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A Survey of Big Ten Institutions: Gender Distinctions Regarding Faculty Ranks and Salaries In Schools, Divisions, and Departments of Music

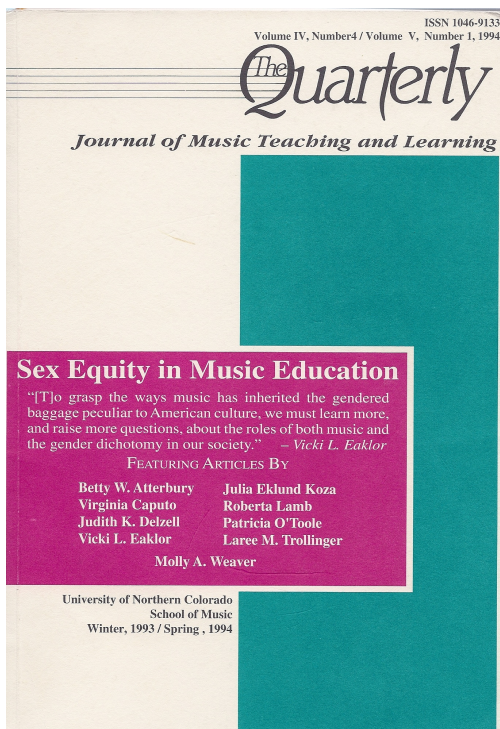
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It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. The journal began in 1990 as The Quarterly. In 1992, with volume 3, the name changed to The Quarterly Journal of Music Teaching and Learning and continued until 1997. The journal contained articles on issues that were timely when they appeared and are now important for their historical relevance. For many authors, it was their first major publication. Visions of Research in Music Education will publish facsimiles of each issue as it originally appeared. Each article will be a separate pdf file. Jason D. Vodicka has accepted my invitation to serve as guest editor for the reprint project and will compose a new editorial to introduce each volume. Chad Keilman is the production manager. I express deepest thanks to Richard Colwell for granting VRME permission to re-publish The Quarterly in online format. He has graciously prepared an introduction to the reprint series.

A Survey Of Big Ten Institutions: Gender Distinctions Regarding Faculty Ranks And Salaries In Schools, Divisions, And Departments Of Music

By Molly A. Weaver

West Virginia University

The issue of gender equity in higher education has received considerable attention. Women have participated in higher education in America for approximately 150 years; one of the earliest and most challenging issues has been their inclusion as faculty members.¹ Colleges and universities have been a specific focus of the more general attempt to achieve equity for women in society. Indeed, the status of faculty women in higher education is an especially important issue, since faculty members serve as role models for young women and men at a critical stage of their lives.

Ongoing changes in the characteristics of the populations of current and potential faculty suggest a great need for accurate description and monitoring of gender representation in higher education.

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In the interest of promoting gender equity in music in higher education, the purpose of this research was

to survey several aspects of current faculty representation in selected music institutions. These aspects comprised variables of gender, rank, and salary for those in full-time, tenure-track positions in Big Ten schools, divisions, and departments of music.

Review of Related Literature

Three College Music Society studies on the status

of women in college music provide considerable perspective regarding the broad issue of gender equity and its continuing importance to the entire music profession. Carol Neuls-Bates, in the introduction to the first, *The Status of Women in College Music: Preliminary Studies* (1976), stated that the large-scale exclusion of women from the higher ranks of the professoriate is widespread, although women in recent years earned almost half of the master's degrees and approximately 15 percent of the doctorates in music. Indeed, she noted that women in music achieved advanced-degree status in greater percentages

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than women in general in higher education. This preliminary report concludes that information collected by the Committee on the Status of Women shows that women in college music were concentrated in the lowest faculty ranks. The committee recommended that each member of the College Music Society look to her or his own institution to improve the status of women, and that all women in music become more actively concerned about their low status and seek change.

Through analysis of data for the second study, *The Status of Women in College Music, 1976-77: A Statistical Study* (1980), Barbara Hampton Renton provides a meaningful context by comparing and contrasting data on women in music with those on women in the work force overall. She states that the percentage of women who earned bachelor's and master's degrees in all disciplines in 1974-1975 exceeded the percentage of women in the national work force. In turn, the percentage of women who earned these degrees in music exceeded by far the percentages for all other disciplines. Moreover, the percentage of women who earned doctorates in music rose above 23 percent, thus creating a large pool of women qualified to teach music on college and university faculties.

Regardless of the continued growth and increasingly healthy state of these percentages since the 1970s, Renton concluded that the status of women in college music is not improving. Although women earned almost half of the graduate degrees granted in music from 1974 to 1977, opportunities for faculty appointment increased only at the lowest levels. Women continued to be underrepresented in tenure-track positions and even lost ground at the full and associate professor levels. On the basis of an anticipated decline in the college-age population, Renton projected a related decrease in opportunities for promotion. She summarized her conclusions by stating that women in college music, although qualified, are underappointed and under-promoted.

In the report of the third study, *The Status of Women in College Music, 1986-87: A Statistical Report* (1988), Adrienne Fried Block confirmed that problems of gender inequity — undeniably related to the overall health of

the music profession — remain unsolved. She cited two conditions that make these issues even more urgent than the two previous reports indicated:

1. the decreasing number of faculty positions; and
2. the dramatically increasing number of qualified women (i.e., those with doctorates).

For the ten-year period 1976-77 to 1986, Block notes only small improvement in the status of women in tenure-track positions, certainly not a change commensurate with the percentage of qualified women available. Block concludes that the gender inequities documented in all three College Music Society studies, which collectively spanned almost 20 years, perhaps stem more from traditional discriminatory practices of higher education than from women's lack of preparation or aspiration.

Statement of the Problem

Historically, the number of degrees awarded to women in music has tended to be slightly higher than the national average for all fields. Today, a larger number of qualified women are seeking music faculty jobs in a shrinking job market. The status picture of the tenured ranks is one in which women are concentrated at the lower levels, while men are concentrated at the higher levels.

In the broad interest of accurate description of gender representation in higher education, the purpose of this study was to compare and contrast characteristics of gender, rank, and salary regarding full-time, tenure-track instructional faculty in selected schools, divisions, and departments of music. The particular focus of this study is appropriate in that most Big Ten institutions offer music degree programs of considerable size and stature. In addition, collectively they have a reputation of leadership in the principal missions of higher education: teaching, research, and service. The timing of this research is appropriate in that six years have passed since the most recent College Music Society study. Examination of gender representation at associate and full-professor ranks is an important measure of the progress of women identified as entry-level (assistant professor) in the reports by Neuls-Bastes,

The proportions of female music faculty at each academic rank are not representative of the pool from which higher education faculty are hired, and the salaries of female music faculty at each academic rank are below overall salary values (female and male) in nearly all cases.

Renton, and Block. Specifically, the following questions were addressed:

1. Regarding full-time tenure-track music faculty members, what are the proportions of gender representation by rank (i.e., assistant professor, associate professor, and full professor) within each institution?
2. Regarding music faculty salaries, what are the quartile distributions for each gender by rank within each institution?

Design

To promote awareness of existing conditions regarding higher education music faculty in a variety of contexts, the institutions of the Big Ten conference were identified as appropriate for this study. The Big Ten conference comprises 11 major universities that, through schools, divisions, or departments of music, offer baccalaureate, master's, specialist, and doctoral degrees and feature faculty in over 46 areas of music teaching specialization.²

A written survey of 1992-1993 full-time, tenure-track music faculty membership, gender, rank, and salary was administered to each Big Ten institution. In ten cases, the survey was of a school of music; in one case the survey was of both a division of music and a department of university bands.

Data were compiled and analyzed for purposes of describing, comparing, and contrasting current gender, rank, and salary characteristics of full-time, tenure-track music faculty (N = 563) in these schools, divisions, and departments of music.

Procedures

In the fall of 1992, the chief academic personnel administrator at the main campus of each institution received a written survey requesting information about 1992-1993 full-time, tenure-track instructional music faculty, and specifically asking about gender, academic rank, and salary. In January 1993, an identical follow-up survey was administered by telephone to those institutions that had yet to respond.

All institutions participated; in six cases, the written survey was forwarded from the chief academic personnel administrator to the chief music administrator. Ten institutions responded with all requested data for each faculty member; one institution responded with aggregate data for the faculty as a whole.

In spring of 1993, the researcher verified with the responding administrator of each institution the reported gender, rank, and salary information for faculty members not listed in the latest edition of the College Music Society *Directory*. In a few cases, institutions were unable to provide any relevant information about faculty members who were listed in the *Directory*. These individuals were not considered in data presentation and interpretation.

Presentation of Data

Table 1 contains descriptive statistics for gender representation of music faculty by academic rank. A review of these data, which include those faculty positions for which full information was provided, revealed considerable ranges of representation throughout the Big Ten. Representation at the assistant professor level for females ranged from one percent to 29 percent of the entire music faculty at any single institution; the range for males was from zero to 33 percent. Representation at the associate professor level for females ranged from three percent to 17 percent; the range for males was from ten percent to 39 percent. Representation at the full professor level for females ranged from zero to 18 percent; the range for males was from zero to 61 percent.

At the rank of assistant professor, one of ten reporting institutions had more females than males, seven had more males than females, and two had equal gender representation. At the rank of associate professor, all ten reporting institutions had more males than females. At the rank of full professor,

Table 1. 1992-93 Gender Representation of Full-Time Tenure-Track Instructional Music Faculty by Academic Rank at Big Ten Institutions.

Institution	Gender	Assistant Prof.	Associate Prof.	Full Prof.	Total
Illinois	Female	1 (1%)	2 (3%)	6 (9%)	9 (14%)
	Male	9 (14%)	17 (26%)	31 (47%)	57 (86%)
	Total	10 (15%)	19 (29%)	37 (56%)	66 (100%)
Indiana	Female	2 (1%)	4 (3%)	20 (17%)	26 (22%)
	Male	8 (7%)	12 (10%)	72 (61%)	92 (78%)
	Total	10 (8%)	16 (13%)	92 (78%)	118 (100%)
Iowa	Female	1 (3%)	5 (13%)	2 (5%)	8 (21%)
	Male	4 (10%)	8 (21%)	18 (48%)	30 (79%)
	Total	5 (13%)	13 (34%)	20 (53%)	38 (100%)
Michigan	Female	3 (4%)	7 (9%)	3 (4%)	13 (17%)
	Male	13 (17%)	16 (22%)	33 (44%)	62 (83%)
	Total	16 (21%)	23 (31%)	36 (48%)	75 (100%)
Michigan State	Female	1 (3%)	3 (9%)	1 (3%)	5 (15%)
	Male	0 (0%)	12 (34%)	18 (51%)	30 (85%)
	Total	1 (3%)	15 (43%)	19 (54%)	35 (100%)
Minnesota	Female	1 (3%)	3 (7%)	7 (18%)	11 (28%)
	Male	4 (10%)	15 (39%)	9 (23%)	28 (72%)
	Total	5 (13%)	18 (46%)	16 (41%)	39 (100%)
Northwestern	Female	*	*	*	*
	Male	*	*	*	*
	Total	11 (22%)	22 (43%)	18 (35%)	51 (100%)
Ohio State	Female	1 (2%)	8 (17%)	4 (9%)	13 (28%)
	Male	5 (11%)	17 (37%)	11 (24%)	33 (72%)
	Total	6 (13%)	25 (54%)	15 (33%)	46 (100%)
Penn State	Female	6 (19%)	2 (6%)	2 (6%)	10 (31%)
	Male	11 (33%)	6 (18%)	6 (18%)	23 (69%)
	Total	17 (52%)	8 (24%)	8 (24%)	33 (100%)
Purdue	Female	2 (29%)	1 (13%)	0 (0%)	3 (42%)
	Male	2 (29%)	2 (29%)	0 (0%)	4 (58%)
	Total	4 (58%)	3 (42%)	0 (0%)	7 (100%)
Wisconsin	Female	7 (13%)	3 (6%)	4 (7%)	14 (26%)
	Male	7 (13%)	8 (14%)	26 (47%)	41 (74%)
	Total	14 (26%)	11 (20%)	30 (54%)	55 (100%)
* Not reported					

Table 2. 1992-93 Quartile Distributions of Assistant Professor Salaries by Gender at Big Ten Institutions

Institution		25 %ile	50 %ile	75 %ile
Illinois	Female	-----	\$30,187	-----
	Male	\$32,061	33,000	\$33,576
	Overall	31,500	32,910	33,537
Indiana	Female	-----	28,650	-----
	Male	26,000	32,100	33,700
	Overall	25,750	31,950	33,200
Iowa	Female	-----	28,650	-----
	Male	29,500	29,750	31,250
	Overall	29,500	30,000	32,975
Michigan	Female	32,950	33,000	33,300
	Male	32,875	34,800	36,675
	Overall	32,966	33,900	35,800
Michigan State	Female	-----	31,083	-----
	Male	-----	-----	-----
	Overall	-----	31,083	-----
Minnesota	Female	-----	33,500	-----
	Male	37,000	38,000	40,350
	Overall	35,375	38,000	39,175
Northwestern	Female	*	*	*
	Male	*	*	*
	Overall	33,350	36,200	38,300
Ohio State	Female	-----	30,792	-----
	Male	31,224	33,000	36,114
	Overall	30,792	32,976	33,768
Penn State	Female	32,760	32,940	33,120
	Male	31,950	32,976	34,065
	Overall	32,004	32,976	33,768
Purdue	Female	-----	34,580	-----
	Male	-----	42, 448	-----
	Overall	34,580	36,141	42,448
Wisconsin	Female	33,813	35,551	36,473
	Male	34,049	34,944	36,171
	Overall	34,000	35,032	36,500
* Not reported				

Table 3. 1992-93 Quartile Distributions of Associate Professor Salaries by Gender at Big Ten Institutions

Institution		25 %ile	50 %ile	75 %ile
Illinois	Female	-----	\$40,400	-----
	Male	\$35,896	40,520	\$44,741
	Overall	36,202	40,520	44,364
Indiana	Female	40,400	45,000	49,900
	Male	40,250	43,500	48,600
	Overall	40,300	43,500	49,250
Iowa	Female	35,625	37,800	38,375
	Male	36,350	42,400	45,225
	Overall	36,225	38,100	42,700
Michigan	Female	38,875	40,000	44,750
	Male	40,716	48,500	52,750
	Overall	40,000	45,000	50,950
Michigan State	Female	36,570	37,117	37,550
	Male	36,363	36,956	39,090
	Overall	36,372	36,957	38,058
Minnesota	Female	32,297	39,188	39,502
	Male	36,414	38,801	41,870
	Overall	36,192	38,994	411,478
Northwestern	Female	*	*	*
	Male	*	*	*
	Overall	44,663	47,325	52,250
Ohio State	Female	37,442	38,226	38,844
	Male	39,603	41,940	49,134
	Overall	38,319	40,104	45,882
Penn State	Female	-----	40,824	-----
	Male	38,772	40,148	42,444
	Overall	38,664	40,158	43,020
Purdue	Female	-----	34,775	-----
	Male	-----	40,754	-----
	Overall	34,704	34,775	43,816
Wisconsin	Female	37,349	37,375	40,747
	Male	39,167	41,328	45,616
	Overall	38,079	41,328	45,616
* Not reported				

Table 4. 1992-93 Quartile Distributions of Full Professor Salaries by Gender at Big Ten Institutions

Institution		25 %ile	50 %ile	75 %ile
Illinois	Female	\$45,854	\$48,770	\$52,598
	Male	45,308	49,332	52,522
	Overall	45,531	49,332	52,546
Indiana	Female	52,500	55,200	62,500
	Male	54,150	61,650	67,650
	Overall	53,900	60,350	67,400
Iowa	Female	----	48,400	----
	Male	47,000	50,000	54,000
	Overall	46,850	50,000	53,350
Michigan	Female	51,500	64,500	75,225
	Male	50,300	58,300	69,125
	Overall	50,200	59,150	69,250
Michigan State	Female	----	54,191	----
	Male	44,300	49,207	56,946
	Overall	44,420	50,004	56,267
Minnesota	Female	51,038	55,135	67,963
	Male	42,061	61,608	72,973
	Overall	44,954	55,344	72,198
Northwestern	Female	*	*	*
	Male	*	*	*
	Overall	59,313	63,000	77,350
Ohio State	Female	46,122	48,528	50,316
	Male	46,998	51,276	54,840
	Overall	46,593	50,040	53,799
Penn State	Female	----	51,876	----
	Male	50,256	51,930	53,388
	Overall	49,518	51,930	54,180
Purdue	Female	----	----	----
	Male	----	----	----
	Overall	----	----	----
Wisconsin	Female	40,260	42,958	48,743
	Male	44,421	51,529	60,641
	Overall	43,262	51,264	55,535
* Not reported				

An increase over the next five years in the proportion of women at the associate professor level will be an important measure of progress.

nine of ten reporting institutions had more males than females; one had no full professors. Tables 2, 3, and 4 contain quartile distributions of assistant, associate, and full professor salaries (respectively) by gender.

Assistant professor salaries at the fiftieth percentile (median) of the distribution for each institution ranged from \$30,000 to \$38,000. At eight of the reporting institutions, the median value for females was at or below the overall median value; at two institutions the median value for males was below the overall value.

Associate professor salaries at the fiftieth percentile of the distribution for each institution ranged from \$34,775 to \$47,325. At six of ten reporting institutions, the median value for females was at or below the overall value; at four institutions the median value for males was at or below the overall value.

Full professor salaries at the fiftieth percentile of the distribution for each institution ranged from \$49,332 to \$63,000. At seven of ten reporting institutions, the median value for females was below the overall value, at two institutions the median value for males was below the overall value, and one institution reported no full professors.

Discussion

Examination of music faculty characteristics in these selected institutions reveals inequitable rank and salary tendencies concerning gender. Among the institutions overall, men are represented in greater proportions than women at all ranks. Nine of ten participating institutions report more men than women as full professors, and all participating institutions report more men than women at the associate professor level. Regarding assistant professors, seven of ten participating institutions report more men than women; two report equal gender representation. It appears that females are somewhat more equitably represented at the entry level of assistant professor, but as academic rank progresses from assistant to associate to full professor, the proportion of male representation increases.

In addition to inequities of representation, further analysis of music faculty data from these selected institutions reveals salary inequities with respect to gender. Again, when considering all participating institutions, women have median salary values below overall median salary values at all ranks. This discrepancy is most prevalent for assistant and full professors. At seven of ten institutions, the median salary value for female assistant professors is below the overall median value. Similarly, at seven of nine institutions the median salary value for female full professors is below the overall median value.

In the case of associate professors, the median salary value for women is below the overall median value at five of ten institutions. The prevalence of salary discrepancies in favor of men at the ranks of assistant and full professor appears to be attenuated at the rank of associate professor.

It is noteworthy that rank and salary tendencies are incongruent for both men and women. Male representation increased and female representation decreased with academic rank. However, although men held more associate professorships than women at all ten participating institutions, the median salary value for female associate professors — the rank at which they were most inequitably represented — is above that of males at four of the ten institutions.

Conclusions

Results of the current survey suggest that women at Big Ten institutions can be successful music faculty members, that is, accepted on the basis of their abilities and recognized for their contributions, at all ranks. However, as in all sectors of higher education, vigilance is necessary if women are to continue progress toward equitable representation and compensation as music faculty.

Clearly, important gains have been made, considering the numbers of women recruited to graduate education in music over the last 20 years. An increase in the proportion of women who are assistant professors of music

is encouraging; it may reflect the increased number of women with doctorates. An increase over the next five years in the proportion of women at the associate professor level will be an important measure of progress.

Presently, the problem that persists in higher education in general — that of “the higher the rank the fewer the women” — is still very evident when considering the numbers of women at each faculty rank in music. Moreover, regardless of representation, women at Big Ten institutions continue to have the largest proportion of the lowest paying positions at each academic rank.

Conclusions of this study echo the predicaments voiced by Carol Neuls-Bates, Barbara Hampton Renton, and Adrienne Fried Block in their respective College Music Society reports of 17, 13, and five years ago: For women the problems of underrepresentation and inequitable compensation have not gone away. The proportions of female music faculty at each academic rank are not representative of the pool from which higher education faculty are hired, and the salaries of female music faculty at each academic rank are below overall salary values (female and male) in nearly all cases.

Recommendations

This is a revolutionary era in which women’s and men’s experiences, expectations, roles, and values are undergoing a fundamental change. Under these circumstances, it is sometimes difficult to know how to change institutional policies and practices to become more open and inclusive. Progress will occur if the task is approached with open minds and a willingness to listen.

The creation of equal educational and professional opportunities for women and men needs to be among the highest of institutional priorities because achieving balance is so important for the quality and productivity of intellectual life. Policies in the interest of gender equity in higher education serve not only the interests of women; they benefit everyone helping to attract and keep highly productive women scholars and students who contribute enormously to the quality of teaching and research and the vitality of academic discourse.

In spite of evidence of imbalance in the treatment of women as compared to men in

music, there are reasons to remain optimistic about the role of women in music in higher education. This survey provides — both collectively and by unit — a foundation for evaluating the status of music faculty ranks and salaries by gender in selected institutions, and for setting goals for improvement at large.

The reasons underlying the disparities noted in this study need further investigation. Much remains to be known about the status of women in college music; additional research is needed on salary increments, tenure, length of service, and frequency of promotion. In addition, there is need for continued identification of specific barriers to women’s success as higher education faculty, such as childbirth, dependent-care responsibilities, sexual harassment, and recruitment of women to senior faculty ranks.

With investment of the necessary time, effort, and commitment to reach the goal of gender equity, Big Ten institutions may serve as inspiring models of schools, divisions, and departments of music in which representation and compensation of musical talent and scholarship know no gender disparities.

Notes

1. Angela Simeone, *Academic Women: Working Towards Equality* (South Hadley, MA: Bergin & Garvey, 1987), 144.
2. College Music Society. *Directory of Music Faculties in Colleges and Universities, U.S. and Canada 1992-94*, 14th ed. (Missoula, MT: College Music Society, 1992).

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