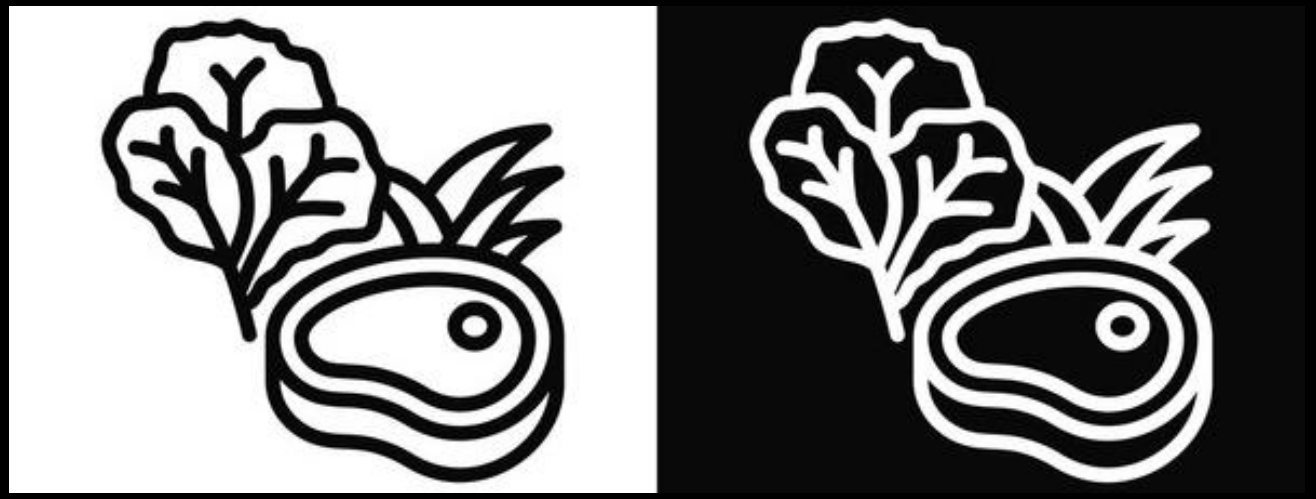
THE OMNIVORE'S DILLEMA

Are Inclusivity and Exclusivity Actually Balanced in High-Status Tastes?



Clayton Childress | Dept. of Sociology | University of British Columbia

THE OMNIVORE'S DILLEMA

Are Inclusivity and Exclusivity Actually Balanced in High-Status Tastes?

Table 2. OLS Coefficients from the Regression of Number of Lowbrow and Middlebrow Musical Genres Liked on Birth Year, Year of Interview, and Selected Control Variables

	Highbrows				Others			
	(Model 1) Number of Lowbrow Genres Liked		(Model 2) Number of Middlebrow Genres Liked		(Model 3) Number of Lowbrow Genres Liked		(Model 4) Number of Middlebrow Genres Liked	
Variables	b	Beta	b	Beta	b	Beta	b	Beta
Birth year	.02	.16^{++}	−.01	−.07	.01	.12^{++}	−.01	−.23^{++}
Year of interview (1 = 1992)	.44	.15^{+}	.25	.13^{+}	.20	.07^{++}	.15	.07^{++}
Control Variables								
Male	−.07	−.02	−.20	−.10	.01	.01	−.20	−.09**
Adjusted family income	.00	−.11	.01	.04	.00	.01	.00	.12**
White	−.92	−.13	.60	.13*	.18	.05**	.38	.12**
Education in years	.05	.10	.00	.01	.05	.11**	.10	.28**
Size of community	−.01	−.04	.00	.02	−.02	−.08**	.02	.08**
Constant	−27.45*	—	9.25	—	−16.61**	—	26.20**	—
Significance of F	—	.00	—	.12	—	.00	—	.00
Adjusted R^2	—	.06	—	.02	—	.06	—	.16
Number of respondents	—	354	—	354	—	10,967	—	10,967

$^{+}p < .05$ $^{++}p < .01$ (one-tailed tests)
$^{*}p < .05$ $^{**}p < .01$ (two-tailed tests)

Peterson, R. A., & Kern, R. M. (1996). Changing highbrow taste: From snob to omnivore. *American sociological review*, 900-907.

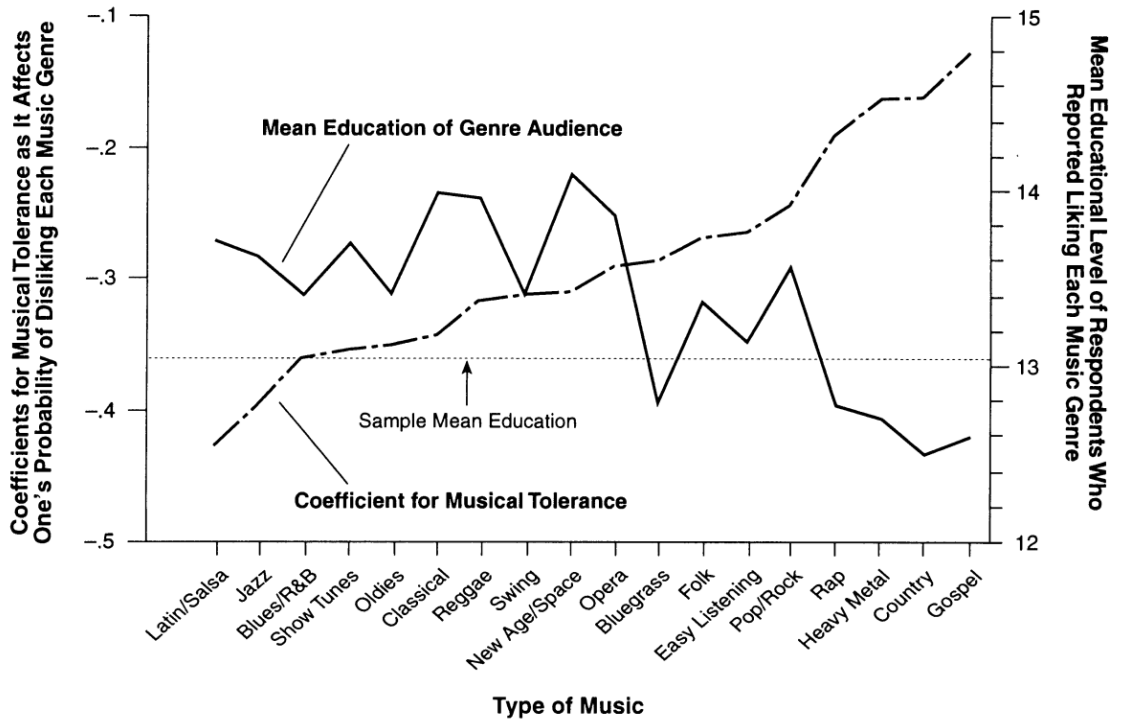


Figure 1. The Effect of Being Musically Tolerant on Disliking Each Music Genre Compared to the Educational Composition of Genre Audiences

Note: Coefficients represent the effects of being musically tolerant (number of genres not disliked, excluding the one involved in the dependent variable) from logistic regression equations where disliking each genre is the dependent variable and education is controlled. All coefficients are significant at $p < .0001$.

Bryson, B. (1996). " Anything but heavy metal": Symbolic exclusion and musical dislikes. *American sociological review*, 884-899.

THE OMNIVORE'S DILLEMA

Are Inclusivity and Exclusivity Actually Balanced in High-Status Tastes?

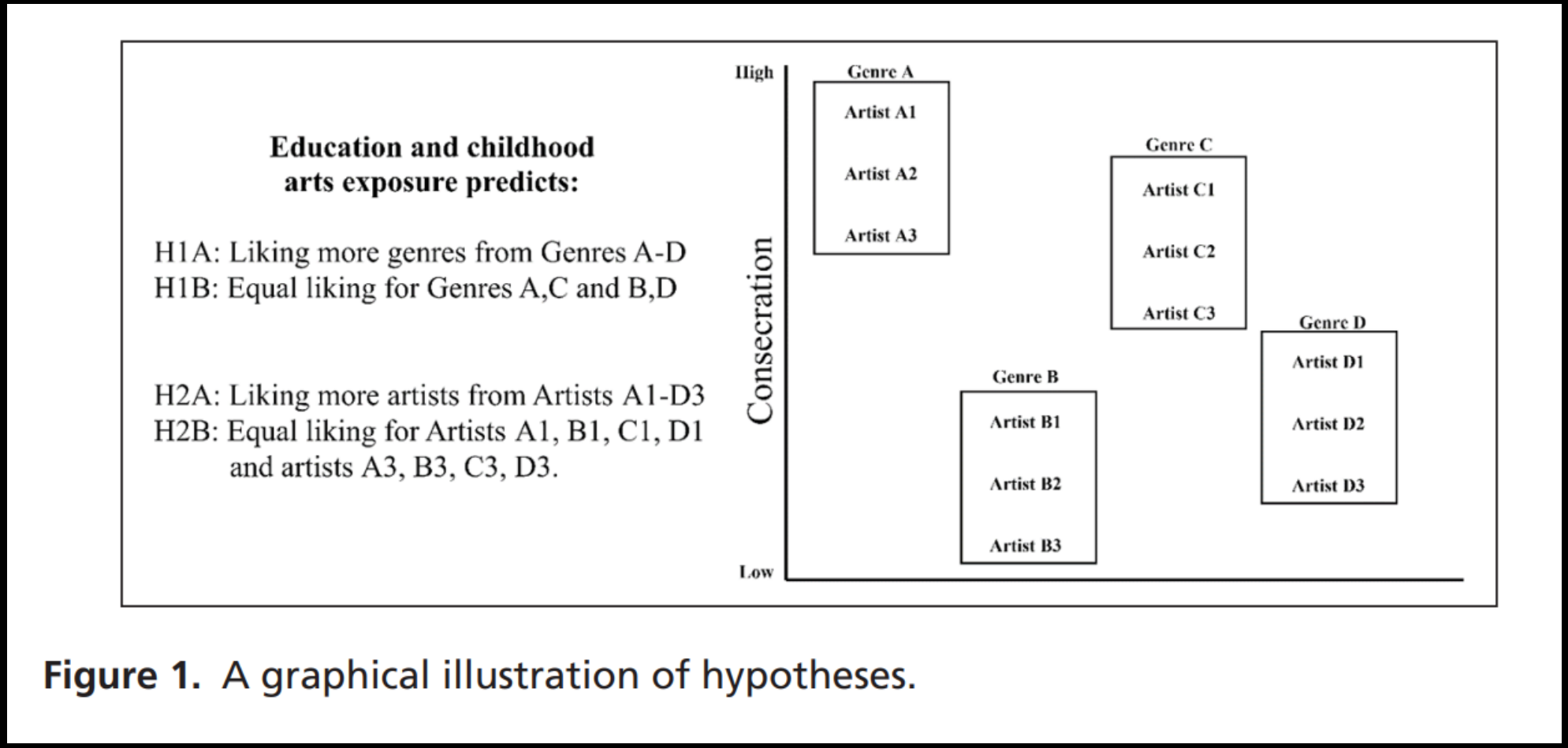


Figure 1. A graphical illustration of hypotheses.

Nault, J. F., Baumann, S., Childress, C., & Rawlings, C. M. (2021). The social positions of taste between and within music genres: From omnivore to snob. *European Journal of Cultural Studies*, *24*(3), 717-740.

THE OMNIVORE'S DILLEMA

Are Inclusivity and Exclusivity Actually Balanced in High-Status Tastes?

Table 3: Artist and object consecration across domains and genres

	High Consecration	Medium Consecration	Low Consecration
Music			
Rap	Kendrick Lamar Lauryn Hill Tupac Shakur	Sean "Puffy" Combs	Insane Clown Posse Ja Rule Flo Rida
Contemporary Pop	Adele Beyoncé Pharrell Williams	Katy Perry	Justin Bieber Britney Spears One Direction
Country/Western	Johnny Cash Willie Nelson Patsy Cline	Carrie Underwood	Florida Georgia Line Sugarland Rascal Flatts
Contemporary Rock	Foo Fighters U2 Red Hot Chili Peppers	Coldplay	Nickelback Limp Bizkit Kid Rock
Classic Rock	Bob Dylan Pink Floyd Rolling Stones	AC/DC	KISS Lynyrd Skynyrd Mötley Crüe
Movies			
Horror	*Get Out* *The Sixth Sense* *The Shining*	*The Blair Witch Project*	*The Human Centipede* *I Know What You Did Last Summer* *Final Destination*
Comedy	*The Grand Budapest Hotel* *Annie Hall* *Being John Malkovich*	*The Hangover*	*Paul Blart: Mall Cop* *Joe Dirt* *Scary Movie*
Action/Adventure	*True Grit* (2010) *Crouching Tiger, Hidden Dragon* *Saving Private Ryan*	*Air Force One*	*Suicide Squad* *Olympus Has Fallen* *Gone in 60 Seconds*
SciFi/Fantasy	*Blade Runner* (1982) *2001: A Space Odyssey* *E.T.*	*The Martian*	*The Last Airbender* *Twilight* *Transformers*
Drama	*No Country for Old Men* *12 Years a Slave* *The Godfather*	*The Notebook*	*Tyler Perry's Good Deeds* *Pearl Harbor* *I Am Sam*
Television			
Reality	*Amazing Race* *Top Chef* *Antiques Roadshow*	*Hell's Kitchen*	*Real Housewives* *The Bachelor* *Pawn Stars*
Talk Shows	*The Ellen DeGeneres Show* *Late Show with David Letterman* *The Oprah Winfrey Show*	*Jimmy Kimmel Live*	*The Jerry Springer Show* *The View* *Dr. Phil*
Comedy	*Orange Is the New Black* *Curb Your Enthusiasm* *The Office* (U.S.)	*How I Met Your Mother*	*2 Broke Girls* *Two and a Half Men* *The King of Queens*
Science Fiction/Fantasy	*Stranger Things* *The X-Files* (1993–2002) *Game of Thrones*	*Supernatural*	*Supergirl* *The Ghost Whisperer* *Grimm*
Drama	*Mad Men* *Downton Abbey* *The Sopranos*	*Grey's Anatomy*	*Gossip Girl* *One Tree Hill* *Bones*

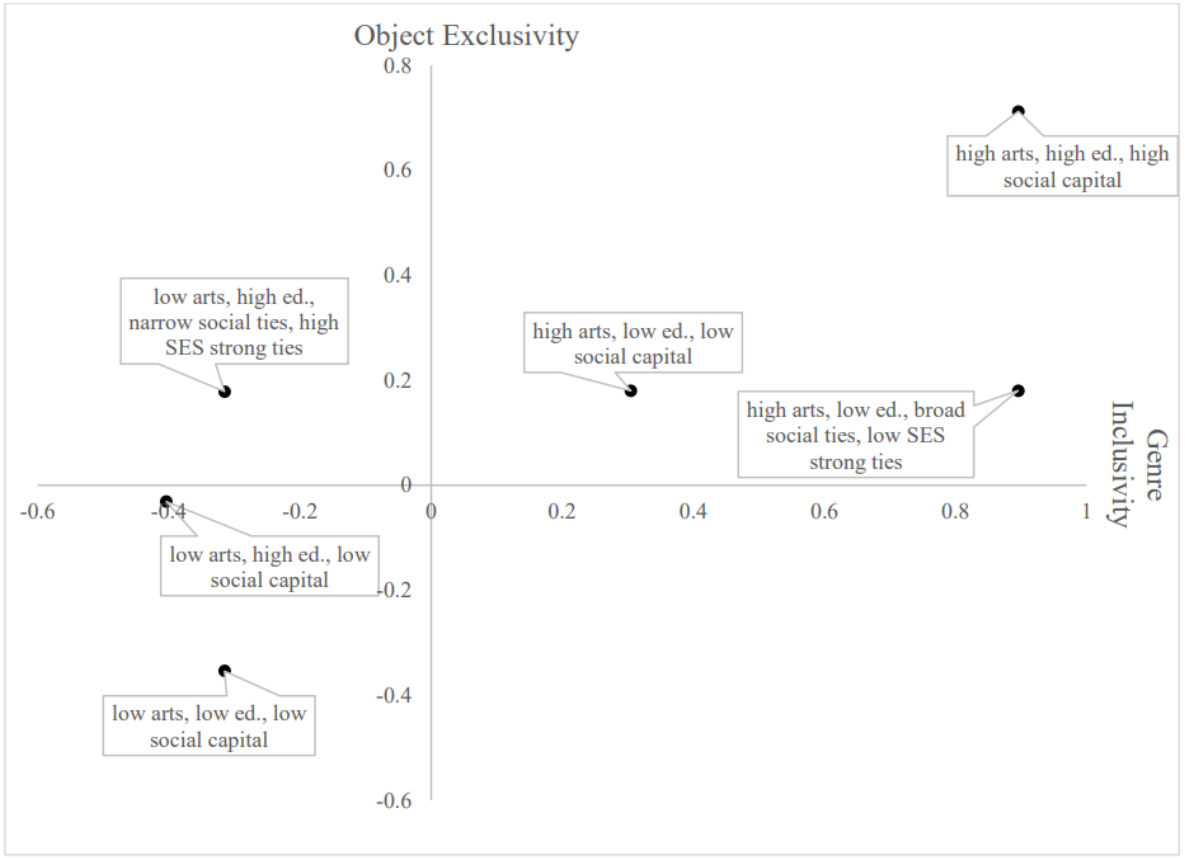


Figure 3: Taste configurations based on significant coefficients in Table 5. *Note:* Social capital is used here to indicate having both more broad-based ties, and higher socioeconomic status (SES) ties.

Childress, C., Baumann, S., Rawlings, C. M., & Nault, J. F. (2021). Genres, objects, and the contemporary expression of higher-status tastes. Sociological Science, 8, 230-264.

THE OMNIVORE'S DILLEMA

Inclusivity and Exclusivity Actually Balanced in High-Status Tastes?

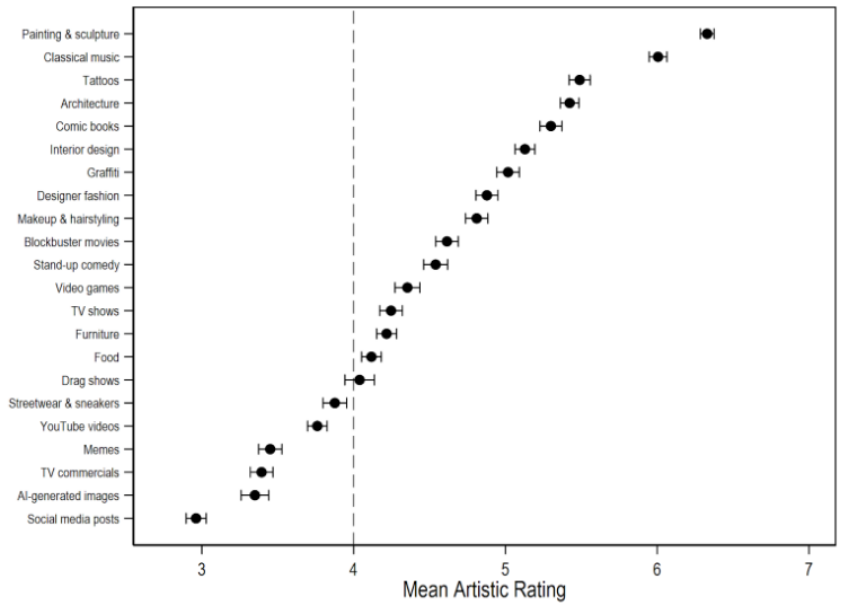
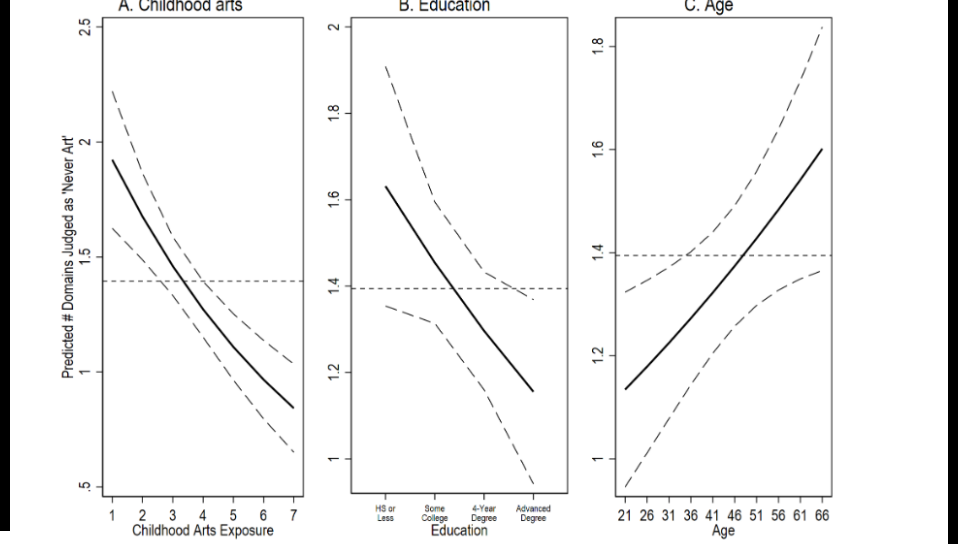


Figure 1. Mean Artistic Ratings by Domain



Note: Solid line: predicted count; Dashed lines: 95% CI; Horizontal line: sample mean of outcome

Figure 4. Predicted Domains Judged As 'Never Art' (Negative Binomial Model)

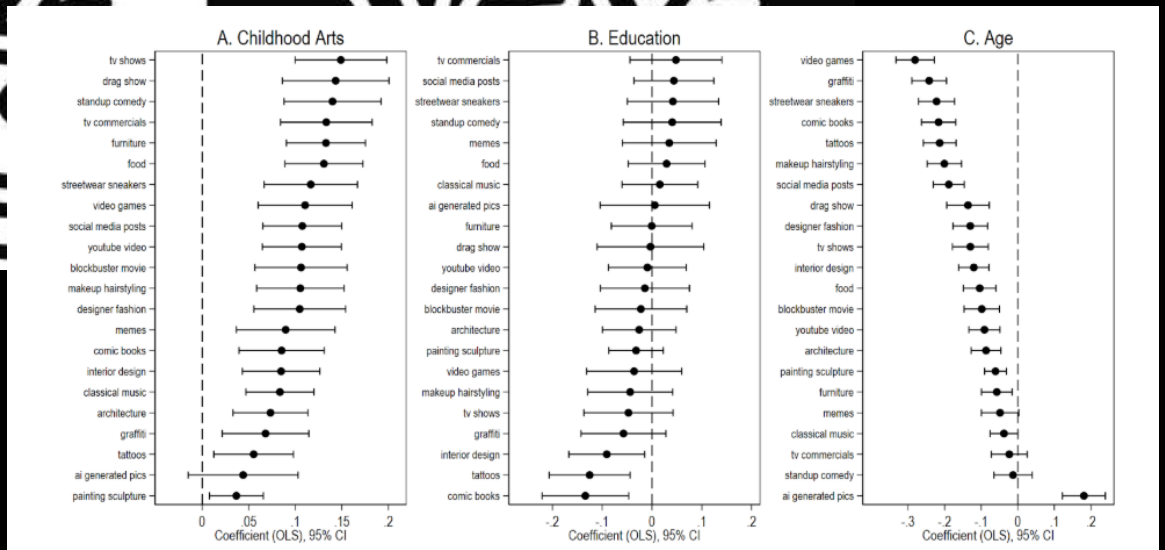


Figure 5. Predictors of Capacious Gaze Across Cultural Domains

Baumann, S. and C. Childress. " What Can Be Art? Aesthetic Inertia, Artistic Tolerance, and the Capacious Gaze." (Under Review)

THE OMNIVORE'S DILLEMA

Are Inclusivity and Exclusivity Actually Balanced in High-Status Tastes?

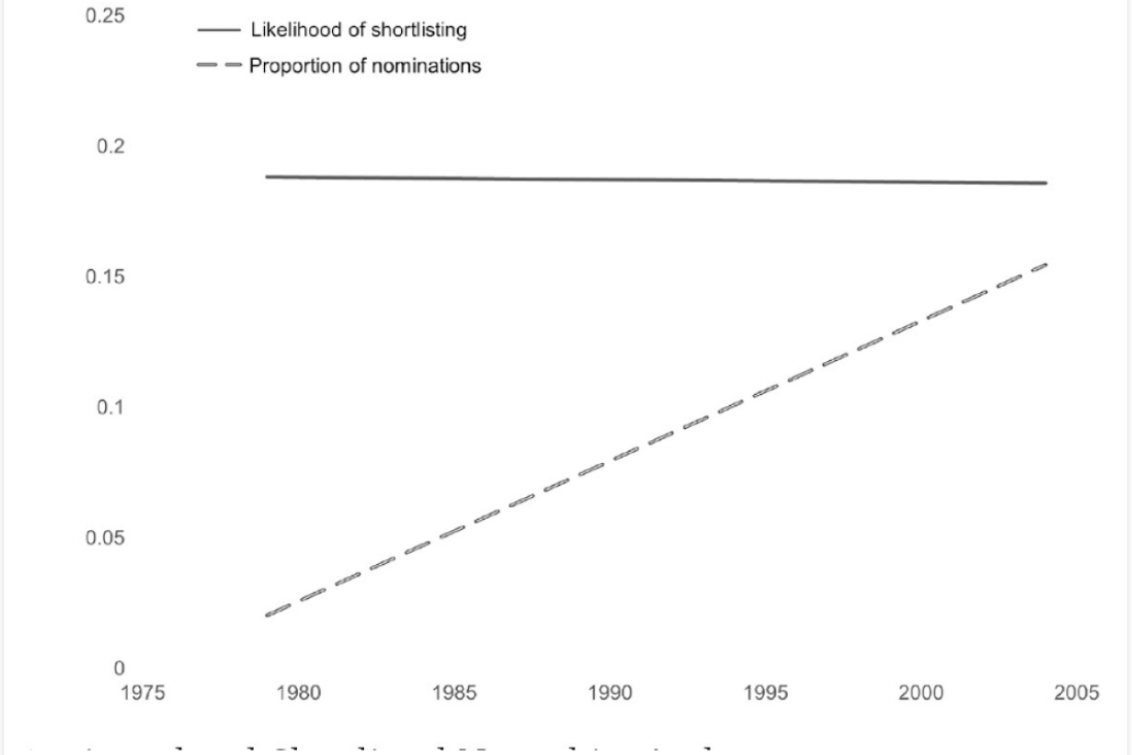


Figure 1. Nominated and Shortlisted Non-white Authors

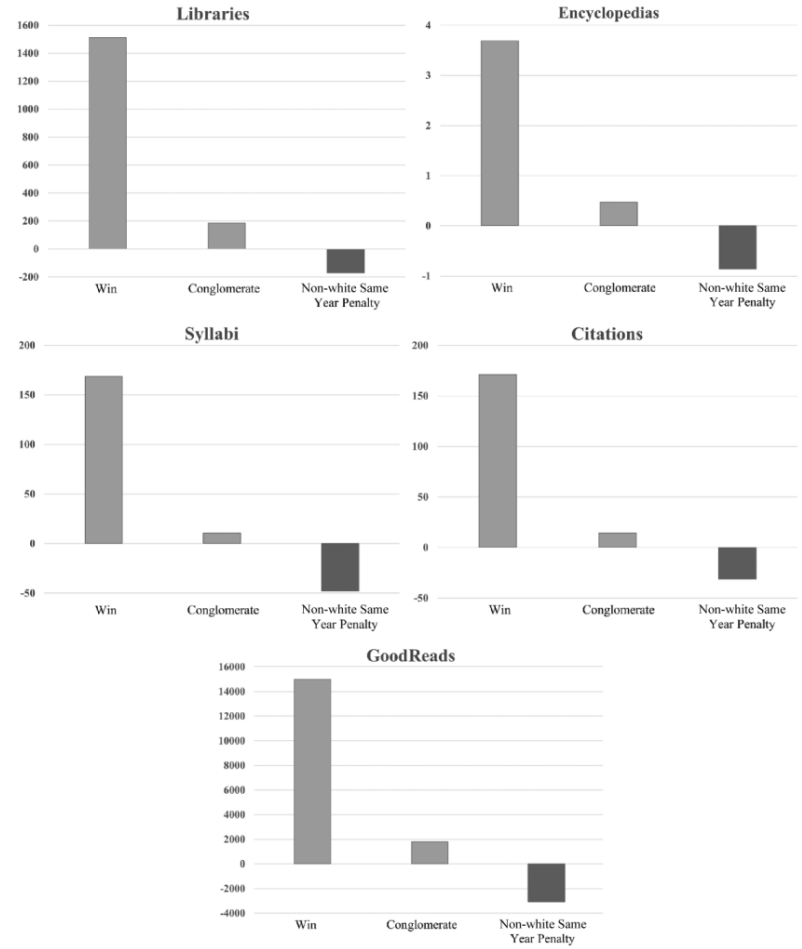


Figure 2. Same-Year Race Penalty

Childress, C., Nayyar, J., & Gibson, I. (2024). Tokenism and its long-term consequences: Evidence from the literary field. *American Sociological Review*, *89*(1), 31-59.

THE OMNIVORE'S DILLEMA

Are Inclusivity and Exclusivity Actually Balanced in High-Status Tastes?

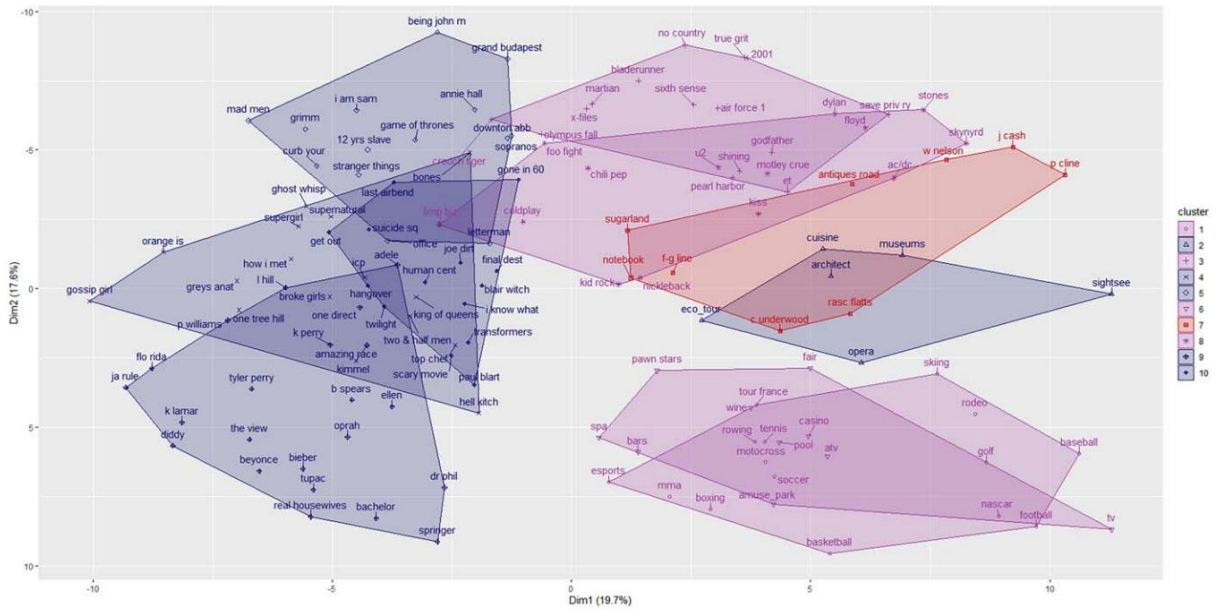


Figure 1. Results of *k*-means clustering procedure.

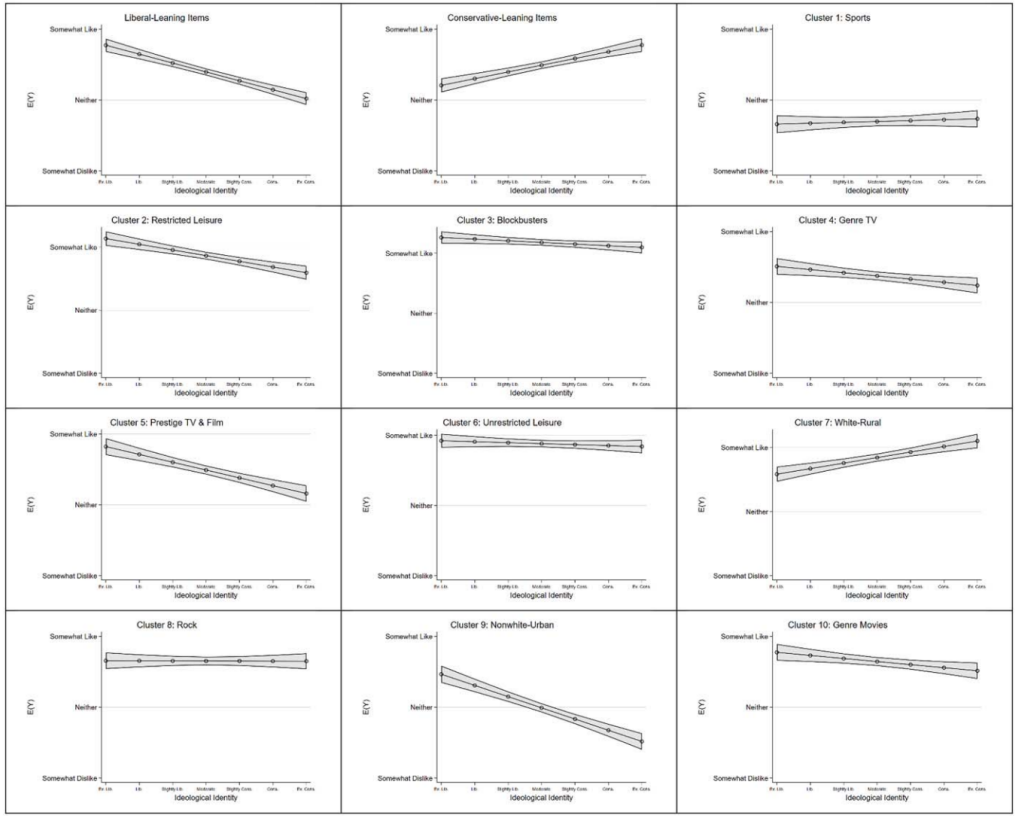


Figure 2. Predicted tastes in clustered popular culture items by ideological identity.

Rawlings, C. M., & Childress, C. (2024). The polarization of popular culture: Tracing the size, shape, and depth of the "oil spill". *Social Forces*, *102*(4), 1582-1607.

THE OMNIVORE'S DILLEMA

Are Inclusivity and Exclusivity Actually Balanced in High-Status Tastes?

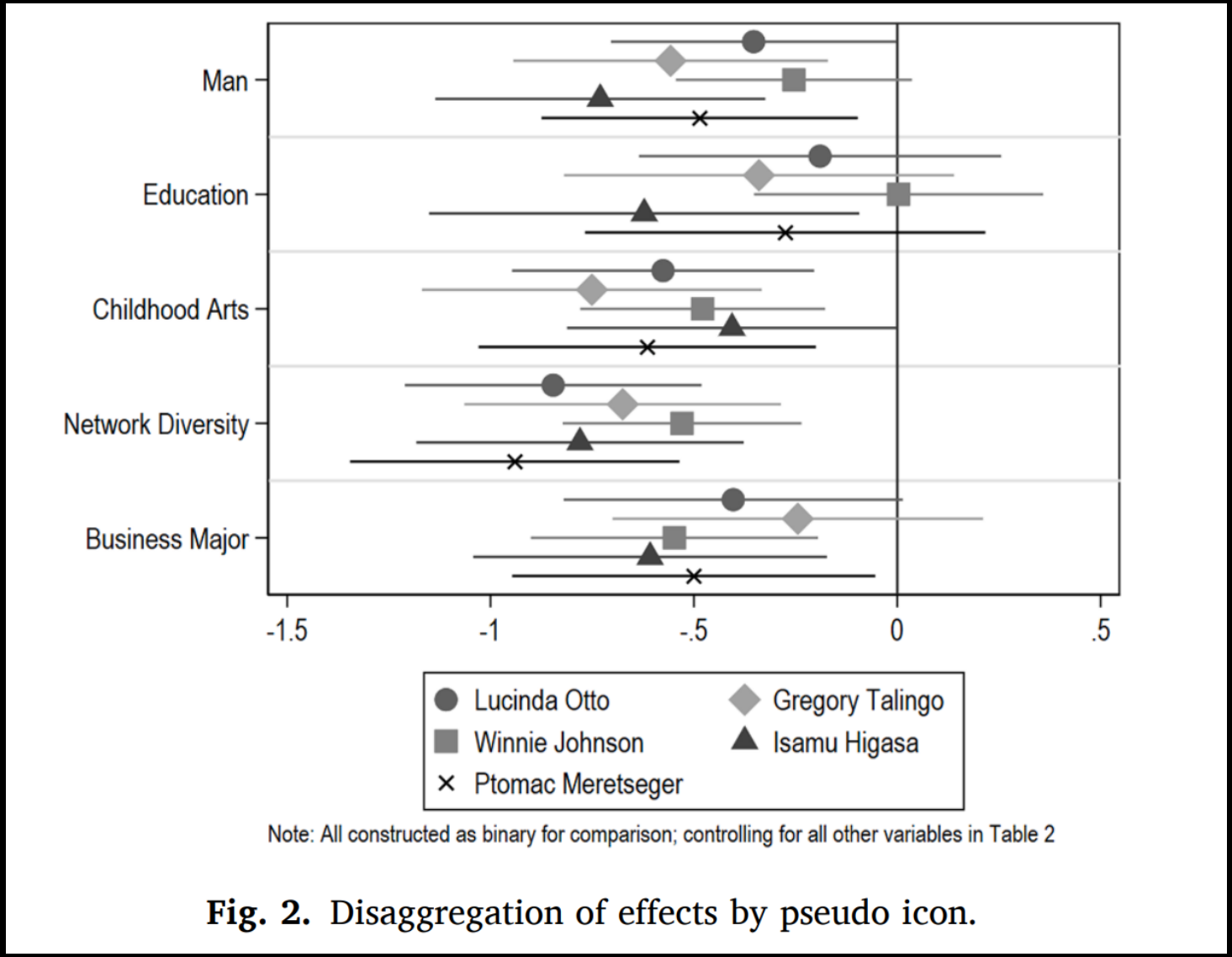
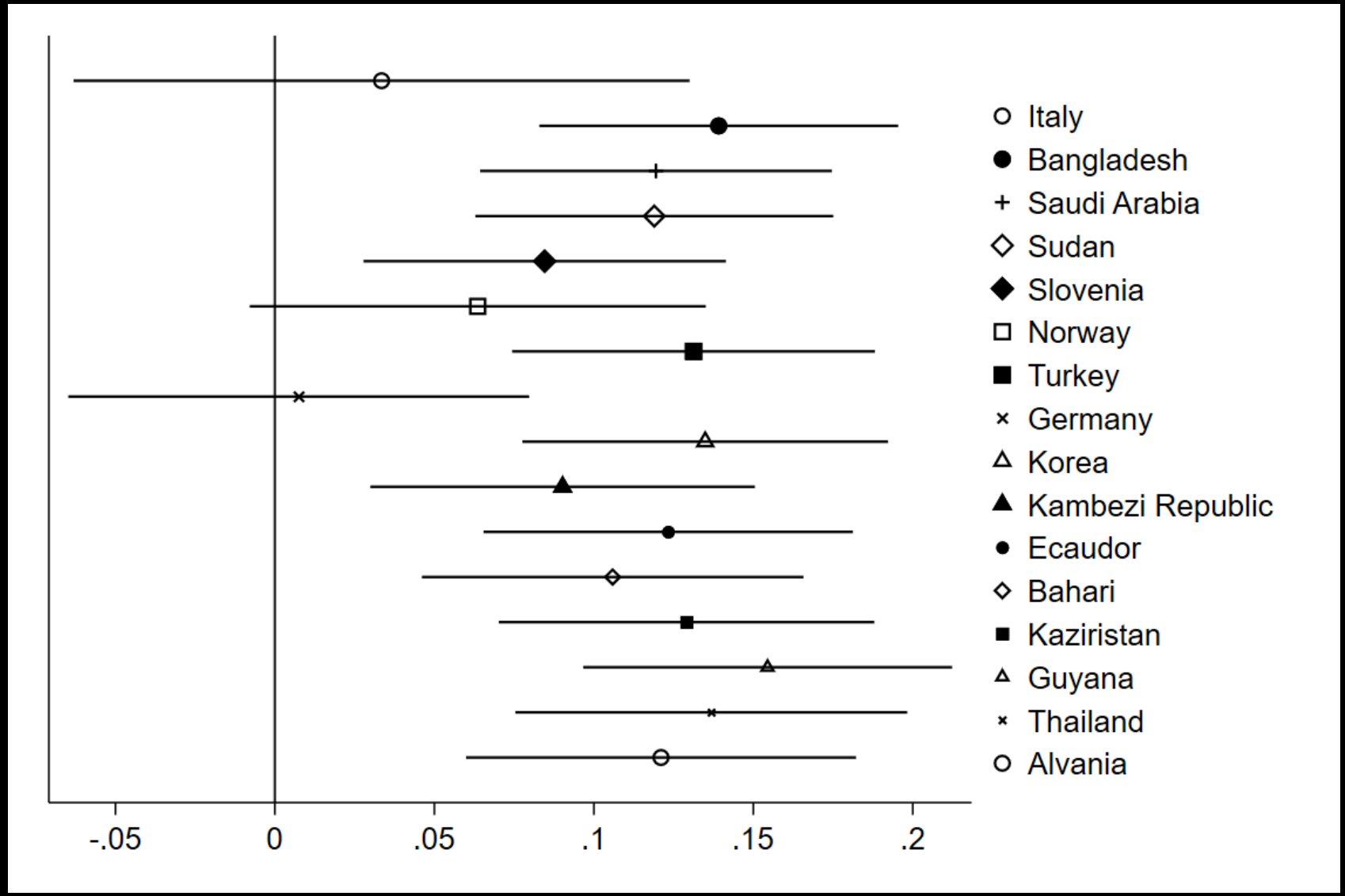


Fig. 2. Disaggregation of effects by pseudo icon.

Childress, C. (2025). Who remembers fake historical figures? Differentiating between passing knowledge and dispositional openness in cultural research. *Poetics*, *112*, 102043.

THE OMNIVORE'S DILLEMA

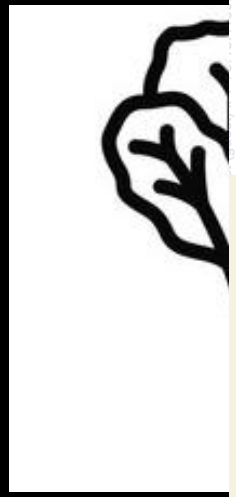
Are Inclusivity and Exclusivity Actually Balanced in High-Status Tastes?



Unpublished Original Data

THE OMNIVORE'S DILLEMA

Are Inclusivity and Exclusivity Actually Balanced in High-Status Tastes?



ANNUAL REVIEWS

Annual Review of Sociology

Diversity as a Dominant Social Value

Clayton Childress[1,*] and Omar Lizardo[2,*]

[1]Department of Sociology, University of British Columbia, Vancouver, British Columbia, Canada; email: clayton.childress@ubc.ca

[2]Department of Sociology, University of California, Los Angeles, California, USA

ANNUAL REVIEWS CONNECT

www.annualreviews.org

- Download figures
- Navigate cited references
- Keyword search
- Explore related articles
- Share via email or social media

Annu. Rev. Sociol. 2026. 52:119–40

First published as a Review in Advance on May 21, 2026

The *Annual Review of Sociology* is online at soc.annualreviews.org

https://doi.org/10.1146/annurev-soc-031025-063531

Copyright © 2026 by the author(s). This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License (CC BY-NC-ND 4.0), which permits any noncommercial use, sharing, distribution, and reproduction in any medium or format, provided the original author(s) and source are credited; this license does not permit sharing adapted material derived from this article or parts of it. Images or other third-party material in this article are included in the article's Creative Commons license unless indicated otherwise; see credit lines for license information.

*These authors contributed equally to this article

OPEN ACCESS

Keywords

diversity, elites, conspicuous openness, class, taste, interactions, organizations

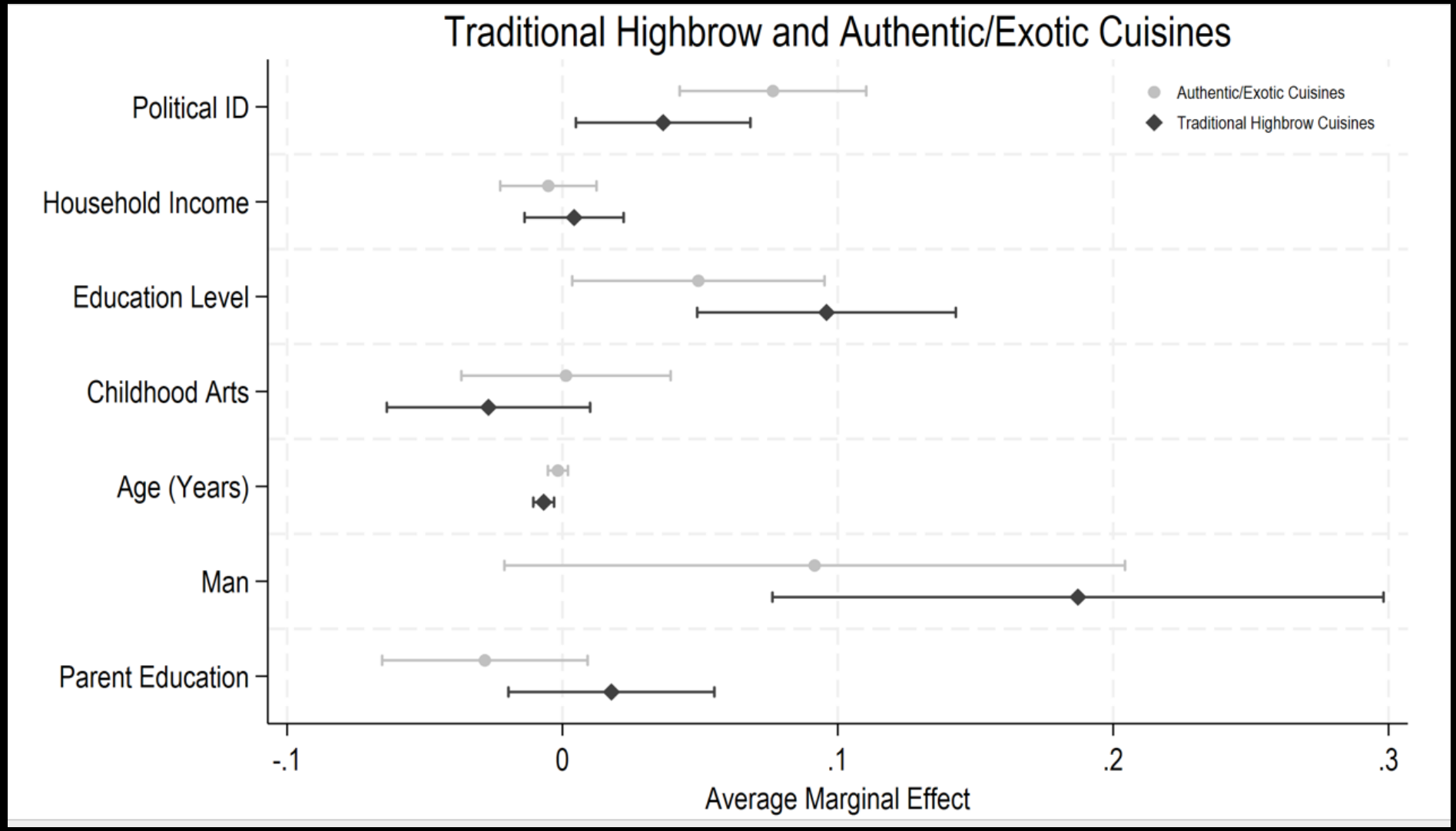
Abstract

Over the past half-century, sociologists working across subfields and analytic levels have documented the downstream implementations of diversity as a dominant social value. We synthesize this research, paying special attention to scholarship examining five key analytic contexts: class, taste, interactions, organizations, and cultural objects. The literature suggests that, despite persistent hierarchies of valuation and worth, a "conspicuous openness to diversity" has become particularly institutionalized among organizations and elites, operating as a foundational schema. We conclude with three directions for future research: exploring both historical and contemporary backlashes to diversity on the local and global scale, the impacts of diversity as a dominant social value for both non-elites and those who are cast as visible evidence of diversity, and the underlying mechanisms behind conspicuous openness to diversity, given well-documented gaps between discourse and action.

Childress, C., & Lizardo, O. (2026). Diversity as a Dominant Social Value. *Annual Review of Sociology*, *52*.

THE OMNIVORE'S DILLEMA

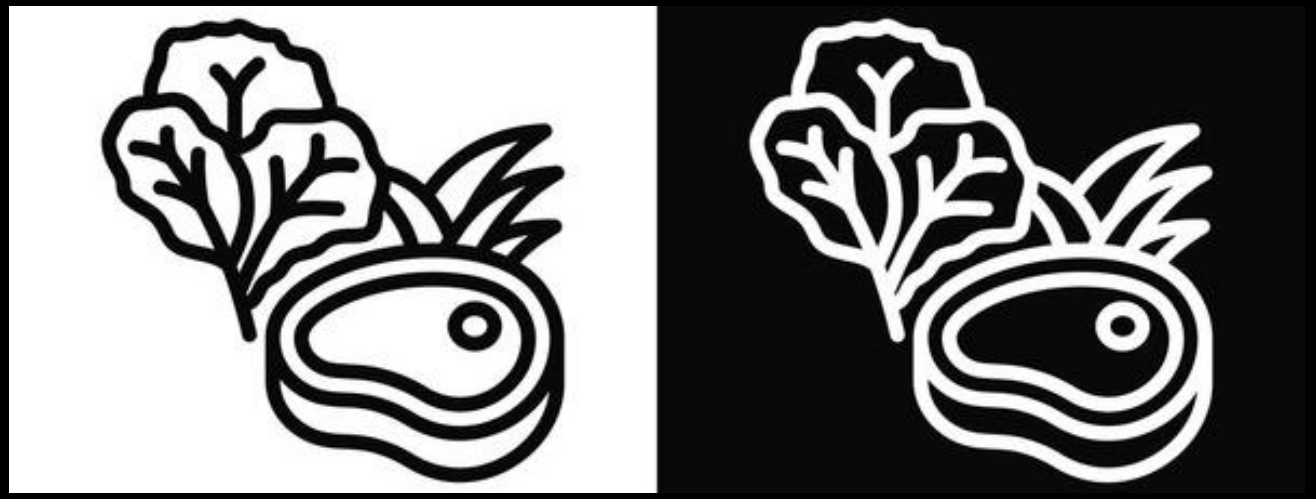
Are Inclusivity and Exclusivity Actually Balanced in High-Status Tastes?



Unpublished Original Data

THE OMNIVORE'S DILLEMA

Are Inclusivity and Exclusivity Actually Balanced in High-Status Tastes?



Clayton Childress | Dept. of Sociology | University of British Columbia