



Diversity in Leadership Among Arts Graduates: Aiming for an Inclusive Leadership

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ABSTRACT

This research explores the multiplicity of diversity based on gender, ethnicity, and age, and how it is reflected among leaders with an arts degree. They include leaders who are managers, arts administrators, curators, arts educators, theatre producers, and stage directors. In this quantitative study, the aggregated data of arts alumni, nearly 65,000 respondents from three consecutive years (2015, 2016, and 2017) from the Strategic National Arts Alumni Project (SNAAP), are analyzed using a descriptive method. The study shows that 45.7% of art alumni are in management positions, of whom 78.5% are white, and the remaining 21.5% are fairly evenly distributed among other ethnicities. Therefore, there is a lack of diversity in the positions of leadership. This paper suggests the need for inclusive leadership in which diversity is encouraged.

Keywords: diversity, leadership, arts graduates, inclusive leadership

INTRODUCTION

Arts leaders connect audiences with the most significant artistic achievements in human history. Yet, the demographic composition of arts managers in the United States remains unexplored (Cuyler, 2015). One of the most pressing issues to address in the 21st century is a lack of diversity in

organizations (Cuyler, 2015). Cuyler (2013) offers an inclusive definition of diversity for arts programs: "Diversity is acceptance, acknowledgement, and proactive use of the fact of human difference in practice" (p. 100). Generally, it refers to the degree to which there are similarities and differences between groups and how this affects team performance (Van Knippenberg et al., 2011). Coleman (2012) defines diversity as comprising a wide range of characteristics, some of which are more obvious than others (such as gender, race, religion, and physical ability) and others that are less apparent (such as socioeconomic status or sexual orientation) (p. 597). The United Nations' (U.N.) Universal Declaration of Human Rights calls for everyone to be treated the same without regard for any differences between us; therefore, the focus is on everyone (U.N., n.d.).

Research shows that diversity and minority representation among leaders is crucial for organizations to realize their full potential (Cook & Glass, 2015). Diversity encourages community development, innovation, and discovery (Cook & Glass, 2015; Nielsen, Bloch & Schiebinger, 2018). Nonetheless, diversity issues have garnered less attention in recent leadership theories in terms of equity, diversity, and social justice (Coleman, 2012; D'Andrea, 2021b; Gotsis & Grimani, 2016; Chin, 2010; Chin & Trimble, 2015; Eagly & Chin, 2010). In North America, existing leadership models and most of the observational leadership research that supports them are based on a limited sample of leaders—primarily white, straight men—whose cultures reflect management policies and practices (Chin, 2010). Moreover, Kelly and Carton (2020) point out that there is a lack of research that critically examines the relationship between diversity and leadership and how diversity engages with leadership. This paper focuses on higher education and examines the extent to which diversity in leadership positions exists among alumni with a graduate degree in the arts.

The following two questions serve as a starting point and will direct the research into the issues of a lack of diversity within art leadership.

- (1) How many arts graduates are currently in a management or leadership role? (This includes managers, arts administrators, curators, arts educators, theatre and stage directors, and producers).
- (2) How diverse are these leaders based on gender, ethnicity, and age?

I use the Strategic National Arts Alumni Project's (SNAAP) raw data on arts alumni from three consecutive years: 2015, 2016 and 2017 (See Strategic National Arts Alumni Project, 2018). SNAAP is an online survey, data management, and institutional improvement system, designed to enhance the impact of arts-school education. Over the years, SNAAP data have been used for assessment, curriculum reform, recruitment, benchmarking, alumni

engagement, and advocacy (SNAAP, n.d.). Since this study investigates how diversity is represented among leaders with an arts degree, the database utilized for this research comprises response frequencies for all art graduates who graduated from universities that participated in SNAAP in Fall 2015, Fall 2016, and Fall 2017.

LITERATURE REVIEW

Leadership-Diversity

Leadership has been extensively researched over the years, with numerous classifications being developed to define it (Cote, 2017; Kovach, 2018). Leadership theories have deepened to explore their social and relational dimensions and focused on group process leadership and motivation theories, such as behavioral and trait theories (Cote, 2017; Kovach, 2018). Cote (2017) identifies three main leadership theories: Situational Leadership, in which a leader adapts their behavior style to meet the needs of employees in different situations to achieve goals; Path-Goal Theory, which aims to enhance employees' performance and increase satisfaction by motivating them to accomplish specific goals; and Leader-Member Theory, where job-related matters are negotiated (p. 28). Bucher (2010) describes the three critical leadership elements as (1) *process*, which reflects what someone is doing rather than their position and motivates, influences and inspires them in the pursuit of common goals; (2) *interactions* which involve the ways a leader relates to people's values and cultures; and (3) *situations* that take into account variables that shape contexts, such as time, location, organizational culture, and communities. Furthermore, transformational leadership, namely the ability to inspire followers to share a vision and empower them to perform beyond expectations, is one of the most well-researched leadership theories (Andriani et al., 2018; Buil et al., 2019; Kovach, 2018; Shafique & Beh, 2018).

Kelly and Carton (2020) argue that research on diversity and leadership has been dominated by two perspectives: first, diversity as organizational inequality, in which minority groups are expected to assimilate into dominant group norms; therefore, generalized diversity management prescriptions are ineffective in resolving diversity-related issues. Second, inequality examined through the discursive lens, which emphasizes the discriminating experiences of minorities (p. 437). Further, Kelly and Carton (2020) claim that there is growing discontent with traditional approaches, which ignore questions of power and context and generate uncertainty in interpreting diversity. Tatli (2011) also highlighted "two problematic tendencies in the current diversity research: the focus on single-level

explorations, and the polarization between critical and mainstream approaches" (p. 238).

In the labour force as well, "racial and ethnic minorities remain underrepresented in higher-level leadership positions" (Gündemir et al., 2017, p. 172). As one of the reasons is because "racial/ethnic minorities are assumed to be less competent, intelligent, and successful" (Cook & Glass, 2015, p. 112). This perception creates scrutiny, negative bias, and less organizational engagement (Cook & Glass, 2015). Minorities continue to face the glass ceiling (Cross, 2010). Gender, racial, and class diversity are ingrained in our culture, limiting minority groups' growth in organizations (Cross, 2010). Robinson and Harvey (2008) believe that cultural diversity requires us to change our leadership philosophy. To practice inclusive leadership, leaders must be sensitive to the needs of a diverse community, including ethnicity, values, behaviors, and cultural differences. Chin & Trimble (2015) also advocate for inclusive leadership that supports diverse leaders and removes barriers to inclusion, such as our limiting perceptions and expectations of leaders. Finally, Feder and McGill (2021) contend that while leading art institutions have spent time and resources on responsible, transparent, and participatory leadership, non-profit cultural organizations, such as opera boards across the United States, must diversify their volunteer leadership.

The conversation up to this point demonstrates that leadership theories explain how various features of leadership and constrained views might impact our perceptions of leaders, particularly in relation to art leaders who are leading cultural institutions.

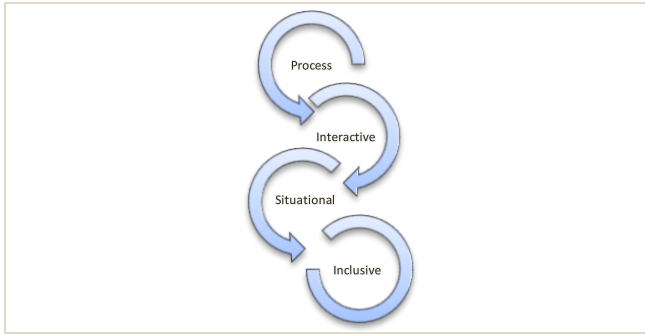
THEORETICAL FRAMEWORK

I am adapting Bucher's three key features of leadership—the process, the interactions, and the situational context—to incorporate a fourth, inclusivity, as shown in Figure 1, drawing on the concept of intersectionality.

Inclusive Leadership

Some may argue that diversity does not automatically lead to better outcomes because diversity by itself is not enough, so it "must be skillfully managed in an inclusive way" (Tapia and Polonskaia, 2020, p. 7). Inclusivity is the "new currency of power, influence, and effectiveness," and inclusive leaders must constantly distinguish and innovate to continue to grow (Tapia and Polonskaia, 2020, p. 5).

Figure 1:
Leadership: Key Features



Source: D’Andrea (2022)

There is a large amount of research on inclusive leadership, with a greater focus on education (Booyesen, 2013; Hollander, 2012; Javed et al., 2020; Kugelmass, 2003; Kuknor & Bhattacharya, 2020; Lumby & Morrison, 2010; Randel et al., 2018; Ryan, 2006). Inclusive leadership, according to Gardner, "respects competition and cooperation as a part of a participative process" (p. 3). Booyesen adds that inclusive workplaces are based on "a collaborative, pluralistic, constructed, and coevolving value frame that relies on mutual respect, equal contribution, standpoint plurality (multiple viewpoints), and valuing of difference" (p. 298). In other words, inclusive leadership is "simply an extension of diversity management" (Booyesen, 2013, p. 297).

In examining diversity, Chin (2013) found a considerable difference in dimensions of colour, ethnicity, and gender diversity in leadership attitudes among five U.S. racial/ethnic groups: White, Black, Hispanic, Asian, and Native American Indians. Chin (2013) asserts that minority leaders are more humane, self-protective, and participatory, and the author proposes a more nuanced interpretation of leadership styles that takes into account diversity. Williams and Wattam (2018) argue that in higher education, although "student diversity is increasing, the diversity of administrators is lagging behind" (p. 72). To summarize, being more demographically diverse necessitates leaders adapting to become more inclusive (Williams & Wattam, 2018), which requires professional development in which an inclusive culture is fostered (Coleman, 2012).

Finally, all people from diverse backgrounds must feel respected, recognized, valued, and included during the decision-making process, and an

inclusive leader is transparent, culturally agile, collaborates and facilitates, embraces and leverages the vast diversity, creates a safe space, and empowers (Tapia & Polonskaia, 2020).

Intersectionality

To understand the phenomenon of diversity leadership, I draw on the concept of intersectionality and examine the intersections of gender, race, ethnicity, and age. An "intersectional approach does not treat race, class, gender, ability, and sexuality as autonomous categories but seeks to examine their interaction in understanding leadership identity, behaviour, and effectiveness" (Sanchez-Hucles & Davis, 2010, p. 176). Since society tends to provide opportunities first for those with privilege and limit those without (Sloan et al. (2018), an intersectional approach focuses on the experiences of a disadvantaged group (Cole, 2009) as well as how intersectionality shapes the experiences of minorities (Crenshaw, 2017). A more nuanced picture emerges from considering how various forms of diversity connect with one another (Coleman, 2012). Intersectionality "attends to the seeming complexity of leadership and diversity, recognizing ways through which apparent complexity aims to attend to material power issues" (Kelly & Carton, 2020, p. 444).

My approach to intersectionality focuses on specific interactions and dominant frames of oppression or lack of inclusiveness for minority groups in leadership positions in art institutions.

RESEARCH METHOD

This quantitative study adopts a descriptive approach to data collection and analysis of raw data. Specifically, it explores how diversity is reflected among leaders with an arts degree with graduate degrees. As a research fellow, I was given access to the data collected by the Strategic National Arts Alumni Project (SNAAP) of arts alumni for three consecutive years: 2015, 2016 and 2017. (See Strategic National Arts Alumni Project, 2018). SNAAP is an online survey, data management, and institutional improvement system designed to enhance the impact of arts-school education.

Participants

The database used for this research contains response frequencies for all arts alumni who graduated from undergraduate and graduate-level institutions and participated in SNAAP in Fall 2015, Fall 2016, and Fall 2017. A total of 577,391 individuals with arts degrees from 109 postsecondary institutions and nine arts high schools were invited to participate. Of this

sample, 88,525 alumni of all ages responded to the online survey. Approximately 65,000 people responded on the topic of leadership. Over the years, SNAAP data have been used for assessment, curriculum reform, recruitment, benchmarking, alumni engagement, and advocacy (SNAAP, n.d.). The database used for this research contains response frequencies for all arts alumni who graduated from undergraduate and graduate-level institutions that participated in SNAAP in Fall 2015, Fall 2016, and Fall 2017. A total of 577,391 individuals with arts degrees from 109 postsecondary institutions. There were 64,688 respondents on the topic of leadership and diversity. The questions asked were: "Please indicate those occupations in which you *currently* work. Check all that apply;" "What is your gender identity?"; "What is your age? In years;" and "What is your race or ethnic identification? Check all that apply." I focused on undergraduate and graduate alumni in leadership positions in any field and explored diversity among arts alumni. High school participants were excluded from this study, focusing on higher education enrollment and leadership attainment. The operational variables examined are listed in Table 1 next.

Table 1:
Operational Variables

Variables for Leadership	Occupations
artsrel	Manager/Administrator
curjob_artadm	Arts administrator/manager (Including development, marketing, or box office/sales)
curjob-manag	Management (e.g., executives and managers)
curjob_curator	Museum or gallery worker, including curator
curjob_tchhied	Higher education arts educator
curjob_tchk12	K-12 arts educator
curjob_prvtch	Private teacher of the arts
curjob_othtch	Other arts educator
curjob_stage	Theatre and stage director and producer

Source: D'Andrea (2021a). SNAAP Data (2015, 2016 & 2017)

DATA ANALYSIS

I used pivot tables to analyze the data and examine the relationships within the data that may not be readily apparent. Pivot tables are flexible and "permit users to summarise dynamically and cross-tabulate data, create tables in several dimensions, offer a range of summary statistics and can be modified interactively" (Grech, 2018, p. 104). Pivot tables "facilitate descriptive statistics" (p. 104) and "visual data inspection" (p. 107), allowing the user to cross-tabulate data. A straightforward way to do cross-tabulations is using Microsoft Excel's pivot table feature. Excel's PivotTables can be used for cross-tabulation and analytical processing of data (Dierenfeld & Merceron, 2012). Using cross-tabulation minimizes the potential for confusion or error by providing clear results, helps us derive great insights from raw data, helps evaluate the current work, and allows the charting of future strategies.

Using SNAAP aggregate data of arts alumni from three consecutive years (2015, 2016 & 2017), this research explores how diversity is reflected among leaders with an arts degree. Specifically, the population from "ALL SNAAP" undergraduate and graduate institutions are examined. Diversity is identified in terms of "ethnicity," "gender," and "age," while the operational variables for leadership include "arts administrator or manager," "manager," "director," "producer," "curator," and "teacher."

RESULTS

Table 2 depicts 64,688 responses, and the number of leaders reported for each occupation. It is worth noting that respondents could select more than one variable since it was a 'check-all' survey. For instance, an arts administrator may have also been selected as a 'producer.' Next, in Table 3, the leadership occupations have been combined to include curators, producers, directors, and arts educators to avoid repetition and to have a clear picture of the leadership data. As a result, a new variable named "Combined Total Leaders" was created to cross-tabulate data from 'manager administrator' to 'producer.' A total of 29,558 leaders were tallied, eliminating repetitions. As a result, the percentages of each variable do not add up to 100% because the frequency of the total numbers varied across variables. Thus, Table 3 totals 29,558 arts graduates who reported being in leadership positions during the SNAAP survey. Table 3 also shows different job occupations and their corresponding frequency.

Leadership Roles

Table 2:

Art Graduates in Leadership Occupations

Occupation	Frequency
Manager/Administrator	13,202
Arts administrator/manager (Including development, marketing, or box office/sales)	5,820
Management (e.g., executives and managers)	4,056
Museum or gallery worker, including curator	2,223
Higher education arts educator	7,220
K-12 arts educator	5,708
Private teacher of the arts	6,611
Another arts educator	2,163
Theatre and stage director, and producer	2,241
Total Responses (n=64,688)	

Source: D'Andrea (2021a). SNAAP Data (2015, 2016 & 2017)

'Manager/Administrator' represents the highest percentage in leadership (44.7%), followed by 'Arts administrator/Manager', including higher education (24.4%), private (22.4%), and K-12 (19.3%). Overall, almost half (45.7%) of the participants, who had been enrolled in arts degrees, were in positions with managerial responsibilities.

The number of artist-students enrolling in programs and those who become leaders is consistent across countries. Scholars such as Elstad and Jansson (2020) examined the differences between managers and non-managers among arts graduates. Elstad and Jansson (2020) surveyed 73 graduates from a six-year period (2012–2017) who completed a one-year arts management graduate program in Norway. They found that almost half (45.7%) of the participants were in positions of managerial responsibility, which is, coincidentally, equal to the results of the SNAAP data study, where 45.7% of alumni reported being in leadership roles in the United States. Elstad and Jansson's study (2020) which backgrounds are the most attractive for arts managers in terms of legitimacy and effectiveness report that "it is common to recruit individuals with aesthetic backgrounds into managerial positions" (p. 185). In other words, the students recruited into such positions often had an arts-oriented career prior to entering an arts management program and are assumed to have leadership aspirations (Elstad & Jansson, 2020). As a result, an arts leader's identity is related to that of a cultural worker and artist (Elstad

& Jansson, 2020). The opportunity to become a leader with an arts degree is close to 46%. Nevertheless, achieving leadership roles in the arts is promising, but diversity in leadership lags.

Table 3:
Combined All Leadership Occupations

Occupations	Frequency	Percentage of Leaders	Percentage of Responses
Manager/Administrator	13,202	44.7	20.4
Arts administrator/Manager (Including development, marketing, or box office/sales)	5,820	19.7	9.0
Management (e.g., executives and managers)	4,056	13.7	6.3
Museum or gallery worker, including curator	2,223	7.5	3.4
Higher education arts educator	7,220	24.4	11.2
K-12 arts educator	5,708	19.3	8.8
Private teacher of the arts	6,611	22.4	10.2
Other arts educator	2,163	7.3	3.3
Theatre and stage director, producer	2,241	7.6	3.5
Combined Total Leaders - Grant Total**	29,558		45.7%
Total Responses (n=64,688)			

Source: D’Andrea (2021a). SNAAP Data (2015, 2016 & 2017)

Gender

Table 4:

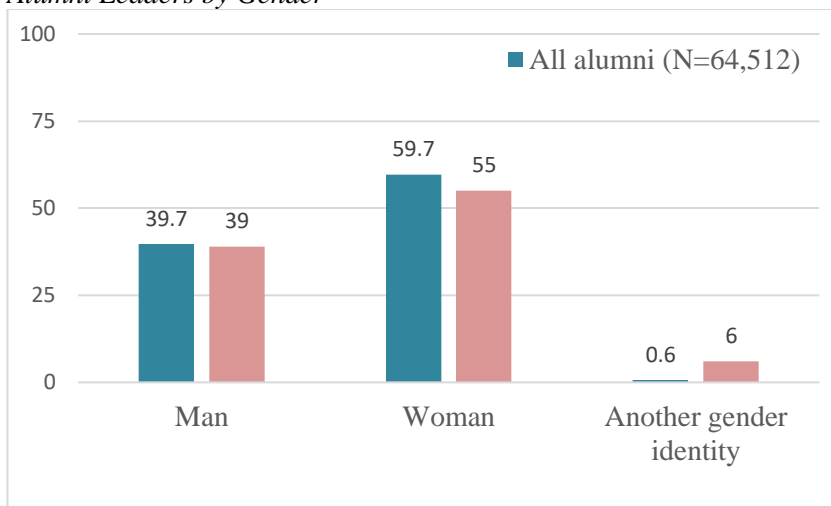
Gender Frequency

Gender	Total Percentage of Alumni	Total Percentage of Alumni Leaders
Male	39.7	39
Female	59.7	55
Other	0.6	6
All (N=64,512)		Leaders (N=29,558)

Source: D'Andrea (2021a). SNAAP Data (2015, 2016 & 2017)

Figure 2:

Alumni Leaders by Gender



Source: D'Andrea (2021a). SNAAP Data (2015, 2016 & 2017)

The demographic characteristics of the leaders are also important. Table 4 and Figure 2 show that about 60% of respondents to the survey are women. In comparison, 55% of female alumni reported having leadership roles. The percentage of male participants remains equal. In Figure 2, "another gender identity" responses are half a percent (0.6%) across all alumni; however, their leadership occupations are more visible, raising the total to about 6% for alumni leaders. This gender discrepancy warrants further

investigation. Women outnumber men as survey respondents, but there is a slight decline in their percentage in leadership positions. Schmutz et al. (2016) argue that girls have historically participated more in extracurricular arts activities, while other scholars maintain that this discrepancy results from female artists tackling gender bias in the industry (Fard, 2017). However, scholars agree that although “women have higher levels of cultural participation” (Schmutz et al., 2016, p. 27), still, the increase of women in leadership positions is encouraging.

Ethnicity

Table 5:

Ethnicity (Arts Alumni Population vs. Alumni Leaders)

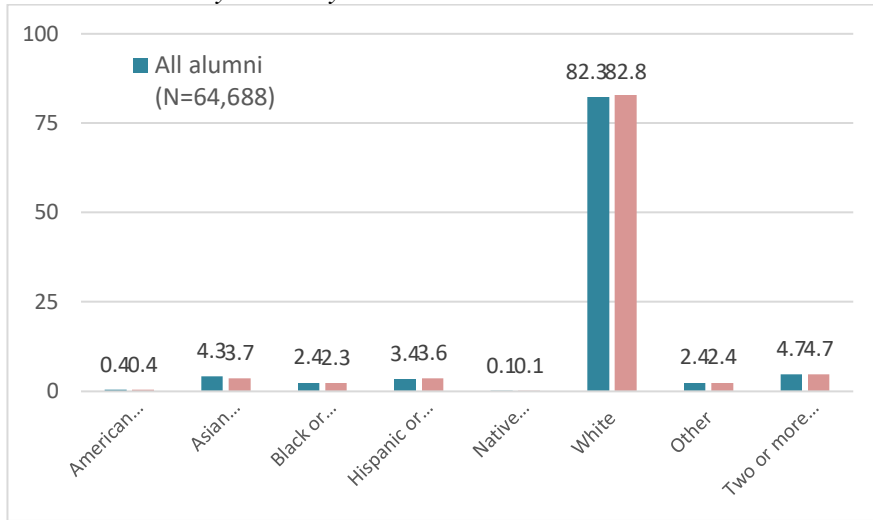
Ethnicity	Percentage of Total Alumni	Percentage of Total Alumni Leaders
American Indian or Alaska Native	0.4	0.4
Asian (including Indian subcontinent)	4.3	3.7
Black or African American	2.4	2.3
Hispanic or Latino	3.4	3.6
Native Hawaiian or Other Pacific Islander	0.1	0.1
White	82.3	82.8
Other	2.4	2.4
Two or more races	4.7	4.7
All (N=64,688)		Leaders (N=28,000)

Source: D’Andrea (2021a). SNAAP Data (2015, 2016 & 2017)

In U.S. society, whiteness is often one of the most salient characteristics. Table 5 and Figure 3 display race and ethnicity distributions for all arts alumni versus those in leadership roles. Selecting the top three, as per the U.S. Census Bureau (2022, July 1), 75.8% of the American population is White, followed by Hispanic/Latino (18.9%) and Black/African American (13.6%). Figure 3 shows that the percentage of white alumni respondents is higher (82.3%) than the rest of the alumni sample, followed by "two or more races" (4.7%) and Asians (4.3%). In terms of leaders, 82.8% are white, followed by "two or more races" (4.7%) and Asians (3.7%). The most notable finding from these tables is that the most significant percentage of arts leaders

identified as white (78.5%). To reiterate, the results show that the arts leadership workforce closely reflects the U.S. population.

Figure 3:
Alumni Leaders by Ethnicity



Source: D’Andrea (2021a). SNAAP Data (2015, 2016 & 2017)

Age

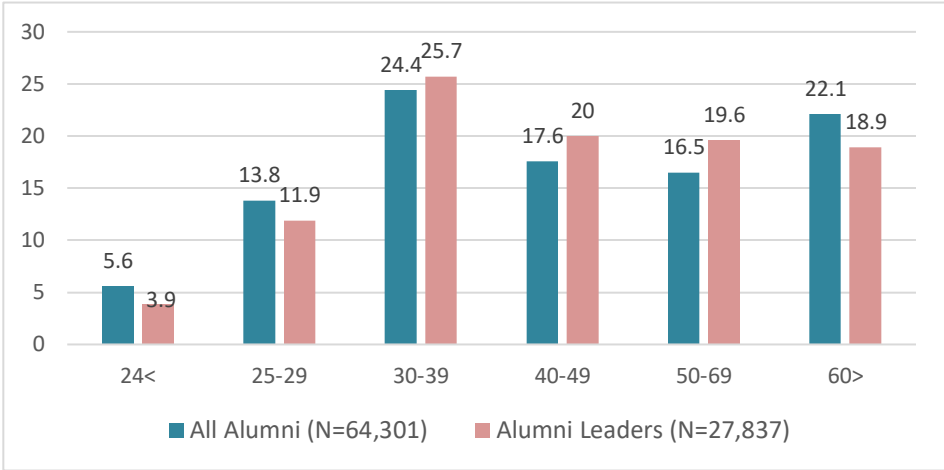
Age also plays a part in diversity counts and most arts alumni leaders are between 30 and 39 years old (see Table 6).

Table 6:
Ethnicity (Arts Alumni Population vs. Alumni Leaders)

Age	Percentage of Total Alumni	Percentage of Total Alumni Leaders
24 <	5.6	3.9
25-29	13.8	11.9
30-39	24.4	25.7
40-49	17.6	20
50-69	16.5	19.6
60 >	22.1	18.9
All (N=64,301)		Leaders (N=27,837)

Source: D’Andrea (2021a). SNAAP Data (2015, 2016 & 2017)

Figure 5:
Age, Alumni Leaders



Source: D'Andrea (2021a). SNAP Data (2015, 2016 & 2017)

Table 6 and Figure 5 offer a bar graph for the age distribution of alumni leaders. Leadership positions become more prevalent once graduates are 30 years old. The question, therefore, is: How diverse are these leaders based on gender, ethnicity, and age? As per the alumni respondents in the sample, white is the predominant ethnicity of the U.S. population, student enrollment, and leaders, whereas age is widely diverse, although leadership peaks are between 30 and 39. In terms of gender, females tend to gravitate towards an art career and are about 17% more prevalent in the field than their male counterparts.

DISCUSSION AND CONCLUSIONS

Why Diversity and Inclusive Leadership Matters

Diversity innovates (D'Andrea, 2019), and leadership drives diversity. Diversity promotes "out-of-the-box" thinking and generates new ideas and ways of doing business. Diversity in leadership promotes innovative thinking. When a leadership team comprises individuals from various backgrounds, including diverse age, demographics, race, gender, nationality, education, and more, innovation within an organization is enhanced (Chin, 2013). In other words, embracing diversity in leadership means an organization is not boxed into a single line of thought.

The impact of diverse leaders in organizations is widespread. Cook and Glass (2015) examine the effect of racial and ethnic minority CEOs in corporations and find that by promoting individual minority leaders, corporate governance strengthens and product innovation increases. Minorities' career trajectories differ from those of their white peers, which adds richness to the decision-making process since minority leaders with different perspectives and priorities are more likely to have experienced barriers, such as discrimination and bias, prior to their promotion to leadership (Cook & Glass, 2015).

Diverse leadership implies *inclusivity* for a broader range of leadership skills. Leadership skills are often acquired; however, Gasman et al. (2015) point out that some valuable skills are inborn and cultural. When an organization hires people from different backgrounds to assume leadership roles, it accesses the skillsets, knowledge, and experience emanating from different backgrounds (Gasman et al., 2015). Embracing diversity in all aspects of an organization, including leadership, is a voluntary practice that improves a brand's reputation (Chrobot-Mason et al., 2014). A diverse leadership lets key stakeholders, such as customers, the government, potential employees, and activists, know that an organization values diversity, and a good brand image is necessary for a competitive advantage.

Another benefit of diverse leadership is that it fosters a healthy company culture. As previously implied, diversity in leadership means that a firm encourages diversity and inclusion in its practice. Chrobot-Mason et al. (2014) point out that diverse leadership also means that employees are represented at the organization's top management level. It communicates to employees and other stakeholders that an entity is welcoming of different cultures and backgrounds. As such, members of an organization, even those at the bottom, feel included, leading to a better management-subordinate relationship. An inclusive leader facilitates values, norms, and principles of diversity and inclusion. The *inclusive leader* is transparent, culturally agile, collaborates and facilitates, embraces and leverages vast diversity, creates a safe space, and empowers (Tapia & Polonskaia, 2020).

Cuyler (2013) encourages academic institutions to proactively recruit diverse students into their degree programs. Cuyler (2013) argues: As key decision makers about who gains admission into graduate and undergraduate degree programs, arts management educators can lead the way in addressing the challenge of diversity by considering and responding to the neglected opportunities provided by affirmative action, diversity, and recruitment (p. 98).

This quantitative research reveals the magnitude of diversity reflected among leaders with an arts degree. A qualitative narrative could follow up this research to seek out and understand further leadership opportunities and/or constraints for the arts community of students and alumni and those who seek out leadership roles in the arts. However, a significant limitation is that this study relies solely on quantitative data. Although open-ended questions were asked, these responses were not shared with the researcher or fellow members of the team in order to maintain confidentiality. Furthermore, another limitation is that items needed to be combined to get a proxy for leadership since there was no direct item to address the "leadership" variable. Moreover, the number of art graduates in leadership positions in arts organizations versus non-arts institutions remains unknown.

Diversity Makes Us All Richer

Diversity in education is increasing but lacking in the arts. For this reason, new leadership styles and teaching methods must emerge to create a more inclusive learning environment in organizations and academia. It is not simply enough to develop diversity policies, but to take action on inclusivity. Addressing and embracing diversity in organizations will require leaders to strategically implement diversity plans that raise awareness and address how inclusiveness can increase individual and organizational performance. These could be taught in higher education institutions in the form of explicit leadership training during the time at the institution, which would include minorities from the outset. Future research could further explore the reported leadership skills acquired at institutions and the gaps for minorities.

Leaders have their individual journeys into leadership. Nonetheless, the accounts of arts alumni (29,558), who reported being in leadership positions, reveal a considerable divide in race, ethnicity and culture. There is a striking gap, given that 78.5% of the alumni leaders are white. Generally, minority groups are not given the same opportunities for higher-paying jobs, including leadership roles. Diversity needs to be addressed by society as a whole. Intersectionality matters: race and cultural bias have been identified as impediments to the ability of minorities to climb the ladder or move out of poverty. There is a need to emphasize the importance of understanding the role of race, ethnicity, and other forms of diversity within a minority community and the walls of higher education institutions.

Without inclusion, there is no diversity; without equal opportunities, there is no equity. This paper sought to recognize the need for inclusiveness in a diverse world, as the main focus in leadership, not by ignoring differences in terms of race or class but by acknowledging these differences, helping to

reframe the conversation, and undertaking research so that leadership becomes more inclusive. When inclusive leaders exercise their influence, they will unleash humanity's full potential, and we will be closer to adopting and embracing an *inclusive* society. Nonetheless, addressing the leadership diversity of arts graduates requires considerable effort and commitment. Uncomfortable discussions resulting in strategies that will require a team of inclusive leaders need to be transpired. Once the path towards inclusivity is genuinely endorsed and embarked upon, we will change the status of minorities in society, fostering a healthier, more prosperous and innovative culture.

IMPLICATIONS

My findings inform how the intersection of race and gender shapes leadership experiences in minority groups. This research calls on higher education institutions to improve inclusivity, collaboration, and opportunities for minority groups. Creating and encouraging a mentorship program that supports diversity and inclusive leadership is necessary. Human resources professionals can foster this practice by helping ethnic minorities gain experience in, for example, mentorship relationships that are fruitful and relevant.

The implications of this study for leaders in a culturally diverse world are that they need to address the following: (1) how to assess "inclusiveness" and explore the role of "gatekeepers," i.e. those with the power to exercise equity and equality; (2) the development of an articulated vision and mission for inclusiveness; (3) the creation of inclusive leadership education; and (4) the monitoring of leaders' performance and requiring them to be held accountable for achieving their diversity and inclusivity goals.

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