

**The effect of diversity on U. S. arts managers' managerial level
and salary**

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ABSTRACT

This quantitative study investigated the research question, does diversity have an effect on U. S. arts managers' managerial level and salary? The researcher defined diversity as disability, ethnicity, gender, and sexual orientation, which all served as independent variables. By conducting an ordinal logistic regression analysis and a multiple regression analysis, the researcher determined that gender has an effect on arts managers' managerial level, and in addition to disability has an effect on arts managers' salary. Ethnicity and sexual orientation have no effect on arts managers' managerial level or salary. These results have critical implications for the continued pursuit of diversity and inclusion in the U. S. Arts Management workforce.

Introduction

From the Oscars to Football, discussions about diversity have become a recurring concern in the U. S. (Dubin, 2016; Janiak, 2013; and Smith et al., 2016). Indeed, Cuyler (2015) revealed that U. S. arts managers identified as able-bodied (88%), heterosexual (85%), White (78%), and female (77%); while comparatively, 19% of the population identified as a person with a disability, 62% as White, 50.8% as female, and 5% as LGBT. When it comes to disability, ethnicity, and gender; it is clear that arts managers do not reflect U. S. society.

Although extant research (Americans for the Arts, 2013; Cuyler, 2015; DiMaggio, 1987; Herron et al., 1998; Schonfeld et al., 2015; Schonfeld and Sweeney, 2016) has advanced the field's knowledge about the diversity of arts managers, these studies excluded arts managers in some arts disciplines; focused on executive-level arts managers, ignored key demographic data, or need thoughtful revisiting. Moreover, only Herron et al. (1998) examined the effect gender has on arts managers' career advancement, and that was 18 years ago.

In their *Racial Equity in Arts Philanthropy Statement of Purpose*, Grantmakers in the Arts (2016) suggested that individual practitioners should recognize the difference between diversity, equity, and inclusion. Indeed, one of the greatest challenges to achieving diversity is that the cultural sector has not fully understood the difference between these terms. Loden (2010) defined diversity as human differences more likely to lead to a cultural clash when humans devalue, ignore, or misunderstand them. For the purposes of this study, the researcher defined diversity as four key areas of human difference: disability, ethnicity, gender, and sexual orientation.

Inclusion, perhaps a more misunderstood term, is creating an environment where all people despite their differences have a voice. Just because the cultural sector may become more diverse does not mean it has achieved inclusion. The urgency of achieving diversity and inclusion in the U. S. Arts Management workforce implores further exploration into whether diversity has an effect on arts managers' managerial level and salary. Therefore, this study investigated the research question, does diversity have an effect on U. S. arts managers' managerial level and salary? Answering this question is important because Jackson et al. (2011) confirmed that diverse teams perform better than homogenous teams particularly when innovation is crucial to performance. Innovation is critical in the cultural sector. Thus, the results of this study will significantly inform the sector's efforts to become more diverse and inclusive.

Methods

To collect data for this study, the researcher developed an anonymous, cross-sectional, online descriptive survey based on previous studies (Americans for the Arts, 2013; Cuyler, 2015; and DiMaggio 1987) using Qualtrics. He collected data in 2014 by disseminating the survey through major national service arts organizations such as the American Alliance of Museums, the National Assembly of State Arts Agencies, and the Performing Arts Alliance. To ensure that all U. S. arts managers had equal opportunity to participate in the study, for two weeks, the researcher also advertised the study on the *Arts Journal*, a widely popular on-line digest of arts journalism with 45,000 to 55,000 readers daily.

For the purposes of this study, the researcher used four aspects of human difference to define diversity. These included disability, ethnicity, gender, and sexual orientation, which all served as independent variables. Managerial level and salary served as dependent variables in this study, with N=575. However, some respondents did not answer all of the survey questions. The researcher used both descriptive and inferential statistics to analyze the data with the Statistical Package for Social Sciences (SPSS).

Managerial level is an ordinal variable with three ordered categories, entry level, middle level, and executive level. Thus, the researcher conducted an ordinal logistic regression analysis. Using ordinal logistic regression analysis allowed the researcher to link the logic function and the outcome variable to transform them into the logit scale. In the case of salary, the researcher used an ANOVA to conduct a multiple regression analysis.

Results

As Table 1 shows, the sample population for this study represents both full-time and part-time U. S. arts managers. Tables 2-5 show the descriptive results for their disability, ethnicity, gender, and sexual orientation. Abled-bodied, heterosexual, White females are the majority population working in the U. S. arts management workforce.

TABLE 1

Employment Status	Responses	%
Full-time	474	82%
Part-time	101	18%
TOTAL	575	100%

TABLE 2

Disability	Responses	%
None.	504	88%
Changes/ Accommodations in work schedules due to illness, or treatments.	34	6%
Other.	12	2%
Hearing augmentation aids or devices or Sign Language Interpretation.	11	2%
Visual aids or devices, or screen readers.	7	1%
Mobility aids or devices or prosthetics.	4	1%
Sensory aids, devices, or considerations.	1	0%
TOTAL	573	100%

TABLE 3

Ethnicity/Race	Responses	%
Caucasian/White American	432	78%
Chicano/Hispanic/Latino American	39	7%
African/Black American	32	6%
Multi-ethnic	22	4%
Asian American	19	3%
Other	9	2%
American Native	2	0
TOTAL	555	100%

TABLE 4

Gender	Responses	%
Female	427	77%
Male	126	23%
Transgender	2	0%
TOTAL	555	100%

TABLE 5

Sexual Orientation	Responses	%
Heterosexual	472	85%
Gay	38	7%
Bisexual	15	3%
Lesbian	11	2%
Queer	9	2%
Asexual	8	1%
Questioning	2	0%
TOTAL	555	100%

Managerial Level

Table 6 confirms that 50% of the managers identify as middle-level managers, and 33% are executive-level managers. Only 17% are entry-level managers. Based on the results of the ordinal logistic regression analysis in Table 7, gender has an effect on managerial level.

TABLE 6

Managerial Level	Responses	%
Executive-level	191	33%
Middle-level	288	50%
Entry-level	96	17%
TOTAL	575	100%

TABLE 7

Managerial Level Ordinal Logistic Regression Analysis.

	Estimate	Std. Error	Wald Statistic	Degrees of freedom	<i>p</i> value
Threshold					
Managerial Level=1	-2.187	.199	121.325	1	.0001
Managerial Level=2	.145	.172	.713	1	.398
Location					
Gender=0	-.709	.196	13.152	1	.0001
Gender=1	0 ^a			0	

Note: a.This parameter is set to zero because it is redundant.

Salary

Table 8 highlights that U. S. arts managers earn a range of below \$25,000 to \$106,000 or more. Approximately 20% earn \$35,000 to \$44,000. Only 3% earn \$85,000 to \$94,000, however. Interestingly, 15% earn below \$25,000 or \$45,000 to \$54,000, and 10% earn \$25,000 to \$34,000 and \$65,000 to \$74,000. Table 9 shows that disability and gender has an effect on arts managers' salary. The mean difference on salary range between men and women is 1.123. When holding disability constant, men have a higher mean salary range. The mean difference on salary range for managers with disability and those without disabilities is .663. Managers with a disability have a higher mean salary range when controlling for gender. Based on the intercept, the expected mean salary range for a female manager with a disability is 4.172.

TABLE 8

Salary Range	Responses	%
\$35,000 - \$44,000	111	20%
Below \$25,000	83	15%
\$45,000 - \$54,000	83	15%
\$55,000 - \$64,000	62	11%
\$25,000 - \$34,000	55	10%
\$65,000 - \$74,000	54	10%
\$106,000 or more	37	7%
\$75,000 - \$84,000	30	5%
\$95,000 - \$105,000	21	4%
\$85,000 - \$94,000	19	3%
TOTAL	555	100%

TABLE 9

Salary Multiple Regression Analysis.

	Estimate	Std. Error	t statistic	<i>p</i> value
Intercept	4.172	.130	32.143	.0001
Disability	-.663	.332	-1.997	.046
Gender	1.123	.259	4.337	.0001

Discussion

In this study, the data showed that gender had an effect on U. S. arts managers' managerial level. This result supports Herron et al.'s (1998) previous finding that men hold 67% of upper level positions in medium size cultural organizations. At that time, women held more than 75% of middle management. Given that there are more women working in the Arts Management workforce, one might assume that an equal distribution of women work across managerial levels. However, this is not true.

Table 10 reveals that more women work in entry and middle-level management positions than men. Although men comprised only 23% of the sample population, 46% held executive-level positions. The socialization processes of men and women, including societal pressure to raise and manage families, may explain why more women do not pursue executive-level positions (Herron et al., 1998). Boards of Directors' preferences for male executives might also discourage women from pursuing executive-level positions. Nevertheless, future qualitative studies should more deeply explore the barriers women face when they pursue executive-level positions in Arts Management.

Table 10

MANAGERIAL LEVEL	FEMALE	MALE
Executive	30%	46%
Middle	51%	44%
Entry	19%	10%
TOTAL	100%	100%

In 1998, Herron et al. also found a significant difference between the salaries of men and women in Arts Management. On average, men earned \$14,000 more than women. Even when broken down by discipline, men's average salary was higher than women's average salary. This study, too, found that gender had an effect on arts managers' salary. Table 11 compares the salary ranges of men and women in the study. Only one salary range seems equitable with 10% of men and women earning \$25,000 to \$34,000. More men than women earn salaries in the range of \$85,000 to \$94,000 and above. Nevertheless, it is unknown why the boards of cultural organizations pay men more than women. A qualitative study might yield meaningful results by exploring what motivates cultural organizations' boards to pay men higher salaries than women.

Table 11

SALARY	FEMALES	MALES
Below \$25,000	16%	11%
\$25,000 to \$34,000	10%	10%
\$35,000 to \$44,000	23%	10%
\$45,000 to \$54,000	13%	21%
\$55,000 to \$64,000	12%	7%
\$65,000 to \$74,000	10%	9%
\$75,000 to \$84,000	6%	5%
\$85,000 to \$94,000	3%	5%
\$95,000 to \$105,000	2%	10%
\$106,000 or more	5%	13%
TOTAL	100%	100%

Some studies on diversity in Arts Management did not investigate questions regarding disability (Americans for the Arts, 2013; DiMaggio, 1987; Herron et al., 1998, and Schonfeld, Westermann, & Sweeney, 2015). Including disability in this study and discerning that it had an effect on arts managers' salary confirms a similar result in Herron et al. (198). However, disability when correlated with age, education, and previous experience might better explain the full effect on arts managers' salary. Given that with age the likelihood of a person becoming disabled increases, as well as salary and advancement to an executive-level position, one could reason that disability will have an effect on arts managers' salary.

Conclusions

This study investigated the research question, does diversity have an effect on U. S. arts managers' managerial level and salary? Based on quantitative analyses of the data, the researcher determined that gender had an effect on arts managers' managerial level, and in addition to disability, had an effect on arts managers' salary. Yet, limitations existed to this study. The researcher partially drew the sample for this study from known arts managers affiliated with service arts organizations. This may have prevented some arts managers' participation in the study. In addition, because of a lack of diversity in the Arts Management workforce relative to ethnicity and sexual orientation, the researcher could not determine if ethnicity and sexual orientation have an effect on arts managers' managerial level and salary.

Gender had an effect on U. S. arts managers' managerial level and salary, which means that even in the 21st century a glass ceiling exists for women in Arts Management (Herron et al., 1998). Women are the majority in the workforce, yet their compensation is not equal to their male counterparts. As stated at the beginning of this study, just because the U. S. Arts Management workforce may have achieved adequate representation of women, even with the *Equal Pay Act of 1963* and the *Lilly Ledbetter Fair Pay Act of 2009*, the sector needs to do more to become more inclusive for women. Fellowships and internships have benefited the career mobility of arts managers of color (Cuyler, 2015; and Cuyler, 2013). Perhaps similar types of programs would benefit women. These programs might encourage them to pursue executive-level management positions, and teach them how to negotiate fair compensation.

To encourage diversity and inclusion, cultural organizations should provide professional development for their staffs. In addition, as Heidelberg and Cuyler (2014) suggested, Arts Management educators should integrate issues related to diversity, equity, and inclusion into the education of arts managers. This will ensure that students recognize the roles that diversity, equity, and inclusion play in achieving social justice and stimulating innovation and productivity, which may enhance their job satisfaction. It will also ensure their cultural competence as global citizens. Lastly, this study illuminated questions for future research related to diversity and inclusion in Arts Management. They include:

- What are the career experiences of underrepresented populations in Arts Management?
- What barriers do women in the U. S. face when pursuing executive-level positions in Arts Management?
- Why do boards of cultural organizations in the U. S. compensate women and men differently?
- Does diversity have an effect on U. S. arts managers' career mobility and/or job satisfaction?
- Do U. S. arts managers value diversity, if so how, and why?
- To what extent is the U. S. Arts Management workforce inclusive?

Empirically based answers to these questions would significantly enhance the U. S. cultural sectors efforts to become more diverse, equitable, inclusive, and most importantly socially just.

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