The Feminization of Arts Administration

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Submitted in Partial Fulfillment of the Requirements
For the Degree of Master of Arts in Arts Administration
at
The Savannah College of Art and Design

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A Thesis Submitted to the Faculty of the Graduate Studies Department
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By

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During the time period of writing this paper, I have gained a considerable amount of knowledge regarding the role of women in arts administration. I have enjoyed the time spent researching my thesis, while learning about the effects that gender has on the field.

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This paper explores the role of women in arts administration. Focusing on the large number of women currently entering the field after formal education. The study performed was designed to determine whether arts administration was on the track of becoming a gendered career, and thus furthering the gender discrimination within the field in respect to the glass ceiling and wage discrepancies. The purpose of this paper is to provide insights into arts administration and how women may be affecting the field as a whole. Both literature and surveys are used to understand women in the workforce, by focusing on their position in the arts in respect to their male counterparts.
CHAPTER 1
INTRODUCTION AND STATEMENT OF RESEARCH QUESTION

The field of arts administration, once predominantly male, is now experiencing an increasing number of women entering the field. In 2010, 70 percent of the individuals attending arts administration programs in colleges and universities were women (Gaskill). As these women graduate they are entering the workforce at an astonishing rate. That being said, one could assume that the large number of women graduating from arts administration programs will soon after enter into administrative roles within the arts.

The following study will examine how women are impacting the arts, mainly in the administrative realm. These impacts will focus on how the increasing number of women entering the field will affect the field and the women entering it. Oftentimes, when a large number of women enter a specific sector of the workforce, in this case arts administration, the sector will shift. Arts administration, what was largely a male vocation, is now becoming predominantly female, causing other issues to arise, and this study brings those issues to the forefront.

1.1. Introduction

The following research will investigate the role that women play within arts administration. The research begins with a review of the literature regarding the primary topic, both from the past and current, since historical findings prove to be beneficial when looking at human behavior. The research consulted provides understanding into the subjects of feminism, gendered careers, wage discrepancies, and the glass ceiling effect, as well as how they all relate
to women working in the field of arts administration. The literature served as a primary means to form a basis for the study. The literature provided insights into the topic at hand while shedding light on the lack of research focusing mainly on women within arts administration, and the field in general.

The next step needed for this study was to identify the appropriate type of research methodology that suits the primary research question, “How does the increasing number of women entering the field of arts administration affect both the women entering it and the field as a whole?” By using the mixed methodology approach, the researcher was able to utilize both qualitative and quantitative data to analyze the findings. The researcher developed and distributed a survey to current arts administrators, as well as collecting data from IRS 990 Tax Forms, while drawing information and commentary from current blogs and articles.

1.2 Statement of the Problem/Research Question

In the early 1960s, only one program in arts administration was available, but by the end of the decade more schools were offering this professional training (Wry 67). Due to the revival of feminism in the 1960s and 1970s, women in the United States entered professional schools at a record rate, including programs in arts administration. Women are currently consuming a majority of the graduates from arts administration programs within the U.S. and are entering the workforce after program completion. With this increase of women gaining jobs within the arts, they are beginning to populate a large portion of the field.

As women become the primary jobholder in a particular field it is deemed feminized, or gendered. For the case of arts administration, trends are developing, forcing the field to become feminized. Looking to the past to interpret this phenomena, when a field becomes feminized it is
also known as a gendered career (Freedman 157). Gendered careers oftentimes are stigmatized as being less important. That said, arts administration is showing signs of common attributes of gendered careers. The glass ceiling effect is present within many arts organizations, where men maintain upper level leadership positions while women hold the middle to lower level positions. Taking this into account, the wage gap is very much an issue that still persists within arts administration.

The ultimate purpose of this project is to provide evidence of the current state of arts administration and its trend of becoming gendered, but only in respect to the middle to lower level positions, thus furthering the glass ceiling effect and decreasing women’s access to equal wages. The researcher focused on the following four research questions:

1. How does the increasing number of women entering the field of arts administration affect both the women entering it and the field as a whole? (Primary)
2. Is arts administration becoming a gendered career?
3. Does the wage gap, consistent with most fields, exist within the arts?
4. Is there a glass ceiling effect present within arts administration?

The research questions guide the researcher, and will be answered in the subsequent chapters.

1.3 Limitations of the research

This research is limited by the amount of published data regarding the topic of women in arts administration. The impact of women entering the field of arts administration, and the trends of it becoming feminized is a problem largely unknown within the United States. The issue between discrimination within feminized fields are slowly gaining recognition, yet have
rarely been explicitly compared to the field of arts administration. It is important to note that due to time constraints and the scope of this study, the researcher did not focus on discussing the reason why discrimination exists, rather mainly looked at whether or not discrimination exists within the field of arts administration.

1.4 Expectations

It is expected that the researcher will find the field of arts administration will follow the same trends as other fields that have become gendered. Due to the increasing number of women entering educational programs in arts management, women are entering the arts workforce at a greater frequency than men. Yet it has been seen that men still hold the upper level management positions. Along with this glass ceiling effect women also experience a lower salary than their male counterparts. These inequalities are prominent in gendered careers. And with the study proposed by the researcher it will support the notion that the field of arts administration is on the track of becoming a gendered or feminized field.
CHAPTER 2
REVIEW OF LITERATURE

Until after the first wave of feminism the workforce and educational opportunities were largely a male right. This was a common trend within the arts, especially educational opportunities and workplace managerial positions. Focusing these opportunities within arts administration one needs to look back to the 1960s, when the National Endowment for the Arts was established. With this creation, the arts were put on the map as an attractive career choice. Although only one program was present in the early 1960s for arts management, by the end of the decade more schools were offering this professional training (Wry 67). Due to the revival of feminism in the 1960s and 1970s, women in the United States entered professional schools at a record rate, including the educational systems focusing on arts management training. In recent years, these programs have been highly populated by women, in 2010, 70 percent of students in arts administration programs were women (Gaskill). With this trend, one can assume that women are the main jobholders within arts organizations. That said, the discussion of how the fields of arts administration is changing due to the increase in women entering the field and how this may affect those women can take place.

Delving into the themes of feminism¹ and feminization² in the workplace, one can lay the groundwork for understanding the main focus of this paper. When women enter male-dominated professions, in this case arts administration, gender is thought to create a significant divide in the meaning of labor. In other words, when a large number of women enter a specific field it

¹ Feminism is the theory of the political, economic, and social equality of the sexes; organized activity on behalf of women’s rights and interests.
² Feminization is to give a feminine appearance or character to.
oftentimes becomes feminized. When a field becomes feminized, the jobs that men once held are now being filled by women, thus the jobs or the field in general are stigmatized with lower status, decreasing the monetary compensation. When an occupation becomes gendered\(^3\) a hierarchy tends to persist, meaning, the men who remain in the field will hold the upper level positions, creating what is known as the glass ceiling effect (Freedman 157).

The glass ceiling is a subject that is highly researched, not particularly in the arts, but in the general workforce. As described by the Federal Glass Ceiling Commission,\(^4\) the glass ceiling is the “unseen, yet unbreachable barrier that keeps minorities and women from rising to the upper rungs of the corporate ladder, regardless of their qualifications or achievements” (Cotter et al. 656). According to a report created by the National Endowment for the Arts, it was found that women disproportionately had less superiority by the year in which they began their first full-time job, when compared to their male counterparts (DiMaggio 13).

The discrimination that women experience in the workplace is not limited to the lack of upward mobility, but also wage discrepancies. Within the field of labor economics, wage discrimination, as a result of gender, is one of the most frequently researched topics. Women experience significant discrimination in pay, confirmed by a majority of the studies performed on the subject (Jarrell and Stanley 828).

By reviewing the published literature on the above topics, it provides for a better understanding of the questions currently being looked at in this paper. These topics will be discussed further in the paper, and will provide more insight into how these issues affect arts administration. Due to the lack of literary sources regarding women in arts administration the

\(^3\) Gendered is when its character is either masculine or feminine, the term ‘gendered’ is referred to the feminine aspect of the term.

\(^4\) A 21 member bipartisan body to identify the barriers involved in employment for women and minorities.
researcher utilizes literature regarding women in the workplace in general, along with first hand findings, one can take a closer look at the field of arts administration and the women that are entering into it.

A majority of the literature focuses on the gender gaps within the workforce in the United States, although there are specific findings regarding women in arts organizations. Although women are becoming more prominent within the field of arts administration there is not a significant amount of data pertaining to this specific topic. The sources consulted for this study surrounded the topics of feminism, the workforce, wage discrepancies, the glass ceiling effect, and what it means to be a gendered career. All articles provided similar, yet different takes on the workforce and the women within it. All sources will be looked at and compared, to determine the most useful information and findings that will be beneficial for the results of this study.

2.1 Feminism and the workforce

The historical development of feminism is commonly divided into several key periods, also known as waves. First wave feminism took place from roughly 1880 until the 1920s. This early development of feminism was concerned with the education and employment rights of women (Pilcher and Whelehan 53). According to the U.S. Census from 1800, fewer than 5 percent of women were employed. By 1900, the impact of first wave of feminism revealed 21 percent of women were employed in the labor force. This number increased drastically by the year 2000 when 60 percent of all women were in the workforce (Freedman 150). *No Turning Back: The History of Feminism and the Future of Women*, by Estelle B. Freedman discusses the hardships that women have been facing since they entered the labor force.
With the resurgence of feminism in the late 1960s, also known as second wave feminism, there was a new focus on combating the oppression women faced in society (Pilcher and Whelehan 144). Turning back to focus mainly on the workforce, and the experiences of working women, one must look at how these women are affecting labor in general. It should be stated that according to earlier findings, when women enter a previously male dominated profession (which, at the time constituted a majority of the workforce), gender ideology\(^5\) causes women to be perceived differently and less capable as men, thus decreasing their pay and status within the field (Freedman 157). Taking this into account much of the findings regarding women in the workforce can be transferred across fields, including arts administration.

The academic study of gender has a relatively short history. Its emergence can be dated to the late 1960s, largely triggered by second wave feminism. Along with developing a critique of gender inequalities, second wave feminism began to draw attention to the ways in which academic disciplines and sets of knowledge acted to exclude the experiences, interest, and identities of women (Pilcher and Whelehan ix). The liberal branch of the second wave of U.S. feminism emphasized antidiscrimination law, supporting court cases to achieve equal pay and promotion for women workers at all levels (Freedman 85). In 1972, Congress approved the Equal Rights Amendment (ERA), declaring “Equality of rights under the law shall not be denied or abridged by the United States or by any state on account of sex” and affirming the equal application of the United States Constitution to both women and men (Fudge 59).

\(^5\) Gender ideology refers to attitudes regarding the appropriate roles, rights, and responsibilities of women and men in society.
2.2 Gendered Careers

Historically, when a significant number of women gain access to a specific profession it is likely to become “feminized,” or in other words a gendered career. For the purposes of this research, gendered will be associated with the feminine aspect. Feminization creates positions for more women while decreasing status and pay when compared to the men who once worked in those positions. According to history, once women outnumber men, a profession loses prestige and pay rates tend to deteriorate (Freedman 157). At the same time the gender hierarchy persists, in other words, the men who remain in a gendered career will continue to hold the best-paying and most prestigious positions such as supervisors or managers (Freedman 157).

In the case of arts administration, since the development of arts administration programs in educational institutions in the 1960s, more women have been seeking out this particular field. As stated previously, 70 percent of individuals within arts administration programs are female, thus more women will be entering administrative jobs within the arts. Following the trends of gendered careers, Freedman states that women will make up the lower status positions, while men retain the leadership roles within arts organizations.

2.3 Glass Ceiling Effect

The concept of the glass ceiling⁶ is prevalent when a field becomes feminized. Due to the lack of available data regarding the glass ceiling within the arts, the researcher must look to other areas of the workforce. Focusing on Janet Shibley Hyde’s work on Fortune 500 Companies, she found that only 1 percent of CEOs were women, a statistic published in Hyde’s 2007 text. Hyde relates these findings to other fields and makes a generalized statement that

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⁶ The glass ceiling is an intangible barrier within a hierarchy that prevents women or minorities from obtaining upper-level positions.
these trends, keeping women from the top level positions spans across the workforce (Hyde 262). The glass ceiling appears to be a persistent problem for women. In *Figure 2.1 Management Levels*, the diagram expresses the levels of occupational management. For the purposes of this study, the researcher will refer to the management levels as upper, middle, and lower level positions. In regards to arts administration, the researcher proposes that women are often seen in the middle to lower level positions, while men tend to hold upper level positions.

![Figure 2.1 Management Levels](MYeasyMBA.blogspot.com)

*Figure 2.1 Management Levels*
Source: MYeasyMBA.blogspot.com

Discussing a variation of the glass ceiling effect is Catherine Hakim. She focuses much of her work on the topic of occupational segregation. Hakim defines two types of segregation,

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7 The distribution of people based upon demographic characteristics, most often gender, both across and within occupations and jobs.
vertical segregation⁸ and horizontal segregation⁹ (Pilcher and Whelehan 66). Catherine Hakim examines the workforce and how it has changed since women readily entered all different aspects of it (Hakim 127). The concept of horizontal segregation is becoming less common since women have more ability and freedom to enter different types of occupations. Yet vertical segregation is still a current problem in the workforce, and is present within the arts. Hakim forms connections between her main topic of occupational segregation and the segregation of payment structures and the enduring sex differential in earnings (Hakim 128).

In an article by Phillip N. Cohen and Matt L. Huffman entitled, “Working for the Women: Female Managers and the Gender Wage Gap,” a different approach is taken; it asks the question, of whether gender inequality would exist if women had the role of manager. This article provides insight into whether the gender gap would persist within arts organizations if females were managers. The study proposed the hypothesis that having female managers would reduce the amount of gender inequality, since women will have less bias toward other women (Cohen and Huffman 682). The results of the study found that if more women are in authoritative positions it in fact decreases the amount of inequality in respect to gender. Unfortunately, as discussed before when a field gains a high volume of females it is stigmatized as being lower status, which can allow gender inequality to continue.

2.4 The Wage Gap

The primary works focused on to interpret the wage gap within the workforce are Freedman’s, No Turning Back, along with Mohamad G. Alkadry and Leslie E. Tower’s piece

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⁸ A form of segregation where women and men hold different positions in occupational hierarchies, with men tending to be at the higher and women at the lower levels.
⁹ A form of segregation where women and men are found in different occupations.
titled “Unequal Pay: The Role of Gender.” Explaining the wage gap can be a complex undertaking, there are many different variables and theories as to why women make less than men. Freedman begins by relating the perspective of an economist. To an economist, the sexually segregated labor force makes sense since women can be seen as inefficient workers due to their household and maternal work. All in all, women are seen as less valuable workers, ultimately receiving lower wages (Freedman 164). The economic argument along with the argument that women chose lower-paying jobs is deeply flawed. Freedman claims that the idea of women being less efficient workers rests on erroneous assumptions. Since “women in the same jobs, with the same backgrounds, working the same hours, and with the same domestic and parental duties as men, still earn 75 to 90 percent of men’s wages” (Freedman 165).

Although Freedman does discuss the impact of the glass ceiling and job segregation, this is the primary focus of Alkadry and Tower’s work. They provide a theory that pay disparities are often attributed to an upward mobility glass ceiling or the segregation of women in certain “female-dominated” occupations or positions (Alkadry and Tower 888). In a 2003 study by the Government Accountability Office (then known as the General Accounting Office), found that women earned 79.9 percent of what men earned, even after controlling for occupation, industry, years of work experience, job tenure, number of work hours, time off for childbearing, race, marital status, and education; a figure that was nearly the same in 1983, when women made 80.3 percent of men’s earnings (Alkadry and Tower 888). In a study detailing 18,365 employees in the West Virginia state government, it was found that women accounted for 85.7 percent of the administrative support roles, while they only made up 30 percent of the officials and administrators. This finding supports previous studies regarding the segregation of women in lower-level positions (Alkadry and Tower 889). In an article by Heilman et al. in 2004, it was
found that women who broke from traditionally female jobs and succeeded in traditionally male jobs were liked less and personally derogated more often than their male counterparts. Furthermore, they reported, these negative feelings often affected the women’s salaries (Alkadry and Tower 889).

2.5 Gender Inequalities in the Arts

Looking specifically at arts administration, the National Endowment for the Arts (NEA) published a report in 1987 discussing the relationship between genders and the fields within arts administration, looking at how it affects the workers. Although this study is somewhat dated, it provides the appropriate insights into the field, and historically many of the inequalities that women face still prove true today. The NEA report found that women, in general received lower salaries than their male counterparts, while controlling for family background, education, and career experience. It was also found that women oftentimes worked in organizations with smaller operating budgets, also playing a role in regards to lower compensation (DiMaggio 29).

The Strategic National Arts Alumni Project (SNAAP) has documented the wage discrepancy among arts administrators in a recent study. SNAAP is an annual online survey, data management, and institutional improvement system designed to enhance the impact of arts-school education. It is a project of the Indiana University Center for Postsecondary Research in collaboration with the Vanderbilt University Curb Center for Art, Enterprise, and Public Policy. Individuals\(^\text{10}\) from SNAAP discussed the reported findings at the 2012 Association of Arts

\(^{10}\) SNAAP leadership includes: Barbara Hauptman (National Advisory Board), Sally Gaskill (SNAAP Associate Director, Indiana University Center for Postsecondary Research), Steven J. Tepper (SNAAP Senior Scholar, Vanderbilt University Curb Center for Art, Enterprise, and Public Policy), and Carly Rush (Project Associate, Vanderbilt University Curb Center for Art, Enterprise, and Public Policy).
Administration Educators conference. The SNAAP findings showed similar results to the published literature regarding the wage gap, on the basis of gender. *Figure 2.2 Wage Gap in Arts Administration* provides a detailed breakdown of the wage gap as specified by SNAAP.

They found that male arts administrators made roughly $10,000-$20,000 more than female arts administrators. Almost 20 percent of male arts administrators earned over $100,000, compared to only 5 percent of women earning that figure. It is found that men are concentrated on the top end of the wage spectrum, while women are concentrated at the lower end of the income distribution. As stated by Carly Ann Rush, Project Associate for SNAAP, “[one] can say that what we see in the workforce in general, and this is not different for the arts, is that men typically fill executive positions while women take roles lower in the organizations.”
The Strategic National Arts Alumni Project also focused on income satisfaction, in regards to compensation, among arts administrators. They found that 58 percent of arts administrators were in fact satisfied with their income. Even though women are making less than men in their field, they still reported roughly the same satisfaction rating. According to SNAAP researchers, this is a fairly typical response in social science research. It was claimed that women are unaware of the disparities within their own organizations, and therefore do not know to feel disgruntled by the personal wage gap.

2.6 Analysis of Literary Sources

The literature consulted in this research was all published by reputable sources, and written by individuals well versed in the appropriate subject matter. Beginning with the analysis of the literature regarding gender and feminism, due to the relatively recent introduction of gender into the academic realm has not affected the amount of reputable research published on the topics. The resources consulted were thoroughly researched and provided the necessary data and theories to support the correlation between women and the workforce in general and women in arts administration. Fudge’s article, although useful for the interpretation of feminism and the associated movements, it lacks specific details regarding historical markers of women’s accomplishments. It does, however, form a basis for the interpretation of women’s role in present society. What provides a more extensive view on feminism is Freedman’s work.

Freedman’s focus on feminism is very comprehensive. The entirety of the literature provided by Freedman relates specific aspects of women’s history in the United States, to the role women play in the workforce. Both Freedman and Fudge produce well researched data, that provides interpretations as to how the field of arts administration will change with the increased
number of women entering the field, all while focusing on past occurrences. Freedman also provides an extensively researched theory regarding gendered careers, and the wage discrepancy that women face in the workforce.

Looking now at the work regarding the glass ceiling and segregation in the workplace, Catherine Hakim has provided a well-researched argument. Catherine Hakim is a widely published British sociologist, and expert on women’s employment and women’s issues. Her work is highly researched and trusted. She has published over 100 papers in British, European, and American academic journals and edited collections. She currently sits on the Editorial Boards of several academic journals, including the European Sociological Review and International Sociology. Although her primary work deals with the British workforce, it often correlates with the workforce in the United States, which she makes reference to. Overall her work provides an extensive background of occupational segregation.

Looking at the work written regarding arts administration, Paul DiMaggio, an educator and sociology professor, is highly respected in his field, and in regard to his report for the NEA, he was assisted by many prestigious organizations and people, some of which include Yale University’s Institution for Social and Policy Studies, School of Organization and Management, and the Department of Sociology. DiMaggio’s research and conclusions are well thought out and provide an understanding of the field of arts administration, in respect to senior management.

The Strategic National Arts Alumni Project was created by individuals from prestigious universities along with leadership from members of the Association of Arts Administration Educators. The work is very thorough and provides understanding into many different fields of arts, not only arts administration. The data was gathered from surveys as well as collected from the United States Census. Although SNAAP is not fully published it was provided to the
researcher of this study after being presented at the Association of Arts Administration Educators conference in 2011.

The literature and sources utilized for this research were gathered from well-respected individuals from their respective fields of study. Although there is little data regarding women in arts administration, the data used provided the appropriate theories and insights necessary to make conclusions and for the overall understanding regarding the problem and topic at hand.

2.7 Summary of Findings

With the emergence of the feminist movement, both first wave and second wave, women gained access to education and the workforce. As women entered a previously male dominated sector of society they began experiences inequalities. These inequalities refer to the glass ceiling and the wage gap. Even though the study of gender inequalities in the workplace is a relatively new phenomenon there is a plethora of information and literature written about the topic. What is lacking is the interpretation of how these inequalities are affecting the field of arts administration. Since arts administration programs did not form until the 1960s, this field has not been highly researched, but the findings regarding gender inequalities can be interpreted in the art sector since much of the studies span across fields and occupations.

In the 1987 report published by the National Endowment for the Arts, the field of arts administration and the working lives of the individuals who make of the field, both men and women were detailed. Within the study, it was found that there is in fact discrimination within the field of arts administration, and can be seen through the wage gap and the lack of upward mobility. These findings correlate with the findings from the Strategic National Arts Alumni Project, which found that even though women are entering the field of arts administration at an
alarming rate women are continuing to make roughly $10,000-$20,000 less than their male counterparts. And the fact that women are making up the lower level positions within the arts further supports Freedman’s definition of a gendered career, or when a career becomes feminized.
CHAPTER 3

RESEARCH METHODOLOGY

This chapter discusses the research methods that will be used to answer the research questions presented by the researcher, the primary question being “How does the increasing number of women entering the field of arts administration affect both the women entering it and the field as a whole?” The researcher will utilize a mixed methodological approach in answering the proposed questions. Using a mixed methodology, both quantitative and qualitative data will be gathered, through surveys, blogs, editorial articles, and the IRS Form 990.

By first explaining the research design, the researcher will be able to describe the use of both qualitative and quantitative data and how it can be used for this particular study. This chapter will also explain the process that will be used to collect the data, followed by the process of analyzing the data, while including the scope and limitations of the study.

3.1 Mixed Methodology Research

As defined by Clifford Woody “research comprises of defining and redefining problems, formulating hypothesis or suggested solutions; collecting, organizing and evaluating data; making deductions and reaching conclusions; and at last carefully testing the conclusions to determine whether they fit the formulating hypothesis.” Research contributes to the stock of knowledge existing on a particular topic by leading to the further advancement of a specific area of study (Kothari 1). There are many different types of research methodologies. All types serve a different purpose depending on the subject at hand. For this study, the researcher will use
multiple different types of methodologies, also known as mixed methodology. Mix methods research is a research design with philosophical assumptions as well as:

Methods of inquiry. As a methodology, it involves philosophical assumptions that guide the direction of the collection and analysis of data and the mixture of qualitative and quantitative approaches in many phases in the research process. As a method, it focuses on collecting, analyzing, and mixing both quantitative and qualitative data in a single study or series of studies. Its central premise is that the use of quantitative and qualitative approaches in combination provides a better understanding of research problems than either approach alone (Creswell and Plano 5).

The goal of mixed methods research, or mixed methodology, is not to replace quantitative or qualitative research, but rather to draw from the strengths of both types of research, while minimizing the weaknesses (Johnson and Onwuegbuzie 14).

Mixed methodology is deemed the third research movement, one that moves past the incompatibility thesis, offering a new alternative. Mixed methodology is known to use induction, deduction, and abduction to answer research questions. Research methods should offer the best way to obtain useful answers. Many research questions are best and most fully answered through a mixed research methodology (Johnson and Onwuegbuzie 17). Looking at the strengths and weaknesses of quantitative and qualitative research, the researcher must combine the strategies of both types of research. Researchers should collect multiple data using different strategies, approaches, and methods in such a way that the resulting mixture or combination is likely to result in complementary strengths and non-overlapping weaknesses (Johnson and Onwuegbuzie 19). As with all methods of research, there are strengths and weaknesses present. R. Burke Johnson and Anthony J. Onwuegbuzie have compiled a table detailing the strengths and weaknesses for mixed method research, refer to Figure 3.1, *Strengths and Weaknesses of Mixed Research* for their interpretation.

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11 A thesis that posits that qualitative and quantitative research paradigms, including their associated methods, cannot and should not be mixed.
Strengths and Weaknesses of Mixed Research

Strengths

- Words, pictures, and narrative can be used to add meaning to numbers
- Numbers can be used to add precision to words, pictures, and narrative
- Can provide quantitative and qualitative research strengths
- Researcher can generate and test a grounded theory
- Can answer a broader and more complete range of research questions because researcher is not confined to a single method or approach
- A researcher can use the strengths of an additional method to overcome the weaknesses in another method by using both in a research study
- Can provide stronger evidence for a conclusion through convergence and corroboration of findings
- Can add insights and understandings that might be missed when only a single method is used
- Can be used to increase the generalizability of the results
- Qualitative and quantitative research used together produce more complete knowledge necessary to inform theory and practice

Weaknesses

- Can be difficult for a single researcher to carry out both quantitative and qualitative research, especially if two or more approaches are expected to be used concurrently; it may require a research team
- Researcher has to learn about multiple methods and approaches and understand how to mix them appropriately
- Methodological purists contend that one should always work within either a qualitative or a quantitative paradigm
- More expensive
- More time consuming
- Some of the details of mixed research remain to be worked out fully by research methodologists

Figure 3.1 Strengths and Weaknesses of Mixed Methodology
Source: R. Burke Johnson and Anthony J. Onwuegbuzie

3.2 Data

After determining the research methodology appropriate for the study being conducted, and the questions being asked, the researcher must determine what types of data must be collected and the appropriate method to research. The researcher will use both primary and secondary data. When looking at the primary data the researcher will focus on surveys and IRS
Form 990. This form of research requires analysis to interpret and outline connections between the collected data. The primary data collected, will be used primarily for quantitative purposes, although it does provide qualitative information as well. The researcher created and will distribute a survey, as a means of gathering specific value based data as well as interpretations from the survey participants. The researcher will use an online format to create and distribute the survey, also known as the online survey method. The online survey method has grown rapidly in the last decade, due to the widening popularity of the Internet. Online surveys have become a primary method for investigating a variety of social questions (Kozinets 43). A survey is used to:

- Answer questions that have been raised, to solve problems that have been posed or observed, to assess needs and set goals, to determine whether or not specific objects have been met, to establish baselines against which future comparisons can be made, to analyze trends across time, and generally, to describe what exists, in what amount, and in what context (Isaac and Michael 136).

Surveys are a means for gathering information and data regarding characteristics, actions, or opinions of a large group of people (Pinsonneault and Kraemer 77).

The researcher will also use secondary data collection. The secondary data will consist of blogs and editorial articles from individuals within the field of arts administration, or have a particular interest in the field. The secondary research in this case, also known as qualitative research, will serve as written accounts of the current situation in the arts. Looking primarily at blogs, the researcher will take into account how the United States social world is going digital, resulting in many social scientists turning to the Internet to understand society (Kozinets 1). Social scientists are increasingly deducing that they can no longer sufficiently understand many of the aspects of social and cultural life without incorporating the Internet into their studies.
(Kozinets 2). That being said, the researcher of this study will integrate a portion of the digital world into the data collection process.

3.3 Design of the Survey

The survey that will be used to collect data for this study is partially designed by SurveyMonkey, as well as by the researcher. SurveyMonkey is an electronic survey tool that assists in the development and analysis of surveys. For this particular survey the researcher developed the appropriate questions and utilized SurveyMonkey’s format for survey design.

The survey will have an attached consent form in accordance with the Savannah College of Art and Design. The consent form can be found in Appendix A: Survey Consent Form. The survey will consist of ten multiple-choice questions, four of which will have a written response option. The survey will begin by asking the participants gender, to separate the male and female comments, as well as the education level of the participant. This will be followed by questions regarding the participant’s occupational field and the operating budget of the institution in which they work. This data will allow the researcher to understand the correlation between organizational information, estimated salary of the participant, and gender. The following questions refer to inequality and discrimination within the field. A detailed interpretation of the survey questions is provided, including the purpose of each question. The full survey can be found in Appendix B: Online Survey Questions.

Question 1: What is your gender?

Two choices will be available: male or female. This question determines the gender of the participant. By knowing the gender of the participant the researcher can attach salaries,
organizational information, and discrimination responses to a particular gender. Mainly it will provide answers into salary discrepancy and whether men are working within larger institutions.

Question 2: What is the highest level of school you have completed or the highest degree you have received?

Five choices will be available: less than high school degree, some college but no degree, associate degree, bachelor degree, and graduate degree. This question is presented to the participant to understand how education level and gender affect salary, employment at different sized institutions, and discrimination level.

Question 3: Which of the following best describes your occupational field?

Seven choices will be available: performing arts, symphony orchestra, dance, art museum, arts agency, art center, and not available. This question is posed to understand the number of men and women in a particular occupational fields within arts administration. These results can be compared to the Paul DiMaggio report for the NEA.

Question 4: What is the operating budget for your institution?

Eight choices will be available: less than $100K, $100K-$500K, $500K-$1M, $1M-$2.5M, $2.5M-$5M, $5M-$10M, greater than $10M, and not available. This question is asked to determine whether men or women are the jobholders in different sized institutions. The results can be compared to the Paul DiMaggio report for the NEA, which posed the notion that women were the primary jobholders in smaller institutions with smaller budgets, while men were in larger institutions with larger budgets.
**Question 5:** Please estimate your annual salary.

Seven choices will be available: less than $20K, $20K-$40K, $40K-$60K, $60K-$80K, $80K-$100K, $100K+, and not available. The purpose of this question will be to determine whether there is a wage gap in regard to gender within arts administration.

**Question 6:** Do you feel or know of any gender discrimination in your field?

Two choices will be available: yes or no. The option for a written response will be provided if the participant would like to expand upon their answer. This question will provide the researcher an answer to whether current arts administrators believe discrimination is present within their field.

**Question 7:** Do you feel or know of men getting lower positions in your field instead of women?

Two choices will be available: yes or no. The option for a written response will be provided if the participant would like to expand upon their answer. The purpose of this question is to determine whether there is discrimination within the arts in respect to male workers. This question will be asked for both genders, as not to create bias.

**Question 8:** Do you feel or know of women getting lower positions in your field instead of men?

Two choices will be available: yes or no. The option for a written response will be provided if the participant would like to expand upon their answer. The purpose of this question is to determine whether there is discrimination within the arts in respect to female workers. This question will be asked for both genders, as not to create bias.
Question 9: Do you feel or know of individuals in your field getting more limited opportunities due to their sex/gender?

Two choices will be available: yes or no. The option for a written response will be provided if the participant would like to expand upon their answer. The purpose of this question is mainly to determine the types of discrimination in the field, if there are any.

Question 10: Do you feel men are paid higher salaries than women in your field, in respect to the same/similar type of work?

Two choices will be available: yes or no. The purpose of this question is to determine whether arts administrators currently in the field believe that the gender wage gap exists within the arts. The responses will be compared to the actual salaries given in Question 5.

All of the questions for the survey are designed based on previous surveys conducted regarding gender discrimination. SurveyMonkey provides assistance in the structuring of questions as well as provided the appropriate options for answers. The questions are created to receive a particular type of data. The option for written responses will be provided to give the respondents additional opportunity to explain their reasoning behind the multiple-choice answer. These types of responses will give the researcher a better understanding into the overall data that will be collected.

3.4 Survey Participants and Distribution

One survey will be used and distributed for this study. The researcher will consult GuideStar, an information service specializing in reporting on U.S. nonprofit companies, to gather individuals currently employed by arts organizations. The types of organizations focused on will be performing arts centers, art museums, symphonies/orchestras, theatres, art centers, and
arts agencies. The researcher will gather the organizations by selecting every tenth organization on the basis of organization type and operating budget. Once the organizations are compiled, a list of employees from the organizations will be placed into a pool. From that pool, arts administrators will be distributed the survey questionnaire created by the researcher. A total of 936 arts administrators will be distributed the survey, from the 875 organizations that will be collected. The survey will be distributed via e-mail, which will be found on organization websites. Individuals will have the option of whether they would like to participate in the survey; they will not be penalized if they choose not to.

3.5 Plan for Data Analysis

The final step of the research methodology is to collect the data and analyze it. After collecting the data provided by the survey, the IRS Form 990, and blog posts, the researcher will be able to organize the data to answer the appropriate research questions. By utilizing material found on the Internet, the data can be analyzed much faster. As participants respond to the survey, the data will be collected and interpreted; new data will continually be added. The data gathered from the IRS Form 990 will be collected and organized into a spreadsheet according to organization type and budget size. The gender of the leadership positions within these organizations will be documented for analysis, allowing the researcher to determine whether the glass ceiling is present in the arts. The blog posts will be researched with the topic of arts administration in mind. Due to the continuous changing of information on the Internet, the researcher will periodically research and collect postings to find the most current data. The information found in the blogs will be utilized as actual editorial responses from individuals within the field and will help to interpret the findings within the survey and IRS Form 990 data.
CHAPTER 4

DATA PRESENTATION AND ANALYSIS

The following chapter presents and analyzes the data collected in the survey, IRS Form 990, and blog posts regarding arts administration. Beginning with the survey, as mentioned in Chapter 3, the survey was distributed via e-mail to 936 arts administrators currently active within the field. A total of 213 participants started the survey; and all 213 participants completed the survey. Roughly 22.8 percent of the participants that were sent the survey responded. Appendix C: Female Written Responses and Appendix D: Male Written Responses, presents the written responses from the 213 participants, 159 female participants and 54 male participants. Following the analysis of the survey, the researcher will present and analyze the findings regarding the IRS Form 990 from 875 arts organizations. Lastly, the researcher will form interpretations from the blog postings.

4.1 Survey Question-by-Question Analysis

The following section will present, analyze, and discuss the data that pertains to each of the questions presented in the survey. A figure will be provided for a visual interpretation of the data collected.

Question 1: What is your gender?

The first question asked in the survey was whether the participant was male or female. As seen in Figure 4.1 Genders of Survey Participants, with a total of 213 respondents, 25 percent were men and 75 percent were women. This finding was expected since it was more difficult to find male participants due to the smaller number of them in the field.
Question 2: What is the highest level of school you have completed or the highest degree you have received?

Looking at the education level of current arts administrators, it was found that women and men hold similar backgrounds. Taking into account that more women responded, the slightly higher number of women with a college education can be due to the number of
respondents to the survey. One can see that a majority of the survey respondents have higher levels of education; this corresponds to the access of education, to both men and women. These findings also show that a college education, either a bachelor or graduate degree are becoming more common for the field of arts administration, and the arts administrators that work within the field.

**Question 3:** Which of the following best describes your occupational field?

![Figure 4.3 Occupational Fields by Gender](chart.png)

*Figure 4.3 Occupational Fields by Gender*

As seen in *Figure 4.3 Occupational Fields by Gender*, the majority of the respondents are in the field of performing arts. The responses represented a variety of different occupational fields within arts administration, and show the diversity within the field in general. Less than 5 percent of the respondents replied with a response of not available.
Question 4: What is the operating budget for your institution?

![Operating Budget](image_url)

**Figure 4.4 Operating Budget**

With the data regarding the operating budget of institutions it has allowed the researcher to interpret whether women work in smaller or larger organizations. As seen in *Figure 4.4 Operating Budget*, women are widely dispersed throughout all categories of operating budgets. This was somewhat expected since more women are entering the field after receiving education in arts administration programs.

Question 5: Please estimate your annual salary.

The annual salary of arts administrators was a crucial question. This provided data detailing the salaries of both men and women within the field. Referring to *Figure 4.5 Annual Salaries of Arts Administrators*, one can observe that women are much more prevalent in the lower spectrum of the wage scale. A majority of the female respondents, 35 percent, reported making between $20K-$40K, and 30 percent reported making between $40K-$60K. The most common salary range for the male respondents was between $60-$80K, with 28 percent...
reporting that annual salary. This data suggests that women are in fact making less than men. This correlates with the data provided by SNAAP that women are making roughly $10K-$20K less than the men in the field. It is important to note that 5 percent of the female participants reported making more than $100K, emphasizing that a small number of women in the field of arts administration are earning significantly more than the average male’s reported income.

Figure 4.5 Annual Salaries of Arts Administrators

Question 6: Do you feel or know of any gender discrimination in your field?

The question of whether current arts administrators believe that gender discrimination exists within their field was an important question to ask, largely in part to understand the perception of those actually working in the arts. It was found that a majority of the respondents believed that there was no gender discrimination in their particular field. Referring to Figure 4.6 Gender Discrimination in the Field, a majority of the women, 81 percent, responded that discrimination based on gender does not exist, while 19 percent believed gender discrimination does exist. Of the men who responded to the survey, 83 percent claimed there is no gender
discrimination in the field, and 17 percent said, yes there is discrimination based on gender within their particular field.

![Gender Discrimination in the Field](image)

**Figure 4.6 Gender Discrimination in the Field**

This question included an option for respondents to give a written response to accompany their multiple-choice answer. Of the written responses, 30 were from the female participants, while 8 were from male participants. For example, some of the participants stated:

**Female Responses:**

- I said no, but there is something interesting- a huge percentage of entry and mid level staff are women, and with the exception of founders, executive level are often men
- Our current ED [Executive Director]- who has been on the job for one year- was chosen because he was male. The competing candidate, a woman, was far more qualified, but the board president, a man, was more comfortable hiring the guy. Huge mistake, and boy (if you’ll pardon the expression) are we paying for it
• I feel that a large proportion of museum directors are male, although women seem to make up the majority of the workforce.

These responses support many of the claims made throughout this project, mainly dealing with the topics of the glass ceiling. It is important to make note of the first response, which claims that women are in fact a large percentage of the entry and middle level employees within arts organizations. This backs the notion that the field of arts administration is becoming gendered, as suggested by the researcher.

Male Responses:

• The statistics are clear that the Executive Director/CEO roles in the arts field are generally held by men. I’ve read and kept apprised of many of the reports on the subject, and feel this issues is closely tied to the work/life/family balance issue that many women face once they reach the stage where they want to start having families. This is not an issue specific to the arts- it’s a national issue that has been getting some attention and press lately.

• The majority of employees in the field and my area specifically are women.

Note: All responses from the female participants are in Appendix C: Female Written Responses and the male responses are in Appendix D: Male Written Responses.

Question 7: Do you feel or know of men getting lower positions in your field instead of women?

The researcher posed this question as not to be biased, even though the primary purpose of the survey was to determine whether there is gender discrimination in regards to female arts administrators. The results were expected. The majority of both men and women felt that men did not receive lower positions due to their gender. With 85 percent of the male respondents
claiming they did not know of men getting lower positions due to their gender, while 15 percent claimed that men do experience this type of discrimination. The data shows that 94 percent of women believe men do not get lower positions, and 6 percent believe that men do get lower positions.

**Figure 4.7 Men Receiving Lower Positions Due to Gender**

Due to the nature of this question a free response option was provided. A total of 4 responses came from male participants and 8 came from women. Selections of the responses are:

**Female Responses:**

- I feel that because non-profits tend to have women as the majority staff population then it is no [surprise] that I see women in higher positions of authority and influence. Women in this field are able to roll with poverty level wages, inconsistent paychecks, and volunteer positions. Whereas, male business culture suggests that if an organization perpetuates any one of those things, the male might be more likely to leave since it would be a sign of organizational instability and lack of job security. Also, for many women
these jobs provide 2nd incomes and personal enrichment over primary dependence upon this job for food, clothing, shelter, kids, etc. Or so I perceive

- I have found that men often hire other men rather than considering women

Male Responses:

- Most of the people I work with are women and most who run the organizations are women and therefore have higher positions than their subordinates
- I think men want to work with women, and women want to work with women. Which leaves a young straight man out in the cold sometimes

Question 8: Do you feel or know of women getting lower positions in your field instead of men?

![Figure 4.8 Women receiving lower position due to gender](image)

Similar to the previous question, this question addressed the fact that women may get lower positions due to their gender. There is a similar distribution of responses in comparison to Question 7. Of the women that responded, 81 percent said women did not get lower positions
due to their gender, but 19 percent said, yes women do in fact receive lower positions because they are women. The male respondents had slightly different numbers, more in favor of the fact that women are given lower positions due to gender. Of the respondents reporting, 78 percent reported no, women do get lower positions and 22 percent reported yes.

Examples of some of the responses are:

Female Responses:
- Symphony [symphonies] are led by men, and supported by women in program/admin positions
- How many female museum directors do you know
- Absolutely unless they own the agency
- A more accurate way to say this is that even when women achieve top positions- which they are less likely to do- they are paid less for the same work

Male Responses:
- Largely because of interest- more women, for instance participate in museum studies graduate programs
- Old habits die hard

These responses suggest that there are inequalities within the arts. And many of the responses indicate that the glass ceiling is a trend that exists. The second response from the male participant “old habits die hard,” reflects on the past, when women were in fact treated differently and those same habits are occurring today. The responses from the female participants were much more in depth and appeared to have personal connotations, which is to be expected.
**Question 9:** Do you feel or know of individuals in your field getting more limited opportunities due to their sex/gender?

Although this question may appear to be repetitious and similar to many of the previous questions, it recognizes all of the different types of limited opportunities. *Figure 4.9 Limited Opportunities Due to Gender* provides the numerical responses from the participants, which were very similar to the responses from Questions 6 and 7.

![Figure 4.9 Limited Opportunities Due to Gender](image)

In terms of written responses the female participants provided 15 responses, while the male participants included 7.

**Female Responses:**

- Field as a whole prefers men
- Women do not always get as many opportunities
• People hire like people. People in [a] position to hire in arts are usually men and hire men and that will take some time to change. Unless the position is volunteer and then women get first chance
• When you look around the room at a meeting of colleagues, the majority are still men

Male Responses:
• Again, this ties back to my contention that this issue is tied to the family life situation. I’m not sure if it’s so much that women are “getting more limited opportunities”- I think in many cases, women are choosing to step back from their careers in order to raise a family. The salaries in the arts management field [do] not warrant a working mother to hire a full time nanny or enroll a child in an expensive day care. So we have to make choices that allow us to balance our family priorities and values with professional aspirations. That distinction between choice and opportunities is an important one, I believe.
• Usually men are less willing to work for the money initially offered in this field and end up leaving to work in for-profit companies.

A majority of the responses given are in regards to women getting limited opportunities. The researcher did not include a particular gender with this question as to see what the responses would provide. The responses did in fact provide references to women being the gender receiving limited opportunities within the arts administration field. The male respondents claimed that women often make less money than men in the field. In the case of the first response, it was claimed that women step back from their careers to care for children since the pay is not very high. The second response showed that men would not stay in the field because of the low salary, but inferring that women will stay in the field, and settle for the lower wages.
Question 10: Do you feel men are paid higher salaries than women in your field, in respect to the same/similar type of work?

This question is one of the most important questions in regards to collecting data about gender discrimination in terms of female arts administrators. *Figure 4.10 Wage Gap*, highlights the responses the male and female arts administrators provided in the survey.

*Figure 4.10 Wage Gap*

In *Figure 4.10 Wage Gap*, the data shows that a majority of the respondents claimed that men are not paid higher salaries than women, in respect to the same or similar type of work. The number of women that responded claiming there is a wage discrepancy in the field has increased from the previous questions regarding inequality in the workplace. Of those who felt a wage gap exists in the arts, 42 percent were women, while 15 percent were men. This is an interesting finding since a large number of the written responses dealt with women receiving lower pay.

This data suggests that there is some form of wage discrepancy in arts administration, but unfortunately the individuals who responded, a majority felt there was not a wage gap.
As mentioned in Chapter 2 of the study, in regards to the SNAAP findings, many individuals do not report that there is a wage gap or that they are dissatisfied with their salary, since many do not realize a wage gap exists or that their salary may be lower than the average individual in their particular field. This could be the reason for the high number of individuals claiming there is not a wage gap. That being said, this question received inconclusive results, since the findings were not overwhelmingly one way or the other.

4.2 IRS Form 990 Analysis

A total of 875 arts organizations were detailed through the IRS Form 990. Below is a breakdown of the organizational fields.

![Figure 4.11 Breakdown of Organizations From IRS Form 990](image)

Figure 4.11 Breakdown of Organizations From IRS Form 990

Figure 4.11 Breakdown of Organizations From IRS Form 990 breaks down the types of arts organizations detailed from the IRS 990 Forms. Theatres make up 35 percent of the organizations that were looked at; this is largely due to the fact that there are more registered
theatres on GuideStar than the other types of organizations. In *Figure 4.12 Gender of Leadership in Arts Organizations by Operating Budget* you will find the breakdown of the gender of the leadership within the detailed organizations, and organized according to operating budget.

![Gender of Leadership in Arts Organizations by Operating Budget](image)

*Figure 4.12 Gender of Leadership in Arts Organizations by Operating Budget*

After looking at the data gathered from the IRS Form 990, there was a clear expression of vertical segregation. On average, men held leadership positions within arts organizations, as well as upper level positions within the larger institutions. Looking into the larger institutions governed by men, women were the primary jobholders of the mid-lower level positions, supporting the theory that women are in fact creating gendered organizations in the arts. For example, one of the organizations looked at was the Arizona Theatre Company (ATC). The ATC has an operating budget between $5M and $10M making it one of the largest institutions detailed. With a non-leadership administrative staff of 44, an overwhelming 35 of those are women, and nine are men. Men hold all of the upper level positions, including Artistic Director,
Managing Director, and Associate Artistic Director. Men also hold the positions of board president and chair, making the governing forces all men.

Noticing the number of women, or lack thereof, in organizations with operating budgets of $2.5M and above. Women make up a small 1.3 percent of the leadership roles in organizations with operating budgets greater than $2.5M. Organizations making $500K or less, women make up a majority of the leadership positions at 39 percent. On the other hand, men in organizations with operating budgets of $2.5M and above, and organizations making $500K or less, make up 6 percent and 28 percent respectively. Overall, it was found that 45 percent of the individuals in leadership positions were men, while 48 percent were women, and 7 percent of the organizations had shared management with both a male and a female.

4.3 Blog Analysis

The blogs served as a current method to determine reactions and beliefs regarding the interpretation of the arts and arts administration. The primary topic of the blogs gathered focused on women in the field of arts administration. The authors of the blogs are individuals who are experienced in the field of arts administration, either current participants in the field or have a connection to the field, and primarily pay attention to the women in the field.

Explaining the wage gap can prove to be difficult due to the many different aspects. According to Freedman, there are many different factors of the wage gap that persist. Some economists explain the wage gap and the segregated labor force as beneficial to both employer and women, since women are temporary or inefficient workers due to household and maternal work. In turn, as less valuable workers, women ultimately receive lower wages (Freedman 164). This concept of women maintaining a work and home life within the arts was detailed in the
article, “Can Women in the Art World Have it All? Responses to the Atlantic’s Contentious Article.” The women who took part in this article described how they maintained a high-paced worked environment while performing family duties. This article provided a means to discount the theory that women are inefficient workers due to their household and maternal work. In fact, the article showcases a number of women within the arts who have learned to balance their careers along with their family lives, showing that women can have it all while working in the arts.

In a follow-up article, author Alanna Martinez provided detailed responses of the participants in the previous article. Some of the participants reported that women who maintain their work and family lives, should be admired since the arts are a very male-driven field. According to Jennifer Dalton, an artist, stated “it is not just workplace culture that needs to change in order for women to have an equal shot at success. I think that this home imbalance is even more difficult to overcome.” One of the participants, Lisa Phillips, the Director at the New Museum, claimed that the “specific issues facing women in the art world have mostly to do with equal compensation and consideration for high-profile positions.” This draws in, yet again, the same discussion of the persistent wage gap and the glass ceiling within the arts.

Discussing the aspects of the glass ceiling, one needs to look at the article by Eleanor Whitney, titled “Can We Break the Glass Ceiling of Arts Leadership?” This commentary provides insight into the lack of women who possess upper level leadership within the arts. Whitney utilized individuals within the arts to participate in her discussion and provided specific data backed by reputable sources.

Using Whitney’s data from the New York Times, “as of September 2011, women earned about two-thirds of the graduate certificates awarded in 2009-2010, as well as 60 percent of the
master’s degrees and 52 percent of the doctorates.” It is important to note that this article did not express specific fields in which the degrees were awarded, but from the data collected through the survey, many women are receiving advanced degrees that benefit their work within the arts. One of Whitney’s participants was Linda Norris, who reports her comments regarding the field on her blog, titled Uncataloged Museum. She mentioned, to be an art museum director, one must “evidently, be a white man!” Norris’ research, although not formal, she did monitor the Art Museum Partnership Facebook page, which announced new art museum directors, which Norris documented and made note of their ethnicity and gender to analyze who was being promoted.

Whitney’s article, ties in the responses provided by the participants in the survey. Many of the responses noted that men did still hold the upper level positions within arts organizations, thus furthering the glass ceiling effect and creating a gendered interpretation of the mid-lower level positions. All of these factors are changing the field of arts administration, by furthering the discrimination in the field; it also hinders the creativity and demotes the importance of women within the arts.

4.4 Results: Expected and Unexpected

Throughout this chapter there is a suggestion that women experience discrimination within arts administration. The survey, IRS Form 990, and the use of blogs shed light on how the field of arts administration may be changing in regards to the increase in women entering arts related occupations. The IRS Form 990 provided the expected data, since it was previously believed that men made up a large portion of the leadership roles, mainly in the larger institutions. This finding furthers the notion that women working in smaller organizations, with smaller operating budgets, cause salaries to ultimately decline. According to a large number of
the written responses from the survey, this is an issue among female arts administrators. Some of the survey respondents made it a point to draw attention to the lack of upward mobility for women as well as the smaller salaries that women currently experience in the field.

Additionally, what the researcher expected to find from reading the literature was discovered through the collected written material, but did not necessarily correlate with the survey data. The data from the survey, was largely inconclusive, it neither supported nor disputed the researcher’s hypothesis. However, the data did bring attention to the fact that some women are experiencing inequalities within the arts.

However, it was hypothesized that the data from the survey would substantiate the existence of discrimination within the field of arts administration, and that the inequalities experienced by females in the arts were largely due to the increasing number of women in the field. In terms of determining whether the data collected by the researcher provided an answer to whether or not discrimination is present in the field of arts administration due to the increase of women entering the field, illustrated that there is discrimination, but is not fully conclusive.

With most studies, along with the expected data, the researcher comes across unexpected data; the most surprising data collected in this survey was the evidence that a majority of the individuals currently in the field of arts administration believed that there was no evidence of discrimination or inequalities. These findings may be skewed since individuals may not realize there is discrimination in the field, or are not willing to admit it. As with many surveys using human subjects, errors occur. Due to the time constraints and lack of financial backing, the researcher was unable to collect the data over a longer period of time to form more conclusive results.
5.1 Women in Arts Administration

All of the data provided the researcher with insights into the various realms and individuals that make up the arts administration field. The survey, IRS Form 990, and blogs all provided the positive and negative aspects of the increasing number of women entering the arts administration workforce. The researcher proposed that due to the increasing number of women entering the field of arts administration it would cause the field to become gendered. The survey data showed that a portion of arts administrators agree with the researcher, but a majority do not, disproving the researcher’s primary hypothesis.

However the blogs, as well as the IRS Form 990 data, provided facts supporting the researcher’s hypothesis and claims. The blogs provided the necessary data, stating that women were indeed entering the field more now than in the past, yet along with them, they are bringing inequalities that are yet to be fully understood. Conclusions from the IRS Form 990, found that women have more leadership in smaller institutions, yet men still hold the primary leadership positions within the arts, especially in large institutions. These findings support the researcher’s claim that the glass ceiling exists, as well as the wage discrepancy hypothesis.

With the literature regarding women in the workforce, and the introduction of literature regarding women in arts administration, the researcher was able to bring to light the current situation in the field of arts administration. Although all of the researcher’s claims were not supported by the data, it provided the basis for understanding how women are changing what was once a male dominated sector of the workforce. That being said, due to the inequalities that
women face in society, if the field of arts administration does become gendered, which the data provides some basis for, changes will need to be made.

5.2 Future Research

This study, although it did not produce the conclusive evidence to support the researcher’s hypothesis it does provide value for the arts, and the workforce in general. It brings to light the history of the field as well as what the future will hold. As with many theories, there are numerous aspects to be looked at. With the results of this study, future research is recommended. Due to the time and financial constraints of the researcher, a more thorough investigation is advised. The researcher has compiled a list of possible ways to study the subject posed by this paper in the following ways:

1. Utilizing the same research design but using more survey participants.
   By using the same research design, a new study can be formed using more participants to get a more detailed and accurate interpretation of the inequalities within the field of arts administration.

2. Study the reasons why there is a wage gap in arts administration.
   The researcher of this study, worked to understand whether there was a wage gap in the field. It is important to then follow up on this research, and determine why a wage gap exists. It is beneficial to look at historical references since the situation of wage discrepancies span not only within arts administration but also the entire workforce.

3. Study the gender leadership styles of male and female arts administrators.
   By studying the leadership styles of male and female arts administrators one can better understand if there is a reason for the glass ceiling. Again, it would be beneficial to look
at all aspects of the workforce and compare those findings to that of arts administration. It may find that a male or female leader provides a better fit for dealing with arts management.

4. Utilize case studies.

Due to the lack of time, the researcher of this study was unable to use case studies. Case studies provide a more in depth understanding of the field.

With more research, one can better understand how gender plays a role in the field of arts administration.

5.3 Implications of Study

When a large number of women enter a particular field, it oftentimes becomes feminized or gendered. Throughout history one can see the stigma attached to being feminine and how it attracts inequalities such as lower salaries and lack of upward mobility in the workforce. In society women are viewed with having less ability when compared to their male counterparts. For the case of arts administration, 70 percent of the students in arts administration programs are women; soon these women will enter the workforce. When they do enter the workforce there is a strong suggestion, by looking at historical occurrences, that the field will become gendered. Although women have come a long way since the first wave of feminism, there is still a strong sense of inequality among women and men, and can be seen in the workforce today. While the researcher was unable to provide conclusive results for this study, it was evident that women are experiencing some of the effects of a gendered career. These findings do not conclusively result in a career becoming feminized, but the effects not only play a large role in how the field of arts
administration is viewed and interpreted but also show a larger societal problem that needs to be addressed.
WORKS CITED


Hinrichs, Brian. "Why Young Arts Administrators Will Bring Change to the Field."


APPENDIX A

SURVEY CONSENT FORM

The purpose of this survey is to determine if the increased number of women entering the field of arts administration is leading to workplace discrimination. Discrimination in this sense is wage discrepancies and the glass ceiling effect.

This is a research project being conducted by Ricci Weyer Ittner under the professional guidance of the Savannah College of Art and Design with the assistance of Survey Monkey. You are invited to participate in this research project because you are an arts administrator currently working in the field.

Your participation in this research study is voluntary. You may choose not to participate. If you decide not to participate in this study or if you withdrawal from participating at any time, you will not be penalized.

The procedure involves filling out an online survey that will take approximately 5 minutes. Your responses will be confidential, a name, e-mail address, or IP address is not attached to your response. All data is stored in a password protected electronic format. To help protect your confidentiality, the surveys will not contain information that will personally identify you. The results of this study will be used for scholarly purposes only.

If you have any questions about the research study, please contact Ricci Weyer Ittner at rittne20@student.scad.edu. This research has been reviewed according to the Savannah College of Art and Design procedures for research involving human subjects.
APPENDIX B

ONLINE SURVEY QUESTIONS

1. What is your gender (sex)?
   A. Female
   B. Male

2. What is the highest level of school you have completed or the highest degree you have received?
   A. Less than high school degree
   B. High school degree or equivalent (e.g., GED)
   C. Some college but no degree
   D. Associate degree
   E. Bachelor degree
   F. Graduate degree

3. Which of the following best describes your occupational field?
   A. Performing Arts
   B. Symphony Orchestra
   C. Dance
   D. Art Museum
   E. Arts Agency
   F. Art Center
   G. N/A

4. What is the operating budget for your institution?
   A. Less than $100K
   B. $100K-$500K
   C. $500K-$1M
   D. $1M-$2.5M
   E. $2.5M-$5M
   F. $5M-$10M
   G. Greater than $10M
   H. N/A

5. Please estimate your annual salary.
   A. Less than $20K
   B. $20K-$40K
   C. $40K-$60K
   D. $60K-$80K
   E. $80K-$100K
   F. $100K+
   G. N/A
6. Do you feel or know of any gender discrimination in your field?
   A. Yes  
   B. No 
   If yes, please specify. (Free Response)

7. Do you feel or know of men getting lower positions in your field instead of women?
   A. Yes  
   B. No 
   If yes, please specify. (Free Response)

8. Do you feel or know of women getting lower positions in your field instead of men?
   A. Yes  
   B. No 
   If yes, please specify. (Free Response)

9. Do you feel or know of individuals in your field getting more limited opportunities due to their sex/gender?
   A. Yes  
   B. No 
   If yes, please specify. (Free Response)

10. Do you feel men are paid higher salaries than women in your field, in respect to the same/similar type of work?
    A. Yes  
    B. No
APPENDIX C

FEMALE PARTICIPANT WRITTEN RESPONSES TO SURVEY QUESTIONS

Note: As to maintain the integrity of the responses to the survey questions the researcher has not edited or manipulated the materials provided by the participants.

Question 6:

1. Women get lower pay and are expected to volunteer more time.

2. As with any industry, your worth can only be limited by your will.

3. I said no, but there is something interesting - a huge percentage of entry and mid level staff are women, and with the exception of founders, executive level are often men.

4. Men seem to receive higher rankings on grant applications. They receive higher salaries than women. There are fewer male dancers than female dancers, yet males account for far more leadership roles.

5. Our current ED - who has been on the job for one year - was chosen because he was male. The competing candidate, a woman, was far more qualified, but the board president, a man, was more comfortable hiring the guy. Huge mistake, and boy (if you'll pardon the expression) are we paying for it.

6. no equal wage for equal work

7. None specifically but sometimes gay men that pass for 'straight' have higher job titles.

8. Women are still paid less than their male counterparts in our field. On the venue side-where I work-women are overlooked when it comes to discussing safety and security issues. Leadership positions-board and committee chairs-are more often men than women.

9. I feel that a large proportion of museum directors are male, although women seem to make up the majority of the workforce.

10. Salaries.

11. I think there is self-discrimination by gender: More than two thirds of the museum staff here is female, and I see that throughout arts administration. The men are concentrated in technical roles (exhibition design and installation, photography, etc.) and the prestigious curatorial roles.

12. Security staff is also predominantly male.

13. My opinion and credibility have been discounted by older, male board members based on my age and gender.
14. Most of the leaders of arts organizations are men. I can't speak to specific forms of discrimination, but that to me indicates some unbalance.

15. Males are generally paid and 90% do not volunteer in Arts groups or associations while women are big volunteers and/or paid less.

16. Easier to be male!

17. I cannot cite any specific examples, but it is my understanding that globally female arts administrators get a significantly lower salary than males.

18. I have experienced mostly instances where existing male staff had issues with a female in a leadership or authoritative role.

19. there are less male dancers than female dancers in this area so males tend to get higher pay, more opportunities etc.
20. Male dancers seem to get paid more than women--though that may be a function of supply & demand.


22. I am sure it exists, but I have not personally experienced this as an issue and cannot cite any specific instances.

23. Most current symphony orchestra conductors are male.

24. I personally never felt any gender discrimination but I often noticed the great discrepancy in gender between the staff and the chief administrator in the institutions in which I worked. For example, I have worked in such museums as The Museum of Modern Art in New York and Henry Ford Museum & Greenfield Village in Dearborn, MI. I have also worked in several art service organizations. In each case, a male chief executive officer was supported by a preponderance of females holding such roles as curators, assistant curators, exhibit designers, conservators, grants managers, programs managers, etc. As a young person, I often wondered how the one man managed to overcome the ability and dedication of so many women.

25. Art is made by white men though they can be Jewish it that is not part of their art. All other artists are of a hyphenated state. To succeed this has to be part of their art or at least in their statement as somehow an influence.

26. Yes, but not due to institutional discernment. In following with my answers to the questions below, I perceive that men will fight for consistency, contract, security, and salary, whereas a woman might be more inclined on the outset to make accommodations for the organization rather than fight for the other way around. I think this has to do with the variation in the woman's versus the mans personal values/priorities, personal needs, personal scheduling preferences, primary vs. secondary income, and many times, just not being as structured and influenced by common business practices.
27. At higher budget orchestras, boards tend to be male dominated and they tend to hire males for top executive position. There are many more men in top position of orchestras and all arts organizations of certain budget size and more females at smaller budgets.

28. Generally women make less than men here with the same education level and experience.

29. It's hard to explain. Women, as long as they are unfeminine in appearance, are treated with more respect even if they uphold, perpetuate, and dominate feminine gender stereotypes in working styles. However, if you are a self-identified heterosexual woman with children and are considered feminine, you are treated with more respect and are given more allowances for unprofessional behavior and conduct, i.e. days off because of cramps; no consequence for verbal outbursts; and no consequence for bringing children to work who are disruptive in and to the workplace. Men, on average, are still paid better and have more leverage.

30. African American female from the inner city. If I do not wear my hair straight or talk with my voice two octaves higher others feel I am too militant/angry.

31. I believe males in my same position are paid more

32. There are fewer women in executive leadership positions in the arts than there are men. I suspect part of the reason is due to long-standing but subtle gender discrimination on the part of hiring committees and Boards of Directors.

33. Most theater companies are very small and personality run, so the answer to this question depends on the personality running the company.

34. I feel like I work in an industry that has no time for me to have a child, nor support for maternity leave.

35. Most agency creative directors are men.

36. Much of the field is made up of women, but I still feel as though a majority of top leadership is male.

37. It is difficult to say-- my career has been all over the map- and mostly in small organizations-independent artist and educator, museum education, and now I work for a municipality in a part time position that became part time because of the economy. It is pretty woman dominated- In hiring; males are looked on favorably to balance the team out. They bring another energy and perspective that is refreshing. I don’t always understand why it seems to work this way in the arts, and it never seems to work the other way around in other fields- conventional wisdom does not hold that women are sought after for their energy in male dominated fields…

38. The simplest answer to this is that gender discrimination remains, in our society, everywhere. It's not occupational, per se; it's endemic.
Question 7:

1. I actually don't think I know of any men who are in office/program admin positions in an arts organization. 
2. This question is not clear. Certainly men get entry level jobs as well as higher level jobs.
3. I am aware of some men not being hired into upper management positions with women being hired into the position instead.
4. I have found that men often hire other men rather than considering women.
5. More internships seem to go to men in the arts.
6. Though the field (arts administration) is dominated by women for the most part we have several men in our office. One manager, one coordinator, and one administrator.
   what I know is the qualifications count more then gender
7. I feel that because non-profits tend to have women as the majority staff population then it is no surprise that I see women in higher positions of authority and influence. Women in this field are able to roll with poverty level wages, inconsistent paychecks, and volunteer positions. Whereas, male business culture suggests that if an organization perpetuates any one of those things, the male might be more likely to leave since it would be a sign of organizational instability and lack of job security. Also, for many women these jobs provide 2nd incomes and personal enrichment over primary dependance upon this job for food, clothing, shelter, kids, etc. Or so I perceive.
8. All of the men employed at the museum I work for are in lower positions.

Question 8:

1. My organization (Arts Council of Kern), Bakersfield Museum of Art, and the Bakersfield Symphony are led by men, and supported by women in program/admin positions.
2. Higher positions, but lower qualification
3. Particularly in positions such as Director of Operations
4. How many female museum directors do you know?
5. As it is basically a female dominated field, women are at all levels.
   again hired on ability not gender
6. I feel confident that art museums have hired men CEOs over women but I don't have any concrete evidence to offer.
7. the level of expectation and performance is set higher so even if a woman is selected they often fail
9. For the lower positions, the work is part time and with no benefits, hence it is thought that stay at home mothers might be best suited for those positions

10. Happens all the time.

11. Executive positions are often held by men but am not sure this is discrimination or the nature of the sex.

12. In our field yes, in our occupation, no.

13. There is only one female artistic director in the city.

14. Absolutely unless they own the agency

15. Men are so much more likely to be put in executive leadership positions, directing positions, choreography, or music direction.

16. It seems as if males have dominated the larger institutions

17. A more accurate way to say this is that even when women achieve top positions - which they are less likely to do - they are paid less for the same work.

18. There are very few female artistic directors in my field

Question 9:

1. Women with child care issues are often overlooked on this basis. Women often give up promotions requiring relocation as it is expected they follow their husbands career.

2. When you look around the room at a meeting of colleagues, the majority are still men.

3. No, not in my field. Different departments in my museum (and the 3 other museums I have worked in) have limited the opportunities of other departments. Education always seems to be the beneficiary of these opportunities.

4. Again, women who create art are often not taken as seriously, whether they are writers, painters, dancers, etc.

5. Women are not taken seriously.

6. There are fewer male dancers than women, so they are more in demand.

7. Field as a whole prefers men

8. women conductors
9. People hire like people. People in position to hire in arts are usually men and hirer men and that will take sometime to change. Unless the poistion is volunteer and then women get first chance.

10. There is a bias against white men

11. Women tend to ask for family time when they are in higher positions and have small children. This slows down their career but brings great balance and happiness. I have been lucky enough to enjoy good work and good family time. It does take a lot of work to combine both.

12. Surveys requiring yes or no questions provide inaccurate data.

13. Again, back to budget size. Small budget, okay with women. Large budget, male dominated.

14. I think race is a bigger issue. Museum's want to be more diverse, because from what I see they are run predominantly by white women.

15. I picked yes so that I could comment on your question. It depends on what part of the business you are talking about. There are fewer women artistic directors, executive directors and managing directors than there are men in the arts.

16. There is only one female artistic director in the city.

17. Women do not always get as many opportunities

18. I am not sure if it is directly due to their gender.
APPENDIX D

MALE PARTICIPANT WRITTEN RESPONSES TO SURVEY QUESTIONS

Note: As to maintain the integrity of the responses to the survey questions the author has not edited or manipulated the materials provided by the participants.

Question 6:

1. There is gender discrimination in our society, which is invariable reflected in all its institutions. We try to work against this.

2. Too rampant to detail

3. The statistics are clear that the Executive Director/CEO roles in the arts field are generally held by men. I've read and kept apprised of many of the reports on the subject, and feel this issue is closely tied to the work/life/family balance issue that many women face once they reach the stage where they want to start having families. This is not an issue specific to the arts - it's a national issue that has been getting some attention and press lately.

4. The majority of employees in the field and my area specifically are women.

5. I work in dance, specifically classical ballet, sexism is rampant. If two dancers are equal in all levels and one company position is open, the man will often win out.

6. My boss has made several comments regarding the attractiveness of women.

7. The organization I work for doesn't offer benefits for same-sex partners from health insurance to invitations to the staff holiday party. Culturally we like to think of arts organizations being socially progressive when compared to corporations, but this is not the case.

8. Historically, preference was strongly given to hiring men instead of women in major symphony orchestras, but that has been eliminated now, at least in the United States. we actually have a lot more women than men at the organizations I've worked with.

9. In many cases, I see WOMEN getting preferential treatment.

Question 7:

1. Yes, this is part of gender equality: women often have higher positions than men, and vice versa.

2. I think men want to work with women, and women want to work with women. Which leaves a young straight man out in the cold sometimes.
3. Most of the people I work with are women and most who run the organizations are women and therefore have higher positions than their subordinates.

4. Public benefit organizations have more and more women in leadership positions.

Question 8:

1. Directors of legit Theater are always being passed over.

2. Largely because of interest- more women, for instance participate in museum studies graduate programs.

3. Old habits die hard.

Question 9:

1. But its more of who you know that who you are.

2. Again, this ties back to my contention that this issue is tied to the family life situation. I'm not sure if it's so much that women are "getting more limited opportunities" - I think in many cases, women are choosing to step back from their careers in order to raise a family. The salaries in the arts management field to not warrant a working mother to hire a full time nanny or enroll a child in an expensive day care. So we have to make choices that allow us to balance our family priorities and values with professional aspirations. That distinction between choice and opportunity is an important one, I believe.

3. I know of women and men working at all levels within art museums

4. Older actresses usually find less work than older actors.

5. It seems like in the printmaking field there is definitely a focus on promoting female artists.

6. Many group shows are for women only.

7. usually men are less willing to work for the money initially offered in this field and end up leaving to work in for-profit companies.