

# Integrating Feminist Pedagogy with Digital Innovation in Advertising Art Design Programs in Chinese Higher Vocational and Technical Education.

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## ABSTRACT

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**Background:** Introducing feminist pedagogy and digital innovation in advertising art design into programs is a key factor in making creators socially responsible. However, China's rigid curricula for higher vocational education and prevailing cultural conservatism do not aid the implementation of feminist education practices.

**Aim:** To understand how feminist pedagogy can be integrated with digital innovation in Chinese higher vocational and technical education's advertising art design program.

**Method:** A survey method with 350 participants from students with advertising art design majors was included.

**Findings:** Relatively low levels of feminist innovation and ideology are reported with relative progress in educational theories and theory application teaching. The study showed how feminist pedagogy improves students' competencies, indirectly, to produce more inclusive and gender-sensitive content in digital advertising, denoted as IGSDA competence. These competencies include critical thinking, creative confidence, and teamwork. However, a resistive syllabus, lack of technical expertise, and the broader cultural and political resistance form significant barriers to integrating the process.

**Conclusion:** The findings highlight that feminist pedagogy offers the dual potential of tackling gender sensitivity while providing important professional skills. Practical implications include curriculum change, faculty training, and the use of digital tools to bridge the gap between the theories of feminist pedagogy. Despite limitations such as reliance on survey data and statistical analysis, it laid the foundation for future studies for understanding the long-term effects of feminist pedagogy on student outcomes and industry practices.

**Keywords:** feminist pedagogy, digital innovation, advertising art design, inclusive education, Chinese vocational education, critical thinking, creative confidence, teamwork.

## 1. Introduction

Chinese higher vocational and technical education stresses practice, providing practical skillsets for specific industries. China has been offering advertising art design courses, especially for jobs such as graphic designer, digital marketing and multimedia producer. (Keane, 2013). This course generally encompasses acquiring the technical skills needed to work in Adobe Creative Suite with insights into market trends and client demands. In this context, the advertising industry is a strong cultural force shaping the norms and values of society. However, the agenda of commercial objectives places the course designs in conflict with encouraging critical thought about design. Moreover, the visual culture has long been shaped by traditional gender roles in China. (Ebrey, n.d.). Subsequently, the use of

feminist pedagogy in advertising art design programs may help address the problem by providing students with tools for creating content that can challenge stereotypes and be inclusive. This is because advertising remains an important medium through which such norms are either perpetuated or challenged. (Hedegaard, 2020). This would require understanding the concept of feminist pedagogy

Feminist pedagogy offers a transformative approach to instruction. The branch of pedagogy seeks to overcome the hierarchical structures inside the classroom and work in favour of equity, including critical consciousness. (Puri, n.d.). For instance, feminist pedagogy offers a framework under which students can critically examine how gender operates, power, and then representation in visual media. Thus, it focuses on participative learning, collaboration, and the validation of diverse experiences.

Integrating feminist principles in education is quite relevant in China's present social context. Despite initiatives to promote equality in China, issues still exist. (Schroeder, n.d.). Sometimes, even legislative change that aims to protect women and advance their rights can backfire and get complicated for women. (Schroeder, n.d.). Subsequently, students can analyze advertisements that create negative stereotypes finding alternative ways of promoting diversity and inclusiveness. In this context, feminist pedagogy can be taken into the classroom to encourage the questioning of traditional gender representation and to think about how one's creative work has an impact on a greater level.

Moreover, this approach aligns with the overall push of higher vocational and technical institutions' educational objectives in China to produce socially responsible graduates (Wang & Jiang, 2013). Feminist pedagogy increases the potential of students by enhancing critical thinking and encouraging ethical awareness to navigate such complex social and cultural spaces in advertising. Additionally, digital innovation has transformed the traditional advertising industry into a way of communication where brands can communicate with people (Varadarajan et al., 2022). Personal and interactive communication with the latest techniques between the client and consumer could be achieved. Therefore, studying digital media in advertising art design classes will help art students remain competitive for jobs in the market.

However, this integration of digital innovation poses challenges. The use of digital media raises questions related to privacy, representation, and bias in algorithmic decision-making. (Lepri et al., 2018). The pace at which technology is changing makes it necessary for educators to continually update curricula that reflect emerging tools and techniques. Thus, the pedagogical approach not only focuses on technical proficiency but also engages critically with the social implications of digital innovation. The integration of critical knowledge regarding technology and representation will allow educators to prepare students for advertising content creation that is both visually attractive and socially responsible.

However, the integration of these approaches remains an underexploited area in Chinese higher vocational and technical education, especially in advertisement art design programs. Since digital tools dominate curricula to prepare students for market competition, critical frameworks that challenge gender biases and contribute to inclusivity are usually overlooked. This gap limits the critical evaluation of the social impact that their designs may have. Thus continuing to promote stereotypes. Thus, this study aimed to understand how feminist pedagogy can be integrated with digital innovation in Chinese higher vocational and technical education's advertising art design program. For the ease of research, the broad research objective was subdivided into the following research questions:

RQ1: To what extent do educators and students think feminist educational concepts are applied in commercial visual design?

RQ2: What effects does the incorporation of feminist education have on students' capacity to produce inclusive and gender-sensitive digital advertising content?

RQ3: What obstacles must teachers overcome to integrate feminist pedagogy into a course that emphasises digital tools and techniques?

RQ4: What effects does the use of feminist education have on students' critical thinking, teamwork, and creative confidence in advertising art design?

Subsequently, the following hypothesis was developed:

H1: Overcoming the obstacles to integrating feminist pedagogy would aid in the Integration of Feminist Education in Digital Innovation for Advertising Art.

H2: Incorporation of Feminist education would aid in developing critical thinking, teamwork and creative confidence.

H3: Critical thinking would pave the way to Inclusive and Gender-Sensitive Digital Advertisement Content (IGSDA) Development Competence.

H4: Teamwork will lead to Inclusive and Gender-Sensitive Digital Advertisement Content (IGSDA) Development Competence.

H5: Teamwork would pave the way to Inclusive and Gender-Sensitive Digital Advertisement Content (IGSDA) Development Competence.

## **2. Literature Review**

### **2.1. Overview of Feminist Pedagogy**

Feminist pedagogy is an educational approach based on “theory about the teaching/learning process that guides our choice of classroom practices by providing criteria to evaluate specific educational strategies and techniques in terms of the desired course goals or outcomes” (Shrewsbury, 1987). In feminist classrooms, learners develop the connection of personal experience with broader societal structures that enhance a sense of agency and accountability. Consequently, it will promote collaborative learning fostering create critical thinking to reflect on social issues based on gender inequality. Thus, feminist pedagogy enhances the teaching of visual and design disciplines by emphasising intersectionality and collaborative learning, preparing students to interact critically and creatively with the issues facing modern society.

A study on integrating feminist pedagogy in early childhood teacher's programs in an Israeli college argued that such an approach of pedagogy inspires students to take up activism in their workplaces and use education to advance social justice and equality. (Ziv, 2015). Thereby, in the case of visual and design education, feminist pedagogy seems to suit the discipline very well with its focus on creativity and social commentary. For instance, when feminist pedagogy is applied to design education, it will be able to promote critical thinking among students so that they can develop more inclusive and socially aware visual content. Its applications would include promoting an inclusive visual narrative and challenging stereotypical representations in media and design.

A study investigating feminist pedagogy for creating an inclusive environment stated similar results that it empowers students through collaborative activities and reflection. (Cerenado & Quimbo, 2022). Thereby, feminist pedagogical methods also promote collaborative projects that allow students to explore diverse perspectives and meaningfully co-create designs. However, there are challenges to integrating feminist pedagogy into design education. Cerenado and Quimbo (2022) added that institutional resistance and limited educator training are some of the challenges. Similar findings have been found from a study undertaken in the U.S., highlighting the need for community building, practice, and reflection with purposeful education that integrates feminism by placing a strong focus on developing a genuine teacher voice. (Roberts, 2021). Though the studies provide a generalized insight into feminist pedagogy, they highlight significant variables to be investigated while integrating feminist pedagogy into art design.

### **2.2. Advertising Art Designs with Digital Innovation**

Digital innovation has been transforming the advertising art landscape by offering tools and techniques to enhance efficiency, creativity, and engagement. A study on how digitalization has been transforming product development provides significant insight into the potential of advertisement art. (Marion & Fixson, 2021). These tools are incorporated early in the design process and have grown more complex while remaining user-friendly. Because of this, digital technologies have a far wider influence than those from earlier generations. In addition to influencing output and process efficiency. Subsequently, they also broaden and deepen the scope of individual innovators' work, and reorganise the entire innovation process. Consequently, it allows new arrangements of individuals, groups, and businesses, changing the rules governing how knowledge management functions as a crucial competitive advantage.

Digital tools such as virtual reality, 3D modelling, and AI-driven design software redefined the conceptualization and production of advertising content. Designs are democratized in platforms, such as Canva or Adobe Creative Suite. (Jones, 2023). It allows even the most unskilled user to operate smoothly and think creatively. These innovations allow artists to create immersive and interactive campaigns, encouraging audiences in fresh ways to engage with such campaigns. Moreover, digital tools are increasingly being integrated into curricula, especially within design disciplines.

Caratozzolo and Alvarez-Delgado (2021) highlighted that the quality of learning outcomes is affected by the design and application of appropriate cognitive tools and each level of a 2D learning taxonomy benefits from the appropriate usage of technology. Furthermore, virtual environments that mimic professional settings allow students to practice real-world skills in advertising art while encouraging creativity and collaboration. (Espinosa et al., 2020). Thereby, they not only facilitate greater student engagement but also equip the learner with skills needed in a technology-based industry. Reflectively, with digital innovation offering great scope, its implementation must take into account pedagogical objectives and industry requirements. Thus, there is a need to look into the intersection of digital innovation with feminist pedagogy.

### **2.3. Intersection Of Digital Innovation With Feminist Pedagogy**

Critical digital pedagogy paradigms could address intersectional inequalities and foster transformative learning. Veletsianos and Koseoglu (2021) In their book described that Instructor feedback has the power to greatly impact and mould students' emotional and affective learning experiences. Dialogic feedback facilitates the implementation of critical pedagogical practice and is crucial in fostering a caring environment in an online learning environment. Therefore, by utilizing digital tools, feminist teachers can design collaborative and equitable spaces that oppose these traditional hierarchies and biases. This has also been established through a systematic review by Amanova (2021). Examples of feminist approaches in digital and commercial art education include projects such as *The Wide, Wide World Digital Edition*. (DeSpain, 2016). It highlights how the application of digital humanities allows for the involvement of students in collaborative and inclusive research projects.

According to the article by DeSpain (2016), a pedagogy that does not prioritise social, historical, and global problem-solving is one factor contributing to the under-representation of women and people of colour in the computer sciences. Thereby, an effective, equitable collaboration between the humanities and computer sciences might address a variety of perspectives on global challenges in the digital humanities, which would help draw in under-represented students. Additionally, a study of developing countries highlights hybrid educational programs merging feminist pedagogy with distance learning have been successful in the democratization of education by marginalized groups (Aneja, 2019). However, to avoid reductionist interpretations that may present critical pedagogy as incompatible with online forms of teaching, it is important to examine the unanticipated conflict that can occur when moving critical pedagogy courses to online delivery (Veletsianos & Koseoglu, 2021). Thus, despite the strong potential of the intersection of digital innovation with feminist pedagogy, there exist some significant challenges.

### **2.4. Gender Dynamics and Feminist Pedagogy in Chinese Higher Vocational and Technical Education**

Chinese educational institutions are a product of strong gender dynamics from historical and cultural backgrounds. A review study examined potential avenues of gender bias in women's positioning that are inherent in Confucianism's ideals of filial piety and natural order, particularly emphasizing women in managerial roles provided significant insights. (Fang, 2021). It also demonstrates how these stereotypes may be reinforced in the workplace by students' perceptions of performance metrics, textbooks, and the learning environment of Chinese classrooms. These subconscious biases lead women to struggle while exercising their leadership taking up non-conventional stories that often go against their gender.

Feminist pedagogy disrupts the prevailing hierarchies and sets up an inclusive learning context. A study on the tourism curriculum highlighted that integrating feminist approaches into vocational and technical education in China can enable students to deconstruct and challenge the dominant constructions of gender in their artwork and designs. (Jeffrey, 2017). Thus, it holds promise in bridging the gap by emphasizing inclusiveness and equity with a critical disposition. However, it must always adapt and take care not to import unyielding methodologies that can clash with the local and institutional structures. Furthermore, in the context of China, collaborative tools and online learning environments democratize access to any kind of resource and achieve inclusive participation (Liao, 2020). Thus, an integration of feminist pedagogy and digital innovation into the curriculum of Chinese art design education can empower students to express their gender-sensitive creativity.

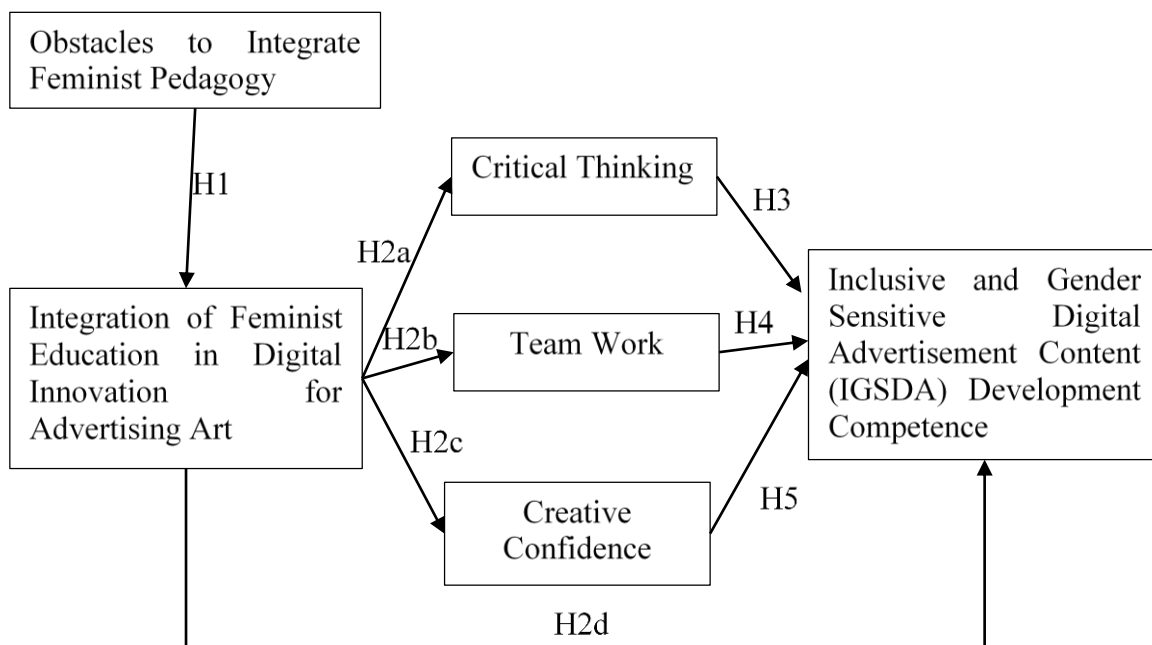
### **2.5. Research Gap**

The integration of feminist pedagogy and digital innovation in Chinese higher vocational and technical education, specifically in advertising art design, is an under-researched area. Studies of feminist pedagogy so far have focused

on the transformative potential of this type of pedagogy for inclusivity, critical thinking, and collaborative learning (Gurrieri & Finn, 2023). However, most of these studies were conducted in Western educational settings, ignoring the cultural and institutional differences in China, in which Confucianism and systemic biases often play a role in maintaining gender roles (Fang, 2021; Roberts, 2021; Ziv, 2015). They hardly discuss the specific ways that digitals can apply in supporting the feminist ideologies of art and design training from a Chinese perspective. Thus, understanding this would be important for constructing culturally responsive pedagogies that better meet the nation's evolving educational and industrial needs.

## 2.6. Conceptual model

Based on the reviews of existing literature, a conceptual model was drawn for the current research. Cerenado and Quimbo (2022) identified challenges such as institutional resistance and limited educator training. Overcoming the challenges is expected to enhance the integration of feminist education, which would create an IGSDA content development competence. On the other hand, critical thinking, creative confidence and teamwork are some of the variables which were identified to be essential for enhancing an inclusive classroom. The integration of crucial knowledge regarding technology and representation will subsequently allow educators to prepare students for advertising content creation that is both visually attractive and socially responsible. Thus, the conceptual model is represented in Figure 1.



**Figure 1,** Conceptual Map and Hypotheses

## 3. Methodology

### 3.1. Research Design

A quantitative survey design was utilized to understand how feminist pedagogy can be integrated with digital innovation in the advertising art design program in Chinese higher vocational and technical education. It facilitates the analysis of the different correlations between variables (Creswell & Creswell, 2017). This combination of quantitative survey design with structural equation modelling was most appropriate for the given study for several compelling reasons. Unlike simpler statistical methods, the multiple regression method could control measurement errors and evaluate the fit of the theoretical model (Creswell & Creswell, 2017). Most importantly, it aided in examining the several dependent variables, testing for direct and indirect relationships among the constructs (Hair et al., 2019). The variables in the study include Feminism Integration, Critical Thinking, teamwork, Creative Confidence, and IGSDA Competence. Here, the dependent variables include Inclusive and Gender Sensitive Digital Advertisement Content (IGSDA) Development Competence and the independent variables include Feminism

Integration, Critical Thinking, Team Work, and Creative Confidence. These dependent variables were further classified into several variables identified from the literature review for modelling. These include Teaching Theories, Practical Application, Innovation and Ideologies, Women's Empowerment in Digital Tools and Techniques, Lack of Awareness Knowledge, Resistive, syllabus curriculum, Resistive culture politics region, Lack of Access to Resources, Lack of Technical Expertise, and Lack of Collaboration Support.

### **3.2. Sample Population**

A sample population of 350 undergraduate students enrolled in advertising art design programs from various vocational colleges in China was drawn. A sample size of 350 was chosen for the current investigation since 200–300 is a good range for SEM analysis to achieve model stability and prevent overfitting (Danks et al., 2020). The students were sampled using stratified random sampling to ensure equal representation from all academic years, first through third year. Students, males and females were considered for this study with varied levels of exposure to digital design tools and feminist concepts. All the participants were full-time students who had passed at least one semester of their curriculum indicating that they acquired adequate experience with the coursework to answer the survey knowledgeably.

### **3.3. Data Collection**

The data were collected through popular Chinese online survey questionnaires Wenjuanxing which are frequently used by most college students. An online questionnaire was distributed using a professional survey platform, Google Forms between August and October 2024. A five-point Likert scale (1 = strongly disagree to 5 = strongly agree) was applied in the questionnaire to evaluate the perceptions and experiences of the participants (Appendix). Furthermore, to ensure data quality, attention-check questions were designed and embedded within the questionnaire. Incomplete responses also were excluded. Therefore, it ensured efficient data collection along with participant anonymity and convenient access for students among various institutions.

### **3.4. Data Analysis**

R-software was used for data analysis. After going through data screening and cleaning procedures by Hair et al. (2021), preliminary analyses of descriptive statistics were performed. Subsequently, KMO- Bartlett's Model Validity Analysis and factor analysis were considered to measure the validity of the measurement model. Next, the structural model test was conducted to establish hypothetical relationships between variables. The modification of the model followed modification indices while holding the theoretical justification.

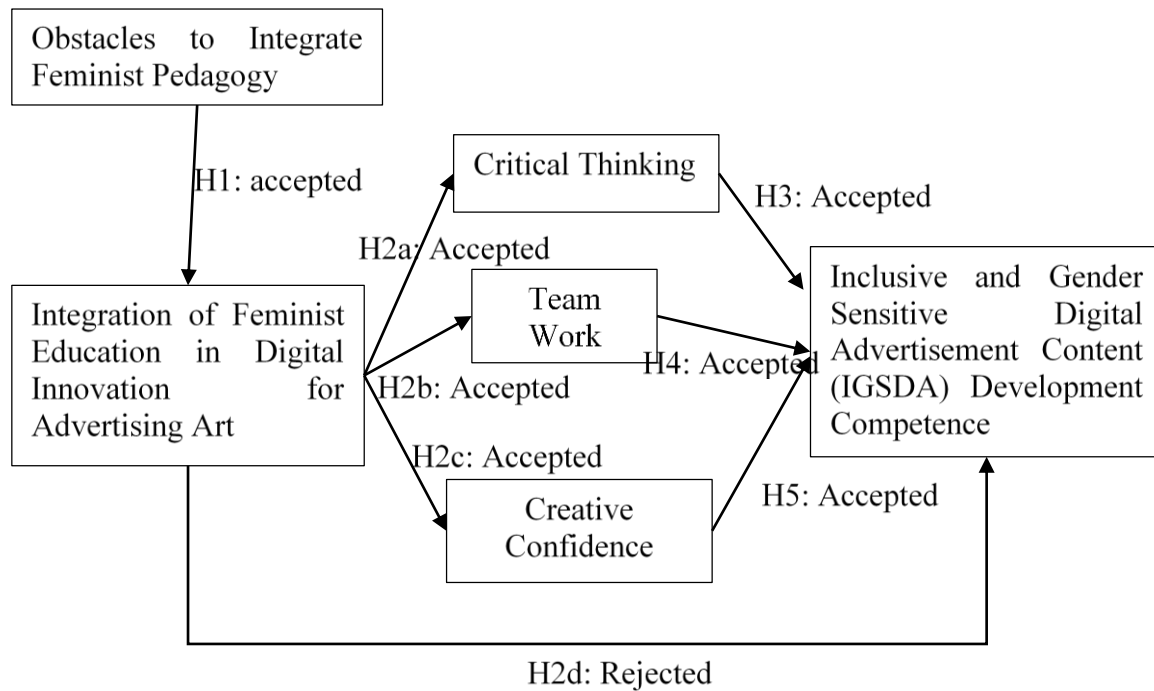
### **3.5. Ethical Considerations**

The study maintained a strong ethical standard. All participants were provided with the clear purpose of the study procedures and that participation is voluntary. The names of the vocational colleges were not collected. Data were kept private and used only for academic purposes. Analyzing data was transparent, the results honest, and not fabricated and manipulated.

## **4. Key Findings**

Based on the data analysis, the first key finding revealed that the level of feminist educational concepts is at low to optimal levels concerning innovation and ideologies. However, concerning practical applications and teaching theories, there were improvements noted. The mean scores for each dimension of Feminist Educational Concepts being relatively low indicated that the incorporation of feminist pedagogy has not been exploited into the curriculum. This indicated a critical gap between the theoretical appreciation of the importance of feminist pedagogy and the actual implementation in Chinese higher vocational and technical education's advertising art design programs. Another particularly significant finding was noted in the relationship between feminist integration and students' ability to produce inclusive, gender-sensitive digital advertising content (IGSDA competence). The results demonstrated that feminist pedagogy does not directly influence IGSDA competence but works through the development of critical thinking, creative confidence, and teamwork skills. This indirect effect suggested that feminist pedagogy's impact was more holistic and foundational than previously understood. It implied that it did not just teach students about gender sensitivity, but fundamentally enhanced their cognitive and collaborative capabilities. The strong mediating role of critical thinking, in particular, implied that feminist pedagogy helped students develop deeper analytical skills that were crucial for creating inclusive content. These results provided insight into why the

integration of feminist pedagogy continued to be challenging. Among the identified obstacles to integration, the resistive syllabus curriculum stood out as the strongest barrier, followed by a lack of awareness and technical expertise. The findings suggested that both structural and cultural challenges lie at the centre of the obstacle. Thereby, to integrate feminist pedagogy successfully, curriculum, faculty development, technical training, and cultural change within educational institutions need to change. However, the presence of regional and political resistance also suggested larger societal factors were at play in blocking integration efforts. Lastly, the most significant outcome of feminist pedagogy was related to positive impacts on critical thinking, creative confidence, and teamwork. The high impact of feminist pedagogy in critical thinking and creative confidence meant that it is gender issue-oriented, yet impacts the basic professional competencies needed in advertising design. This implied that it may be possible to include feminist pedagogy to meet two goals, that is, fostering gender sensitivity and developing other critical professional competencies sought after by the advertising profession.



**Figure 2.** Hypothesis Testing Result

## 5. Discussion

### 5.1. Extent and Barriers to Feminist Pedagogy Integration

The study found a gap between theory and practice in the case of feminist pedagogy in Chinese higher vocational and technical education. The findings align with the arguments by Henderson (2015) whereby, there is a tendency for feminist pedagogy to only remain at the conceptual endorsement level and not be practised. This implies that although there is an increasing awareness of feminist pedagogy's benefits in terms of inclusive practice in education, curriculum development is still very rigid and not open to innovation in Chinese Higher Vocational and technical Education.

This is understandable as the education system is still culturally conservative. Subsequently, identified barriers such as a resistive syllabus and lack of technical expertise, are systemic. This again aligned with the previous study that identified gender-blind curricula and faculty training are not enough to overcome gender inequities in professional education programs (Jeffrey, 2017). Moreover, in the context of China, regional and political resistance is part of the larger societal factor that prevents feminist pedagogy from being integrated due to Confucian-influenced educational cultures (Fang, 2021). It can be inferred that the dual impacts of feminist pedagogy on both gender awareness and professional skills would suffice to bridge societal and industrial needs. However, pervasive resistance points toward the alignment of institutional priorities with the goals of feminism for radical educational change. Therefore, strategic action and context-sensitive planning over the existing obstacles in building a more inclusive and innovative learning environment is required in Chinese Higher Vocational and Technical Education.

## 5.2. Enhancement of Competencies through Feminist Pedagogy

The findings further elaborated that feminist pedagogy complements core competencies for professional development of advertising art design students like critical thinking, creative confidence, and teamwork. This aligns with a finding from an African study by Garutsa (2023), who argues that feminist pedagogical approaches can be used to transform professional competencies through inclusive and reflective practices in education. Thereby, the findings are also expected to be applied in general to other countries such as China as well. Thus, they are mediators in developing inclusive, gender-sensitive digital advertisement content (IGSDA competence), with indications that the influence of feminist pedagogy extends well beyond being gender aware in developing foundational cognitive skills and cooperative skills.

Subsequently, critical thinking emerged as a key mediator to show that feminist pedagogy can promote the student's analytical and evaluative skills. This result aligns with the ideas presented in Grensavitch (n.d.) Feminist pedagogical approaches promote deeper cognitive activity and reflection. Thus, students need to solve problems effectively in professional environments. This also aligns with Zhu (2023) Who established a connection between feminist educational practices, the development of professional creativity and the ability to challenge traditional norms. Thus, through feminist pedagogy's focus on collaboration and inclusion, creative confidence, important for innovation in advertising, will be developed in Chinese Higher Vocational and Technical Education.

Furthermore, improved teamwork abilities through feminist pedagogy reinforce its applicability in team-based industries. Feminist approaches emphasize community-based learning and shared responsibility, both of which are critical to professional settings, such as advertising design (Dean et al., 2019; Montt-Blanchard et al., 2023). These results indicated that embedding feminist pedagogy creates a twofold advantage: remedying societal imbalances of gender while preparing students with critical professional capabilities necessary for the workplace. For this potential to be fully exploited, structural barriers need to be addressed while pedagogical strategies need to align with industry needs so that students can thrive both as professionals and socially aware creators in Chinese Higher Vocational and Technical Education.

## 5.3 Gender-Sensitive Design Capabilities

The findings also established that feminist pedagogy develops critical thinking, creative confidence, and teamwork skills indirectly, in support of IGSDA competence. Cerenado and Quimbo (2022) Argued that feminist pedagogy creates inclusive learning environments which enhance collaboration and a heightened sense of critical awareness which is a needed skillset in creatively overcoming gender bias. Subsequently, these skills give the depth analysis needed to make content that critically deconstructs stereotypes as suggested by Mladenović (2020). This would be particularly true for art and design as feminist classrooms were found to spur innovation and transformative student engagement in Chinese Higher Vocational and Technical Education.

Moreover, Gibbs et al. (2021) Argued that pedagogies of inclusion enhance knowledge-making practices through collaborative learning environments that have a direct bearing on students' practical outcomes. Similarly, the incorporation of feminist views into higher education curricula promotes the reconstruction of conventional knowledge practices as directly linked to professional growth in practical design outcomes. (Taylor, 2019). Thereby, feminist pedagogy focusing on critical thinking and confidence in creativity makes it one of the most effective methods for professional development in designing advertisements in Chinese Higher Vocational and Technical Education.

These acquired competencies are further enhanced through digital tools. Songkram et al. (2021) Illustrated the way virtual classrooms increase innovation and teamwork. This is supported by Sofia (2023) Who stated digital tools promote inclusivity and critical engagement in design education. These tools will enable the application of feminist pedagogy as they provide platforms for collaboration and creativity, which are two essential elements in producing inclusive advertising content. Thus, these findings indicated that feminist pedagogy and digital innovation have a synergistic effect serving to advance both professional competencies and the quality of inclusive design in Chinese Higher Vocational and Technical Education.



## 6. Conclusion

This study aimed to draw on how the adoption of feminist pedagogy and digital innovation in Chinese higher vocational education advertising art design programs brings about transformations. Findings indicated a gap between the endorsement of this pedagogy theoretically and in practice attributed to systemic barriers. These barriers encompass rigidity in the curricula designed, the absence of faculty development, and even larger pressures from conservative cultures within societal settings. Despite these challenges, feminist pedagogy demonstrated an indirect yet profound effect on the development of skills in critical thinking, creative confidence, and teamwork-critical competencies for generating inclusive and gender-sensitive content in digital advertising.

These results have significant practical implications. The introduction of feminist pedagogy into the curriculum calls for structural reforms such as module inclusion of gender-aware education, faculty pedagogical training, and the utilization of digital tools to nurture collaborative and creative learning spaces. The resistance at institutional and societal levels calls for strategic, context-sensitive planning in aligning educational goals with industry needs and the principles of feminism. These are essential steps in teaching professional excellence and social responsibility among students.

The study has limitations which require further research. Most of the findings are from the data obtained through surveying and statistical analysis which might not depict the comprehensive view of the classroom situation or experiences of the student. Also, regional and cultural differences could have impacted the generalisability of the results based on China. Future research must also be a mixed-method study, combining longitudinal research and qualitative insights to provide a better understanding of the long-term effects of feminist pedagogy on student outcomes and industry practices. Thus, a perspective on the implementation of such educational reforms within different sociocultural contexts would be obtained.

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## Appendix

\*\*\*\*\*Survey Questionnaire\*\*\*\*\*

1. What is your gender?

- Male
- Female
- Other or Prefer not to say

2. What is your age group?

- Less than 18
- 18 to 25 years
- 25 to 30 years
- Above 30 years

3. For how many years have you been engaged in digital advertisement art and designing educational programs and curriculums?

- Less than 1 year
- 1 to 3 years
- More than 3 years

### **Integration of Feminist Education ( Rate 1: Highly Disagree to 5: Highly Agree)**

4. Feminist theories and principles are taught in your advertising art design program.

5. Feminist principles and design aspects are being encouraged to be applied in practical art and design workshops and curriculums in your advertising art design program.

6. Feminist and gender-sensitive ideologies are encouraged in innovative digital art and design culture

7. Feminist ideologies and women empowerment are being emphasised in the utilization of advanced digital tools and techniques

### **Obstacles to Integrate Feminist Pedagogy ( Rate 1: Highly Disagree to 5: Highly Agree)**

8. Teachers are resistive due to having a lack of understanding and awareness about feminist theories, principles and ideologies.

9. The syllabus and curriculum design are resistant to changing the existing curriculums to integrate feminism within the advertisement art and design programs

10. The cultural, political or regional environment is resistant to integrating feminism as a part of digital advertisement art and design curriculum.

11. There is a lack of access to resources and materials associated with feminism and gender inclusiveness for advertised art and design

12. Teachers lack the technical expertise to align feminism with advanced and innovative digital tools and techniques

13. There is a lack of collaborative culture and administrative support towards the integration of feminism in the educational environment of advertisement art and design program

**Critical Thinking (Rate 1: Highly Disagree to 5: Highly Agree)**

14. I am confident in my ability to critically analyse and review the advertisement design in terms of underlying bias and gender stereotypes

15. Educators or peers because of my critical thinking and problem-solving ability in digital advertisement art and design curriculums often appreciate me

16. I often spend my time reflecting and evaluating art and design aspects and the influence of social and cultural bias and gender stereotypes

**Team Work (Rate 1: Highly Disagree to 5: Highly Agree)**

17. I often participate in collaborative projects with peers on innovative digital advertisement art and design.

18. I often take peer feedback and support in innovative digital advertisement art and design activities

19. I often participate in group discussions on innovative digital advertisement art and design

**Creative Confidence (Rate 1: Highly Disagree to 5: Highly Agree)**

20. I am confident about my ability to develop and present original and creative ideas through digital advertisement arts and design.

21. Educators and peers often appreciate me for overcoming challenges through creative solutions in my digital art and design.

22. I am willing to experiment with unconventional and innovative ideas in my digital art and design projects.

**Inclusive and Gender Sensitive Digital Advertisement Content (IGSDA) Development Competence (Rate 1: Highly Disagree to 5: Highly Agree)**

23. I am confident about my knowledge and understanding of the theories and principles of feminism, gender-sensitive and inclusive digital art

24. I am confident about my capability to develop gender-sensitive and inclusive digital advertisement design

25. I received good scores in the projects and assessments associated with gender-sensitive and inclusive digital advertisement art and design

26. I am appreciated by teachers or peers for my understanding and competence in analysing and developing inclusive and gender-sensitive digital advertisement and content