefit but makes sure to publicize the usage to agency team members shows how valuable Katy considers PTO to be when managing a busy workload and a personal life.

Weekly date nights. Katy described having a good marriage as the most valuable thing she could do for her kids. She and her husband maintain a weekly date night to have consistent time together as a couple. Even if one of them has a demanding travel schedule for work, they still do their best to spend time just as a couple at least once per week to keep their marriage healthy. Katy referred to her husband as her partner many times throughout the study, and they both set aside time just for each other—away from children—when they could strengthen their marriage. Katy recalled planning vacations, trying new restaurants, and making time for friends as goals of these weekly date nights. Maintaining a healthy marriage was a common theme across industries that could reflect work-life balance; Katy and her husband provided a clear addition to the literature in this area because of their successful marriage. Further evidence is in the spousal support section within the supporting details of this work-life balance theme.

Childcare support. Admitting that the logistics of work travel with kids were “horrendous” and gave her the most anxiety, Katy stated that having childcare options was key. Because her daughter was in kindergarten, and her youngest son was under one, they employed a nanny to help with school transportation and to watch their youngest. In addition, keeping a sitter for their weekly dates and for other social outings, Katy stressed that having childcare options and backups for when those did not work out was key to helping maintain a healthy work-life balance.

Finally, Katy explained the importance of outside support systems in maintaining a healthy balance. Among these were involvement with her family’s church, spending time with girlfriends, and the utilization of house cleaners. She used house cleaners “just so that I don’t spend the hours that I actually have with my family cleaning bathrooms, and I fucking hate cleaning bathrooms.”

Agency support. Specific to Barkley, where she’s spent the past five years of her career, Katy recognized the importance of the agency’s role in helping her maintain a strong work-life balance. As a private, partner-owned agency, Barkley has a unique opportunity to implement policies and to set an environment that is conducive to women seeking promotion and leadership, as well as to growing their family. While agency policies originate with the agency, it is important to recognize these as part of the work-life balance theme that was such an important topic along Katy’s professional path. As a leader within the agency, Katy recognized the influence these can have on employee satisfaction, and in her own situation, she recognized how this support has helped her maintain a healthy home life and a healthy work life simultaneously.

Katy described a line that was used at Barkley quite often: “I’ll be online later.” She said it was essentially shorthand for I have to go now—there were gymnastics practice, soccer games,

or dinner that the partner needed to attend—and employees at Barkley were supportive and understanding when they heard the line. Katy further explained, “I think making something like that overtly part of any culture is huge because it gives people the opportunity to say I’m going to do this within my own timeframe.” Picking up work or checking emails after a child’s bedtime was not unusual, but Katy acknowledged that the atmosphere at Barkley involved understanding that the time after work, spent with family, was precious time, which should be protected.

A second initiative that Katy described as agency support in her balance of work and family was that Barkley moved steps of the production process to Kansas City, rather than having employees fly to Los Angeles. Concurrently, the agency invested in video equipment that allowed teams at Barkley to view parts of the campaign development that might be taking place in Los Angeles or in New York, thus allowing employees to have flexibility without travel during those parts of the creative process.

Similarly, the agency also worked to help employees avoid flights and travel by prescribing “no-fly dates,” or Katy stated their CEO described these as “calendar your kids.” The policy had employees setting aside time during the first day back from the New Year’s holiday to block days on their calendars when they could not travel. These dates could include anniversaries, children’s’ birthdays, anything the employee deemed vital to staying in Kansas City, as no-travel days. These dates did not mean that the employee was taking a vacation day, but rather meant that if they came up for travel, they were not available to leave on those set dates.

Katy further described how these agency initiatives were influential not only on women, but also on some men, as they strove to be “modern working dads”:

It's been cool to start to work on things that don't cost your company any money, they don't cost you better work. We're reimagining ways that we can make parenting and advertising work together, and it's definitely not a mom thing. It's a dad thing too. I think modern dads want to be there as much as moms do for their kids.

In Chapter 5, focused on recommendations for future research, I will discuss the importance of agencies' policies and procedures on the influence of women leadership in advertising's creative departments. A cross-case analysis of multiple agencies can provide a deeper view into ways in which agencies can promote or inhibit women's confidence in their abilities to manage both work and families they ascend into leadership ranks. However, Katy recognized Barkley's positive influence on her family and her ability to lead as executive creative director, as well as her ability to provide input and recommendations to top leadership at the agency regarding family policies.

Spousal support. Unique to Katy's situation is that her husband works in the advertising industry. While Katy attended Portfolio School at the Creative Circus in Atlanta, immediately following her undergraduate experience at Mizzou, John landed a job at Crispin Porter + Bogusky in Boulder, Colorado, an agency that was named "Agency of the Year" five times by Creativity and "Agency of the Decade" by *Advertising Age*. Katy stated that their long-distance relationship set a foundation for strong communication from the beginning. She described those first years of the relationship as really beneficial because she had a forum for talking through things that she was excited or nervous about during portfolio school. Mentioning John during the first in-depth interview, Katy said he was her "best sounding board for ideas—If I hear of something or come up with something and I get in the car at the end of the day, I want to tell John about it." Describing their relationship as best friends, Katy's tone was one of respect and

gratefulness when speaking about how John has influenced her ability to have a strong career climbing advertising's leadership ranks.

While Katy established her career in the creative department of agencies, John worked in the account management department. Although their day-to-day jobs were different, Katy asserted that he was such a good support system for her because he knew what was going on: "He knows the culture." She shared that John was someone who had never been put off by her drive and ambition:

The best part is, is that he is not the one who's going like, "No, Katy, you're great, you're great." If I get discouraged about something, I feel worried about something, his approach is more like, "You're an idiot and here's the reasons why," which actually works really well. He just has always sort of been able to be the place I can go to talk about all my insecurities, all my fears, and all the things that other people don't see. He can talk me off a ledge. That's pretty important in this industry because it can get in your head really fast.

This excerpt described their unique relationship dynamic as a husband and wife who work in the same industry and agency yet have a solid awareness and support of each other's needs. Her relationship with John also reflects the outside perceptions fueling her continued creative development; every year for Katy's birthday, John purchases a print from the Saatchi Gallery in London. Identified as a favorite spot from when she studied abroad during undergrad, Katy's love of art derived from the pieces and experiences she had at the Saatchi Gallery. Their home is filled with unique prints, reflective of Katy's creative personality and John's recognition of this aspect.

In addition, Katy said that their mutual understanding of hectic work schedules has also helped their marriage tremendously. The agency knew Katy's travel schedule and did not require John to travel increasing amounts because of that schedule. She said they both understood that it was a "season" of their careers, and they worked together to maintain a realistic work and travel schedule. Finally, Katy stated they have shared a bank account from the minute they were married: "So, there's never been a division between what I made versus what he makes. It's like what we are doing together for the greater good and it's just all shared."

Power, Feminism and Social Role Theory at Play

Understanding Katy's experiences was key in examining how power was functioning within the gender and social role frameworks in her life. The three identified themes, the power of a woman's influence, developing passion for leadership and creativity, and promoting a strong work-life balance, can all be interrogated further by considering how Katy's paths were affected by the traditional power roles. Gender and power has been discussed in research for years, reporting that sex-role stereotypes and position power favor men over women (Ragins & Sundstrom, 1989). As mentioned in Chapter 2's discussion of gender and power, it is important to identify that for women, the "path to power contains many impediments and barriers and can best be described as an obstacle course" (p. 81). In contrast, the path to power for men contains few obstacles that derive from their gender. Research further identified that women have historically used their power to service others or to empower others, rather than ascend leadership ranks in professional careers (Miller, 1982). This research set the stage for understanding advertising's creative department culture as an historic "good ol' boys club."

Because Katy followed a path to success and power within advertising's creative departments, her management in a space that has been so limiting to women is critical to discuss.

She practiced successful leadership, making meaningful connections with both followers and sponsors around her (Barsh & Cranston, 2009). Her experiences with both women and men had a profound impact on Katy's leadership and understanding of power roles once she entered the advertising industry. Covered in the first theme identified, women who already established themselves as creative leaders served an important role in helping Katy understand the power of a woman's mentorship, and how she could then treat women under her as she achieved promotion in the creative departments.

In contrast, as she was promoted and achieved success, though, Katy experienced a traditional power relationship between herself and a man at MullenLowe, the agency in Boston. Learning from this power relationship between men and women had a profound impact on how Katy perceived microaggressions moving forward, and more importantly, it showed her the importance of focusing on women and empowering them as they developed in their careers. When Katy found out she was pregnant with her first child while working in Boston, she felt anxious and worried that she would be perceived as unable to complete quality work and that others would be disappointed in the pregnancy news. These feelings were in addition to the shock that she and her husband felt, because the pregnancy was unplanned:

Every day I was inching closer to having to tell my boss that I'm going to be off for three months because I was going to have a baby was really anxiety-ridden for me. I was really afraid that they were going to feel disappointed about the fact that they hired me, and then I was going to need this time off. I was worried that they wouldn't understand, amidst all the other anxiety of being pregnant when I thought I would have years and years—that one really got to me.

At the time, Katy's boss guessed the pregnancy news without Katy saying anything, and her worries seemed to dissipate. However, while she was on maternity leave, the agency hired a new employee—a man, who Katy would need to work with closely. She described the man as a “total misogynistic a-hole,” a type of person she never experienced before in her professional career. Among the feelings and experiences that challenged Katy, Katy described this experience as the worst, one that influenced her in such a way that she was more motivated to leave the agency and return to the Midwest. Katy described a situation in which a woman needed to step out from a meeting to pump, and this man said, “Geez, I wish I had a baby so I could just take a break for a minute.” While the decision for Katy, her husband, and her child to leave Boston and move to Kansas City was based on many factors, her experience with this man did play a role, and it stressed to Katy the importance of disrupting those traditional power roles when moving forward in her career.

In addition, Katy exhibited what Fletcher (1999) described as “mutual empowering” behavior when understanding her leadership actions through the lens of gender and power. This behavior included encouraging teamwork and a minimization of power and status differences in the workplace. Katy's consistent emphasis on setting an example for other women and creating policies, procedures, and even social media strategies showed how feminism played a role in her professional path. Facing microaggressions by men who traditionally judge others and treat others with men-centered lenses (Mallia, 2016), Katy identified a focus of her leadership as working to upend this gender oppression. For example, her overt and strategic methods when using a breast pump at the agency was intended to address microaggressions that men may have exhibited towards women taking time to use a breast pump in the past. Katy's awareness of how gender beliefs shape behavior and serve to differentiate men and women (Eagly, Wood, and

Diekman, 2000) was clear, and she used her own position of power to disrupt the gender inequality present in advertising's creative departments.

Recognizing gender as an institutionalized system of social practices dividing men and women into two significantly different categories contributed to Katy's multidimensionality as she traveled paths through childhood, undergraduate schooling, and her professional career. Her perception of the environments around her, and her knowledge of the tools women need to succeed, was best understood through the social role theory, and it was equally important to address her methods of feminist actions within the creative departments. As a woman studying a contemporary through qualitative research, I found the role of power and how it functioned within the three identified themes provided an additional dimension to the case study. From her childhood, Katy identified the traditional roles of men and women, and yet used her power as a woman to disrupt those traditional roles in her workplace environments, an obvious factor in her climbing the ranks in such a short time period.

Chapter Summary

In this chapter, I presented the findings of the study to provide context and understanding into the ways one woman negotiated an educational and professional path that led to leadership within the advertising industry's creative departments. In such departments, most of the leadership positions are held by men. I presented three salient themes that were identified during the data analysis process, providing rich and detailed descriptions for each with supporting excerpts and examples. As a woman participant having ascended the ranks in a field dominated by leaders who are men, the power of a woman's influence commanded a strong presence in the data. In addition, understanding how Katy's creativity and leadership developed over time and how it contributed to her successful professional path was identified as a dominant theme. Her

recognition of the importance of a strong work-life balance, including how vital support is from one's spouse and one's agency, was also identified as a major theme in Katy's path to leadership. Finally, unpacking Katy's experiences through a discussion of power, gender and social roles helped to analyze how Katy functioned—and thrived—in an environment heavily influenced by the power of men. In the next chapter, I offer the conclusion and implications of this study.

Chapter 5 – Conclusions and Implications

While researchers have reported statistics on the gender gap in advertising's creative departments, few have examined the path of a woman who attained leadership in the area. The experiences of women in creative leadership positions tell a story that will not only inform and educate other women, but also inform and educate an industry that is working to satisfy clients' requests to provide female representation throughout the creative processes. For this study, I used my positionality as a former advertising professional and a current advertising faculty member at a higher education institution to provide knowledge and context in understanding the participant's experiences. I have written this chapter through the lens of the social role theoretical framework, acknowledging the importance of how it informed the data analysis process and reporting. I also recognize the influence of feminism theory on the interpretation and explanation of the study's data, as it set the foundation for the social role framework that helped describe Katy's experiences in childhood through to her current position as ECD at Barkley in Kansas City. This research adds to the literature in understanding how one woman achieved promotion in advertising's creative departments, when women made up less than 12% of those leadership positions (3 Percent Movement, 2017). As a result, additional understanding was necessary to continue to build on existing research and to improve current practices and efforts within the advertising industry.

I will utilize this chapter to discuss the research questions that guided the study and to address the study's contributions to both the advertising industry and the study of advertising in higher education. I will address the implications of this important research, and I will also conclude the chapter with suggestions for future research.

Discussion of Research Questions

The purpose of this study was to explore how one woman negotiated an educational and professional path that led to leadership within the advertising industry's creative departments, where most of the leadership positions were held by men. There were three themes identified through the extensive data analysis process. Each theme was related to the participant's perceptions and experiences related to her paths to leadership. However, it is still necessary to unpack the original research questions that prompted the exploration. The research questions and sub-questions guiding this study were the following:

1. How did the participant's higher education experience influence her professional path in advertising?
 - a. How did the participant develop creativity in college?
 - b. How did classroom experiences support the participant's professional path in advertising?
 - c. How did co-curricular experiences support the participant's professional path in advertising?
 - d. How did the participant experience challenges in these undergraduate/portfolio school experiences?
2. What has the participant's professional path to Executive Creative Director looked like?
 - a. How did the participant negotiate the challenges encountered in her professional roles?
 - b. What support system(s) has/have been instrumental for the participant's professional advancement?

c. How has the participant experienced a work-life balance?

I will answer these questions through the lens of social role theory, the theoretical framework that will help provide accurate context for the study's findings. Social role theory's fundamental premise argues that given the historical, gendered division of labor, men and women are likely to occupy different societal roles, particularly in the occupational and familial settings (Diekmann & Schneider, 2010). The macro level division of labor leads to micro level processes that produce and encourage gender-differentiated behavior on an individual level (Eagly et al., 2000). By being a woman or a man, individuals encounter gendered expectations about men and women. I utilized Diekmann and Schneider's (2010) schema for social role theory to understand gender gaps and the subsequent influence it could have on gender-differentiated attitudes when analyzing this study's data. Katy's recognition of traditional gender roles and then her subsequent development into a strong woman leader are best understood with this context in mind. In addition, the gender and social roles applying to leadership roles in advertising were studied with an understanding that gender roles influence organizational roles and expectations (Karau & Eagly, 1999). Katy's experiences, from both a macro and a micro level, were examined with a focus on how she perceived gendered expectations, and how these expectations infiltrated the paths she traveled to ECD at Barkley.

I also acknowledge that as the researcher in this qualitative study, I served as the instrument through which the data were analyzed. During the data collection and analysis process, I was a pregnant, working mother of a 2-year-old, and I am a wife. The analysis is representative of that stage in life and serves well to connect those social roles to the paths that Katy traveled on her way to becoming ECD in the advertising industry.

The following sections, detailed through the lens of the social role theoretical framework, address how the participant negotiated a path through childhood, college and portfolio school, and professionally, which led to success where few women have.

Research Question 1

How did the participant's higher education experience influence her professional path in advertising?

Research question one focused on Katy's childhood experiences and her experiences during higher education and portfolio school that were influential on her path to leadership in advertising's creative sector. Specifically, it examined how Katy developed creativity, how her experiences inside and outside the classroom influenced her, and how she experienced challenges throughout that time period. In both her childhood timeline and during the first in-depth interview, she addressed the time of her parents' divorce as one that not only showed her the power of a woman's strength through her mother, but also helped her discover traits and details she wanted to control as she moved through life: "My father leaving was so unexpected from our entire family. It completely blindsided all of us. I think from then on, I always wanted to have a plan and I wanted to be in control of the plan." Developing key characteristics during this time period would later influence the type of leader Katy became, marking a direct influence of her parents' divorce on her success as a creative director.

After her parents' split and the time she spent with just her mother and her sister, Katy described watching her mother enter a relationship with "the most amazing guy." Her mother remarried when Katy was a senior in high school, and Katy referred to this man as "dad"; he walked her down the aisle at her wedding. Watching her mother be blindsided by her birth father leaving, recover, support her two daughters with strength and grace, and then remarry someone

who Katy described as incredible all left a profound impression on Katy before she even reached the University of Missouri. She recognized the privilege she had throughout the entire experience, especially in deciding on her goals for undergraduate and professional school without doubting that she would have the support of her family.

The experience of her parents' divorce followed by the recreation of a solid, traditional tight-knit family with her stepfather helped Katy understand the strength of women, particularly the role they play as mothers. Moreover, Katy viewed gender roles in a traditional manner in high school because her mother was forced into a nontraditional role as sole provider. She understood it would be difficult as a woman to have both a career and a family, so much so that she remembered stating that she wanted "to have a test tube baby" after working in the New York advertising industry as a career goal in high school.

Additionally, Katy's extracurricular activities and desire for leadership in high school led her to an experience that influenced her degree of study and goals of attending portfolio school: She met a young woman studying advertising at the University of Missouri who came to Katy's high school and spoke about advertising and portfolio school. Katy identified this as the reason she decided to go the University of Missouri, study advertising, and attend portfolio school. This experience reflected Katy's goal-setting initiatives, commitment to a plan, and her persistence in achieving those goals. Krumboltz's (2009) theory of planned happenstance helped to make meaning of this incredibly important, yet random, event that had such a powerful influence on Katy's professional path and could possibly influence others the same way in the future. Krumboltz wrote about the importance of engaging in a variety of interesting and chance activities with the purpose of learning how to capitalize on those chance events. By empowering students with these types of opportunities, they learned to take advantage and engaged with

activities all around them. Katy's involvement with journalism as an extracurricular activity in high school led to the random event of a guest speaker who described her plans to attend advertising portfolio school. Through planned happenstance, Katy was able to capitalize on this knowledge and apply it to her own career plans and aspirations, thus turning coincidence into opportunity (Krumboltz, 2009). Not a common path of women creatives in the advertising industry, this occurrence and subsequent plan to attend portfolio school that Katy organized is indicative of her commitment to following-through and accomplishing set goals. This, along with other pertinent experiences discussed in Chapter 4, helped contribute to her success in an area where so few women have been able to succeed.

In describing her classroom experiences at the University of Missouri, Katy mentioned a select, few memories she had of learning about the creative process and creating her first advertisements. Beyond those memories, the influence of her classroom experiences was minimal compared to her experiences outside of the classroom. The most meaningful experiences she described were serving as leader in a variety of capacities through Greek life and her participation in the Vagina Monologues that came to the University of Missouri. The excitement and passion she felt through those experiences came across during the interview process and demonstrated the importance of personal development outside of the college classroom. For example, Katy described her participation in the Vagina Monologues as something that opened her eyes and expanded her understanding of culture while in college, which helped her appreciate roles and experiences from a strong, feminist standpoint. In addition, Katy identified advertisements she created during her undergraduate years as targeting women or dealing with women's issues, acknowledging that her perception of traditional gender roles expanded during those years. This was a key time in her development towards a strong,

independent woman who understood the power women could have in providing a voice to others, especially through the Vagina Monologues.

In serving as a leader within her sorority and within Greek life at Mizzou, Katy recognized her own leadership traits and the importance of dealing with crisis. Specifically, with a situation when her sorority made national news for encouraging members to donate blood regardless of if they were told they could not, Katy felt the stressors of dealing with crisis and leading people out of a stressful situation. She recognized the challenge of crisis management, as well as the importance of having experiences outside of her sorority to experience a wide variety of people. This recognition played a critical role as she continued developing leadership and managerial skills after she entered the advertising industry as a professional.

Furthermore, Katy's path through portfolio school was a key piece of this study's findings. She stated that it was a specific time for creative development. There was not a focus on leadership, but rather on creating strategic, creative advertising. Taking the leadership and extracurricular activities out of her life for two years to focus solely on developing the tools necessary for a successful creative director, Katy's experience in portfolio school had a significant influence on her path to ECD. Many creative advertisers do not attend portfolio school and must try to hone their skills during their first years in the industry. These creatives could often burnout by adding the creative development pressure to the normal adjustment of a working/professional life after undergraduate years.

A significant advantage of attending portfolio school was the aforementioned sole focus on professional advertising curriculum. Those studying to become a creative director at an undergraduate institution find it very difficult to have a similar experience because the mission of those universities is to provide a broad-based education. Undergraduate advertising programs

struggle to offer curriculum relevant to current industry standards because of the demands and restrictions placed on them from accrediting institutions (Blakeman & Haley, 2005). Katy's experience in professional school is not unlike others in that she was able to remove outside influences, including those imparted by undergraduate institutions, to train in an area very specific to what she intended to pursue as a career. Katy had two years after her time at Mizzou to focus on understanding the creative process, creating powerful advertising, and having creative experiences parallel to those working at top agencies, all while not experiencing the stress of working at an actual agency.

In addition, Katy recognized that her parents supported her through portfolio school, and that she would only be financially responsible for living expenses in Atlanta. Understanding the power this gave her to truly focus on her continuing education, as well as significantly reduce debt as she entered the professional world, was something that influenced her privilege as she "hit the ground running" as a new creative at Crispin Porter + Bogusky in Boulder. While other young creatives may not have had time to further develop their leadership and creativity in portfolio school, Katy did, and she was not significantly indebted like most others in her situation. Reflecting on the impact of this complex situation allowed me to identify the concept of multidimensionality as having a role in Katy's path to leadership in advertising's creative departments. These dimensions of privilege and power were linked and allow this research to analyze Katy's path to a deeper extent.

Through an examination of Katy's childhood and higher education, including portfolio school, we can understand how her experiences influenced the professional path that she has traveled in advertising's creative departments. Her co-curricular experiences during this formative time, as well as how she negotiated challenges, significantly contribute to this

understanding, and help set the stage for further understanding of Katy's professional path as discussed through the study's second guiding research question.

Research Question 2

What has the participant's professional path to Executive Creative Director looked like?

The second research question explores Katy's professional path to Executive Creative Director. It provided the framework to examine how Katy negotiated challenges in her professional career, what support systems have been instrumental in her advancement, and how she has experienced a work-life balance.

Having worked at two agencies prior to Barkley, Katy described a variety of experiences that influenced her path in both positive and negative ways. Beginning with her salary negotiation for her first job, Katy stated that the importance of standing up for one's skills and leadership was key. Going beyond any traditional gender roles that describe how women should be working within the home and compensated as such, Katy's fortitude and initiative in this area are representative of a feminist point of view, demanding adequate compensation for the work she provided. She negotiated her salary at every promotion since that first hire, which provided evidence of the intrinsic confidence and understanding of her own capabilities.

Furthermore, the relationships Katy had with both men and women bosses during her professional career taught Katy the value of support and mentorship. Yet, Katy still had challenges, such as when she faced her first pregnancy, and those pressures derived from the common perception of traditional gender roles in society. A key tenet of social role theory is that given the gendered division of labor, men and women were likely to occupy different specific roles, especially occupational and familial roles (Diekmann & Schneider, 2010). Katy's first pregnancy experience was indicative of this traditional gender role and the added pressure

working mothers feel that men traditionally do not face. After finding out she was pregnant with her first child, Katy was anxious and worried that those around her would perceive her as unable to complete quality work. The time off she would need after the delivery was a top concern, simply because she would not be working during that time, something she knew those that hired her did not plan for. She used the word “disappointed” multiple times in describing the situation, which is telling of the dual role Katy felt upon her shoulders: that of a mother who needed to focus on a newborn and that of a rising leader in advertising’s creative departments—where men held a majority of the leadership positions and did not feel the added pressure of mothers in the same position.

In addition, one key within the data’s underlying theme of the importance of relationships with women was Katy’s experience working with women as bosses. The importance of these relationships was very clear, and these women not only set solid examples for Katy, they encouraged her involvement in situations where many young women would have been hesitant (presentations, meetings with clients, etc.). However, it is important to acknowledge that Katy also experienced support from men along her professional path, as well. She described the two men she worked under at MullenLowe in Boston as instilling managerial traits in her that she still uses today because of the way they made people feel valued within the creative department. In an environment where people’s work is often criticized, these men were able to offer that criticism in a way that would enrich the employees, inspiring them to work better and harder. These positive experiences with men were noteworthy as the existing body of research into advertising’s gender gap has a strong focus on how men perpetuate an environment only conducive to promoting other men, and how the traditional creative department is hegemonic in nature—so much so that many women find themselves leaving the industry or not pursuing

advancement. This was a key finding of the study, and one that will influence recommendations for future research as we continue to examine other women that have succeeded as creative directors.

Further down her professional path in Kansas City, Katy was promoted to ECD of Barkley at the age of 33. With the excitement of a professional promotion to the top creative leadership position at the agency, Katy expressed worry that reflected the traditional gender role feelings women hold close. She explained that she was worried about the previous ECD—a man—and how he would process Katy’s promotion. Katy acknowledged that her reaction “speaks to the way that as females we process things because it’s not always black and white. Sometimes, there are emotions involved.” This acknowledgement of a feminine way of processing her promotion reflects the traditional social role theory and how it still frames the way women view the path to leadership within creative departments. Getting promoted should be black and white, treated equally by and for both men and women; however, the nature of gender roles still influences these perceptions and can prevent women from seeking promotions that may cause turmoil, or as in Katy’s situation, remove a sitting leader who is a man.

The struggle Katy felt helped make meaning of the influence traditional gender roles play across industries, not just in advertising. This dual pressure of professional and mother is more difficult than many women can handle, which pushes them to choose one or the other. Fortunately, Katy was equipped with the support systems needed to handle both being a mother and a creative director, and she also works hard to equip women around her with those tools so they also do not feel the need to have to choose between a career and a family

Specifically, social role theory describes how women who work both outside the home and inside the home face the pressures of a dual workload; as such, they are not being

compensated for the work inside the home (Skousen, 2015), causing many women in advertising to leave the profession or decide not to pursue a family. However, Katy and her husband's marriage worked in such a way that her work, both inside and outside the home, was recognized. The understanding and support between husband and wife remove the need for any "compensation," and she was able to feel the necessary backing to pursue her leadership goals.

Because both she and her husband worked in advertising full-time, and they worked as a team in all aspects, as they raised two children—a daughter in kindergarten and a 1-year-old son. They shared responsibilities, they managed their work travel schedules together, and they set aside time every week to focus on the relationship between the two of them. As a support system, Katy's husband provided her with the needed tools to help her flourish and provided her with a true partner when navigating challenges in her career.

In addition, Katy's strong support systems and work-life balance also provided her with perspective regarding other parents. As ECD, she was in charge of the entire creative department, which contained many working moms and dads. Identifying them as the "modern parent," Katy described how valuable they were to the agency—they're efficient at their jobs, they're quick to make decisions, and they're excellent problem-solvers. As the leader of a department full of parents, Katy recognized the importance she placed on making them feel valued as employees, and she was also clear in making sure they felt respected in the dual role they played as parents and creative advertisers.

Hearing Katy describe her professional path to ECD was a moving experience, one that inspired me to move forward with research that would inform the public about the experiences that made her successful. It was also a reaffirming experience as another working mother—many of the support systems and challenges/strategies dealing with work-life balance were applicable

to those outside of agency life. Katy's marriage and her protectiveness of family time were strong factors contributing to her success. The traditional gender roles in a marriage were not in play within Katy's family, which can be identified as a contributing factor to Katy's professional success.

In making meaning of the findings of this study, I related Katy's experiences back to The 3% Conference, which served as the impetus for the research and inspired me to act in some way to contribute to the movement to close the gender gap in advertising. The number of women creative leaders increased every year, showing industry stakeholders' progress and results from efforts to make a difference. Brands are continuing to recognize that women should be involved with message creation, especially because most of those messages targeted women who made a majority of the household purchase decisions (Ayhan, 2010). Katy acknowledged that she was brought in because they needed the representation, but she worked hard to utilize those opportunities and prove her worth to the agencies for which she worked. The goals of The 3% Movement included diversity, not only in gender, but also in race and sexual orientation; therefore, the representation could continue for the audiences they tried to reach. Katy's path through childhood, higher education, portfolio school, and then professionally provided deep insight into those influencing themes and factors that could influence a woman's success. The research questions guiding the study helped identify those themes and insights, and I hope to continue along an academic path to understand further how to help women and others who lack representation succeed in advertising's creative departments.

Contributions to the Literature

In considering the study's contributions to literature, the research informing this study was divided into two key areas: development in higher education and the advertising industry.

These two areas were selected due to the overarching research questions, which guided the participant's experiences to leadership. This study was inspired by the research of The 3% Movement (2017), which identified that less than 12% of advertising's creative directors were female. Specifically, I examined how one woman traveled a path through higher education and professionally that resulted in fast-track leadership when few women could do the same. I explained, through three salient themes found through the intensive data analysis process, that key components to this woman's success could be understood through the lens of educators in higher education and the advertising industry's key stakeholders. Further, I contributed to the discussion about how to identify and support women through gender barriers, their creative and leadership development, and the ways in which work-life balance and awareness of skills and traits could impact that path to creative directorship.

In the following sections, I will discuss how this study contributes to existing literature through the words Katy provided in her letter to young women studying advertising in higher education. It served as a well-rounded introduction to the study's findings in Chapter 4, and the specific recommendations Katy made also served as a meaningful way to support the significance of the study's influence on women leaders in advertising's creative departments.

Go in Passionate Pursuit of Inspiration

Katy wrote,

Find things that spark you and make you question what you know. Explore the things you love and the ones you never thought you'd like. See the movies that look interesting and the ones you think will be too boring, too silly or too artsy. Devour the internet. Seek out new music, new art and the new new.

Participating in extracurricular activities during college was integral in Katy's creative and leadership development. Currently, there is a lack of research focusing on advertising curriculum and corresponding extracurricular activities in higher education. While that type of research could provide a certain level of insight and context for those serving students studying advertising, it could also influence the success of those students. Through Katy's experiences during her childhood and during higher education, participating in activities outside of degree programs was highly influential on both her creative and leadership development. Serving in leadership positions for her high school newspaper, cheerleading, college sorority, and participating in activities (e.g., the Vagina Monologues) helped shape Katy's perceptions of culture and people.

Researchers have focused on classroom experiences, describing how girls generally receive less attention from teachers compared to boys, regardless of the subject or the student's ages (Sadker & Sadker, 1994; Wilkinson & Marrett, 1985). However, those experiences outside the classroom should be the underlying focus regarding understanding women and men, specifically in the field of advertising. Understanding how those activities and involvement affected young adults' development of self was crucial to identifying the influence down the road in their professional creative careers. Ascending the leadership ranks to ECD in such a quick fashion reflected the personal development that occurred in Katy's childhood and during her undergraduate and portfolio paths, and she recognized that those extracurricular opportunities influenced her success.

Further, Astin and Vogelgesang (2006) found that social interaction, active involvement, and student engagement are all vital elements necessary for a student's success in college. While these conclusions were important in understanding what elements needed to be present for

students to succeed during higher education, I told the story of a young woman who succeeded at being involved and being a leader during those years. Deep, qualitative analysis allows researchers room to provide important context and meaningful explanations that cannot be represented by numbers (Denzin & Lincoln, 2008). Therefore, one must hear the stories of specific young adults during their college years—I provided insight into the path one young woman traveled that influenced her rise to ECD in the advertising industry by the age of 33.

Be a Leader Now

Katy wrote,

Being a creative director is exactly half creative and half director. Get good at the directing, every opportunity you get. Sign up to run things, raise your hand to lead, learn how to galvanize a team often and early and you will be unstoppable.

Most students who chose to major in advertising believed they would enter the creative side of the advertising industry (Taylor, 2012). However, research has shown that women who pursue creative careers in advertising have a difficult time progressing in their careers due to the man-dominant environment, and researchers have found that those gendered career patterns can be traced back to the classroom (Mallia et al., 2013; Windels & Lee, 2012; Windels et al., 2010). Because this situation was the norm for so long in the advertising industry, there was a lack of literature surrounding the women who pursued creative careers in advertising and successfully progressed despite being surrounded by leaders that are men.

There were clear connections from Katy's childhood experiences to her self-described personality traits. Specifically, Katy learned about the strength of women through watching her mom process and move forward from a divorce at a young age. At every agency for which Katy worked, she had at least one important woman who supported her professional growth and the

growth of her family. In the creative field of advertising, the importance of this support in the face of gendered leadership is an area with limited discourse in academic research. Although many of the same tenets of woman leadership and mentorship could be applied to advertising, understanding the specific experiences of a woman in advertising, through a qualitative, social role lens, allowed both the advertising industry and academia to learn about the vital role this support could play. This finding also led to a suggestion for future research explored in the next section.

Get Uncomfortable

Katy wrote, “Get outside your safe space and see what you’re really made of. Intentionally find people who challenge you and your ideas. In fact, learn to be excited by people who challenge the way you think.” In this tip, Katy wrote about surrounding one’s self with people who present a challenge and people who support one’s way of developing creativity. Sanford (1966) wrote that this theory of readiness, challenge and support is crucial to student development in all areas. He suggested that, for an individual to demonstrate academic and social competency, she or he must display a readiness that can be dependent on their personal maturity or the correct environmental conditions. Challenge is a key part of that readiness as students must be equipped to step up to challenges and succeed in their learning. Sanford (1966) also stated that these challenges, if faced head-on, will allow students to acquire benefits that can influence both their personal and professional development (i.e. time management, managing anxiety). Katy’s advice to young women studying advertising in higher education is applicable to Sanford’s theory as it relates to stepping outside of comfort zones and experiencing challenges, while at the same time seeking support from those people and entities that can benefit students during that important developmental stage.

Furthermore, during the second in-depth interview, Katy addressed her marriage to John and how their relationship worked as two people working in advertising—Katy with a role that was traditionally held by men. She described their goals in marriage and the specific methods through which they managed two full-time jobs that included travel, while raising two children. Among these were weekly date nights, being strategic about travel, and an overall feeling of respect and friendship toward one another. Katy described John as the person she went “to talk about all the many insecurities, all my fears, and all the things that other people don’t see.” She also said that he was the one who at the end of the day, she shared everything with, and he was the partner she needed as she led Barkley’s creative department and raised two kids.

The power of qualitative research was that I now understood how Katy’s marriage had a profound influence on her professional experiences. Through Katy’s words, photos, and objects of importance and reflection, I gained deep insight into this relationship. The power of these personal, familial relationships of women in advertising’s creative sector is also an area with limited discourse—or, it is assumed to be a negative one that deters from professional success. Social role theory indicated that men continue to be more likely to assume the primary breadwinning responsibility, and women to assume the primary caretaking responsibility of the household (Bianchi, Robinson, & Milkie, 2006). Even with a dual-income couple, there was no indication of this, and Katy stated that she did not feel more pressure than her husband to assume more traditional roles when it came to household management. The importance of spousal support in their relationship was found to be reflective of a contemporary feminist perspective because Katy defined her role as a working mother using her own knowledge, experience and leadership skills, rather than reproducing any type of traditional gender function (Meehan, 1995). Further reflecting Katy and John’s marriage, research also found that supportive spouses are

important in reducing women's conflict when trying to define their role within the home (Poloma, 1972). Additional examinations of these relationships of people who support advertising's creative women when they are faced with challenges can strengthen our knowledge of the industry's success stories and inspire those who desire to achieve leadership positions.

In addition, creativity as a process was a theme identified in this study's data. From Katy's childhood to her current love of art outside of advertising, I learned that "getting uncomfortable" and having experiences outside of a "safe zone" helped Katy progress along her paths to leadership in advertising. Furthermore, I learned that Katy continued to develop her creativity through the encouragement of those around her. Reflected in the letter guiding this section of the study, Katy identified what young women currently studying advertising should be focused on. There is limited discourse on how women should aspire to leadership in advertising's creative departments. In fact, before The 3% Movement (2017) began in 2008, no one had a clear idea of the gender gap that existed. Gregory (2016) reported that the experiences of creative women revealed a hostility toward women in the advertising field, that women were unwelcome, and both men creative directors and clients who were men provided an anti-women sense in the agency. The fact that Katy did not experience this hostility and actually felt supported by men is incongruent to these findings and allows this study to provide an example of a different experience of a woman who traveled a successful path to leadership. Katy's experiences reflect her upbringing, her passion for creativity and leadership, and her constant drive to succeed (in both portfolio school and professionally). Her unique personality and career path is one that needs to be understood in order to support the existing research into the gender gap—the stories of those who have filled in the minority group of women leaders is critical, especially when they do not describe the "normal" experience that mainstream research does.

Finally, it is vital to address this study's contribution to social role theory as it is currently described in research. The theory served as a natural framework for this in-depth, qualitative case study and provided a lens through which to address the present issues and analyze the study's data. However, social role theory's fundamental premise arguing that the gendered division of labor leads to gender-differentiated behavior on an individual level (Eagly et al., 2000) was not evident in Katy's specific case. Through her leadership and creative skills, she commanded promotions and maintained a high level of "labor" within the advertising agency and within her home. Specifically, Katy did not experience any major bearing on her career due to belonging to the social category of women, a tenet social role theory described as having a large influence on career and familial expectations regarding men and women. Evidenced through her support systems and how she negotiated challenges, Katy's path involved experiences outside of the traditional, gendered division of labor, which had a significant influence on her rise to leadership in creative departments typically led by men.

In addition, the support Katy felt from men along her journey had a strong influence on her success. According to Diekmann and Schneider's (2010) research on social role theory, men and women are likely to occupy specific roles in occupation and family, reflective of historical, gendered roles. Men supporting women as they traveled a career path is a revision to this social role theory research that must be addressed. The masculine support left a meaningful impression on Katy's life, both at home through her husband and through men leaders in the profession. Continuing to address this newer, modern tenet of social roles in future research is imperative, especially as it could positively influence advertising's creative gender gap.

Become a Student of Advertising

Katy wrote, “Read the blogs, buy the books, find heroes, and listen to every podcast they’ve recorded. This is an industry that LOVES to talk about and *to* itself. The up side of that: there’s endless material to learn from.” Katy consistently acknowledged her passion for continuing education and development within the advertising industry; she is a constant student of the industry, even as she holds the top creative leadership position at Barkley. Being recognized for one’s creative skills and leadership within an agency, yet at the same time having a strong humbleness in the team atmosphere that is advertising, led to the theme relating to leadership and creative development. Katy’s skills and personality have been recognized by not only the advertising industry, but those that work around her and under her. Evident in the speeches given by her coworkers when she was awarded the AAF-KC’s Creative Advertising Professional of the Year, I learned that she is quick to give credit to a team rather than take credit herself as the team’s leader. Also clear in the in-depth interviews, I learned that she possesses a strong self-awareness of her worth, her planning and team-leading skills, and her family-work balance. The combination of being confident while at the same time ensuring that credit is not an individual focus in her career is one that has certainly helped lead Katy to promotion and success in the advertising industry when research shows that less than 12% of women do the same. Sharing the spotlight with others is a direct result of Katy’s fostering of community and support, details her coworkers describe as crucial to her success as a dynamic creative leader.

There is a lack of discourse in current academic literature that explores any one woman’s creative director experiences. Perhaps most significant in this study was that I now have a very close relationship with one woman who currently sits in the top creative position at a top agency in a major advertising industry market. I understand her relationships, mentors, leadership, and

creative development through the years, how she balanced work and family, and her intrinsic character traits that were recognizable to everyone around her. This study was the first of its kind, contributing many aspects to the qualitative study of advertising's creative leaders who are women.

Implications for Advertising's Creative Stakeholders

The study's findings have implications for various individuals, including young men and women studying advertising in higher education, professors of advertising in higher education, advertising agency leadership, and those pursuing creative careers within the advertising industry. By sharing Katy's story, the information will give these stakeholders insight into what it is like to be in her position. The information from this study will help both men and women studying advertising in higher education because they can read about Katy's experiences in a male-dominated field of creative leadership. Because less than 12% of creative directors are female, these students can learn from Katy's experiences during higher education and use those for examples and inspiration as they pursue their own academic degrees.

The study brings awareness to those in higher education that there is an existing gender gap, yet there are women having success and pushing back the barriers of that gap. There were extracurricular activities that helped support Katy's creative and leadership development. These experiences may assist in changing some of the expectations and plans of those studying advertising in higher education.

The current study may influence those considering portfolio school after receiving their undergraduate degree. This post-graduate program of study is specific to advertising's creative side, and many are not aware that it is an option and how it may influence one's professional path. Katy emphasized portfolio school as a time to focus on honing her creative skills without

any pressure to pursue leadership or extracurricular activities. During this time, she continued her advertising education but in a specific program of study that focused on creative development. She came to know the process well, and she received opportunities to create campaigns and participate in a global contest—Cannes Young Lions—that ended with her interviewing at a top advertising agency. By bringing awareness to portfolio school, those studying advertising will recognize how it has influenced one woman’s creative path and prepared her for a quick rise to leadership. This information may also give assistance to women desiring to entering the creative side of advertising as a way to boost one’s creative skills and work on professional skills that may equip them to pursue leadership equally or ahead of men in the field.

There are many gender stereotypes that exist regarding women pursuing a professional career. This study may help change some of the preconceived ideas that women cannot achieve leadership in advertising’s creative departments, while simultaneously raising a family and maintaining a strong marriage. Having Katy speak positively about her experiences balancing both work and family may change the opinions of those women hesitant to pursue promotion within those creative departments.

The last implication for the current study is to contribute information to the advertising industry, while supporting the goal and mission of The 3% Movement (2017) to eliminate the gender gap among advertising’s creative directors. One of the goals of this study was to gain information that could help in the recruitment and retention of women creative directors. By informing the public about Katy’s experiences during college and portfolio school, as well as her professional path at various agencies, this study informs all stakeholders about the issue and how one woman was successfully recruited and retained as a creative director.

Recommendations for Future Research

The lack of women in creative leadership positions is a known issue because of The 3% Movement (2017), and while I examined the path traveled by one woman who succeeded, one must discuss how to continue the research agenda and to engage in additional discussions to support the closing of such a significant gender gap. Sandberg (2013) described the importance of increasing the presence of women in all industries as beneficial to the whole.

The laws of economics and many studies of diversity tell us that if we tapped the entire pool of human resource and talent, our collective performance would improve.

Legendary investor Warren Buffet has stated generously that one of the reasons for his great success was that he was competing with only half of the population. When more people get into the race, more records will be broken. And the achievements will extend beyond those individuals to benefit us all. (p. 7)

Women are working constantly to reach gender equality throughout all professional areas. These suggestions for future research can be applicable to other industries, and research that has been done in other industries may influence future research of the advertising industry. However, for the purpose of concluding this study with strategic recommendations from a personal point of view, I will offer specific areas centered on advertising's creative departments that can expand this study, and therefore continue the ongoing efforts of The 3% Movement (2017). The additional areas of exploration include analyses of advertising agencies' policies and procedures that influence women, the promotional practices of advertising agencies, and how portfolio school can affect the career trajectory of women creatives. Moreover, the exploration of additional women creative directors can add value to understanding those paths to leadership, which would include how men have influenced those paths. A cross-case analysis can identify

commonalities among the women, offering a deeper level of credibility to the themes discovered from this study's participant.

What Are Agencies Doing to Empower Women?

A study examining the human resource policies and procedures of advertising agencies can provide insight into major factors that influence a woman's professional path as she proceeds toward leadership. Policies, such as paid time off and family leave, may have significant bearing on how and when women choose to start a family. This study's participant was satisfied with the twelve weeks of paid maternity leave she had with her second child, leave that she indicated was a complete and total separation from the agency. Support in maintaining a healthy work-life balance starts with agency policies and procedures in place to protect family time, and this can have an important positive effect on women who believe they have to decide between raising a family or seeking leadership positions in advertising agencies. The 3% Movement (2017) can provide a solid foundation to start this type of research because of their new "3% Certified" program, which aims to audit participating agencies, identifying areas of note that can influence diversity—both gender and race/ethnicity—within the agency. Agencies that meet set criteria receive the "3% Certified" title and can use it for a variety of purposes, from recruitment to retention and publicity within the industry. Providing academic research supporting evidence of how policies have influenced women in advertising may sway an agency's development and implementation of similar policies.

Agency Promotional Practices

The nature of the promotional practices of agencies is another topic that researchers should explore. An examination of employees promoted to creative director, both male and female, has the ability to inform the public of how those people understood the promotion

process, who was promoted, and for what reasons. With a social role theoretical framework, this type of study may inform the gendered understandings between men and women during the promotion process, as well as the viewpoints of those managers making the promotional decisions. According to Wilson (2004), “If we intend to dismantle the barriers to women’s leadership, one of the first we should tackle is authority. It’s not so easy, especially when our society upholds ‘the masculinity of authority and the authority of masculinity’” (p. 20). By focusing on determinants that influence promotion to leadership, organizational leaders can train managers to mentor and guide employees’ growth within the agency, thus maximizing their potential for promotion.

The Value of Professional School in Advertising

Furthermore, one must recognize portfolio school as an opportunity between undergraduate studies and professional careers for those entering the creative side of advertising. This study indicated that portfolio school was a valuable time for creative development, allowing the participant to narrow her focus and mature as both a creative and advertising professional. Examining portfolio schools and the trajectory of those attending portfolio school can inform those studying advertising in higher education, as a means to develop their creative portfolio and increase their competitiveness before entering the job market. Similar studies can also have the power to inform hiring managers whether or not portfolio school will influence the longevity of women’s creative careers in advertising.

Additional Case Studies on Women Creative Directors

Finally, findings from this study indicate that both creative and leadership development are ongoing processes influenced by many factors. Therefore, it helps to understand how gender and those developmental processes influence and inform one another. As women continue to

push back gender barriers in all industries, researchers should study how other women are succeeding in leadership positions. As a result of this study's findings, this should also include how men have influenced these women along their paths to leadership, in addition to exploring any outside masculine support systems that have left an impression on their journey.

This study set the foundation for a long line of research that will continue to address the gender gap within advertising's creative departments. It is my hope to make this research pipeline a signature of my career as an advertising faculty member in higher education. I also hope that it inspires others to pick up where this study left off, and to continue to explore the industry and the women who are working hard to change it.

Conclusion: To Women Leaders in Advertising

This section serves as a message of support to those women involved with the advertising industry's creative world, from those studying advertising to those teaching it in higher education, through to those serving as creative directors and leading other women. Beginning with a letter from Katy and followed-up by my heartfelt encouragement, I want these women to understand that the industry needs them and that women must support one another at all times:

Hello!

And welcome to the ad world.

What a time to join?!?

You're stepping into a world that is finally ready for you and willing to help make you successful—because we so desperately need you. Use this moment in history to your advantage.

So, in addition to advice like:

Want to be great.

Do things your way—we need some fresh thinking.

Remember: it's just advertising. No one is going to die.

Don't play office politics. It's unattractive.

Be a generous partner and team player.

I'd like to impart a few lessons I've learned about being a woman in this business.

For starters, don't buy into your gender being a disadvantage and no one else will. Just be smart, talented, dedicated, passionate and ambitious—and it won't matter your gender or your age. And if you find yourself at an agency where that's not true: quit. Immediately. They don't deserve you.

Next, set some boundaries right from the start. Pick the things in your life that you love and protect them. Your puppy, yoga, your significant other. Make sure you always get all your work done and make sure it's great but before you start believing the lie that you can't have a career in advertising and have kids, start practicing. If you can do amazing work and make it to yoga most of the time, you will definitely be able to make it home to see your humans when you have them.

And finally, remember there is room for all the ladies. So find female comrades and stick by each other. Empower and encourage one another. Champion each other's careers and successes. They are not your competition. They are your friends and you will need them at the top.

Xoxo
Katy (Writing Response 2)

To those studying to become great creative leaders in advertising, to my higher education peers, and to women currently working in the creative side of advertising, you are every bit as smart and driven as your men counterparts. Know your worth, and know that if you work hard, you will earn your spot among the top. Do not be scared by the statistics, because women before you are working hard and chipping away at that glass ceiling right now.

For Advertising Students

You are studying one of the most dynamic industries in the world! It is fun, it is challenging, and it is creative—understand that as a subject and environment that is constantly changing, you need to be adaptable and passionate. Pursue your academic study with rigor, but also remember that developing leadership and creativity outside of the classroom is key. Take advantage of opportunities that push you outside of your comfort zone. Talk to people who challenge you, and join organizations that encourage your active involvement. This study taught me that uncomfortable situations can often be the most influential, and creativity development is

often most dramatic outside of the advertising classroom. Be a leader, be kind, and set an example for those around you. Leadership is a skill that can be inherent, but it can also be strengthened with experience. Talk to your professors, get experience, and show your dedication—it will serve you well moving forward!

For Faculty and Future Scholar Activists

For those professors of strategic communication, know the influence you can have on the young women *and men* in your classrooms! Explaining the gender gap and educating on what can be done to close it starts in higher education. It is our job to explain the realities of the industry and to also discuss the unique opportunity students have to influence an evolving industry.

I learned from this study the importance of staying in touch with the industry and current trends; The 3% Movement is the best platform to follow to stay close with industry research and campaigns to increase diversity. The organization produced a document titled *100 Things Faculty Can Do Right Now To Help Drive the 3% Number Upward* (3percentmovement.com, 2018)—use this, share this with your colleagues, and start the movement in your classrooms! Push forward with research that continues the momentum and seeks to understand what the industry does not. There is a unique opportunity to pursue this academic research, while teaching the next generation of creative directors, so do both with gratitude and passionate enthusiasm.

For the Women Creatives

If you encounter those that don't support your work, step away from them. You deserve the best. You deserve to be mentored, educated, and challenged in a way that will push you to the next level. It is possible to navigate these challenges and have a family—just know that support is everything. You can be a mother and a rock star creative director. Listen to Katy's

advice, find your women comrades, and stick by each other: “Empower and encourage one another. Champion each other’s careers and successes. They are not your competition. They are your friends and you will need them at the top.”

I hope this study shows you the power of persistence. I hope it shows you the power of supporting other women and the power of demanding equal pay and proving your worth. Most importantly, I hope this study shows you that with hard work, kindness, flexibility, and an easy-going attitude, you can achieve anything you want in advertising. Lastly, I hope this research gives you confidence and inspires you to take the top creative seats in ad agencies, because it is about time.

Chapter Summary

In this chapter, I presented the findings of this study within the context of the two overarching researching questions: How did the participant’s higher education experiences influence her professional path in advertising, and what has the participant’s professional path to Executive Creative Director looked like? Conducting this research through the lens of social role theory provided a framework that valued the significance of gender roles’ influence on the lack of women creative directors in advertising. Moreover, it focused on Katy’s experiences and how those experiences might inspire social transformation necessary for equal representation in advertising’s leadership ranks. In addition, I discussed how the findings contributed to existing research, and I recommended directions for future research in the field of advertising—both in higher education and in the industry—in order to continue the forward progression of The 3% Movement (2017). Next, I provided a heartfelt message to those stakeholders affected by this research, and my hope is that the information put forth in this chapter resonates with those it can positively influence.

As a qualitative researcher, I provided this discussion from my personal standpoint as a feminist mother, wife, faculty member, student, and researcher. My professional experience and academic experience centered on advertising, and I hope that my passion for the industry serves the study well. I believe this research and future work from this study can inform strategic communications programs in higher education and the advertising industry.

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Appendix A - The 3 Percent Conference

Events

Like the movement's name indicates, The 3% Conference hosts its main annual conference in the fall, highlighting a lineup that includes keynotes, professional development, events, and networking opportunities. Planners of the conference promote it to both men and women, knowing that the support of men is important as women work to decrease the gender gap in advertising leadership across the industry.

The 3% Conference also hosts mini conferences, where founder, Kat Gordon (2015, 2017), travels and promotes the 3% message across the United States, in addition to also hosting one in London and one in Toronto. The purpose of these is to bring a city's advertising community together to unite them and bring focus to the organization's tagline: diversity = creativity = profitability (Gordon, 2017). Finally, The 3% Conference also hosts a "Super Bowl Tweetup" via Twitter, encouraging women creatives everywhere to tweet their thoughts on Super Bowl spots, on the day where the most money is spent on advertising spots. According to The 3% Conference, women watch the Super Bowl equally and buy and share socially in greater numbers than men on Super Bowl Sunday. Resulting in a better return for ads with women appeal, the tweetup allows those women media-makers familiar with what goes into the making of a Super Bowl spot to judge and provide feedback to one another on Twitter (3 Percent Movement, 2017).

Community

Priding themselves on being more than just an event, The 3% Conference promotes a sense of community and has more than 21,000 men and women following them on a variety of platforms. Each platform provides a touch point where The 3% Conference can communicate,

educate and engage its followers, all with the purpose of increasing gender diversity in agencies. (3 Percent Movement, 2017).

Because social media has progressed so quickly, and technology allows users to access the platforms via mobile phone apps whenever and wherever they are, those engaged with The 3% Movement have the ability to constantly stay in contact and share information. Facebook provides a space for the 3% group to post daily articles, inspirational campaigns, and event information. It also allows the community to engage and share additional information with others in the advertising industry who may not be involved with the movement. The group uses Twitter to alert the community of things happening right now that are relevant to those who care about advertising and women leadership. They also have multiple boards on Pinterest, celebrating women of advertising and men who champion the movement. LinkedIn provides a platform for the community to share items through a career lens: articles about women in the workplace, industry trends, job alerts, etc. Finally, The 3% Blog gives the movement's leaders a space to expand on issues of great importance, whether it is educational pieces from nationwide road shows, movements they are seeing (or not) at agencies and award shows, in-depth profiles, and "The 97% Speak" profiles of key men in advertising about their thoughts on the 3% crusade (3 Percent Movement, 2017).

2015 Survey Results

The 3% Conference has since grown into a national movement. Through a mix of content, community and professional development, the number of women creative directors has risen to 11%, and agencies have a clear road map of ways to advocate women creative talent and leadership (3 Percent Movement, 2017). However, 11% still presents a clear gap between men and women leaders in this particular area of advertising that needs to be addressed. In 2015, The

3% Conference leaders conducted a survey online over a 2-week period to measure the “state of affairs” on a series of issues relating to recruitment and retention of women talent, as well as to identify the areas in which 3% can shine a light and add value through specific programs and initiatives (3 Percent Movement, 2017). The current data providing context to the survey showed that the majority of all college degrees—57% of Bachelor’s, 63% of Master’s and 53% of Doctorates—are awarded to women, and portfolio schools report they are graduating more young women than men. And, women account for 46.4% of the advertising industry (Bureau of Labor Statistics, 2014). However, according to The 3% Survey (2014), just 11% of creative directors are women. The reason these statistics point to a huge miss with consumers is that as much as 85% of consumer spending is controlled by women, yet 91% of women feel that advertisers “don’t understand them” (She-conomy, 2012, para. 2).

The 3% Survey showed that many women are making good money, with 56% having an annual salary of \$100,000 or more, and 70% would recommend their current agency to a friend (2015). The survey developers asked women who had been with their current agency for at least 3 years to provide information on why they chose to stay; for those in non-creative roles (account management, media planning, etc.), it was because they felt a sense of loyalty to the agency (3% Survey, 2015). For the women in the creative departments, their decision to stay was based on salary, benefits, and the quality of work (2015). While this information shows job satisfaction in the area being researched, it is important to note that this data was from the 11% of women that made it to an established career in the creative side of advertising agencies. When comparing the creative and the account management sides of agencies, “just 16% of creatives say they are “very satisfied” with their current job; that number is more than double (37%) for those in non-creative roles” (2015). The 3% Movement describes these lower levels of satisfaction “may be due to the

fact that creative women report greater experience with gender discrimination” and that “creatives are not only less likely to want to stay where they are, but also more likely to say they feel stuck” (2015). Survey data confirmed that 25% of women at advertising agencies personally experienced gender discrimination; it also confirmed that 23% of women surveyed personally experienced or witnessed sexual harassment—and only 8% who experienced it said the responsible party was punished.

Based on this research, members of The 3% Movement have focused their efforts on changing advertising agency culture. Research shows that the advertising industry is nearly 50% women and that there are many women capable of earning the Creative Director hat, yet only 11% do. The 3% Survey also found that of women that are a part of The 3% Movement, 38% have children, and 46% of those with children under 18 are the primary breadwinner for their household. In comparison, the general population reports 80% of American women have children (U.S. Census, 2010 Fertility Data), 48% of American women with children under 18 at home work full-time (Bureau of Labor Statistics, 2013), and in 40% of households with children under 18, women are the primary breadwinners (Pew Research Center, 2014). The 3% Movement found that women in advertising are less likely to have children than other working women, showcasing the need for research into how one woman’s experiences impacted her decision to have a family with her husband early in her advertising career. One hypothesis The 3% Movement is planning to explore and investigate with further research is whether women are being forced out of the advertising industry by the double duty of managing kids and careers. In this dissertation, I plan to conduct research that can contribute to the overarching questions; How did the participant’s [creative director] higher education experience influence her professional

path in advertising, and what has the participant's professional path to Executive Creative Director looked like?

The 3 R's

The 3% Movement reports that the research data concludes with three things that women in advertising want: recognition, respect and raises. Women report not being recognized for the quality of their work, big wins, or time spent on projects. Recognition of issues such as gender discrimination or sexual harassment is also important and something that women report frustration with agency leadership for lack of acknowledgement. Women want agency management to celebrate the importance of work-life balance, thus showing respect to their employees for being a person/mother/caregiver. Finally, women want equal pay, reasonable promotions, and salary increases. While straightforward, money is a barrier that many women see in the fight to close the gender gap in the creative departments of advertising agencies (3 Percent Movement, 2017).

3% Certified

After analyzing the data from The 3% Community Survey, Kat Gordon (2015, 2017) and her team introduced new initiatives at the start of 2016. Part of this is the option for agencies to become "3% Certified," which is a certification the agency can claim if they pass an audit conducted by the organization focusing on a variety of agency aspects that can impact women in leadership, workplace equality and culture, and equal creative opportunity for both men and women.

This independent auditing system will support agencies in their effort to retain and promote women into leadership. The auditing process will utilize our proprietary FORE algorithm to analyze agency data and will evaluate agencies on several criteria within 3

key areas: women leadership, workplace equality and culture, and equal creative opportunity. (3 Percent Movement, 2017, para. 2)

This certification provides agencies a roadmap that includes recommended solutions and strategies for improvement, and agencies must apply for re-evaluation every two years to keep their certification status current. The main goal of The 3% Movement's 3% Certified program is to continue an awareness and education campaign whose goal is to increase the number of creatives that are women in the advertising industry.

Appendix B - Interview #1 Protocol, Higher Education

1. Tell me about making the decision to pursue advertising in college.
2. How did you understand creativity when you first started college?
3. How did your creativity develop during your undergraduate experience?
4. Tell me about the classes you felt best prepared you for the industry?
5. Tell me about your experiences with your advertising professors.
6. Tell me about your experiences working on advertising projects in college.
7. How did you respond to challenges you faced during your advertising coursework?
8. Tell me about your experiences outside of the advertising program.
9. How did your co-curricular experiences support your development in college?
10. Tell me about the decision to pursue advertising as a graduate student.
11. Tell me about your experiences in portfolio school.
12. How did you respond to challenges you faced during portfolio school?
13. Tell me about a time or an incident during your higher education experience that made you realize the differences between men and women in advertising.

Appendix C - Interview #2 Protocol, Professional Path

1. Tell me about your first job in advertising. [Mullen]
2. Tell me about your second job in advertising. [Crispin Porter + Bogusky]
3. Tell me about your current job in advertising. [Barkley]
4. Tell me about a time or an incident that made you realize the differences between men and women in advertising.
5. Tell me about your experience as a leader to other creative employees.
6. Tell me about a time when you felt supported as a woman in a field dominated by men.
7. Tell me about a time you struggled as a woman in a field dominated by men.
8. Tell me about how having a family impacted your experience in the advertising industry.
9. Describe any support systems that have helped you succeed in your career and/or at home.
10. Tell me about how you've experienced a work-life balance.
11. Describe a challenge you've faced in your professional life and how you overcame it.
12. Describe challenges you've seen other women in advertising face and how they dealt with it (them).
13. Why would a woman leave the creative department in an advertising agency? Do you have any examples of women leaving and why they left?

Appendix D - Writing Response #1, Post-Higher Education

Interview

1. In letter format, what would you say to young women in college who are studying advertising and want to head down the creative career path in the advertising industry?

Appendix E - Writing Prompt #2, Post-Professional Path Interview

1. In letter format, what would you say to young women who are just starting out as new creative professionals in the advertising industry?

Appendix F - Interview #3 Protocol, Professional & Personal Life

Conclusions

1. Tell me about your follow-up thoughts on your professional path.
2. Tell me about your participation with The 3% Conference and how it influences your leadership methods.
3. Tell me about your family's influence on your career goals.
4. Tell me how you feel about this study's potential impact on higher education.
5. Tell me about how you feel about this study's potential impact on the advertising industry.
6. Describe your final thoughts you wish to contribute to this study.


Appendix G - Timeline for Study Completion

- July 2017 Submit proposal to committee
- August 2017 Apply for IRB approval and solicit participant for interview scheduling
- Sept-Nov 2017 Conduct interviews with participants, collect writing responses
- Dec 17-Feb 2018 Analyze data & write results of findings
- March 2018 Submit dissertation to committee
- May 2018 PhD degree conferred

Appendix H - IRB Approval



TO: Dr. Christy Craft Proposal Number: 8905
Special Education, Counseling, and Student Affairs
316 Bluemont Hall

FROM: Rick Scheidt, Chair 
Committee on Research Involving Human Subjects

DATE: 09/06/2017

RE: Approval of Proposal Entitled, "An ad for success: A case study exploring one woman's higher education and professional paths that led her to leadership in creative departments dominated by men."

The Committee on Research Involving Human Subjects has reviewed your proposal and has granted full approval. This proposal is **approved for one year from the date of this correspondence, pending "continuing review."**

APPROVAL DATE: 09/06/2017

EXPIRATION DATE: 09/06/2018

Several months prior to the expiration date listed, the IRB will solicit information from you for federally mandated "**continuing review**" of the research. Based on the review, the IRB may approve the activity for another year. **If continuing IRB approval is not granted, or the IRB fails to perform the continuing review before the expiration date noted above, the project will expire and the activity involving human subjects must be terminated on that date. Consequently, it is critical that you are responsive to the IRB request for information for continuing review if you want your project to continue.**

In giving its approval, the Committee has determined that:

- There is no more than minimal risk to the subjects.
 There is greater than minimal risk to the subjects.

This approval applies only to the proposal currently on file as written. Any change or modification affecting human subjects must be approved by the IRB prior to implementation. All approved proposals are subject to continuing review at least annually, which may include the examination of records connected with the project. Announced post-approval monitoring may be performed during the course of this approval period by URCO staff. Injuries, unanticipated problems or adverse events involving risk to subjects or to others must be reported immediately to the Chair of the IRB and / or the URCO.

Appendix I - IRB: Informed Consent



Institutional Review Board (IRB) Informed Consent Template Form

comply@k-state.edu | 785-532-3224

If you are performing research involving human subjects, it is your responsibility to address the issue of informed consent. This template is intended to provide guidance for crafting an informed consent document. The Committee for Research Involving Human Subjects (IRB) strongly recommends that you model your consent form on this template. However, if you choose a different approach, it must contain at a minimum the same elements as this standard version. Language and terminology used in the consent form must be written at no more than the 8th grade level, so that the potential participant can clearly understand the project, how it is going to be conducted, and all issues that may affect his or her participation. In addition, please write the consent form in a manner that addresses your subjects directly instead of writing it in a manner that addresses the University Research Compliance Office directly. *Information on the important issue of informed consent can be found in 45 CFR 46 at <http://www.hhs.gov/ohrp/humansubjects/guidance/45cfr46.html#46.116>. Federal law mandates that all signed and dated informed consent forms be retained by the P.I. for at least three years following completion of the study.*

WAIVER OF INFORMED CONSENT: *There are limited instances where the requirement for a formal informed consent document may be waived or altered by the IRB.*

45 CFR 46 states that "An IRB may waive the requirement for the investigator to obtain a signed consent form for some or all subjects if it finds either:

- 1) That the only record linking the subject and the research would be the consent document and the principal risk would be potential harm resulting from a breach of confidentiality. Each subject will be asked whether the subject wants documentation linking the subject with the research, and the subject's wishes will govern; or
- 2) That the research presents no more than minimal risk of harm to subjects and involves no procedures for which written consent is normally required outside of the research context."

If a study employs only questionnaires and surveys as the source of their data, it may generally be assumed that to answer and return the questionnaire is an appropriate and sufficient expression of free consent. However, there are circumstances that might call this assumption into question - e.g., teacher-student relationship between the investigator and the subject, etc. However, a statement should be included on the questionnaire or survey form indicating that participation of the subject is strictly voluntary, the length of time reasonably expected to complete the questionnaire or survey form, and that questions that make the participant uncomfortable may be skipped.

Form Content

PROJECT TITLE: Full title of project. If possible, the title should be identical to that used in any funding/contract proposal.

PROJECT APPROVAL DATE/ EXPIRATION DATE: provided in the approval letter, must be in place before distributing to subjects.

LENGTH OF STUDY: Estimate the length of time the subject will be expected to participate.

PRINCIPAL INVESTIGATOR/CO-INVESTIGATOR(S): Must be a regular member of the faculty.

CONTACT DETAILS FOR PROBLEMS/QUESTIONS: Name, phone number and/or email address of the P.I.

IRB CHAIR CONTACT INFORMATION: *For the subject should he/she have questions or wish to discuss on any aspect of the research with an official of the university or the IRB. These are: Rick Scheidt, Chair, Committee on Research Involving Human Subjects, 203 Fairchild Hall, Kansas State University, Manhattan, KS 66506, (785) 532-3224; Cheryl Doerr, Associate Vice President for Research Compliance, 203 Fairchild Hall, Kansas State University, Manhattan, KS 66506, (785) 532-3224.*

PROJECT SPONSOR: Funding/contract entity.

PURPOSE OF THE RESEARCH: Explain in lay terms that this is a research project, and why the research is being done.

PROCEDURES OR METHODS TO BE USED: Explain in lay terms and in language understandable at the 8th grade level how the study is going to be conducted and what will be expected of participants. Tell participants if they will be audio or videotaped, if they will be paid, etc.

ALTERNATIVE PROCEDURES OR TREATMENTS, IF ANY, THAT MIGHT BE ADVANTAGEOUS TO SUBJECT: Explain any alternative procedures or treatments if applicable.

RISKS OR DISCOMFORTS ANTICIPATED: Describe any foreseeable risks or discomforts from the study. If there are no known risks, make a statement to that effect.

BENEFITS ANTICIPATED: Describe any *reasonably expected* benefits from the research to the participant or others from the research.

EXTENT OF CONFIDENTIALITY: Explain how you plan to protect confidentiality.

IS COMPENSATION OR MEDICAL TREATMENT AVAILABLE IF INJURY OCCURS: *In cases where more than minimal risk is involved.*

PARENTAL APPROVAL FOR MINORS: If minors or those who require the approval of a parent or guardian are participants, you should include a space for their consenting signature.

PARTICIPANT NAME/SIGNATURE: Name of research participant and signature.

WITNESS TO SIGNATURE (PROJECT STAFF): Staff signature.

Please proofread and check spelling. To use Acrobat spelling check, press F7 or select EDIT, CHECK SPELLING.

When this form is printed, this instruction page will not be shown

PROJECT TITLE:

An ad for success: A case study exploring one woman's higher education and professional paths that led her to leadership in creative departments dominated by men

PROJECT APPROVAL DATE: **PROJECT EXPIRATION DATE:** **LENGTH OF STUDY:** 2 months

PRINCIPAL INVESTIGATOR: Christy Craft

CO-INVESTIGATOR(S): Katie Olsen

CONTACT DETAILS FOR PROBLEMS/QUESTIONS: Katie Olsen: olsenk@ksu.edu, (316)393-6897

IRB CHAIR CONTACT INFORMATION: Rick Scheidt, Chair, Committee on Research Involving Human Subjects, 203 Fairchild Hall, Kansas State University, Manhattan, KS, 66506, (785)532-3224
 Cheryl Doerr, Associate Vice President for Research Compliance, 203 Fairchild Hall, Kansas State University, Manhattan, KS, 66506, (785)532-3224

PROJECT SPONSOR: n/a

PURPOSE OF THE RESEARCH:

This is a research project being completed as a requirement for a doctor of philosophy degree. The purpose is to learn about you achieved the position as Executive Creative Director at Barkley when across the industry, less than 12% of creative directors are women. Insights and analysis from your childhood, your higher education experiences, and your professional experiences can be used to enrich existing research on the gender gap in the creative side of advertising, as well as inform those within the industry and those teaching advertising in higher education institutions.

PROCEDURES OR METHODS TO BE USED:

This study will involve three in-depth interviews and two writing prompts/responses that will follow the first two interviews. It will also involve one photo and object-elicitation session in your home, as well as a time line you create of childhood milestones. The dates/times and locations for the interviews will be approved by you and determined based on your schedule and availability.

ALTERNATIVE PROCEDURES OR TREATMENTS, IF ANY, THAT MIGHT BE ADVANTAGEOUS TO SUBJECT:

Each interview and the photo and object-elicitation session will be recorded digitally, and these media/photo/audio files, along with subsequent transcripts of the interviews, will be stored securely on the researcher's password-protected laptop. The writing responses and the childhood timeline, collected via email, will also be stored securely on the researcher's password-protected laptop and permanently deleted from the email inbox in which it was received.

RISKS OR DISCOMFORTS ANTICIPATED:

Minimal risks could be involved such as discomfort in responding to some interview questions. The first interview will take place in the participant's home, which may be considered an invasion of privacy.

BENEFITS ANTICIPATED:

This study aims to provide a much-needed successful case study to those studying advertising, teaching advertising, as well as those within the advertising industry - both men and women, who want to be informed on what it takes for a woman to succeed as a creative director.

EXTENT OF CONFIDENTIALITY:

Based on your approval obtained via email, your identity will be known throughout the study and in subsequent publications. I will provide you the data analysis portion of the study during the final writing period for review, and I will be open and available to you regarding any concerns or questions that may arise. In the event of subsequent publication opportunities regarding this study, you will be provided materials, including media/photos, to review.

IS COMPENSATION OR MEDICAL TREATMENT AVAILABLE IF INJURY OCCURS? Yes No

PARENTAL APPROVAL FOR MINORS:

PARENT/GUARDIAN APPROVAL SIGNATURE: n/a **Date:**

Terms of participation: I understand this project is research, and that my participation is voluntary. I also understand that if I decide to participate in this study, I may withdraw my consent at any time, and stop participating at any time without explanation, penalty, or loss of benefits, or academic standing to which I may otherwise be entitled.

I verify that my signature below indicates that I have read and understand this consent form, and willingly agree to participate in this study under the terms described, and that my signature acknowledges that I have received a signed and dated copy of this consent form.

(Remember that it is a requirement for the P.I. to maintain a signed and dated copy of the same consent form signed and kept by the participant).

PARTICIPANT NAME:

Katy Hornaday

PARTICIPANT SIGNATURE:

Date:

WITNESS TO SIGNATURE: (PROJECT STAFF)

Date: