

Closing the Gap: Identifying Leadership Strategies used by Women in the Museum Field

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ABSTRACT

The purpose of this study was to identify strategies used by women to reach leadership positions in museums. The research focused on five guiding research questions: where did the path towards leadership positions begin; what were the barriers to achieving leadership positions; what was beneficial along the way; how did career paths inform leadership methods; in what ways could leadership be improved for the next generation of leaders. Literature reviewed indicated a lack of data to understand fully the progress of museums as an equitable field for women. This study was significant to the museological field because it added to literature devoted to the impact of women within the museum field. Data were collected via phone interviews with women in executive leadership positions from sixteen museums with budgets ranging from \$5 to \$187 million from across the United States. Interviews revealed the various background participants came

from before entering into the museum field. The study results suggested that while barriers still exist for women entering into museum leadership, it has become more accessible over time. Participants expressed the importance of mentorship and having a strong support network. Several strategies emerged through an emphasis on the importance of fostering teamwork, professional development, and taking on new opportunities. Additionally, this study observed the imperative nature of executive leaders in museums, especially as museums experience a shift towards audience engagement and diversity and inclusion efforts. Limitations of this study were the small sample size for participants within the study, and the study's subjectivity in its semi-structured nature. These findings suggest that further research should be done to investigate other areas of diversity, in addition to gender.

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CHAPTER I: INTRODUCTION

The purpose of this study was to identify strategies used by women to reach leadership positions in museums. According to Marjorie Schwarzer's 2007 study, "Women in the temple-Gender and leadership in museums," men occupied more than 77% of top management positions at the nation's largest and best-funded museums.¹ In the 2017 New York Times article, "Gender Gap Persists at Largest Museums," Hillarie M. Sheets reported that as the operating budgets of museums increased "the ranks of women thin."² However, as Anne Ackerson and Joan Baldwin point out in *Women in the Museum: Lessons from the Workplace*, "Of the reports that have been released [on the gender gap in museum leadership], many reports only focused on sections within the field, such as art museums, creating an unclear picture of the field as a whole."³

In 2010, the American Association of Museums (now the American Alliance of Museums) launched a forecasting report titled "Demographic Transformation and the Future of Museums." This study explored changes in American society, and how these changes would affect the museum field at large.

Broad patterns of demographic change are already transforming the social landscape of the United States, remaking communities and reconfiguring the lives

¹ Marjorie Schwarzer, "Women in the temple-Gender and leadership in museums," *Museum News* 86, no. 3(2007): 56–64.

² Hillarie M. Sheets, "Gender Gap Persists at Large Museums," *The New York Times*, March 22, 2017, <https://www.nytimes.com/2017/03/22/arts/design/gender-gap-persists-at-largest-museums.html>.

³ Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), 40.

of Americans. Museums of different sizes, types and missions are already developing new strategies to engage with more diverse audiences.⁴

The study suggested a need for leadership to reflect these changes and to represent the new demographics from which the field served.

In 2017, the *New England Museum Association* published “Museums, White Privilege, and Diversity: A Systemic Perspective,” which reflected similar sentiments, going on to state that:

Museums are microcosms of the world around us, ecosystems with their own governments, caste systems, policies, and practices that mirror much of our society at large. It is not possible to think about museums during these intense times without reflecting on the context of the social, cultural, and political climate.⁵

Furthermore, in 2015, McKinsey and Company released an executive briefing on gender equity, “A CEO’s Guide to Gender Equity.” The report explained that gender equities in the workplace lead to increased profits.

To understand how museums can achieve better representation at the largest museums in the United States, the goal of this study was to identify strategies used by women to reach leadership positions in museums. In order to achieve this, five research questions were examined: where did the path towards leadership positions begin; what were the barriers to achieving leadership positions; what was beneficial along the way; how did career

⁴ Betty Farrell, Ph.D. and Maria Medvedeva, “Demographic Transformation and the Future of Museums,” *American Association of Museums*, 2010, <https://www.aam-us.org/wp-content/uploads/2017/12/Demographic-Change-and-the-Future-of-Museums.pdf>.

⁵ Gretchen Jennings and Joanne Jones-Rizzi, “Museums, White Privilege, and Diversity: A Systemic Perspective,” *New England Museum Association*, 2016, https://nemanet.org/files/9615/0228/7672/Dimensions-Diversity-Special-Edition_JenningsJonesRizzi.pdf.

paths inform leadership methods; in what ways could leadership be improved for the next generation of leaders.

For the purpose of this study, *top management positions* were defined as individuals acting in Executive Director, President, and/or Chief Executive positions, as these were the highest achievable leadership roles within museums.⁶ Here the *Nation's largest and best funded museums* was defined as museums with operating budgets of \$5 million or greater, making up the budgets of the top 25% of the museum field.⁷

The supporting literature included the history of women working in museums, women in the field in modern society, the barriers women have faced to gain leadership within museums and other fields, and explored the different styles and tactics used in leadership roles. There was a lack of representation in literature that identified the progress of women attaining leadership positions with the museum field. *Women in the Museum: Lessons from the Workplace* by Anne W. Ackerson and Joan H. Baldwin was especially helpful for understanding the past, present, and future of women's leadership in museums and the barriers faced. *Leadership Theory and Practice* by Peter G. Northouse was helpful for identifying different leadership philosophies and practices.

The research method, semi-structured interviews, sought to illuminate women's experiences in positions of leadership within museums, the strategies used for gaining

⁶ Willard L. Boyd, "Wanted: An Effective Director," *Curator: the Museum Journal*, September 1995, <https://onlinelibrary.wiley.com/doi/abs/10.1111/j.2151-6952.1995.tb01053.x>.

⁷ "Accreditation by the number," *American Alliance of Museums*, accessed October 18, 2018, <https://www.aam-us.org/programs/accreditation-excellence-programs/accreditation-by-the-numbers/>.

leadership, and the barriers faced in the process. Sixteen women in the positions of President, Chief Executive Officer (CEO) or Executive Director were interviewed for this study. Interviews were conducted over the phone using interview consent protocol and a semi-structured interview guide.

CHAPTER II: LITERATURE REVIEW

The purpose of this study was to identify strategies used by women to reach leadership positions in museums. This literature review sought to explore the existing research that was available surrounding the topics of women in museums. The first section of the literature review set a historical context of women in the public museum field in the United States. The second section explored women in the field in modern society. The third section identified common barriers women faced in the museum field and in leadership as a whole. The fourth section described different styles and tactics for common leadership practices. The section continued by considering whether or not there were differences in leadership styles between men and women.

HISTORY OF WOMEN IN MUSEUMS

In *A Companion to Museum Studies* by Sharon Macdonald, Jeffrey Abt explored the origins of public museums, accrediting the first museums to the founding of the Ashmolean Museum of England in 1683 and the Louvre Palace Grand Gallery of France in 1793.⁸ As public museums began to spread to the United States, Abt cited the nature of democracy and its legal and economic system as having “turned upside down the relationship of collecting and the public sphere established in Europe” with the exception of the Smithsonian Institution.⁹ The first museums were created as non-governmental,

⁸ Jeffrey Abt, “The Origins of the Public Museum,” in *A Companion to Museum Studies*, ed. Sharon Macdonald (United Kingdom: Oxford, 2011), 115.

⁹ *Ibid.*, 130.

non-profit institutions governed by a board of trustees who represented the business, civic, education, and cultural leaders. American museums began to reflect civic virtues of public service, education, and social stability.¹⁰

In *Women in the Museum: Lessons from the Workplace*, Anne Ackerson and Joan Baldwin began looking at the role women played in museums beginning in the antebellum period of America, the period after the War of 1812. During that time, Ackerson and Baldwin explained that the role women played within these institutions, if any, were as collectors and visitors. The early involvement of women in museums was often only accessible through patronage and as a member of high society. One of the earliest noteworthy women collectors, Eliza Bowen Jumel from New York City, was accredited for amassing the first great collection of European art in the United States and opened her home to the public to view her collection. In doing so, Jumel created an opportunity for New Yorkers to study European art in an era before the city's museums were founded.¹¹ Isabella Stewart Gardner, also from New York City, followed Jumel's example of collecting before founding the Isabella Stewart Gardner Museum in Boston after her husband, John Lowell Gardner, died in 1896. This museum stood to support the idea that art was for everyone.¹²

¹⁰ Jeffrey Abt, "The Origins of the Public Museum," in *A Companion to Museum Studies*, ed. Sharon Macdonald (United Kingdom: Oxford, 2011), 130-131.

¹¹ Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), xiv.

¹² Joanna Barsh, Sandra Nudelman, and Lareina Yee, "Lessons for the Leading Edge of Gender Diversity," *McKinsey & Company*, March 2013, accessed April 18, 2019 www.mckinsey.com/insights/organization/lessons_from_the_leading_edge_of_gender_diversity.

Like Jumel, Elizabeth Colt, from Newport, Rhode Island, was the wife of a wealthy man, Samuel Colt, the firearms manufacturer, and was widowed in 1861, only six years after her marriage. Colt used the fortune she inherited to assemble a collection of paintings and decorative arts. After her death in 1905, Colt left her collection to the Wadsworth Atheneum, along with \$50,000, becoming one of the first women for a museum to name a wing after.¹³

These women set a foundation for women to gain employment and leadership within the museum field in the Gilded Age (1860-1896) that followed, such as Eleanor and Sara Hewitt. The Hewitt sisters, born to a wealthy family in New York City, opened a museum on the fourth floor of the Cooper Union building in 1897. The Cooper sisters' work pushed forward the idea of museums being for all by placing their collections in a public space and inviting all community members to interact with it.¹⁴

At the end of the nineteenth century, women's rights movements were making significant changes, especially in the lives of upper-class women. Women now constituted 18.3% of the workforce, leaving rural towns for urban centers. The average age of marriage increased as women began to work. Furthermore, married women in most states had the

¹³ "History," *Wadsworth Atheneum Museum of Art*, accessed November 18, <https://www.thewadsworth.org/about/history/>.

¹⁴ "SARAH & ELEANOR: THE HEWITT SISTERS, FOUNDERS OF THE NATION'S DESIGN MUSEUM," *Cooper Hewitt*, accessed November 18, 2019, <https://www.cooperhewitt.org/publications/sarah-eleanor-the-hewitt-sisters-founders-of-the-nations-design-museum/>.

right to own property. Wealthy women began to attend college, often devoting themselves to social causes including museums.¹⁵

In 1920, Laura Braggs became the first female museum director in the United States at the Charleston Museum¹⁶ in Charleston, South Carolina.¹⁷ Adhering to the laws of segregation at the time, Braggs opened the museum to both black and white people at separate times of day. Braggs became known for creating the museum's traveling education programs to black and white schools throughout the Charleston region.¹⁸

Women began to be at the forefront of college-level museum studies programs at universities such as Wellesley College in Dover, Delaware and the Pennsylvania Museum, now the Philadelphia Museum of Art in Philadelphia, Pennsylvania beginning as early as 1920.¹⁹ These courses were chartered and instructed by women. As women began to emerge in the museum profession, they joined the ranks of the American Association of Museums, now the American Alliance of Museums (AAM), an institution founded for the creation and support of a professional network of museums.²⁰

¹⁵ Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), 27.

¹⁶ The Charleston museum, established in 1773 as Charleston Library Society, is commonly regarded as "America's first museum." <https://www.charlestonmuseum.org/support-us/about-the-museum/>.

¹⁷ "Bragg, Laura," *South Carolina Encyclopedia*, accessed November 26, 2018, <http://www.scencyclopedia.org/sce/entries/bragg-laura/>.

¹⁸ Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), 29.

¹⁹ Jane R. Glasser and Artemis A. Zenetou, "Gender Perspectives: Essays on Women in Museums," *Smithsonian Institution*, (1994): 93.

²⁰ "About AAM," *American Alliance of Museums*, accessed April 27, 2019, <https://www.aam-us.org/programs/about-aam/>.

Entering the post-World War II era, it became increasingly common for American women to volunteer at museums and similar cultural institutions. Between 1950 and 1970, women contributed countless volunteer hours to museums in all forms, making museums more inclusive and laying the foundation for what would later become the work of hired museum staff. All the while, museums maintained gender-stereotyping roles that were commonly accepted in the United States during this period. Between 1905 and 1945, only ten women attained full-time, paid positions as curatorial staff at major US art museums, with nearly all of them being single or married without children. Women could typically be found as registrars, educators, and secretaries while men continued to hold positions of directors, historians, and curators.²¹

The 1960's invited time for the feminist movement, with more women receiving education and looking to enter into the museum field. At this time, the then American Association of Museums (AAM) issued the *American Museum: The Belmont Report*,²² which called for greater federal support for the expanding role of museums. The report was written entirely by men and omitted the contributions of women in museums during the first half of the twentieth century.²³

²¹ John R. Flemming, "The Belmont Report: Abstract," *www.americanforthearts.org*, accessed April 18, 2019, <https://www.americanforthearts.org/by-program/reports-and-data/legislation-policy/naappd/americas-museums-the-belmont-report>.

²² "America's Museum: The Belmont Report," *National Arts Administration and Policy Publication Database (NAAPPD)*, accessed April 27, 2019, <https://www.americanforthearts.org/by-program/reports-and-data/legislation-policy/naappd/americas-museums-the-belmont-report>.

²³ Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), 34-36.

In the 1970s, women continued entering into the museum field through newly opened museum studies programs. While women with bachelor's degrees were hired to be secretaries, men with the same levels of education often were put into training programs that fast-tracked the advancement of their careers. In 1972, a New York reporter, Myron J. Gladstone, produced a report titled *Professional Salaries in New York State Museums*. This report warned about the disparagement of salaries between male and female museum directors, being an average of \$5,350 (more than \$30,000 in today's dollars) less for women.²⁴

Despite the discrimination women faced within museums, those who continued to enter into the field paved the way for museums to become a place for women working as curators, directors, and in other leadership positions.²⁵ There continued to be a lack of statistics that represented the museum field at-large regarding employment and gender within museums. Of the reports that have been released, many only focused on sections within the field, such as art museums, creating an unclear picture of the field as a whole.²⁶

WOMEN IN THE MUSEUM TODAY

While a male-dominated field, the numbers of women working in museums grew exponentially since the start of the twentieth century.²⁷ According to Anne Ackerson and

²⁴ Ann Sutherland Harris, "Women in College Art Departments and Museums," *Art Journal* 32, no. 4 (July 1973): 417, accessed April 18, 2019, www.jstor.org/blog/2015/11/20/women-in-nonprofits-then-now/#comment-46226.

²⁵ Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), 36.

²⁶ Marjorie Schwarzer, "Women in the Temple," *Museum News*, American Association of Museums, May/June 2007, 64.

²⁷ Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), i.

Joan Baldwin in *Women in the Museum*, United States museums employed nearly 353,000 people, with almost half the employees being women.²⁸ Furthermore, museum studies graduate programs were dominated by women, positioning the future of the field to be female dominated.²⁹ In 2015, women ran 52% of the museum study programs listed on the American Alliance of Museums directory and 80% of students were female.³⁰

Questions concerning diversity in museums were approached from the composition of the board of trustees to the consideration of more inclusive programming.³¹ According to Roger Schonfeld and Mariet Westermann, authors of the “Andrew W. Mellon Foundation’s Art Museum Demographic Survey,” women represented 60% of art museum staff.³² However, there were fewer women artists represented in museum collections and a weaker presence of women staff in science and history museums.³³

The museum field as a whole neglected to issue a statement concerning gender equity and inclusion in any way, including equal pay for equal work; equal opportunities for advancement; staff and board leadership; or balance in interpretation or collections holdings.³⁴ While Institutions such as the American Library Association and the American History Association published works responding to the concern of gender

²⁸ Ibid., 1.

²⁹ Ibid., 2.

³⁰ Ibid., 14.

³¹ Ibid., 11.

³² Roger Schonfeld and Mariet Westermann, “Andrew W. Mellon Foundation Art Museum Demographic Survey,” <https://mellon.org>, last modified July 28, 2015, https://mellon.org/media/filer_public/ba/99/ba99e53a-48d5-4038-80e1-66f9ba1c020e/awmf_museum_diversity_report_aamd_7-28-15.pdf.

³³ Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), 11.

³⁴ Ibid., 11.

equity, the American Alliance of Museums and the American Association of State and Local History remained silent on the subject.³⁵

When comparing museums in the United States to those in Scandinavia, the United Kingdom, or France, it was clear that international museums were leading the field in making efforts towards gender equity.³⁶ The United Kingdom was home to the Women Leaders in Museums Network.³⁷ The 2013 International Conference on Inclusive Museums in Copenhagen brought together worldwide museum staff to consider how cultural institutions addressed gender mainstreaming. The Canadian Museums Association called upon its member organizations to consider the gender makeup of their staffs.³⁸ France's minister of culture suggested it was time to tackle the issue of women as leaders of cultural institutions at a time when they were leading the world in gender issues. Finally, the UK's Chartered Institute of Library and Information Professionals (CILIP) and the Archives and Records Association published a study of their workforce in 2015. As a result of that study, a significant pay gap was discovered in a workforce that was dominated by 78.1% of women, finding that women in management were outnumbered two to one.³⁹

³⁵ Ibid., 11.

³⁶ Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), 11.

³⁷ "Building strong regional networks for women leaders in museums, galleries and heritage" *Artdaily.org*, accessed March 30, 2019, <http://artdaily.com/news/79966/Building-strong-regional-networks-for-women-leaders-in-museums--galleries-and-heritage#.XMim3OhKiUk>.

³⁸ "Ethics Guidelines," *Canadian Museum Association* (Ottawa, Canada: Canadian Museum Association), 13, <https://www.museums.ca/uploaded/web/docs/ethicsguidelines.pdf>.

³⁹ Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), 11-12.

In the last two decades, museums experienced exponential growth in size, budget, salary, and the type of benefits offered. This resulted in the doubling of overall full-time employment in museums from 1996 to 2015, according to the Bureau of Labor Statistics.⁴⁰ IBISWorld explains the bolster of revenue growth being a result of rising levels of per capita disposable income, making consumers more willing to spend money on museum tickets and merchandise.⁴¹ The breadth of career opportunities expanded in response to this as well, from jobs in technological innovation, workforce diversity, community building, and fundraising. Women were found in leadership positions throughout United States national and private museums.⁴² This being said, there was a lack of data to measure women's progress within the museum field. The Bureau of Labor Statistics and US Census data provided a limiting scope due to the voluntary and self-selecting methods in which data was reported. Furthermore, as previously stated, most gender-gap studies within the field were single disciplinary. Finally, most positions that resulted in public announcements were typically reserved for the leadership of museums, specifically, the president or CEO position. Of the information that was published, sources illustrated that where employment status increased, the pace of change was stalling around equitable pay, fair hiring practices, and regularity/ breadth of data collection.⁴³

⁴⁰ "Archivists, Curators, and Museum Workers," *Bureau of Labor Statistics*, accessed November 28, 2019, <https://www.bls.gov/ooh/education-training-and-library/curators-museum-technicians-and-conservators.htm>.

⁴¹ "Museums Industry in the US," *IBISWorld*, accessed May 16, 2019, <https://www.ibisworld.com/industry-trends/market-research-reports/arts-entertainment-recreation/museums.html>.

⁴² Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), 45.

⁴³ *Ibid.*, 46.

In the 2014 National Comparative Museum Salary Survey, the American Alliance of Museums noted, “Women outnumbered men in 41 of the 52 full-time positions, ranging from 91.2% of people serving as administrative assistant to the director or department/division head to 54.5% classified conservators. Men significantly outnumbered women in just a few areas of museum practice, including IT, exhibit installations, facilities, and security. Very few positions demonstrate gender balance; the closest was imaging managers, head of image/visual services and web manager.”⁴⁴ This survey illustrated that the majority of women’s salaries failed to keep pace with men’s, no matter the position. Furthermore, the disparity typically increased in correlation with the increase in salaries.⁴⁵

According to Ackerson and Baldwin, museums were at a tipping point in which the field was at risk of becoming a “pink-collar” profession, an occupation dominated by women. This was akin to careers in teaching, librarianship, counseling, and nursing. Once women started doing a job, salaries declined as a result of employers placing a lower value on the work done by women.⁴⁶ With 80% of matriculated students into museum studies programs being female,⁴⁷ it seemed likely that there was a forthcoming demographic change for the field.⁴⁸ Despite this, the field remained evenly split between male and female, although men and women still typically served in roles of their perceived gender. For example, men often held leadership and technology positions, whereas women

⁴⁴ “American Alliance of Museums and New Knowledge Organization Ltd.,” *2014 National Comparative Museum Salary Survey*, (Washington, DC: American Alliance of Museums, 2014), 15.

⁴⁵ Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), 52.

⁴⁶ *Ibid.*, 19.

⁴⁷ *Ibid.*, 14.

⁴⁸ *Ibid.*, 54.

continued to serve in more educational and administrative positions.⁴⁹ With this information, Ackerson and Baldwin suggested that museums have created a workforce segregated by gender.

BARRIERS IN THE MUSEUM

According to Peter G. Northouse in his book, *Leadership Theory and Practice*, women's ability to move up the professional ladder, as well as move the compensation needle, did not change in nearly a generation.⁵⁰ The “invisible barrier” preventing women from achieving leadership positions was commonly referred to as the glass ceiling.⁵¹ Ackerson and Baldwin noted five common categories that presented obstacles or explanations of the glass ceiling for women working within the museum field. They included a barrier for professional advancement, balanced work and personal life, sexism, inequitable pay, and the women themselves.⁵² One barrier to female career advancement was the desire of the board of trustee members to maintain the status quo of an institution.⁵³

Board of trustees

In a 2014 Pew Research Center study, “Women in Leadership,” women comprised 17% of Fortune 500 board membership, an increase from 9.6% in 1995.⁵⁴ Comparing gender equity between for-profit boardrooms to those of the nonprofit sector was challenging.

⁴⁹ Ibid., 52.

⁵⁰ Peter G. Northouse, *Leadership Theory and Practice* (London, UK: Sage Publications, Inc., 2007), 269.

⁵¹ Ibid., 269.

⁵² Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), 57.

⁵³ Ibid., 58.

⁵⁴ “Women in Leadership: Chapter 1,” *Pew Research Center*, accessed December 20, 2018, www.pewsocialtrends.org/2015/01/14/chapter-1-women-in-leadership/.

There were approximately 1.6 million nonprofits, foundations, and religious organizations in the United States in 2014, employing 10% of the American workforce and providing 5.5% of the country's Gross Domestic Product (GDP).⁵⁵ For this reason, it was complicated to determine how many board members served these organizations. In *Nonprofit Trusteeship in Different Looking Contexts*, Rikki Abzug and Jeffrey Simonoff identified five factors that shaped a board's demographic profile and structure: longevity and location of the organization, the industry that the nonprofit served (education, culture, etc.), religious affiliation of the organization, if any, and board size.⁵⁶ These factors revealed that the structures of boards experienced the most change during the Civil Rights and Women's Rights movements from 1960 to 1991, increasing gender and racial diversification.⁵⁷ Similarly, from 1931 to 1991, most of the cities Abzug and Simonoff studied saw women's board participation for large art museums grow significantly. According to Ackerson and Baldwin, information concerning gender and race of for museum trusteeship remained elusive.⁵⁸

Gender Equity

In 2015, McKinsey and Company released an executive briefing on gender equity, "A CEO's Guide to Gender Equity." The report explained that gender equities in the workplace led to profits. The report went on to say that fewer men acknowledged women's workplace challenges than women. When asked whether women with the same

⁵⁵ "Independent Sector", accessed December 20, 2018, www.independentsector.org/our_sector.

⁵⁶ Rikki Abzug and Jeffrey Simonoff, *Nonprofit Trusteeship in Different Contexts* (Burlington, VT: Ashgate Publishing, Co., 2004), 14.

⁵⁷ Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), 68.

⁵⁸ *Ibid.*, 71.

skill set as their male colleagues had difficulty reaching positions of leadership, 93% of women said yes compared to 58% of men.⁵⁹

The Institute for Women's Policy Research reported in 2015 that among full-time workers' median salaries, women made 78.6 cents for every dollar earned by men.⁶⁰ Despite pay being tracked over time since 1960, and the Equal Pay Act of 1963, little change had occurred.⁶¹ A 2012 blog post by the Bureau of Labor Statistics concerning the myths of pay inequities pointed out that economists attributed 40% of the pay gap to actual wage discrimination and 60% to differences between the amount of money individuals were paid depending on the jobs and fields to which they were attracted. However, in a review of government data by Catalyst, a nonprofit group that studied women and business, it explained that wage gaps existed even more so in female-dominated jobs.⁶² Biases affected women's pay across demographics, with women of color frequently paid less than their caucasian colleagues, and transgender women made the lowest incomes of all, with wages being as much as one-third of their cisgender counterparts.⁶³ Because of lower salaries, many female museum professionals became "secondary earners" receiving a lower income than their spouse. According to Catalyst, college-educated men and women began their careers with a \$7,000 wage gap with men ahead of women. As they advanced in their careers, the gap widened to nearly \$11,000.⁶⁴

⁵⁹ "A CEO's Guide to Gender Equity," *Insights and Publications*, accessed November 25, 2015, www.mckinsey.com/insights/leading_in_the_21st_century/a_ceos_guide_to_gender_equality.

⁶⁰ Ariane Hegewisch and Heidi Hartmann, "The Gender Wage Gap: 2014," www.iwpr.org/, accessed November 27, 2018, www.iwpr.org/publications/pubs/the-gender-wage-gap-2014/.

⁶¹ Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), 86.

⁶² *Ibid.*, 87.

⁶³ *Ibid.*, 87-88.

⁶⁴ "The Pay Gap," www.catalyst.org/, accessed November 28, 2018, www.catalyst.org/issues/pay-gap.

Furthermore, women experienced discrimination with age. Where it was once common for women to marry young and retire sometime after the age of 60, the baby boomer generation changed the trajectory of this, along with the generations that followed.⁶⁵ It became more common to work until after the age of 70 and live until 85 or 90 years old.⁶⁶ With working lives spanning almost 50 years, women's careers often did not peak until they reached their 50's or 60's. This allowed for far less homogeneity in the workplace than decades ago, with several generations being in one setting. Where younger women experienced being patronized and unheard, older women were perceived as harsh, dithering and/or blue haired.⁶⁷

Similar to age, marital and family status resulted in discrimination of women in the workplace. Research by Jean Twenge at San Diego University revealed in the article, "Harper's Index," in Harper's Magazine, November 2015 that 62% of American mothers either stopped working entirely or moved to less challenging work in order to care for their children.⁶⁸ Additionally, in the *HuffPost Parents* article, "Paid Parental Leave: U.S. vs. the World" in 2013, Katy Hall and Chris Spurlock reported that only 16% of United States companies offered paid maternity leave.⁶⁹ Caryl Rivers, coauthor of *The New*

⁶⁵ Anne W. Ackerson and Joan H. Baldwin, *Women in the Museum: Lessons from the Workplace* (New York, NY: Routledge Publishing, 2017), 95.

⁶⁶ *Ibid.*, 95.

⁶⁷ Judith B. Rosener, "Ways Women Lead," *Harvard Business Review*, November 1990, accessed November 29, 2018, <https://hbr.org/1990/11/ways-women-lead>.

⁶⁸ "Harper's Index," *Harper's Magazine*, November 2015, accessed November 28, 2018, <http://harpers.org/archive/2015/11/harpers-index-337/>.

⁶⁹ Katy Hall and Chris Spurlock, "Paid Parental Leave: U.S. vs. the World," *Huffpost Parents*, 2013, last modified February 21, 2013, accessed June 9, 2016, www.huffintonpost.com/2013/02/04/maternity-leave-paid-parental-leave- n_2617284.html.

Software on Women, explained this further by saying, “When women became mothers, they suffered financially. Women made significantly less over time.” Rivers went on to explain that employers tended to believe that men put more effort into work once they had a child, whereas women put more effort into having a family.⁷⁰ On the other hand, Ackerson and Baldwin noted that women who were single and working in museums were often subject to stereotypes such as selfish, hedonistic, abnormal, frigid, or promiscuous.⁷¹ While remaining single and maintaining the freedom to move easily from museum to museum was one of the most reliable ways to build a career and increase salary, women who prioritized their careers were often perceived as bossy, bitchy, a mean girl and lacking in the feminine virtues of sympathy, empathy, and emotion.⁷²

Finally, barriers of fear and safety existed for women both within and outside of the museum in terms of sexual assault and harassment according to Ackerson and Baldwin. Sometimes, particularly within institutions that were too small to maintain a human resources department, there appeared to be a sense that Title IX was for larger institutions. *Women in the Museum: Lessons from the Workplace* explored several cases that divulged that sexual harassment continued to exist within museums.⁷³

⁷⁰ Carly Rivers and Rosalind C. Barnett, *The New Soft War on Women: How the Myths of Female Ascendance is Hurting Women, Men—and Our Economy*, New York: Penguin Group, 2013.

⁷¹ *Ibid.*, 150.

⁷² *Ibid.*, 154-155.

⁷³ *Ibid.*, 96-96.

LEADERSHIP

In *Leadership Theory and Practice*, instead of defining leadership, Peter Northouse broke it down into components by identifying the following central phenomena: leadership was a process, leadership involved influence, leadership occurred in a group context and leadership involved goal attainment.⁷⁴ Northouse explained that defining leadership as a process meant that it was not a trait or characteristic of the leader, but a transactional event that occurred between the leader and their followers.⁷⁵

Leadership was viewed as both a trait and a process, according to Northouse.⁷⁶ If someone were to say, “She is a born leader,” that person was referring to leadership as a trait or the idea that a person had an innate or inborn characteristic that made him or her a leader. The trait approach was different from other approaches because it focused exclusively on the leader, not on the followers, which led to a more straightforward approach.⁷⁷ The trait approach was the first systematic attempt to study leadership during the first half of the 20th century. The theories that developed, as a result, were called the “great man” theories because the efforts focused on determining the innate qualities of great leaders such as Mohandas Gandhi, Abraham Lincoln, and Napoleon. The trait approach was studied for over a century, resulting in an extensive list of traits that individuals hoped to possess or wished to cultivate in order to be perceived as leaders.

⁷⁴ Peter G. Northouse, *Leadership Theory and Practice* (London, UK: Sage Publications, Inc., 2007), 9.

⁷⁵ *Ibid.*, 3.

⁷⁶ *Ibid.*, 23.

⁷⁷ *Ibid.*, 23.

Some of the central traits included were intelligence, self-confidence, determination, integrity, and sociability.⁷⁸

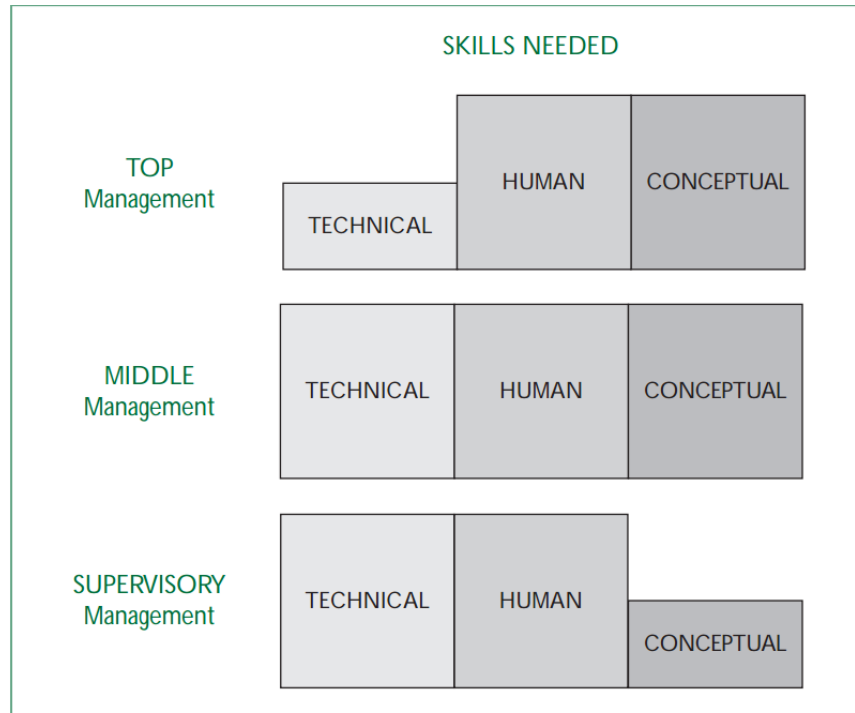
Similar to the trait approach put forth by Northouse, Robert Katz used the skills approach to put the leader at the center of the focus. In opposition to the trait approach, there was an emphasis on skills and abilities that were learned, rather than characteristics that were often fixed.⁷⁹ In his 1974 article in the *Harvard Business Review*, “Skills of an Effective Administrator,” Robert Katz discussed the three-skill approach.⁸⁰ The three abilities Katz cited for effective administration were technical skills, human skills, and conceptual skills. Within this model shown in Figure 1 below, Katz explained that it was important for leaders to have all three skills. Depending on where they were in the management structure, some skills were more important than others.⁸¹

⁷⁸ Peter G. Northouse, *Leadership Theory and Practice* (London, UK: Sage Publications, Inc., 2007), 18-21.

⁷⁹ Robert L. Katz, “Skills of an Effective Administrator,” *Harvard Business Review*, 1974, accessed December 21, 2018, <https://hbr.org/1974/09/skills-of-an-effective-administrator>

⁸⁰ Ibid.

⁸¹ Peter G. Northouse, *Leadership Theory and Practice* (London, UK: Sage Publications, Inc., 2007), 42-43.



SOURCE: Adapted from "Skills of an Effective Administrator," by R. L. Katz, 1955, *Harvard Business Review*, 33(1), pp. 33–42.

Figure 1. Robert L. Katz Model for Management Skills Necessary at Various Levels of Organization

In 2000, a new skills model approach was developed by Zaccaro Mumford, Jacobs Harding, and E.A. Fleishman titled, "Leadership Skills for a Changing World: Solving Complex Problems," in the 2000 *Leadership Quarterly*, 11 who set out to test and develop a comprehensive theory of leadership based on problem-solving skills in organizations by sampling over 1,800 United States Army officers.⁸² Based off these findings, Mumford and colleagues developed a capability model, shown in Figure 2 below, which examined the relationship between a leader's knowledge, skills, and performance. This model determined that capability could change over time as a result of education and experience.⁸³

⁸² Peter G. Northouse, *Leadership Theory and Practice* (London, UK: Sage Publications, Inc., 2007), 43.

⁸³ Michael D. Mumford, Stephen J. Zaccaro, and Francis D. Harding, "Leadership skills: Conclusions and future directions," *Leadership Quarterly*, 2000.

Figure 3.3 Skills Model of Leadership

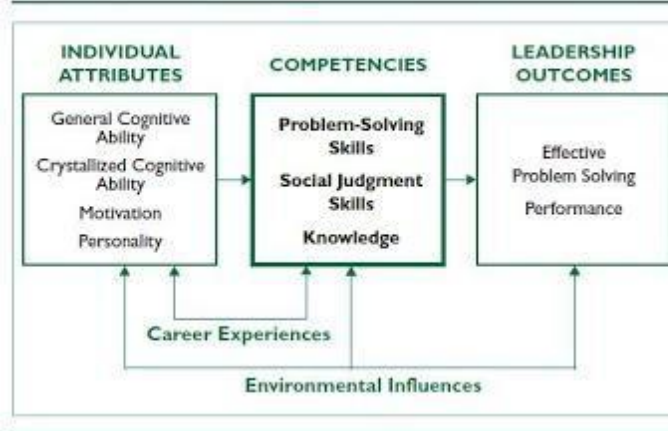


Figure 2. M.D. Mumford and Colleague’s Skills Model of Leadership

Considering leadership as a process adopted the idea that leadership could be learned and was something that was available to each person.⁸⁴

In the 1990 *Harvard Business Review*, Judy Rosener’s article “Ways Women Lead”, put forth the idea that gender was important for understanding contemporary notions of effective leadership that influenced behaviors that were more restrictive. This study explained that male leadership often appeared to be transactional, which was a leadership style in which rewards and punishments were offered as a result of an employee’s work.⁸⁵ Furthermore, male leaders were more likely to describe the give and take between boss and subordinates.⁸⁶ In contrast, Margaret Grogan and Charol Shakeshaft noted in their 2013 study, *The Jossey-Bass Reader on Educational Leadership*, women leaders often tended to use transformational strategies that empowered teamwork and sharing.⁸⁷ Here,

⁸⁴ Peter G. Northouse, *Leadership Theory and Practice* (London, UK: Sage Publications, Inc., 2007), 4.

⁸⁵ Rosener, Judith B. “Ways Women Lead.” *Harvard Business Review*. November 1990. Accessed November 29, 2018. <https://hbr.org/1990/11/ways-women-lead>.

⁸⁶ Ibid.

⁸⁷ Margaret Grogan and Charol Shakeshaft, *The Jossey-Bass Reader on Educational Leadership* (San Francisco, CA: Jossey-Bass, 2013), 23.

women's leadership was often described as collaborative, creating a context that promoted shared meaning-making within a community of practice.⁸⁸

Despite these findings, a 1995 meta-analysis study "Gender and the evaluation of leaders: A meta-analysis" by Alice H. Eagly, Mona G. Makhijani and Bruce G. Klonsky, revealed that while relative effectiveness of male and female leaders was equal overall, the participants were more successful when they held leadership roles congruent to their perceived gender.⁸⁹

Furthermore, women were less effective than men when they supervised a higher number of male subordinates or when a greater proportion of male supervisors assessed their leadership performance.⁹⁰ According to Northouse, women in leadership positions were more often devalued relative to their male counterparts when leadership was carried out in stereotypically masculine styles, with autocratic or direct characteristics.⁹¹

Furthermore, research by Madeline E Heilman and Elizabeth J. Parks-Stamm in the article "Gender Stereotypes in the Workplace: Obstacles to Women's Career Progress" in *Emerald Insights, Volume 24*, explained that prescriptive gender stereotypes often

⁸⁸ Margaret Grogan and Charol Shakeshaft, The Jossey-Bass Readeron, *Educational Leadership* (San Francisco, CA: Jossey-Bass, 2013), 23.

⁸⁹ Alice H. Eagly, Mona G. Makhijani and Bruce G. Klonsky. "Gender and the evaluation of leaders: A meta-analysis." *PyscNET*. January, 1992. Accessed February 19th, 2019, <https://psycnet.apa.org/buy/1992-16290-001>.

⁹⁰ Peter G. Northouse, *Leadership Theory and Practice* (London, UK: Sage Publications, Inc., 2007), 268.

⁹¹ Ibid.

promoted gender biases by creating norms. When these norms were not followed, penalties ensued.⁹²

S U M M A R Y

As Ackerson and Baldwin illustrated in *Women in the Museum: Lessons from the Workplace*, there existed a long-standing history of museums that women significantly impacted within the United States. While Ackerson and Baldwin suggested that women's involvement and opportunities for leadership increased over time, their research created a sense of urgency for more data to fully understand the progress of an equitable field for women. Furthermore, *Women in the Museum* suggested the museum field was not exempt from the gender gap in pay that sources such as the 2015 Institute for Women's Policy Research reported.

Conversely, in her 2018 Harvard Business Review article "Ways Women Lead," Judith Rosener pointed out the discrimination women faced for their age, either being patronized or ignored when young, or dismissed for being perceived as harsh or dithering when considered to be older in their careers. Research by Jean Twenge at San Diego University in the article, "Harper's Index," in Harper's Magazine, November 2015 spoke of discrimination through age, marital, and family status. Ackerman and Baldwin expanded on this point, explaining that women who were single and working in museums were often subject to stereotypes such as selfish, hedonistic, abnormal, frigid, or promiscuous.

⁹² Madeline E Heilman and Elizabeth J. Parks-Stamm, "Gender Stereotypes in the Workplace: Obstacles to Women's Career Progress" *Emerald Insight*, Accessed February 18, 2019, <https://www.emeraldinsight.com/doi/abs/10.1016/S0882-6145%2807%2924003-2>.

In *Leadership Theory and Practice*, Peter Northouse explained the phenomena of leadership as both a trait and a process. Furthermore, Northouse explained leadership as a transactional event that occurred between the leader and their followers. Research on the topic of leadership, like that of Robert Katz and Zaccaro Mumford considered leadership something that could be learned and was available to each person.

Finally, studies such as Margaret Grogan and Charol Shakeshaft's 2013 study, *The Jossey-Bass Reader on Educational Leadership*, suggested that men and women had different styles of leadership, and the women leaders used transformational strategies that empowered teamwork and sharing. Rosener expanded on this, stating that male leadership often appeared to be transactional, which was a leadership style in which rewards and punishments were offered as a result of an employee's work. Despite these findings, a 1995 meta-analysis study, "Gender and the evaluation of leaders: A meta-analysis" by Alice H. Eagly, Mona G. Makhijani and Bruce G. Klonsky, revealed that while relative effectiveness of male and female leaders was equal overall, the participants of this study were more successful when they held leadership roles congruent to their perceived gender⁹³.

⁹³ Eagly, Alice H., Mona G. Makhijani and Bruce G. Klonsky. "Gender and the evaluation of leaders: A meta-analysis." *PsycNET*. January, 1992. Accessed February 19th, 2019.

CHAPTER III: METHODS

The purpose of this study was to identify strategies used by women to reach leadership positions in museums. This chapter introduced the methodological approach for this study and provided a rationale of its phenomenological approach. For the purpose of this study, *phenomenology* is described as a qualitative research method that was used to describe how humans experience a certain phenomenon.⁹⁴ As a phenomenological study, this research works towards creating a further understanding of the gender gap in museum leadership through the experiences of women in leadership positions at museums. Allowing women to speak about their lived experiences created a “richness and depth that was lacking within the current literature”.⁹⁵ The phenomenological approach served to “describe the lived experiences of individuals about a phenomenon as described by participants”.⁹⁶

Semistructured interviews were the primary method of obtaining this information, as they provided insight into women’s experiences and allowed more casual conversation. This method worked well for gathering a deeper understanding the research with a small sample size of participants.⁹⁷

⁹⁴ “Phenomenology Research Overview,” *Center for Innovation for Research and Teaching*, accessed February 18, 2019, https://cirt.gcu.edu/research/developmentresources/research_ready/phenomenology/phen_overview.

⁹⁵ Kathryn Dawson, “Understanding the Gender Gap in Art Museum Directorship,” *University of Washington*, 2017.

⁹⁶ John W. Cresswell, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, (Thousand Oaks, CA: SAGE Publication, Inc., 2013), 14.

⁹⁷ Judy Diamond, Jessica J. Luke, and David H. Uttal, *Practical Evaluation Guide: Tool for Museums and Other Informal Educational Settings*, (Lanham, New York, Toronto, and Plymouth, UK: AltaMira Press, 2009), 70.

Additionally, semistructured interviews were utilized to allow for follow-up on the subject's response, to obtain more detailed and focused information.⁹⁸ Interview questions were not specific to any one individual or institution. The process included a selection of individuals for the study, conducting interviews with the participants, and coding the interview data for emergent patterns and trends. The coding process, used as a tool for analysis, identified emergent themes and patterns in participant responses.

R E S E A R C H A N D D E S I G N

This study is positioned to expand upon Kathryn Dawson's 2017 museology research thesis, "Playing the Game: The Gender Gap in Art Museum Directorships." Dawson's study investigated the path toward leadership for women in medium to large public non-profit art museums. The parameters of this study matched Dawson's scope, but expanded on it through its focus on non-art museums. This study complemented the research questions that guided Dawson's study by providing evidence for strategies used by women in leadership positions in non-art museums. The four research questions used to guide Dawson's study were:

1. Where did the path toward leadership positions begin for these women?
2. What were the barriers to achieving a leadership position?
3. What was beneficial along the way?
4. How does their career path inform how they lead?

⁹⁸ Judy Diamond, Jessica J. Luke, and David H. Uttal, *Practical Evaluation Guide: Tool for Museums and Other Informal Educational Settings*, (Lanham, New York, Toronto, and Plymouth, UK: AltaMira Press, 2009), 77.

These research questions were emulated within this study, with the addition of a fifth question along with sub questions that guided the interviews:

1. Where did the path towards leadership positions begin for you?
 - a. Did you always know that you wanted to work in museum leadership?
 - b. In what ways, if any, did your education influence you?
 - c. What were the intentional steps you took towards leadership?
2. What were the barriers to achieving a leadership position?
 - a. What were the internal barriers (e.g., discouraging thoughts)?
 - b. What were the external barriers (e.g., discrimination)?
3. What was beneficial along the way?
 - a. Did you have any mentors, role models, or support groups?
4. How does your career path inform how you lead?
 - a. Has your leadership style changed over time? If yes, for what reasons?
5. Is there anything that you would have done differently in your career or in achieving leadership positions in the field?
 - a. Do you have advice for women aspiring towards leadership positions in the museum field?

SUBJECT SELECTION AND RECRUITMENT

A sample of potential participants for this study was established by identifying museums that were accredited by the American Alliance of Museums (AAM), a non-profit organization that represented more than 4,000 institutions in the United States.⁹⁹ This was achieved through the use of the “Find a Museum” application available on the AAM website, which provided access to a directory of accredited museums. Next, museums whose primary focus was in art were excluded due to prior literature established on the topic. For this reason, only museums whose websites reflected that their focus was primarily outside of art were considered for inclusion in the sample of this study. The size of institutions was determined by the operating budgets. To find the operating budget of each institution, the GuideStar nonprofit report¹⁰⁰ was used to identify the revenue and expenses of the institutions’ most recently available fiscal year. The institutions that were AAM accredited with an operating budget of \$5 million or greater moved forward in consideration in the sample of potential participants. Once these institutions were identified, a search of each institution’s official website was conducted to identify the institutional leadership. If the individual in the Executive Director, Chief Executive Officer, or President position was a woman, the institutions were considered in the final sample. Forty-eight Individuals were identified as potential participants.

With a list of individuals that fit the sample criteria, contact was initiated to determine each individual’s interest in participating. The primary method of solicitation of

⁹⁹ “About AAM,” *American Alliance of Museums*, accessed March 15, 2019 <https://www.aam-us.org/programs/about-aam/>

¹⁰⁰ “About Us” *Guidestar*, accessed April 6, 2019, <https://learn.guidestar.org/about-us>

participation was through email addresses acquired through the institution's public website. In some cases, when the email address of individuals identified as potential participants was not included on the institution's website, general information or customer service email addresses were pursued, or a phone call was made to the museum's customer service and information phone numbers in an attempt to acquire the individual's email address. Included in the recruitment email (see appendix A for *Recruitment Email*) to each potential participant was a consent script and interview guide (see appendix B for *Consent Script and Interview Guide*), and a description of the research goal. Participants were asked to consent to participation both through email when initially agreeing to participate and over the phone. All participants were read a consent protocol script from the interview guide and were verbally asked twice if they were comfortable with the research protocol and if they agreed to be recorded. Over-the-phone interviews were scheduled with these individuals and they took place between March 27th and May 5th of 2019. Sixteen individuals participated. A list of participants can be seen in Table 1, below.

Table 1. Study Participants

Participant Name	Participant Title	Participant's Organization	Organization Budget	Organization's Location
Julie Decker, PhD.	Director/CEO	Anchorage Museum	\$11 + Million	Anchorage, Alaska
Deborah Spiegelman	CEO	Miami Children's Museum	\$20+ Million	Miami, Florida
Patricia Young Brown	CEO	Thinkery	\$14+ Million	Austin, Texas
Lori Fogarty	Director and CEO	Oakland Museum of California	\$14+ Million	Oakland, California
Dr. Linda Abraham-Silver	CEO	Perot Museum of Nature and Science	\$187+ Million	Dallas, Texas
Ashley Howell	Executive Director	Tennessee State Museum	\$15+ Million	Nashville, Tennessee
Carole Charnow	President and CEO	Boston Children's Museum	\$10+ Million	Boston, Massachusetts
Dr. Lorri Bettison-Varga	President and Director	Natural History Museum of Los Angeles County	\$52+ Million	Los Angeles, California
Jane Wener	Executive Director	Children's Museum of Pittsburgh	\$13+ Million	Pittsburgh, Pennsylvania
Jan Luth	President	Exploration Place	\$5+ Million	Wichita, Kansas
Terri Freeman	President	National Civil Rights Museum	\$10+ Million	Memphis, Tennessee
Judith Margles	Executive Director	Oregon Jewish Museum and Center for Holocaust Education	\$7+ Million	Portland, Oregon
Patricia Wellenbach	President and CEO	Please Touch Museum	\$7+ Million	Philadelphia, Pennsylvania
Cecilia Rokusek	President/ CEO	National Czeck & Slovak Museum and Library	\$6+ Million	Cedar Rapids, Iowa
Susan Garrard	President/ CEO	Mississippi Children's Museum	\$7+ Million	Jackson, Mississippi
Whitney Donhauser	Director & President	Museum of the City of New York	\$22+ Million	New York, New York

DATA COLLECTION AND ANALYSIS

The interviews over the phone lasted between 17 to 48 minutes and were recorded using the iOS application, TapeACall©¹⁰¹ with the permission of the participant. All audio files were uploaded to and transcribed through Temi, an online audio transcription service.¹⁰² After the transcription was completed, the transcriptions were reviewed and manually edited before being uploaded to NVivo 12©, a data analysis computer software package,¹⁰³ where interviews were coded using emergent coding. For each interview, key themes and quotes were identified according to each research question.

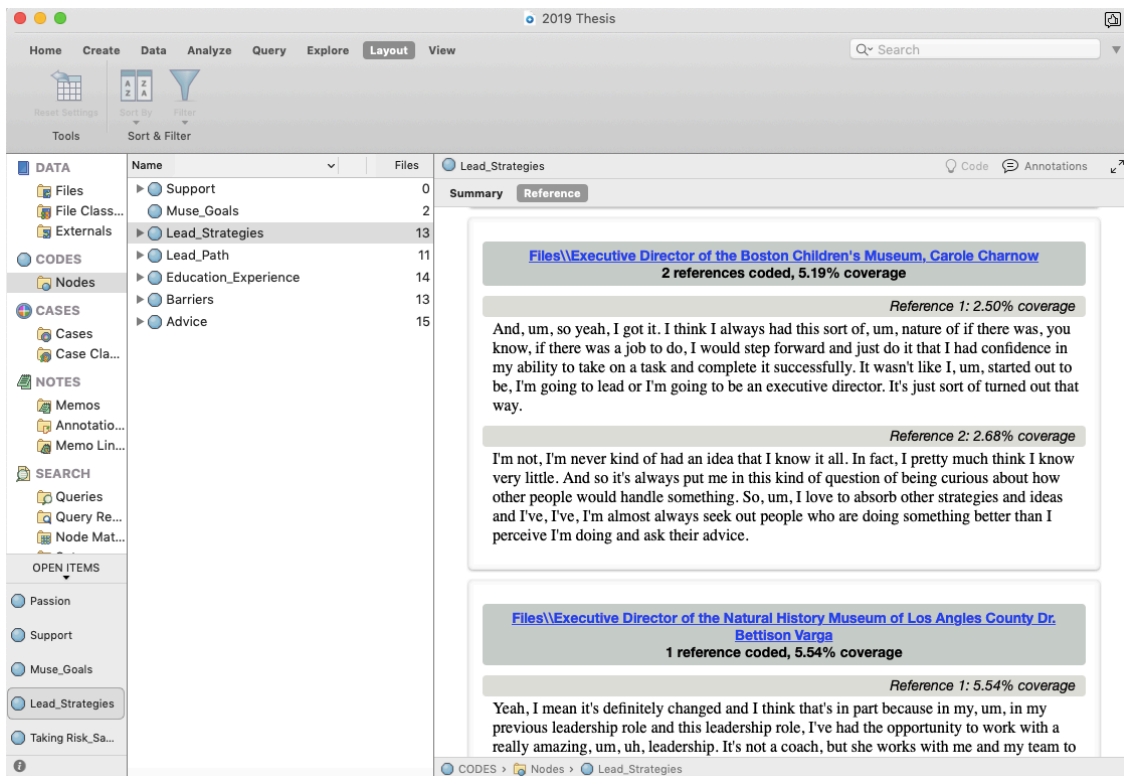


Figure 3. Coding with NVivo

¹⁰¹“Frequently Asked Questions” *TapeACall*, accessed April 26,2019, <https://www.tapeacall.com/>.

¹⁰² “About” *Temi*, accessed April 26, 2019, <https://www.temi.com/about>.

¹⁰³ “What is Nvivo” *QSR International*, accessed April 26, 2019, <https://www.qsrinternational.com/nvivo/what-is-nvivo>.

LIMITATION

This study had two limitations. First, because there were only 16 participants, the ability to generalize beyond these individuals was limited for wider field application. The second, scheduling of phone interviews created restrictions between the participant and the interviewer, allowing for limited amounts of time to discuss each topic.

CHAPTER IV: RESULTS AND DISCUSSION

The purpose of this study was to identify strategies used by women to reach leadership positions in museums. This chapter presented the findings of this study through a summary of the data collected in the interviews with sixteen museum directors. The participants of this study lived and worked in a variety of regions in the United States with one participant from the Pacific, six participants from the South, three from the West, four from the Northeast, and two from the Midwest. The participants worked in museums that represented three categories; children's museums, history and cultural museums, and science museums. The budgets of each museum ranged from \$5,000,000 to \$187,000,000.

Five research questions guided the structure of the interview and the framework of this study.

Research Question 1: Where did the path towards leadership positions begin for you?

To best understand the paths of leadership for the participants, guiding questions were asked in order to understand whether museum leadership was within their anticipated career aspirations, the influence, if any, that education played in their career, and if any intentional steps were taken for achieving leadership positions. Participants addressed these questions in several ways, some citing leadership beginning in childhood. Those who expressed being leaders from an early age supported Peter Northouse's theory of leadership being a trait. If someone were to say, "She is a born leader," that person was

referring to leadership as a trait or the idea that a person held an innate or inborn characteristic that made him or her a leader.¹⁰⁴

I think it began really as a child when I was very young. I took a great interest in the theater and I used to direct little shows in my backyard and as the oldest of four children, I was kind of comfortable in those sorts of positions.

Carole Charnow, Boston Children's Museum

All participants mentioned a passion for museums, with many expressing an early influence of museums in their lives. Nine expressed how visits with family members or experiences with internships at an early age shaped their trajectory. This idea of passion was reflected in Kathryn Dawson's 2017 Museology thesis *Playing the Game:*

Understanding the Gender Gap in Art Museum Directorships.

I've always loved museums. I grew up in the city of Detroit, Michigan and my father worked in the automotive industry. He and my mother loved culture and we used to really make good use of all of the wonderful museums in Detroit... It just was sort of part of, of who we were.

Carole Charnow

Of the sixteen participants, eleven did not envision themselves working in museums.

Twelve participants started working in a different field before entering the museum field, including the corporate business field, the nonprofit field, the performing arts field, the higher education field, the archaeology field, the nursing field, and the accounting field.

Thirteen participants explained their path towards the museum field through the circumstance of finding the right job or being sought out for a position.

¹⁰⁴ Peter G. Northouse, *Leadership Theory and Practice* (London, UK: Sage Publications, Inc., 2007), 9.

No, I had no idea. That wasn't in my thinking until this job came along. I was on the path through corporate communications into community relations, into philanthropy, into foundation work for 30 plus years.

Terri Freeman

Fourteen of the sixteen participants cited how education influenced their experiences.

Three individuals cited education through classes and internships as an entry way into the museum field. Two individuals moved forward in the pursuit of museum leadership after college.

I'll tell you, I knew that I wanted to work in museums as an undergrad and it was taking a museum study class... and it was in that class that I thought, yeah, that's exactly what I want to do. So I just kept taking classes, got an internship. So, you know, I'm fortunate that pretty early on I discovered the field then and just wanted to dive in.

Ashley Howell

Nine participants expressed how education and experiences in different fields shaped successful leadership strategies used in the museum field. One participant made note of this trend, questioning internal leadership development in museums, stating:

So it's not unusual [to transition from higher education to museum leadership]. But it tells you something about how museums are or are not developing leaders internally.

Dr. Bettison Vargara

Two participants expressed earning degrees in higher education as a strategy for achieving leadership positions. Education as a strategy to increase opportunity for leadership was reflected in the capability model designed by Mumford and colleagues, in which capability for leadership could change over time as a result of education and experience.

I had a very intense intentional moment at that point where I said, you know what, there's a niche that needs to be filled. And I went back to school at night, I was still working full time for the museum and I got my MBA because I figured, you know, there's an opportunity, there aren't enough leaders of museums who really understand the business model that's necessary to run these large organizations. And if I got an MBA, then that would really, I think position me well, if you will, for a next step leadership position. I did that in the evenings as I finished my MBA. That was the opportunity that I had to move into my first vice president role. I think that that was very intentional. And then as I finished my MBA and realized that I was looking around thinking, so if I do want to be a CEO, and I did want to be a CEO, what else do I need to do? And realized that especially in collections-based organizations, having a PhD is something that's really important. So, as I finished my MBA, I immediately started my doctoral program at night.

Dr. Linda Silver

Of the sixteen participants, thirteen expressed taking intentional steps towards leadership, both within the museum field and within other fields. The most common strategy expressed was taking risks and saying yes to opportunities that they did not feel qualified for. Seven participants described experiences in which they took on a leadership opportunity, either from applying, being selected, or stepping up in a time of need that they were not confident they could manage. This sentiment of risk taking contradicts the 1990 *Harvard Business Review*, Judy Rosener's article "Ways Women Lead" that put forth the idea that women's leadership styles were more restrictive.¹⁰⁵

The director asked me to kind of come on in a special project role and I think that was really a turning point because I had much more visibility with the director, with other senior leadership with the board... And it was kind of a Hail Mary at that point I would say in my career to just say, okay, what the heck, I'll throw my hat in the ring and got that position. And it was a huge stretch for me.

Lori Fogarty

Finally, three participants described taking intentional steps towards leadership by either

¹⁰⁵ Rosener, Judith B. "Ways Women Lead." *Harvard Business Review*. November 1990. Accessed November 29, 2018. <https://hbr.org/1990/11/ways-women-lead>.

attending a leadership program or hiring a consultant to help direct and inform leadership efforts. In these ways, three participants described investing in their leadership or the leadership of the museum.

I went to the Getty Leadership Institute in California and that was three weeks of really learning about museums and leadership... And I always credit those three weeks and kind of the formation of how we expanded the museum, um, and how we thought about it and you know, what we were going to do.

Jane Werner

Research Question 2: What were the barriers to achieving a leadership position?

As the literature suggested, some women faced barriers in achieving leadership positions. In order to understand the experiences of the participants in their paths towards leadership, the concept of barriers was explored. Participants were asked if they had experienced barriers in achieving leadership positions. Both the idea of internal barriers, such as discouraging thoughts, and external barriers, such as discrimination, were explored.

None of the participants interviewed expressed feeling overt discrimination within their careers in museums, but four experienced discrimination in prior career fields. For the purpose of this study, overt discrimination would include instances in which it was communicated directly to individuals that a part of their identity was preventing them from progressing within their careers. Three of the sixteen participants interviewed expressed never feeling barriers towards attaining leadership positions within the museum field in any way.

I mean, that [barrier] may be true for other people, but I don't feel as though that was the case for me.

Jan Luth

Seven individuals identified feeling internal barriers of self-doubt at some point in their careers and in their path towards leadership. The topics of internal barriers and self-doubt was confronted in Anne Ackerson and Joan H. Baldwin's *Women in the Museum: Lessons from the Workplace*. These seven individuals often described these internal barriers as being continuous into their careers, often causing them to question or second guess their abilities in senior leadership roles.

But I would say even now, as long as I have been in management, there are always times when you doubt a decision that you made or something that you're thinking about or will something that you have put in place be successful. Those things are always kind of looming

Terri Freeman

In total, thirteen of the sixteen participants felt as though they experienced barriers in some form. While only the topics of internal and external barriers were brought up for questioning, nine participants felt that they experienced subtle gender discrimination.

I think there is that presence internally and externally. Gender assumptions about what leadership looks like and an expectation that women are going to take a lot of time and the communication and be softer and be less decisive and less risk taking. It's interesting to see different responses to action.

Julie Decker

Within the barrier of gender, a topic that came up was the balance of family life and the expectation of raising a family. Four participants brought up this topic as a barrier in their career.

I had one of these crazy positions years ago when my kids were younger, and it was hard. It was very hard. You ended up with like no personal life because then every free minute is with the kids.

Jan Luth

A final barrier that was brought up in respect to gender was the barrier of other women.

Two participants expressed feeling no sense of discrimination from men but experiencing a lack of support or discrimination from women.

I think that where I always had to be careful, we, women are sometimes our worst enemies. I found that throughout my 30 plus year career that women were not always the most encouraging of one another.

Cecilia Rokusek

The final barriers participants expressed were the barriers within museums themselves.

Six participants discussed museums' inability to compensate its employees equitably and that museums continued to be held in high esteem even as museums experience a paradigm shift in the twenty-first century.

I think one of the challenges in the field is also financial equality. I think that there still is a gender difference, um, between what male and females are paid.

Deborah Spiegelman

Research Question 3: What was beneficial along the way?

Through the use of the question "what was beneficial long the way?" this study sought to understand the types of support that made an impact on the participants' careers.

Participants were asked if they found mentors, role models, or support groups throughout their careers. All sixteen participants expressed having a sense of support in some way during their careers. Nine participants expressed having a mentor in an informal sense.

No participants recollected formally asking someone to be their mentor, and in two instances, participants expressed feeling uncomfortable with the idea of being formally asked to be a mentor, and preferred mentorship to develop over time. All participants

expressed the importance of developing and maintaining relationships along the way within the museum field.

I think it's important to develop those relationships along the way. I had one professor at one point referred to it as a personal board of advisors. And in a lot of ways you have to sort of keep up and nurture those advisers and your professional growth. So if you do kind of come to a crossroads there are people you can ask, is this an opportunity that I should pursue?

Ashley Howell

Seven participants stated that some of their strongest mentors during their careers were men. Often, the men described were in leadership or advising positions when serving in a mentoring role for the participants. This idea could support the findings in “Gender and the Evaluation of Leaders: A Meta-Analysis” in which Alice Eagly, Mona Makhijani, and Bruce Klonsky Eagly concluded that the participants of the meta-analysis were more successful when they held leadership roles congruent to their perceived gender.¹⁰⁶

I had really great bosses that I've worked for. Primarily men. And they have been wonderful supporters, like really encouraging me and giving me opportunities to continue to go further and helping to open doors.

Patricia Young Brown

While not discussed in the literature surrounding leadership, four participants discussed having mentors within their family. This included parental mentorship with influence beginning at a young age, and in having a sibling or spouse as an advisor while in positions of leadership.

My sister is a very successful professional in the area of fundraising, and of course you probably know that most nonprofit leaders have to do an awful lot of that. I had tremendous support from her from the day I moved back from London to the United States about how to do it.

Carole Charnow

¹⁰⁶ Eagly, Alice H., Mona G. Makhijani and Bruce G. Klonsky. “Gender and the evaluation of leaders: A meta-analysis.” *PySCNET*. January, 1992. Accessed February 19th, 2019.

Two participants spoke about the experiences of having negative mentors. These mentors often were described as bosses or supervisors that created a damaging experience for a mentee or whose leadership adversely affected a mentee. The participants expressed learning what not to do from these negative mentors.

There was the boss that I experienced a lot of discrimination with at Arthur Anderson. I didn't particularly like what he was doing, but the lessons that were imparted for me were important lessons too. I mean he kind of showed me how not to be and what not to do as a leader. How not to treat employees, especially women.

Patricia Young Brown

Four participants expressed having role models. These role models were either parental figures or individuals who were esteemed in the field of the participant, whose work or work ethic the participants expressed admiring.

One of my board members was the Honorable Barbara Jordan, who had always been one of my hero's because I was a communications student. If you studied communications and you studied voice and diction, there was no way you could not study Barbara Jordan because she was such an incredible orator.

Terri Freeman

Eleven of the sixteen participants expressed having support from peers and colleagues throughout their careers. These colleagues were often supervisors or bosses who the participants felt guided them in their path towards leadership.

I've had the good fortune over the years to work with some remarkable leaders and just observing them how they make decisions... they have always been very helpful to me to kind of watch and observe that and see how I would've handled it and what I might've done differently.

Patricia Wellenbach

Four described support as having a peer network, either through local leaders in museum leadership, or on national leadership boards. Support in this way was described to be

valued through having the opportunity to talk through leadership decisions or questions with fellow leaders who faced similar situations.

Portland's a small town, it really is. If I need advice, I feel advice of a certain kind I can call the director at the children's museum or at the Oregon Historical Society or the Oregon Museum of Science and Industry.

Judy Margles

Research Questions 4: How does your career path inform how you lead?

With museums being a multidisciplinary field, and the focus of this study being non-art museums, it was common for the participants to come from diverse backgrounds prior to entering the museum field. To better understand how prior experiences and backgrounds influenced and aided participant leadership styles, each participant was asked how their career path informed how they led. Additionally, it was asked if leadership styles changed over time, and in what ways. These questions helped to understand leadership development over time and strategies that had been beneficial within the museum field.

Twelve of the sixteen participants spoke about how their career path informed their style of leadership. Two participants spoke about how passions and values guided their leadership aspirations, or ways that interests guided them from a young age. Ten spoke about how their paths either began in the museum field or started out in a different field and how that shaped their leadership style.

I actually was planning to go to law school, and I fell into the nonprofit world via the political world. I worked on political campaigns and that's where I think I really learned the meaning of passion and engagement from more of a grass roots level.

Deborah Spiegelman

Thirteen of the sixteen participants stated that their leadership style changed over time and since entering the museum field. Seven participants described feeling more confident over time in their leadership roles and having grown from past experiences. This idea of gaining new skills and confidence over time supports the skill approach leadership model developed by Robert Katz in which there was an emphasis on skills and abilities that were learned, rather than characteristics that were often fixed.¹⁰⁷ Five of the thirteen participants expressed feeling more seasoned as leaders and expressed this in ways such as being unbothered by the little things or having fewer feelings of self-doubt.

It's more confidence in the fact that it's the right decision because over time you start to see certain things over again, right? You see something, you say, oh my goodness, I've seen this before.

Terri Freeman

Nine participants emphasized growth around building teams and creating positive work environments. This supports the transformational leadership strategies that Margaret Grogan and Charol Shakeshaft noted in their 2013 study, *The Jossey-Bass Reader on Educational Leadership*, in which women leaders tended to empower teamwork and sharing. Eight participants used examples of growing in delegation skills and providing positive recognition to their employees.

I do much more listening now than I did in the beginning. As I've worked with teams, I've found ways to bring them into evolutionary roles in leadership to help them, you know, group and grow. I think that's part of my role.

Patricia Wellenbach

¹⁰⁷ Robert L. Katz, "Skills of an Effective Administrator," *Harvard Business Review*, 1974, accessed December 21, 2018, <https://hbr.org/1974/09/skills-of-an-effective-administrator>.

Three participants explicitly spoke about using leadership as an opportunity to mentor young women in the museum field.

One of the other aspects of my life that I get great joy in is mentoring young women and helping women achieve the best that they can.

Deborah Spiegelman

Research Question 5: Is there anything that you would have done differently in your career or in achieving leadership positions in the field?

For the purpose of understanding the leadership experiences and personal growth the participants faced in their careers within the museum field, each participant was asked if they would make any changes in their career or the choices that they made. Furthermore, this research question was asked in order to identify helpful strategies for young women aspiring towards leadership careers within the museum field. Each participant was asked for advice they might give to young women within the museum field.

Of the sixteen participants interviewed, ten expressed wishing they had made small changes in their career. These changes included taking more risks, making more personal and family time, getting a museum studies degree or a degree in a related field, or having less negative self-talk/preventing discouraging thoughts in early leadership. The most common response by five participants was creating more personal and family time.

There are times when I think that I missed certain things with my children or with my mother or with my husband that I wish I hadn't missed because I was working so hard. I would tell my younger self to remember that some of the stuff that the office wants you to work so hard for, nobody is going to remember, but the things that your family wants you to do or need you to do will always be remembered.

Terri Freeman

Eight of the sixteen participants indicated that they would not change anything about their careers in the museum field, stating that they felt very fulfilled and satisfied with their career paths.

I've had this remarkable path and lived in London for many years and run these remarkable companies and now one of the great museums in the country. I think I'm kind of starstruck by what I've done, you know. I think even when I retire I'll probably look back and say, did that really happen?

Carole Charnow

All sixteen of the participants offered advice for women aspiring to work museum leadership roles. Five participants encouraged young women entering the field to have more confidence in their abilities and in their leadership and decision making.

The thing that I look for and try to cultivate in young women in particular is confidence and assurance and recognition of their strengths and what they have to contribute.

Patricia Young

Four participants advised women in the field to seek out support and mentorship, whether from peers, mentors, or a professional network.

Specifically in the museum field, I think that one of the things really helpful to me is to get outside of your own organization, so to build networks with people who are not necessarily working in the same museum that you are and not necessarily working in the same region that you are.

Linda Silver

Three participants advised focusing on self-growth. Some strategies suggested were

understanding strengths and areas of growth in leadership skills, being open to advice and criticism, and/or seeking out classes or professional development opportunities in related fields.

You have to learn about yourself to be able to lead. You have to know your own weaknesses and what you need to work on. You have to understand your strengths and you have to be willing to use them.

Julie Decker

Another emergent theme the participants shared was for women entering the field to follow their passions. Three participants expressed that passion was important, both in pursuing a leadership position in the museum field and in sustaining a successful career in all pursuits.

I would say work hard and follow what you really love to do. That love and passion will sustain you through the hardest times when you feel like you just don't know which way to turn.

Carole Charnow

S U M M A R Y

These findings demonstrated that while these participants experienced various paths of entry into the museum field and within museum leadership, each expressed a passion for museums or the topic of study within their field of work. Sixty-eight percent of participants did not begin their path within museums or anticipate working in the museum field. All sixteen of the participants were influenced by their education or early work experiences and expressed applying lessons to their styles of leadership.

Forty-four percent of participants took intentional steps towards leadership positions by taking risks and saying yes to new opportunities. A common sentiment expressed among

these same participants was the experience of feeling underqualified or underprepared for these new opportunities, making the risk feel higher. All participants who took on these opportunities found success in their role. Nineteen percent of participants used education or professional development opportunities as conscious efforts toward taking on leadership opportunities.

While no participant expressed experiencing overt or blatant discrimination while working in the museum field 81% of participants felt a barrier towards leadership in some form. Forty-four percent of participants experienced internal barriers such as self-doubt and discouraging thoughts. Fifty-six percent of participants experienced subtle gender discrimination, including expectations for the balance of family life and raising a family. Barriers including other women or barriers of the museum as a field in and of itself in terms of equitable pay were also brought up.

All participants expressed having support in some way throughout their careers in the museum field. While no participant formally asked someone for a mentoring relationship, 68% of the participants expressed having strong mentors who helped advance their careers. Forty-four percent of participants had male mentors. Twenty-five percent of participants found mentors in their family members or spouses, and thirteen percent of participants found that their leadership style was shaped from negative mentors and learning what not to do. Sixty-eight percent of participants expressed feeling support from colleagues within the museum field, either as peers, supervisors, or individuals in similar positions from outside institutions.

Seventy-five percent of the participants expressed that their career paths shaped their leadership within the museum field and 81% of the participants observed changes in their leadership over time. Those who observed changes expressed growth in confidence in leadership skills, ability to work with and build strong teams, and delegating.

When asked if they would have made any changes in their careers, 50% of the participants stated that they would not change anything about their careers and expressed having a satisfying and fulfilling career. Those who expressed a desire to make changes within their career expressed sentiments of wanting to make more time for family or personal experiences and taking more risks.

CHAPTER V: CONCLUSIONS AND IMPLICATIONS

The purpose of this study was to identify strategies used by women to reach leadership positions in museums. This study investigated five primary research questions: where did the path towards leadership positions begin; what were the barriers to achieving leadership positions; what was beneficial along the way; how did career paths inform leadership methods; in what ways could leadership be improved for the next generation of leaders.

Findings

This study was framed around the five research questions, and the findings were as followed: the first finding was that the two primary paths towards museum leadership were through directly entering into museum leadership from another field or working one's way up within the museum field.

The second finding was that there still remained barriers for women in achieving leadership within the museum field. The two primary barriers that hindered women from leadership within the museum field were the subtle barriers concerning gender, including expectations of family life, and internal barriers of discouraging thoughts and self-doubt.

The third finding was that the participants overwhelmingly accredited support from others to their success in the museum field — whether that be from mentors, colleagues, friends, and family, or networks within the field.

The fourth finding was that there were two principal changes in leadership styles that the participants recognized within themselves over time. These changes included growth in confidence and growth in the ability to lead and cultivate teamwork. Both were considered as successful strategies by the participants.

The fifth finding was that participants recommended that to have success within the museum field, participants most highly recommended that young women must have confidence in themselves and maintain a strong network of support and mentorship.

Conclusions and Recommendations

There were three conclusions drawn as a result of these findings. The first conclusion was that women should be advocated for themselves while pursuing museum leadership. Women could do this by actively seeking out a network of support and applying for jobs that they may consider to be outside of their qualifications.

The second conclusion was that museums and other professional organizations should support the career advancement of women. This could be done by creating institutional networks both locally and nationally to provide women with access to connect with one another and cultivate units of support. Similarly, organizations could create programs or professional development/mentorship opportunities targeted towards advancing women into leadership roles.

The third conclusion was that museums should commit to hiring more women into leadership positions. As museums embrace their place as community centers and focus their audience engagement efforts, it was imperative for the museum to reflect the audiences they are trying to engage in representation in their workforce. Search committees and boards of directors should take special consideration for women when looking to fill leadership roles within the museum field. By hiring more women into positions of leadership, barriers of gender in achieving leadership could be reduced.

Limitations

To fully understand the barriers women face within the museum field at-large, a more in-depth analysis is needed. Due to the scope and timeline of this study, only the topic of gender in museums at an executive level was analyzed. The sample size and subjectivity of the data were limiting factors. While interviews provided a rich source of data, the semi-structured framework resulted in subjectivity that should be taken into account.

Further Research

With gender being the only consideration when analyzing the barriers in museum leadership, further studies might consider sexual orientation, race, and culture, for example, as museums seek to broaden all diversity and inclusion efforts.

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A P P E N D I X A
R E C R U I T M E N T E M A I L

Dear [Candidate's name here],

My name is Hannah Pfaltzgraff and I am a Museology Master of the Arts Candidate at the University of Washington. Currently, I am conducting a research study for the purpose of identifying leadership strategies used by women in executive positions within the museum field. It is my hope that, through this phenomenological study, a further understanding of the gender gap in museum leadership will be understood and strategies for overcoming leadership barriers for women will be identified.

The parameters of this study include a female identifying individual holding an executive position at an American Alliance of Museums (AAM) accredited non-art museum in the United States with a budget of \$5 million or greater. Through the use of the AAM museum directory and the GuideStar report, **you have been identified as a potential candidate for this study**. Upon researching further about your career, I have been delighted to find the many successes you have achieved. I would be thrilled for the opportunity to interview you about your experiences as a leader in the museum field.

Attached to this email is an interview guide containing a consent script and interview questions for an over the phone interview. I expect that this semi-

structured interview will take approximately 20 minutes. **If you would be interested in participating in this study and agree to the attached consent script, please let me know by responding to this email.**

Your experiences are of great value and I hope that you will consider participating in this study.

Warm regards,

Hannah

APPENDIX B

INTERVIEW GUIDE AND CONSENT PROTOCOL

Strategies for Women in Museum Leadership

Interview Guide

Hannah Pfaltzgraff // Phone: 513.833.3463 // Email: pfaltzhj@gmail.com

Thesis Advisor: Professor Wilson O'Donnell, Museology Graduate Program,

University of Washington

Phone: 206.543.4642 // Email: wilsonod@uw.edu

Consent Information

I am asking you to participate in a research study that is part of my master's Thesis work at the University of Washington. The purpose of this research is to identify strategies that women use as leaders in the museum field, and the barriers that they face. It is my hope that, through this phenomenological study, a further understanding of the gender gap in museum leadership will be understood and strategies for overcoming leadership barriers for women will be identified.

Your participation is voluntary. Refusal to participate will involve no penalty or loss of benefits, and you may discontinue participation at any time. This interview will be recorded and you and your institution will be identified within this study in

order to demonstrate the participating organizations represented. Direct quotations may be used in the final paper. If you have any questions now or in the future, you may contact my advisor and I using the contact information listed above.

If you agree to participate, please give your consent in an email responding to the interview request. You will also be asked to provide consent again on the phone interview once recording has commenced.

Interview Questions

The goal of this interview is to establish an understanding of what strategies you have used in working toward and succeeding in leadership roles within the museum field. This includes any barriers you may have faced and how you have overcome them. My questions will begin with asking about your path towards leadership and then become more general to better understand the strategies you have used in leadership over time. There are five questions total with sub-questions to help guide our conversation. If there are any questions you wish to skip or if you would like a break at any point, please let me know. Do you have any questions before we get started?

Let's begin!

1. Where did the path towards leadership positions begin for you?
 - a. Did you always know that you wanted to work in museum leadership?
 - b. In what ways, if any, did your education influence you?
 - c. What were the intentional steps you took towards leadership?

2. What were the barriers to achieving a leadership position?
 - a. What were the internal barriers (e.g., discouraging thoughts)?
 - b. What were the external barriers (e.g., discrimination)?

3. What was beneficial along the way?
 - a. Did you have any mentors, role models, or support groups?

4. How does your career path inform how you lead?
 - a. Has your leadership style changed over time? If yes, for what reasons?

5. Is there anything that you would have done differently in your career or in achieving leadership positions in the field?
 - a. Do you have advice for women aspiring towards leadership positions in the museum field?