CHAPTER III

RESEARCH METHODOLOGY

3.1   Research Methods

This research will mainly revolve around people who works in the creative industry, especially graphic design. This research will use qualitative method as the methodology. To collect the thoughts, phenomena, and artworks, the qualitative research consists of: 1) in-depth interview, 2) literature review, 3) narrative research, and 4) phenomenological research.

The interviews will be done via online medium or on-site with audio recorded. The research will mainly focus on in-depth interviews to collect every designers' way of thinking and compile it into one descriptive study in this paper. To ensure the validity of this research, the triangulation will be done twice. First is Methods Triangulation (using three or more different methods), and second is Data Triangulation (having more than three sources for interview).

3.1.2   Qualitative Method

As one of the theory that was used for this research is *oral history,* this research focuses on conducting interviews with several important figures that are influential in Indonesian Graphic Design.

3.1.2.1 Interview

Interviews were done to several important figures in Indonesian Graphic Design History. One of them was A.D. Pirous, an Indonesian painter and lecturer. A.D. Pirous was the one who brought Graphic Design Studies to Indonesia, especially in Bandung Institute of Technology (Institut Teknologi Bandung). Then, a discussion was also conducted with Eka Sofyan Rizal, the Head of AIDIA (Asosiasi Profesional Desain Komunikasi Visual Indonesia) to talk about the relevancy and topic of this research. An additional source was retrieved from Mara Matta, a Global Humanities lecturer in Sapienza

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University of Rome to talk about literature references and key components in conducting this research.

Other important interviews will be conducted with a target of minimum 10 (ten) Indonesian women graphic designers with their own expertise in their field. To collect more experiences and insights, a total of 5 (five) more designers were added. Therefore, the total was fifteen (15) graphic designers. A set of questions are also divided per issue, which is useful for the narrative analysis in this research. The research questions for the female designers are:

A. Design Work (Characteristics of Creativity)

- How did you choose or find your current specialization? What drew you to this field, and what has been your journey to achieving your position or specialization now?

- Throughout your career as a graphic designer, in your opinion, what is a good design?

- What is your recent work or design that you are most proud of? Could you elaborate on your design choices?

- What do you believe distinguishes your design characteristics from other designers? How did you discover these distinctive design features?

B. Phenomenon in Graphic Design

- As a designer, have you ever felt or encountered gender stereotypes in the workplace or educational institutions? (Yes/No)

- (if yes) Have these stereotypes ever became an obstacle for your creative work and your current position? (Yes/No)

- How do you navigate being a female graphic designer in a society with existing gender stereotypes?

C. Role of Female Designers

- In your opinion, is the representation of women in the graphic design industry adequately portrayed qualitatively?

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- Do you find it challenging to reach higher positions in your career, such as Executive Art Director or Art Director, being invited as a speaker, etc., because you are a woman? What are your thoughts on this?
- (optional, depending on context) How do you balance as a working mom: between a mother and a graphic designer?

D. **Recommendations**

- Is there anything you would like to express as a female designer?
- What are your hopes for other female designers, and what are your expectations for the future of graphic design in Indonesia?

Along the process, the writer is also open to suggestions and new graphic designers outside this list. Below are the initial list of graphic designers that are going to be interviewed.

Table 3.1 Initial List of Women Graphic Designers

No.		Name
1.	**Desainer Grafis 1990-1999**	Jessica Kartika
2.		Inda Ariesta
3.		Sita Subijakto
4.	**Desainer Grafis 2000–2010**	Tri Anugrah
5.		Tita Salina
6.		Divina Natalia Karmojono
7.	**Desainer Grafis 2010-2023**	Zinnia Nizar Sompie
8.		Caroline F. Sunarko
9.		Cecil Mariani
10.	**Identity, Branding, Advertising Design**	Nilam P. Moeliono
11.		Ira Carella
12.	**UI/UX Design**	Rizka Irjayanti
13.	**Illustration or Typeface**	Riama Maslan
14.	**Wakil Ketua ADGI 2023–2026**	Cita Tahir
15.	**Packaging Design**	Erlingga Nandini

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Eventually in the process, not all designers are reachable and willing to be interviewed, which results to the final result of eleven (11) women graphic designers, which reached the initial minimum target (10). The process of this interview is important in order to gather stories from each individuals in graphic design.

1) **Interview with A.D. Pirous**

Abdul Djalil Pirous (A.D. Pirous) is the first dean of Faculty of Fine Arts and Design in Bandung Institute of Technology and the first person who brought the curriculum of graphic design as a field of study to Indonesia. Therefore, an interview was done to analyze about the role of women at the beginning of the graphic design history. An on-site interview with A.D. Pirous was conducted on Friday, 15th September 2023 in Serambi Pirous, Bandung, West Java, Indonesia. Due to health conditions, the interview was also represented by Serambi Pirous' project manager, Jorghi, in the place of A.D. Pirous.

Figure 3.1 Interview with A.D. Pirous at Serambi Pirous, Bandung

In the interview, Pirous stated during 1972, he studied in the United States, specifically in Rochester Institute of Technology (RIT) to learn and bring back the education system of Graphic Design to Indonesia. Unfortunately, that time, women were not around. Pirous explained more that women are more used in the

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advertisement sector as an *object* or *element of aesthetics,* rather than being the subject that works behind the advertisement.

The lack of written researches and sources in Indonesian graphic design studies is also something concerning, according to Pirous. It has been 50 years since Pirous brought graphic design to Indonesia, therefore, Pirous felt there should have been an advancement from graphic design itself. In the interview, Pirous stated:

"*Desain komunikasi visual kita saja sudah 50 tahun. Tapi, penelitian-penelitian yang penulisan itu sedikit sekali. Apa lagi DKV itu sejatinya tidak hanya berhubungan dengan promosi dagang, politik. Sesuatu yang berhubungan, membantu lingkungan hidup, melalui revitalisasi suatu kekumuhan suatu kota yang polluted oleh visual, oleh suara, bisa dibantu dengan ilmu desain grafis agar bisa segar kembali*". –A.D Pirous

Figure 3.2 Interview with A.D. Pirous and Jorghi
(left to right): A.D. Pirous, Jorghi, Veronica

Which translates to his belief, as the pioneer of Visual Communication Design education in Indonesia, Pirous believed that graphic design should be used to contribute to the society, to fix the problem that is happening in the society, e.g. environment. In this topic, we were also talking about women empowerment. He felt that this aspect was not touched by designers and scholars in Indonesia.

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2) Discussion with Eka Sofyan Rizal

Eka Sofyan Rizal, the Head of AIDIA (Asosiasi Profesional Desain Komunikasi Visual Indonesia), was contacted on 5th September 2023 via WhatsApp Message to collect data and get expertise's opinion regarding the research.
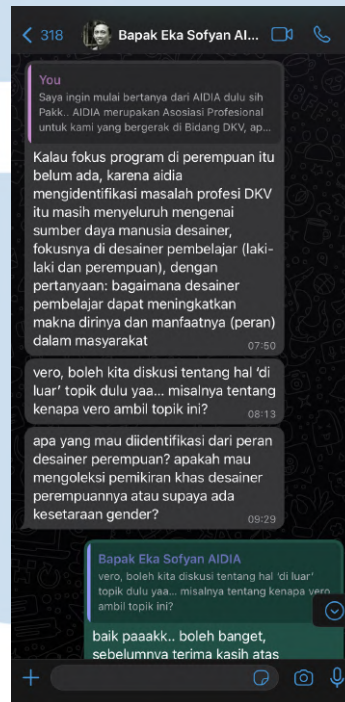

Figure 3.3 WhatsApp Discussion with Eka Sofyan Rizal

Eka Sofyan Rizal recommended to continue the research but with a different perspective, which is not historical, but more towards collecting biography and the female designer's thoughts.

3) Discussion with Mara Matta

Pre-research discussion was done with Prof. Mara Matta, lecturer of Global Humanities: Critical Theories and Transnational Cultures at Sapienza University of Rome through email on 6th September 2023 to begin and support this research. At first, the research was about finding the correlation between fine arts and also modern graphic design. Also, the writer firstly wanted to do a historical approach. Therefore, with these backgrounds, the writer discussed few things described. As the Head of Global

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Humanities Department in Sapienza University of Rome with practical knowledge of the Feminism Theory, Oriental Studies, and Transnational Cultures, Mara Matta was suited to become a partner of discussion for the writer.
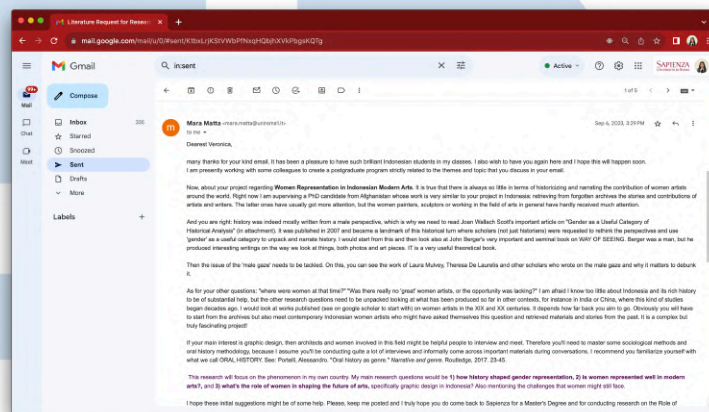

Figure 3.4 Discussion via E-mail with Mara Matta

From the discussion, Prof. Mara Matta gave her opinion regarding the writer's research topic, and literature references to read. Prof. Matta recommended the writer to use and get familiar with Oral History, also using Gender as a Useful Category of History Analysis by attaching the journal. Lastly, Prof. Matta also recommended the writer to read: Ways of Seeing by John Berger. These several recommendations helped the writer to narrate through this research journey.

4) Interview with Sita Subijakto

Sita Subijakto, currently a graphic designer in Sejauh Mata Memandang, and also former Head of Creative in Alun-Alun Indonesia was interviewed on 20th November 2023 by E-mail. As one of the earliest women graphic designer to work in the field and written in the History of Indonesian Graphic Design by DGI, it is important to know how designers in the past paved their way and designed with manual techniques. The interview was done by

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E-mail, and later received the answers via document due to request from Sita Subijakto.
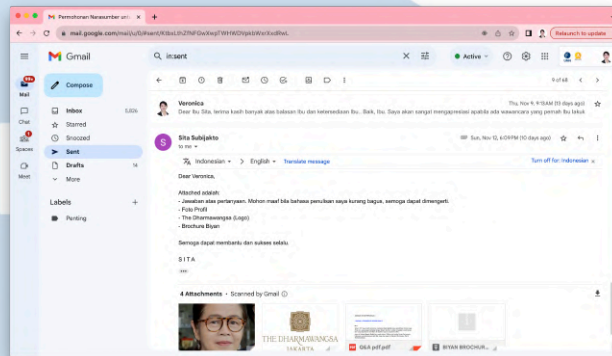
Figure 3.5 Interview via E-mail with Sita Subijakto

From this interview, the researcher received Subijakto's mindset, creative process, and also her story where she started to work in the field of graphic design.

5) **Interview with Caroline F. Sunarko**

An interview has been conducted on 8th November 2023 with Caroline F. Sunarko in Multimedia Nusantara Polytechnic, Tangerang Regency.

Figure 3.6 Interview with Caroline F. Sunarko

As the Deputy Program of Desain Grafis Indonesia (DGI), and former General Secretary of FDGI, Caroline has experiences in networking and also becoming the part of archiving the history of graphic design itself through these associations. Therefore, this interview's objective is to collect data about existing phenomenon.

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6) Interview with Ira Carella

Ira Carella, currently the Art Director in Thinking*Room was interviewed via Zoom on 15th November 2023.

Figure 3.7 Interview with Ira Carella

The objective of this interview was mainly to focus on Ira Carella's way of thinking, as how she is a part of the younger generation that has reached the position of Art Director in Thinking*Room.

7) Interview with Zinnia Nizar Sompie

As the Former President of ADGI 2014–2016, an interview conducted with Zinnia Nizar Sompie on 17th November 2023 was pivotal as it shows her way of thinking, leading, and designing. The objective of this interview was to collect her thoughts on becoming a female leader, currently the one and only in history of ADGI, her works, journey of reaching her position.
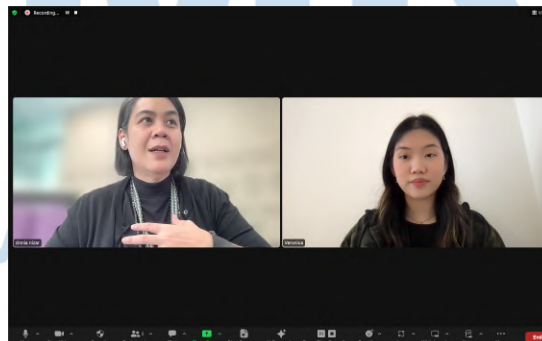

Figure 3.8 Interview with Zinnia Nizar

The final result of this interview showed Zinnia's thoughts about women representation and roles, especially in graphic design

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industry. Zinnia believed that every women have their own choice. Zinnia also encountered some gender stereotypes that works as an alias for the policy she created.

8) Interview with Rizka Irjayanti

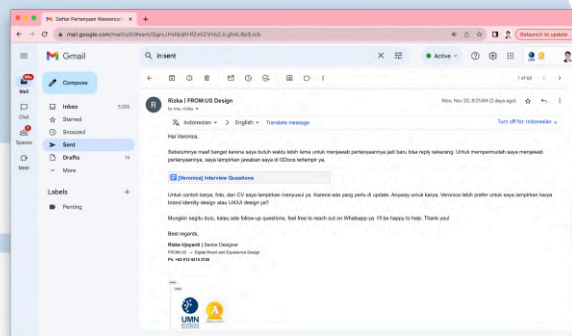Rizka Irjayanti is a UI/UX Designer who is currently building her studio, FROM:US Design.

Figure 3.9 Interview with Rizka Irjayanti

One of the higlights from this interview is how Rizka Irjayanti provided an enlightment regarding *motherhood penalty,* how women were 'slower' in achieving higher level of career because they need to take care of their family.

9) Interview with Inda Ariesta

An interview and discussion was conducted with Inda Ariesta on 17th November 2023. Inda is a graphic designer and the current Faculty Member in Bina Nusantara University, Jakarta.
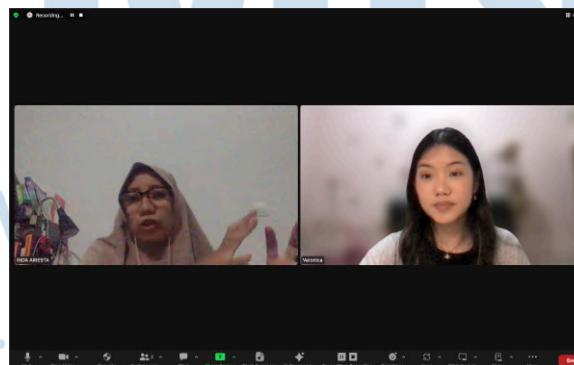

Figure 3.10 Interview with Inda Ariesta

The objective of this interview mainly is to clarify the data where

Narrative research of..., Veronica, Multimedia Nusantara University

Inda Ariesta was mentioned as one of the Co-Founders of FDGI (Forum Desain Grafis Indonesia), and to recover other women graphic designers who might be working together with her. The result from the objective was, Inda Ariesta claimed as one of the early members; not the co-founder. But, Inda has always been passionate about organizations since she was in university.

10) **Interview with Cita Tahir**

An interview was done with Cita Tahir, the current **Vice President and Treasurer** of *Asosiasi Desain Grafis Indonesia* **(ADGI)** or Indonesia Graphic Design Association 2023–2026. This interview was done on Tuesday, 21st November 2023 via Zoom.
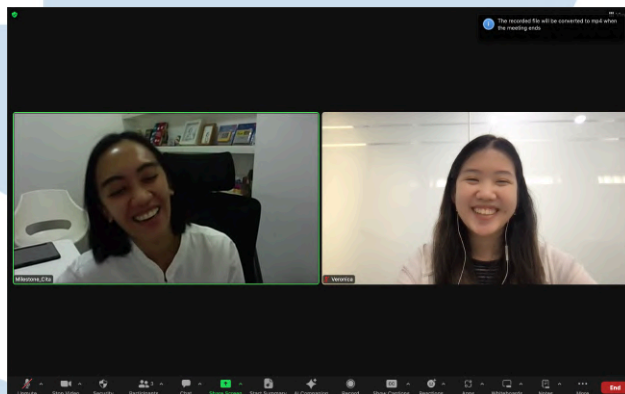

Figure 3.11 Interview with Cita Tahir

The interview was done to gain insights and objectives, aldo Cita Tahir's experience on becoming the President Elect for ADGI. Also, with Cita's interesting background that has tried several career outside graphic design, it's interesting to hear Cita's point of view and her learning process, also her leadership style.

11) **Interview with Riama Maslan**

An interview and in-depth conversation was done with **Riama Maslan**, currently lecturer in **Bandung Institute of Technology (ITB).** Riama Maslan focuses on her teaching in Illustration Class through KIBA ITB (*Kelas Ilustrasi Buku Anak Institut Teknologi*

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Bandung). The interview was done on 24th November 2023 in KIBA Laboratory, Center of Arts, Design, and Language, Bandung Institut of Technology.


Figure 3.12 Interview with Riama Maslan

The purpose of this interview was to look at KIBA ITB's collection, also gather insights from Riama Maslan, an illustrator enthusiast, researcher, and lecturer who shaped creative individuals in paving their career in illustration.

12) Interview with Erlingga Nandini

Erlingga Nandini, as the representative of packaging design, was interviewed on 24th November 2023 via Zoom. Erlingga is currently the Head Committee of Packaging Design in ADGI (Asosiasi Desainer Grafis Indonesia).
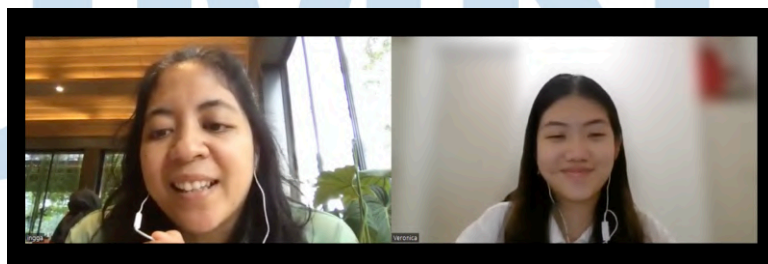
Figure 3.13 Interview with Erlingga Nandini

In order to know the progress of packaging design in Indonesia, several questions are customed for Erlingga Nandini, suited to the context of packaging design itself. Erlingga also co-founded the creative studio, DEIO, together with her partner, Muhammad

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Imaduddin, who is currently the General Secretary of ADGI 2023–2026.

13) **Interview with Tita Salina**

The interview with Tita Salina was done via e-mail and answered with a written document on 1st December 2023. Tita Salina has distinguished character as a graphic designer and an artist herself. Together, she and her partner co-founded a creative studio named Ahmett-Salina.
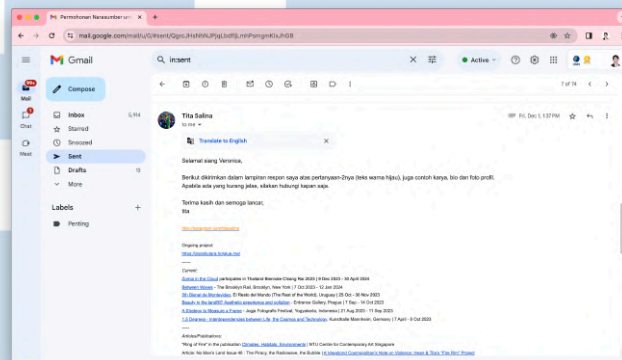

Figure 3.14 Interview with Tita Salina

The primary focus of this interview was to know Tita Salina's positioning between working as an artist and a graphic designer, her purpose and her cause from her projects that was done. Eventually, Tita Salina stated that she enjoys both process of becoming a designer, "*dalam berkesenian, metodologi desain kerap kali saya pakai, bedanya saya bisa mengedepankan ego saya dalam proses dan hasil akhirnya*." which translates to how she used design methods in her process of making her artworks.

14) **Interview with Tri Anugrah**

The last interview was done with Tri Anugrah, the Executive Creative Director of Indonesia Trend Forecasting. This interview was done on 5th December 2023, postponed due to Tri Anugrah's schedule. As Tri Anugrah has an experience both as a designer and also a trend forecaster, the aim of this interview was to know

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her experiences in several different field. Tri Anugrah's background from Visual Communication Design, eventually to multidisciplinary designer is interesting to know and to be furtherly known.
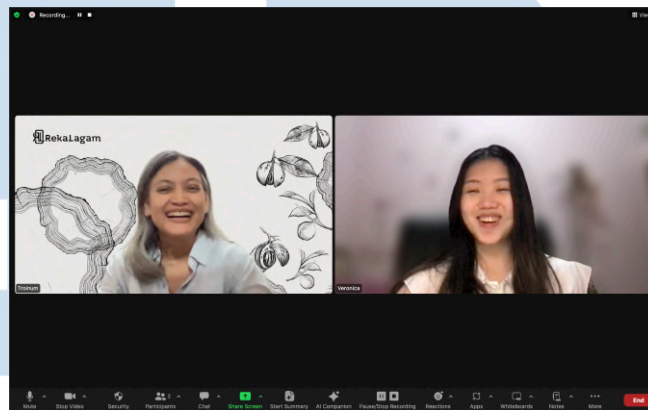

Figure 3.15 Interview with Tri Anugrah

3.1.2.2 Literature Research

One of the qualitative methods, which is narrative research, is useful on the context of finding the *stance* of women graphic designers in Indonesia. The literature that is going to be used is the history of graphic design itself in Indonesia and through narratives that will be found from professional graphic designers.

The book that is going to be used for this literature research is ***Desain Grafis Indonesia dalam Pusaran Desain Grafis Dunia***, written by Hanny Kardinata in 2015. This book is an archive of Indonesian graphic design history. This book will be used to analyze the positioning and role of Indonesian women throughout the history timeline in Indonesia.
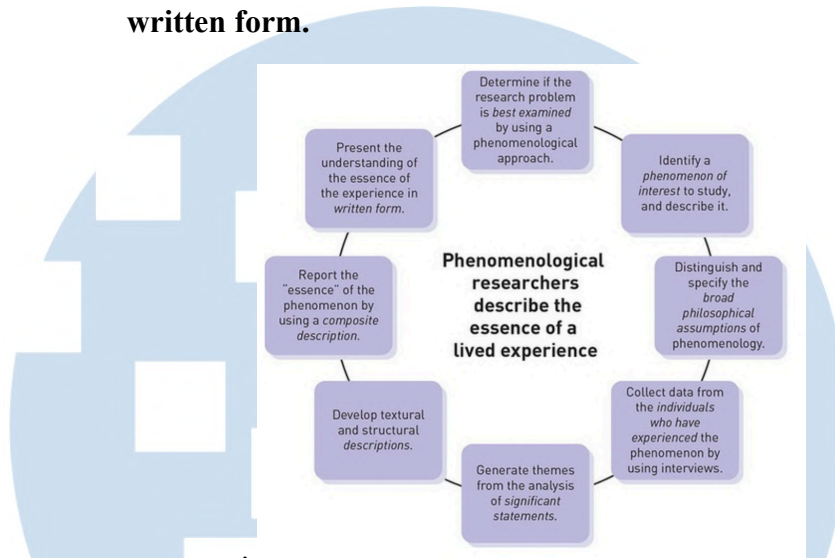
3.1.2.3 Phenomenological Research

According to Creswell and Poth (2018), a phenomenological study aims to uncover the shared meaning that several individuals experienced in their life. Phenomenologists concentrate on detailing the aspects that are universally experienced by all participants as they

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go through a particular phenomenon (for example, the universal experience of grief). Steps of Phenomenological Research are:

1) **Ensure if a phenomenological approach is the best fit** for the research problem.

2) **Choose a phenomenon to study and describe it.** Phenomena can be emotional states like anger or social constructs like professionalism.

3) **Clarify the broad philosophical assumptions of phenomenology,** such as combining objective reality with individual experiences. Participants' conscious experiences directed toward an object are essential. Researchers need to minimize their own experiences to fully grasp how participants view the phenomenon.

4) **Collect data through in-depth interviews with individuals who have experienced the phenomenon.** Interview **5 to 25 participants,** asking general questions about their experiences and the contexts influencing them. Researchers can also gather **additional data** through observations, journals, poetry, music, or other forms of art.

5) **Identify themes by analyzing significant statements from the data**. **Review interview transcriptions** and highlight statements that reveal how participants experienced the phenomenon.

6) **Create textural and structural descriptions based on significant statements and themes**. Describe what participants experienced (textural description) and the context influencing their experiences (structural description). Some researchers include their own experiences and influences in this step.

7) **Summarize the "essence" of the phenomenon in a composite description.** Write a passage that captures the common experiences of participants, highlighting the underlying structure of the phenomenon.

8) Present your understanding of the essence of the experience in **written form.**

Figure 3.16 Procedures for Conducting Phenomenological Research
Source: Creswell & Roth, 2018.

The challenge for this research is in determining how interpretive phenomenology, a newer approach, aligns with or fits within traditional phenomenology.

3.1.2.4 Narrative Research

The main aim of this research was to use Narrative Research, in order to gain a deeper meaning from the stories of individuals. Narrative research was chosen as the methods because it was suited, and according to the methods by Creswell & Poth (2018), it is suitable to give a larger meaning into stories as it allows interpretation and re-story of the subjects.

The researcher must gather detailed information about the participant and grasp the context of their life. It requires attention to details to spot the specific stories in the source material that truly capture the individual's experience. Steps of narrative research are:

1) **Assess if narrative research aligns with the research problem**, especially when aiming to capture detailed stories or life experiences of an individual or a small group.

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2) **Choose one or more individuals with stories or life experiences** to share and invest substantial time in collecting their stories through various means.

3) **Explore diverse approaches** to collecting and recording data, considering how Riessman (2008) in Creswell & Roth (2018), highlights different transcription methods. These can emphasize the researcher's role, interaction dynamics, temporal flow, or emerging meanings through translations

4) **Integrate contextual information** into data collection, analysis, and writing, emphasizing the importance of being context-sensitive in narrative inquiry, as suggested by Czarniawska (2004) in Creswell & Roth (2018).

5) **Analyze participants' stories by reorganizing them into a framework called re-storying**. This involves gathering stories, identifying key elements, and rewriting them into a chronological sequence, setting narrative research apart with its emphasis on sequence (Cortazzi, 1993, in Creswell & Roth, 2018).

6) **Adopt a collaborative approach in collecting and narrating stories**, emphasizing active participant involvement. As researchers negotiate relationships and transitions, they facilitate meaningful interactions and validate the analysis.

7) **Recognize that narrative studies unfold chronologically**, capturing individuals' experiences within their personal, social, and historical context. The narrative reveals significant themes in those lived experiences.

8) **Present the narrative in written form**, following a structured reporting format. This includes an introduction to introduce the reader to the participants and the story's purpose, research procedures explaining the rationale for using a narrative, storytelling to theorize about participant lives, and a final interpretation of the story's meaning.

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Narrative studies can be distinguished in two ways. One aspect is examining the method of data analysis employed by the researcher, while the other involves considering the kinds of narratives. The decision between these approaches, though ultimately left to the researcher, may be influenced by factors like the nature of experiences, the process of generating the story, and the intended audience.

Figure 3.17 Procedures for Conducting Narrative Research
Source: Creswell & Poth, 2018.

As outlined by Riessman (2008) in Creswell and Poth (2018), narratives can serve various functions, from shaping individual and/or group identity to **making a point** to mobilize marginalized groups and initiate political action. Below are types of narratives that is commonly used.

1) **Biography Study**

A biographical study is a type of narrative research where the researcher documents the life experiences of another person. The stories emphasize the role of reflecting on life experiences in supporting identity development.

2) **Autoethnography**

Autoethnography is written by the individuals who are the subjects of the study. Muncey (2010) in Creswell and Poth (2018) defines it as exploring multiple layers of

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consciousness, the vulnerable and coherent self, critiquing oneself in social contexts, subverting dominant discourses, and evoking emotions. Autoethnographies share the personal story of the author, along with the broader cultural meaning.

3) **Life History**

A life history captures an individual's entire life, while a personal experience story focuses on a specific experience found in single or multiple episodes, private situations, or communal folklore (Denzin, 1989, in Creswell & Roth, 2018).

4) **Oral History**

Oral history involves collecting personal reflections on events and their effects from one or more individuals. Narrative studies can have specific focuses, like stories from teachers or children in classrooms, or stories about organizations. Oral history may use diverse research methods and be guided by interpretive frameworks, such as social justice. The framework may advocate for Latin Americans through testimonies or report women's stories using feminist interpretations, highlighting how women's voices are silenced, diverse, and sometimes contradictory.

The narrative research will be implemented on the analysis of: 1) Phenomenon in Graphic Design, and 2) Role of Women Graphic Designers in Indonesia. Several narratives from each women graphic designers will be found using this method. Further explanation of narrative research will be explained in Analysis Methods.

3.1.2.5 Conclusion

Starting from A.D. Pirous, the pioneer of graphic design, to lastly the interviews conducted with eleven (11) women graphic designers in Indonesia, it has been known that each individuals have

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their own way of thinking, perspective, and also different experiences tailored to their own demographic and workplace.

Triangulation has been done with 3 experts, which are A.D. Pirous, Mara Matta, and Eka Sofyan Rizal. From initial discussion and progress discussion, it is known that the research is needed and can be conducted in Indonesia. Therefore, the researcher proceeded to interviewing and collecting the stories of individuals of Indonesian women graphic designers.

Considering the focus and the purpose of this research, the most suitable method is narrative research, as it consists of both biography and oral history that are useful to map out Indonesian women graphic designers. This research will be accompanied by literature research in the beginning and phenomenological research to find the conclusion and shared experience.

3.2 Analysis Methods

Narrative Research encompasses a range of methods that center on the written or spoken words, as well as visual expressions, of individuals. Narrative research is based on the premise that people understand and give meaning to their lives through the stories they tell (Andrews et al. 2013). The steps of narrative research according to Creswell & Poth (2018), consists of:

3.2.1. Steps of Analysis

1) Step 1: Selecting a phenomenon for exploration that pertains to a social problem involves conducting prior research to identify the issue. This problem can then be effectively addressed in subsequent research activities.
2) Step 2: Select one or more participants to study.
3) Step 3: Collect experiences or stories from participants.
4) Step 4: Retell the participants' experiences.
5) Step 5: Collaborate with the participants.
6) Step 6: Write a report about the participant's experience.

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7) Step 7: Validate the accuracy of the report.

3.2.2. Research Subjects

The research subjects will mainly focus on analysis. Therefore, the research subjects would be analyzing 1) Phenomenon in Graphic Design, which aims to find any gender inequality issues, stereotypes, or any unequal access or opportunity, and 2) The Role of Female Graphic Designers, which looked up into their contribution and their works, also their positioning in the industry or society.

3.2.3. Analysis Process

After gaining enough data for the research, the researcher will begin the analysis based on the data collected. Examining narratives involves taking a chronological approach. Denzin (1989) in Creswell & Poth *'Qualitative Inquiry and Research Design'* (2018) recommends that a researcher initiate a biographical analysis by identifying a factual sequence of events in the subject's life.

One effective starting point for this analysis is to have the individual create a rough outline of their life. Within this outline, the researcher can identify life stages or significant events (e.g., childhood, marriage, employment) to construct a timeline of the individual's life. As the person journals or participates in interviews, their stories and revelations will naturally surface.

Table 3.2 Analysis Process Comparison
Source: Creswell & Poth, 2018

Data Analysis and Representation	Narrative	Case Study
Managing and organizing the data	Create and organize data files.	Create and organize data files.
Reading and memoing emergent ideas	Read through text, create margin notes, and form initial codes.	Read through text, create margin notes, and form initial codes.
Describing and classifying codes into themes	Describe the patterns across the objective set of experiences. Identify and describe the stories into a chronology.	Describe the case and its context.

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Developing and assessing interpretations	Locate epiphanies within stories. Identify contextual materials.	Use categorical aggregation to establish themes or patterns.
Representing and visualizing the data	Restory and interpret the larger meaning of the story.	Use direct interpretation. Develop naturalistic generalizations of what was "learned".

According to the methods of analysis provided by Creswell & Poth (2018), the most suitable analysis process for this research in order to find a deeper meaning and phenomenon is **narrative research,** as the main purpose of this research is collecting women graphic designers biography, story, artworks, and way of thinking.. Meanwhile, **case study** is the method that will be used when there's a specific case happening in a company/organization/place, not the person itself.