

Do Museums Reflect Who We Are as a Society?

The project investigates New York City museum and national art museum demographics: who staffs museums, who visits them and what artworks do they contain?

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Abstract

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Recent research highlights the differences between who we are as a society and what artworks are chosen for inclusion in our museums.¹ Organizations, such as the American Alliance of Museums, are examining museums as institutional structures and asking whether museums' responsibilities to society at large and to their particular communities are being met.² Writers, including Anuradha Vikram in *Decolonizing Culture: Essays on the Intersection of Art and Politics*,³ are investigating who is doing the framing in contemporary art as well as the social, political and economic issues around exhibitions. Recent press reports and articles have highlighted inequities of both representation and staffing.^{4,5,6} In New York City, a survey was fielded in 2015 by Ithaka S+R to analyze the demographics of the city's grantees, including those who work in city-funded museums.⁷ In addition, organizations such as the Association of Art Museum Directors, and foundations including The Andrew W. Mellon Foundation, have undertaken national surveys of art museums that focus on issues such as salary and demographics.

This study seeks to illuminate some of the inquiries about museum staffing and artwork collections in a visual investigation using publicly available data sets. These include data sets focusing on NYC art museum collections and museum staffing. The study also incorporates findings from two national art museum surveys, and audience data from the National Endowment for the Arts (NEA). By examining audience as well as staff demographics (with a focus on curatorial and leadership staff), this project aims to bring the artworks and artists into the conversation about representation in contemporary art museums. Availability of open data limits possible findings to inferences; however by bringing together related sets of information, a richer sense of demographics, and a sense of who is doing what, and what changes are occurring can be established.

Discussion with those working in the field and with one of the staff survey researchers has focused my research and steered me to resources. My central question is: who do museums reflect? Museums are changing what they show and instigating projects and new initiatives. Does the make-up of audiences and staff reflect those changes? What might be useful to consider going forward? This thesis provides some background information from the available public data.

This thesis is not an overview of art museums, and is not meant to be a summary of the field, or of social and political movements of the past century.

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Introduction

"The modern idea of the museum originated in the Renaissance, with the diverse collecting of wealthy amateurs."⁸ Early museums were established in the 1800s in the U.S., built by wealthy collectors and donors. Many were modeled on a European idea of collections and reflected the values of their founders and prevailing cultures and social structures. In the twenty-first century, art museums, both recently established ones, and those having roots in the 1800s, collect, preserve, and interpret collections of art. Staff at museums curate themed exhibitions of artworks. Although some museums were instituted as the private collection of an individual, for many decades, the idea of the museum has been that of an institution open to the public. The Metropolitan Museum of Art (The Met), for instance, was founded in 1870 by a group of "civic leaders, businessmen, artists, art collectors, and philanthropists"⁹ led by John Jay, the lawyer and president of the Union League Club in New York. While in Paris in 1866, he and a group of Americans agreed to create a "national institution and gallery of art" to bring art and art education to the American people."¹⁰ Some museums were founded by rich patrons interested in the arts, such as the Museum of Modern Art (MoMA).¹¹ The Brooklyn Museum emerged from more egalitarian origins out of the Brooklyn Apprentices' Library in Brooklyn Heights (founded in 1823 by Augustus Graham). A permanent gallery of fine arts was established in 1846,¹² and the building's construction began the 1890s and continued into the twentieth century. Whatever their origins, these museums all house collections of artworks that are likely not accessible to the public elsewhere. The institutions that house these artworks have been seen as places of almost sacred standing, places where people go to look, to experience, and to reflect. The groupings of artworks are curated and contextualized, with explanatory wall text labels and catalogs explaining, for instance, the artists' works and how they have developed over time, often within the context of other artworks, art movements and conceptual frameworks. Museums are usually non-profit organizations, with specific missions, relying on a mixture of endowments, grant funding, gifts and ticket admissions. They are governed by a board of trustees and run by a team of staff who usually consists of a director, curators, registrars, conservators, administrators, security, art handlers, and educators. Public programming and educational activities are coordinated with most exhibitions or collection displays. At their best, museums are spaces that act as social hubs for their communities with interesting and challenging exhibitions.

Part 1 looks at specific data sets to give an overview of who visits art museums, who is working in the museums, and to the extent possible, who has made the artworks in museums. The background and statistics collated here rely on several surveys that organizations and individuals have undertaken. The primary question undergirding this study is: have museums become open spaces of inclusion in the twenty-first century allowing all citizens to participate in and to see art? How does this desire to be inclusive square with the audiences that currently attend museums and the staff hired by art museums to mount exhibitions and govern the museum?

Part 2 details the data visualization methodology.

Part 1

AUDIENCES

Do the people who visit museums reflect social demographics in the U.S.?

National audience projections

A 2015 article in *The Atlantic*, "Museums Must Attract Diverse Visitors or Risk Irrelevance," highlights a lack of diversity that is "symptomatic of a national problem."¹³ This was not the first time that demographics had come to the fore. In 2008, the American Alliance of Museums (AAM) released a study, "Museums & Society 2034: Trend and Potential Futures,"¹⁴ that detailed the population trend forecasts for those over 65 and for minority populations. The big takeaway was the difference in visitors and staff as compared to 2034 demographic forecasts. By 2034, people of color are likely to comprise just under half of the population; however in terms of art museum audiences, people of color currently account for only 9% of museum visitors and about 20% of staff. The authors discussed these trend forecasts and starkly concluded that "If museums want to remain relevant to their communities, the museum audience will have to look dramatically different as well."¹⁵ Specific factors were explained that could, it was assessed, shape and impact future museum trends. One of these, interestingly, was wealth divides. "The top 5% of households generate a third of all earned income in the United States and the top 0.5% (roughly 500,000 American households) generate 14% of earned income."¹⁶ According to the report, forecasts for the future around socio-economic factors are harder to predict, but it was noted that museums in 2034 would be "among the few institutions that bring together people of all economic classes. They [museums] are increasingly valued for their ability to redistribute wealth in the form of access to scientific, cultural and artistic resources, mitigating the culture gap that arises from income disparities. Museums promote global education for the nation's children and global perspectives for all Americans. In the process, museums literally enrich America, because income is correlated with education and the ability to profit from economic globalization."¹⁷

National audience demographics and strategies

The audience data in the "Museums & Society 2034" report led AAM to undertake an evaluation of art museum demographic trends/implications in the U.S. Their findings were presented in a 2010 publication, "Demographic Transformation and the Future of Museums."¹⁸ The 2000 U.S. Census Bureau's categories were used, recognizing the diversity of the American population by distinguishing "race" (categorizing the largest groups as whites, blacks or African Americans, Asians and Pacific Islanders, and "some other race" – chose from more than one race), from "ethnicity" (people of Hispanic origin, who can be of any race).¹⁹ However, as the report notes, the conventional categories are not ideal: "Unfortunately, imperfect as they are, the conventional categories of white, black, Asian, Hispanic, etc. are the categories that have been used to track demographics and cultural participation in the United States."²⁰

Museum audiences have been declining, with adult visits to art museums and galleries undergoing a decrease since 1982. According to the 2008 National Endowment for the Arts (NEA) survey, museum attendance moved "from 27 percent of adults in 2002 to 23 percent in 2008...About 26 percent of non-Hispanic whites, 15 percent of Hispanics, 12 percent of African Americans, and 23 percent of adults in other racial/ethnic categories (largely Asian Americans and Native Americans) visited an art museum or gallery in 2008."²¹

AAM was struck not just by declining numbers but also, most importantly, by the lack of diversity in museum audiences. AAM assessed that if changing ethnic and racial "trends continue in the

current grooves, museum audiences are radically less diverse than the American public, and museums serve an ever shrinking fragment of society."²² Their 2010 report noted: "Even more striking were the racial and ethnic disparities in cultural participation" in the NEA's survey results. "Non-Hispanic white Americans were over-represented among adult art museum visitors in 2008 (78.9 percent of visitors, while just 68.7 percent of the U.S. population) while Hispanics and African Americans were significantly underrepresented...It is important for museums to grapple with the demographic changes sweeping the country if they plan to be useful to more than a small segment of American society."²³

As AAM pointed out, the art museum/galleries data trends do not follow total population trends. For instance, the percent of the Hispanic U.S. population was 9% in 1990²⁴ and 13.5% in 2008; however, the percentage of adults visiting art museum/galleries who are Hispanic decreased from 17.5% in 1992 to 14.5% in 2008,²⁵ a much larger decrease in absolute numbers than this percentage implies. The "Demographic Transformation and the Future of Museums" report discussed strategies to address divides. Elizabeth E. Merritt, AAM's VP for strategic foresight, and founding director of the Center for the Future of Museums, concluded the report with a call to action on behalf of the association.²⁶

The Atlantic 2015 article succinctly summed up the situation: "This is how the demographical discrepancy breaks down. While whites make up nearly 69 percent of the country's population, they make up about 79 percent of all those who pass through museums' doors. This stands in stark contrast to Latinos who make up only 9 percent of museum visitors, even though they make up 14 percent of the total population. Similarly, African-Americans, who make up 11 percent of the American population, only show up as 6 percent of all museum visitors. So what is it that keeps people of color from entering or working in museums and what can be done about it?"²⁷

The NEA 2012 survey results demonstrated that the downward trend in museum audience numbers was continuing. And in 2012, survey results showed that white non-Hispanics constituted 76% of art museum/gallery visits attending at least once in the past 12 months despite being 66.3% of the 2012 U.S. population. Hispanic attendance was 10.1% despite being 14.9% of the population.²⁸ The 2017 NEA report released in September 2018 began to tell a different story: 23.7% of the US population visited an art museum/gallery at least once in 2017, up from 21% in 2012 (but not up to 2002's 26.5% level.²⁹)

Will this uptick in museum attendance numbers continue? What are the demographic percentages for 2017?

Local art museum audiences

Art museum audience demographics may differ in New York City. The Metropolitan Museum of Art's attendance in fiscal year ending June 30, 2018 was more than 7.35 million visitors at its three locations: The Met Fifth Avenue, The Met Cloisters, and The Met Breuer.³⁰ 32% of the Museum's visitors came from the five boroughs of New York City, and 34% were international. MoMA and MoMA PS1's attendance was over three million visitors from 56 countries.

Museum staff surveys: NYC and national

An art museum staff demographic survey, developed out of a national effort to measure the diversity of staff working in U.S. museums that had been conducted by the same research firm, Ithaka S+R, in 2014³¹ was commissioned by New York City in 2015. The aim was understanding the demographics of the city's approximately 1,000 cultural grantees.³² As the resulting 2016 report rightly pointed out, this was a cautious investigation since "Quantifying diversity in labor markets is an inherently fraught pursuit, in part because our techniques for recording this data,

our nomenclature, our definitions must be necessarily blunt in order to reduce the richness of characteristics we use to categorize ourselves and others (race, ethnicity, gender, age, disability, to name only a few) into discrete categories. In spite of this, there is still an opportunity to collect and analyze existing data for a given community in order to generate a baseline to help measure change over time.”³³

The findings from the “Diversity in the New York City Department of Cultural Affairs Community”³⁴ survey from Ithaka S+R had a significant impact on the city’s cultural community. “The survey found that New York City’s cultural work force is 61.8 percent white, 35.4 percent minority groups...while the city’s residents are 33 percent white...according to the 2010 US census.”³⁵ Larger organizations were found to be less diverse than smaller-sized ones, and leadership less diverse than other staff positions.

Following the report, the Department of Cultural Affairs (DCLA) initiated a cultural plan for New York City, reaching out to “nearly 200,000 New York City residents, from every corner of the city,”³⁶ in order to hear concerns from local residents. In July 2017, the resulting “CreateNYC Plan”³⁷ for the city’s five boroughs was released. One of the unusual actions initiated was to tie funding to diversity plans. “DCLA will introduce new diversity measures for our city’s cultural organizations including collecting data from grantees about the diversity of staff and board members; asking for organizations’ approaches to Diversity, Equity, and Inclusion (DEI); and in FY 2019 will require DEI plans from the CIG.”³⁸ The CIG is the Cultural Institutions Group,³⁹ comprising of 33 members whose institutions are sited on city-owned property. They receive significant capital and operating support from NYC to help meet basic security, maintenance, administration and energy costs. In return for this support, these institutions operate as publicly-owned facilities whose mandate is to provide cultural services accessible to all New Yorkers. At the “CreateNYC Plan” release, Mayor de Blasio announced that “the city will collect data on the makeup of the staffs and boards and require these arts organizations to submit “meaningful goals” for making their ranks more diverse. This will be a factor in funding decisions by the city going forward...Asked if he believed that certain cultural organizations were elitist, the mayor said, “I think they were.” He added, “There is still the assumption among many New Yorkers about where they belong and where they don’t belong”⁴⁰.

artnet pointed out that this carrot and stick approach involved a significant amount of funding: “In order to continue receiving city money, art institutions will have to put forth concrete plans to increase diversity and inclusion among their staff and board members. It’s no small sum. During the fiscal year of 2017, the Department of Cultural Affairs gave over \$170 million to more than 900 organizations—\$20 million more than the National Endowment for the Arts’ entire budget.”⁴¹

Funding/NYC museums/donors

The CIG organizations include Brooklyn Museum and The Met, MoMA PS1 but not MoMA. Charity Navigator⁴² shows that The Met and Brooklyn Museum contributions break down into four categories: contributions, gifts and grants; membership dues; fundraising events; and government grants. The Brooklyn Museum receives the largest percentage of its revenue from government grants at 39.3%, with 46.5% from contributions, gifts and grants, compared to The Met’s 5.4% and 79.7% in these respective categories. MoMA (not including MoMA PS1) did not receive government grants FYE 06/2017 and received 96% of it’s funding from contributions, gifts and grants for the same FYE. Thus, a significant amount of funding comes from contributions and gifts, and these gifts come with tax write-offs. Some of the donations are huge; for instance, MoMA received \$100 million towards its expansion from David Geffen in 2016.⁴³

2019 has seen an unusual development. In March, the National Portrait Gallery in London, UK, turned down a \$1.3 million donation from the Britain-based Sackler Trust.⁴⁴ The Tate has also announced it will no longer accept donations from the Sackler family.⁴⁵ There has also been some focus in the U.S. on the Sacklers' donations to art institutions. Waldemar Januszczak commented in *The Times* that art donors from previous eras such as the Medici, the Borgias, "were hardly Buddhists,"⁴⁶ but that social media is changing the spread of information from past decades and centuries. The Solomon R. Guggenheim Museum in New York has announced that it, too, will not accept donations from the Sackler family saying, "No contributions from the Sackler family have been received since 2015. No additional gifts are planned, and the Guggenheim does not plan to accept any gifts."⁴⁷ The Metropolitan Museum of Art has also announced it has suspended accepting gifts from Sackler family members.⁴⁸

Do museums have a responsibility to reckon with the source of a donor's wealth? This issue has been in the foreground recently at New York City's Whitney Museum of American Art where demonstrations have been held to protest that a vice chair on the museum's board of trustees, Warren Kanders, is CEO of a defense manufacturer.⁴⁹ Decolonize This Place, an activist organization, is advocating his removal from the Whitney Museum's board.⁵⁰

National initiatives

Both institutional museum groups, such as the American Alliance of Museums (AAM), as well as individual museums have been addressing the underlying factors affecting the persistent disparities within their institutions and implementing new initiatives and programming. There are efforts to welcome audiences, especially those who have not visited the museums previously.

AAM defined diversity, equity, accessibility, and inclusion in their 2018 "Facing Change" report:

Diversity is all the ways that people are different and the same at the individual and group levels. Even when people appear the same, they are different. Organizational diversity requires examining and questioning the makeup of a group to ensure that multiple perspectives are represented.

Equity is the fair and just treatment of all members of a community. Equity requires commitment to strategic priorities, resources, respect, and civility, as well as ongoing action and assessment of progress toward achieving specified goals.

Accessibility is giving equitable access to everyone along the continuum of human ability and experience. Accessibility encompasses the broader meanings of compliance and refers to how organizations make space for the characteristics that each person brings.

Inclusion refers to the intentional, ongoing effort to ensure that diverse individuals fully participate in all aspects of organizational work, including decision-making processes.

It also refers to the ways that diverse participants are valued as respected members of an organization and/or community.⁵¹

The "Facing Change" report notes that money and time are immense barriers to inclusion. AAM lays out "a framework for the Alliance's next set of priorities and programs,"⁵² with 5 recommendations to its members:

1. Every museum professional must do personal work to face unconscious bias
2. Debate on definitions must not hinder progress
3. Inclusion is central to the effectiveness and sustainability of museums
4. Systemic change is vital to long-term, genuine progress
5. Empowered, inclusive leadership is essential at all levels of an organization.⁵³

Within museum organizations, there has been a focus on addressing disparities and enabling change at an organizational level.

Framing the problem from different perspectives

Diversity, equity, inclusion and accessibility framing, however, have been contested. Cyndi Suarez, Senior Editor at *Nonprofit Quarterly* writes in "The Nonprofit Sector as White Space": "it is critical for the nonprofit sector, which is caught in its own narrative loop around racial inequity, to look squarely at these underlying master narratives of white space and black space."⁵⁴ She cites Elijah Anderson, who writes in "The White Space": "Since the end of the Civil Rights Movement, large numbers of black people have made their way into settings previously occupied only by whites, though their reception has been mixed. Overwhelmingly white neighborhoods, schools, workplaces, restaurants, and other public spaces remain. Blacks perceive such settings as "the white space," which they often consider to be informally "off limits" for people like them."⁵⁵ Suarez discusses how white space approaches are used to address public space. Suarez remarks: "how core it is to our [nonprofit] sector's approaches, including those designed to address racial inequities. It is in the very framing of racial equity work, which itself is contested—diversity, equity, and inclusion (which has gained approval in the sector's own white space) versus racial justice, including reparations (the preferred approach of people of color).... It is in the capturing of our work and sharing out into the world with a white frame for an audience imagined as predominantly white (mostly white funders and donors)."⁵⁶ She continues: "We can follow this initial questioning by tapping into the counternarratives of people of color, which are subordinate in white space but very much alive in black space. This is fertile ground for nondominant approaches to the problem of white domination."⁵⁷ Suarez challenges conventional thinking about museums. She asks the reader to think critically, historically, and socially about the deep institutional politics of the museum space. It is extremely important to ask who has power, what the histories of an institution are with the communities living nearby, and what people think about their museums and want their museums to be. It might be useful to begin an examination of museum spaces by directing inquiries to those not coming from a white space perspective.

ARTWORKS

Turning from audiences to artworks, what do the artworks held in museum collections look like?

Counting numbers

Over several decades, numerous articles on disparities in the art world have been published. The artist, Howardena Pindell, describes how, in 1967, she became the first Black female in an art curatorial position at MoMA, where she had worked for 12 years.⁵⁸ She released a major call for social justice in "Statistics, Testimony, and Supporting Documentation," which was published in June 28, 1987.⁵⁹ In the paper, she provided a detailed, analytical survey of NYC gallery and art museum data detailing the gallery and museums' representation of artists of color. Pindell explicitly addresses art world racism: "Why is the art world one of the last "unregulated" industries?...Black, Hispanic, Asian and Native American artists are, therefore, with a few, very few, exceptions, systematically excluded. The mainstream's focus in exhibitions and publications is therefore on artists of European descent who are referred to as the "American" artists. Artists who are not Caucasian of European descent are somehow not considered to be American and are thought of as "outsiders," yet white artists from Europe or Australia are immediately brought

into the fold."⁶⁰... "Of the galleries surveyed, 36 were 100% white in 1986–1987; 13 of these galleries have closed and 4 new ones were added to the recent list; 18 of these galleries were 100% white in 1996–97."⁶¹

These documents with detailed analysis carry significant weight. At MoMA, between 1980 - May 1987, "Out of 242 exhibitions listed, there were 2 one-person exhibitions of works by artists of color," Pindell observes. Regarding The Brooklyn Museum, Pindell notes that "for the 134 exhibitions listed for 1986–96, there were 21 exhibitions concerned with art by artists of color, or non-European cultures (including any mixed contemporary exhibitions—with one or more artists of color), or 16% of the list."⁶² Pindell's second survey analyzed the 1986–96 exhibition schedules. In this second analysis, she noted of The Met: "Out of 60 one-person exhibitions, two were by men of color (Chinese and Puerto Rican—not contemporary) and four were of work by white women. Out of 305 exhibitions, 73 were devoted to non-European cultures and artists. 75% of the program was European."⁶³

Maurice Berger in his 1990 essay in *Art in America*, "Are Art Museums Racist?," cites Pindell's statistical findings and quotes from her 1987 "Statistics, Testimony and Supporting Documentation" in his essay.⁶⁴ Berger discusses PESTS, "an anonymous group of New York-based African, Asian, Latino, and Native American artists organized in 1986 to combat 'art-world apartheid'"⁶⁵ who likewise collected statistics on NY gallery rosters. He lays out an institutional critique in this essay, parsing out what conditions have led to the major cultural figures being overlooked, kept out of art museums or misrepresented.

Counting gender numbers

The conversation about disparities in the artworld has also focused on the issue of gender inequality. Some discussions have highlighted both gender and race/ethnicity. Howardena Pindell, for instance, was one of the twenty co-founders of the feminist gallery A.I.R. in 1972.⁶⁶ The year before, a foundational essay was published in *ARTnews* by Linda Nochlin, "Why Have There Been No Great Women Artists?,"⁶⁷ which discussed institutional barriers keeping certain artists out. The National Museum of Women in the Arts (NMWA) was founded in 1980⁶⁸ to specifically highlight the lack of female artists in institutions and champion women in the arts. NMWA has been holding art exhibitions and providing data facts on representation for nearly forty years. In June 2015, *ARTnews* published an entire journal issue focused on women in the artworld: nearly forty-five years after its initial publication, "Why Have There Been No Great Women Artists?" appeared in January 1971.⁶⁹ One of the articles was, "Taking the Measure of Sexism: Facts, Figures, and Fixes,"⁷⁰ in which Maura Reilly charted percentages of female vs. male artists in solo exhibitions at what she termed "American Institutions," such as, MoMA permanent exhibition displays, and Whitney Biennials.

Protests

The racial and gender disparities in evidence at museums have prompted the formation of a number of protest organizations and movements. These protest movements have mostly been directed at museum administrations. They often directly protest an aspect of the museum's policies, a specific exhibition, the museum's exhibition history, and staff/board makeup. Protests have been ongoing for several decades, for instance, the New York-based Art Workers' Coalition (AWC), made a number of demands of MoMA in 1969, most notably that "the Museum should encourage female artists to overcome the centuries of damage done to the image of the female as an artist by establishing equal representation of the sexes in exhibitions, museum purchases and on selection committees."⁷¹ During the 1976 Drawing Now exhibition, artists

picketed MoMA over the low representation of women artists, 5 out of 46, and accused the Museum of "blatant sexism in overlooking both black and white women artists."

Demonstrations were held at the 1984 exhibition International Survey of Recent Painting and Sculpture, a survey of the most significant contemporary art in the world that included 14 women among its 169 artists. And out of these protest and subsequent revelations of the under-representation of women artists at other museums and galleries, the anonymous feminist activist artists, the Guerrilla Girls, was born. When asked to design a billboard for the Public Art Fund, the Guerrilla Girls compared the number of nude males to nude females in the artworks on display at The Met and the number of artworks on display by men and by women (5% by women). They released a poster in 1989 publicizing the numbers.⁷² The group continues, targeting museums, dealers, curators and art critics, on inequalities in the artworld.

Recent years

Statistical counts and museum protests have been important methods of countering injustices for many years. But even so, significant change is slow to be seen. In 2018, *artnet News* and *Other Words* released a collaboration, "Tracing the Representation of African American Artists,"⁷³ containing statistical information on auction prices and museum collecting, and a timeline of major social, political and economic events from 2008-2018.⁷⁴ Their findings: "since 2008, just 2.3% of all acquisitions and gifts and 7.7% of all exhibitions at 30 prominent U.S. museums have been of work by African American artists."⁷⁵ In addition, a 2018 study of 18 major American museum collections by artist representation, "Diversity of Artists in Major U.S. Museums," finds that 85% of artists in these collections are white.⁷⁶

One writer who has been describing exhibition politics and race and gender parity in the art world is Anuradha Vikram. In her essay collection from 2013-2017: *Decolonizing Culture: Essays on the Intersection of Art and Politics*, she analyzes contemporary exhibitions, discusses underlying politics, and proposes ways forward: "As Sturtevant's work so deftly makes clear, economic circumstances also determines whose work is deemed significant to history. As yet, no similar assessment has been made of ethnic diversity among artists represented in galleries or museums."⁷⁷ A perceptive afterword from Michele Carlson makes a fundamental point: "Art cannot be separated from the bodies that make it-- the lives that bodies live and inhabit."⁷⁸ These bodies have been increasingly tied to issues having to do with gender, race, and ethnic background.

STAFF

This third section turns from artworks to examine who museum staff are, with a particular focus on art museum leadership. It also considers curatorial staff because they directly impact exhibition practices.

Who heads the museums?

The Metropolitan Museum of Art has never had a female director⁷⁹ since it was established in 1870. In 2018, it hired the 10th white male director in a row.⁸⁰ MoMA leadership also has not had a female director since its founding in 1929. According to MoMA's website, "three progressive and influential patrons of the arts, Miss Lillie P. Bliss, Mrs. Cornelius J. Sullivan, and Mrs. John D. Rockefeller, Jr., perceived a need to challenge the conservative policies of traditional museums and to establish an institution devoted exclusively to modern art. They, along with additional

original trustees A. Conger Goodyear, Paul Sachs, Frank Crowninshield, and Josephine Boardman Crane, created The Museum of Modern Art in 1929.”⁸¹

The Brooklyn Museum is among the relatively few women-run museums in the city. *The New Yorker* noted in 2015: “When [Anne] Pasternak assumes her new role in September, she will join an expanding circle of women who run major New York museums.”⁸² Those institutions currently include the Cooper Hewitt, the Studio Museum in Harlem, the Jewish Museum, and the New Museum.

Looking solely at art museums and at a national level, the “Art Museum Staff Demographic Survey 2018,” by The Andrew W. Mellon Foundation and Ithaka S+R (who also undertook the “Diversity Survey of the New York City Department of Cultural Affairs Grantees, 2015”), followed the previous 2015 baseline staff demographic survey. As a result, comparisons could be drawn across repeat participants. The survey was administered to directors of the Association of Art Museum Directors (AAMD) and to American Alliance of Museums (AAM) member art museums. Results from the 2018 survey revealed that positions of leadership had grown five percentage points more female in the past four years from 57% to 62%.⁸³

Salary is also being tracked by AAMD. Each year an art museum survey report details pay by job type. The 2017 report, “The Ongoing Gender Gap in Art Museum Directorships,” discussed trends in the field since 2014. 210 responses were received when the survey was fielded to AAMD members in 2016. “In a 2014 report, AAMD and the National Center for Arts Research (NCAR) found that a gender gap existed in art museum directorships. We found that women held less than half of directorships, that the average female director’s salary lagged behind that of the average male director, and that these phenomena were most persistent in the largest museums. Three years later, despite press attention and field-wide dialogue on the topic, the gender gap persists, although trends showing incremental gains in some areas of pay and employment representation deserve recognition.”⁸⁴ Disparities in gender representation at larger museums, those with budgets of \$15 million or more, are detailed: the majority of art museums with lower budgets, under \$15 million, are run by a female director, but the opposite is true for museums with larger budgets. Female representation goes down as the budget of the museum goes up: men run 70% of these larger museums. And male directors run twelve of the thirteen largest budget museums.

Salary differences are also evident; women are at a salary disadvantage in absolute dollars. The difference is most apparent at museums with operating budgets of \$15 million or more. In 2016, female directors earned 75 cents on average for every dollar earned by male directors. This is an upward trend from the 2013 survey where earnings were 70 cents per one dollar earned by a man. The numbers are different for museums with lower budgets: an average of 98 cents is earned by female directors for every dollar earned by male directors. This number is down from 2013 when female directors at smaller-budget museums saw higher earnings than their male counterparts: \$1.01 to every dollar earned by male directors.⁸⁵

The “Art Museum Staff Demographic Survey 2018” analyzed museum leadership percentages for people of color. In 2018, only 12% of art museum leaders in the U.S. were people of color. That percentage was a mere 1% increase from the 2015 figure.⁸⁶ The survey findings detailed the race and ethnicity of these museum leaders: Black or African Americans comprised of 4% of art museum leaders, Asian and Hispanic each comprised 3%, two or more races comprised 2%, and American Indian or Alaskan Native, and Native Hawaiian or Other Pacific Islander each comprised less than 1% of art museum leaders across the United States in 2018.⁸⁷

Who's paid what in a museum?

If there are salary differences at the top, what are the salaries in general across the institution? *artnet* reported details from AAMD's 2017 Salary Survey: "The highest-paying museum gigs are director (\$293,988 average annual salary). Chief curators (\$143,412) and chief conservators (\$118,271)—two roles that require either an advanced degree, lengthy training, or both—also fall towards the top of the salary hierarchy. The lowest-paid positions are: security guard (\$33,974), education department assistant (\$37,801), and curatorial assistant (\$42,458)....Not everyone's income is growing at the same rate, according to the survey. COOs [Chief Operating Officers] saw the largest average annual increase: 5.5%. The second fastest-growing salaried position? Curator: curators saw their salaries rise 4.6% per year, on average, between 2011 and 2016."⁸⁸

Who's on the boards?

In 2017, AAM and BoardSource examined museum board leadership. "Museum Board Leadership 2017: A National Report"⁸⁹ revealed that nearly half (46%) of museum boards are entirely white with no people of color. This compares to 30% of nonprofit boards that are entirely white. Although 77% of museum directors believe expanding the racial and ethnic diversity of their boards is important or greatly important to advancing their missions, only 10% of directors indicate that their museum boards have developed a plan of action to become more inclusive.⁹⁰ *The New York Times* recently ran an article about local art museum boards. Working from information that museums had shared with them about their board make-up, they published an article, "It's a Diverse City, but Most Big Museum Boards Are Strikingly White." The percentage of people of color comprise 24% of the boards at MoMA PS1 (which has a different board than MoMA) and the Brooklyn Museum. The Met's board is 25% people of color.⁹¹ "The hardest nut to crack is going to be the boards," Mr. Finkelpearl, commissioner of NYC's Department of Cultural Affairs said. Value can be non-monetary, he added, noting that executives need to think of other ways besides money when it comes to their board membership. "....art collections, personal connections or professional expertise"⁹² are all valuable assets that trustees can offer a museum. The Ford Foundation's president was quoted in the article speaking about the insularity of art museum boards and their similarity to clubs that tend to be homogeneous: "It's a challenge because trustees are limited by their own networks, Mr. Walker said. The places they look are the places they've always looked and those places generally have very few people of color."⁹³ Boards are often made up of the wealthy elite. In the article, "From Interns to the Board Room, New York's Museums Need to Diversify. Here's How They Can Do It,"⁹⁴ Brian Boucher remarks: "The fact that museums typically require board members to pony up substantial donations and raise money from others—and often recruit from within their own prescribed networks—means that the historically disenfranchised have long been woefully underrepresented in cultural boardrooms." He quotes Arnold Lehman, the former director of the Brooklyn Museum: "The thorniest challenge is how to diversify institutions' boards." Pamela Joyner, J. Paul Getty Trust's board member, and former trustee at the Art Institute of Chicago and the New York City Ballet notes: "when you sit in a board room, one of your biggest obligations is to recruit the next generation, and of course I know people that my board peers might not know."⁹⁵

Who are the curators, NYC and national?

Tom Finkelpearl, commissioner, commented about the "Diversity in the NYC Department of Cultural Affairs Community" survey results at the release of "CreateNYC Plan" in July 2017: "The least-white jobs are maintenance and security, and the whitest are curators. That points to some problems."⁹⁶

The results of a curator's work are highly visible – literally on public view for all to see. Curators put together the exhibitions in museums, reporting to the director and the board. The "Art Museum Staff Demographic Survey 2015" reported that 84% of curators, conservators, educators and leadership are white non-Hispanic.⁹⁷ In a 2018 *New York Times* article discussing curatorial numbers, "With New Urgency, Museums Cultivate Curators of Color," Mariët Westermann, executive vice president of The Andrew W. Mellon Foundation and co-author of the two national demographic surveys, noted of the "Art Museum Staff Demographic Survey 2015" results: "The situation was worse than in almost any sector I've seen."⁹⁸ The *New York Times* queried several museums about their curators and published the results detailing self-reported numbers. The Brooklyn Museum had 39% full-time curators on staff who identified as people of color. MoMA had 23% curators who identified as people of color, and The Met 11%.⁹⁹

The two 2015 and 2018 Art Museum Staff Demographic Surveys revealed that the number of staff hired in art museums increased every year in the four-year period, rising from 2,216 to 4,044. Staff hires showed a corresponding increase in representational diversity with an increase of people of color from 26% to 35%. Curatorial and education departments likewise reflected this hiring: people of color in curatorial positions increased from 12% in 2015 to 16% in 2018. Education likewise saw an increase from 20% to 26% over that time period.¹⁰⁰ However, the report indicated that conservation and museum leadership (including executive positions) did not reflect this hiring trend as strongly. Both positions only saw a one percent increase in staff who were people of color: 10% to 11% for conservator staff positions, and 11% to 12% for museum leadership positions.¹⁰¹

The survey notes that "among curators and educators a notably greater share of new hires over the past four years are people of color than is the case among conservators and museum leaders....Conservation and museum leadership roles are not keeping pace with education and curatorial departments towards diversifying their ranks."¹⁰²

In addition, findings indicated that although women hold more curatorial positions than men, those who do not have direct reports are significantly more female (76%) while those with direct reports (Curators: Executive/Senior Officials & Managers) are 60%.¹⁰³ The survey used the Equal Employment Opportunity (EEO) job categories of "Professional," "First/Mid Officials & Managers" and "Executive/Senior Officials & Managers" to make this assessment.

The survey report went on to say: "Directorships remain majority male....Conservation and museum leadership roles have not made this shift in hiring [people of color]. We hope that this report can inform strategy as leaders in the field work towards a more equitable and representative workforce."¹⁰⁴

Who works as security guards?

The lowest-paid positions in art museums according to the AAMD 2017 salary report were security guards.¹⁰⁵ These jobs averaged \$33,974 in 2017, and \$35,786.¹⁰⁶ 31% of security staff among NYC DCLA grantees in 2015 were white non-Hispanics, as compared to 79% of curators.¹⁰⁷

Who has access to art education?

BFAMFAPhD is a collective of artists, designers, technologists, organizers, and educators who work in the intersection of art, technology, and political economy. They undertook a study in 2014, "Artists Talk Back: A National Study on the Lives of Arts Graduates and Working Artists," to assess the impact of art student debt. Their findings detailed that there are 1.4 million working artists in the U.S., and 2 million arts graduates. Working artists' median earnings are \$30,621.

60.3% of graduates are women.¹⁰⁸ The survey “found that New York City’s formally educated arts world (in this case, defined roughly as working artists and those with arts degrees) appeared to be 200% whiter than its general population.”¹⁰⁹

In reference to the relation between PhD degrees and curatorial positions, an *Artsy* article made the connection between funding education and equity: “if a museum recruits from Ph.D. programs for its most prominent curatorial positions, academia must also address the dearth of diversity in its own programs. At the university level, educators should already be promoting art as a valid career path, no matter what a student’s financial or ethnic background—and offering funding, if necessary, to even the playing field.”¹¹⁰

Art museum demographic data

The *New York Times* article detailing board make-up in major museums, “It’s a Diverse City, but Most Big Museum Boards Are Strikingly White,” also compared the demographics of board membership to all staff employed in those museums. MoMA PS1 minority staff accounts for 41% of all employees. 43% of The Met’s employees are people of color, compared to 66% of Brooklyn Museum staff. Brooklyn Museum staff thus reflects the New York City population, unlike MoMA PS1 and The Met. The Studio Museum in Harlem stands out with 80% of staff people of color, with 82% of its board membership people of color. For the other museums, there is also a noted difference between boards and staff when it comes to race and ethnicity, ranging from seventeen percentage points to forty-one percentage points.¹¹¹

Darren Walker, the president of the Ford Foundation, summed up the issue: “Museums can’t be excellent if their staffs are not diverse.”¹¹²

OTHER

Money/business

Value in the art world is determined in part by the laws of supply and demand: the work is worth what someone will pay for it. Artwork is usually made in a studio, sold through a gallery to a museum or a collector who may in time donate it to a museum or sell it at an auction. Works can be sold for vast numbers, in the tens of millions. For this reason, institutions may not always have deep enough pockets to buy an artist’s work once an artist is established.

Looking at this from another angle, museums are big business. They contribute to the economy. The Arts and Cultural Production Satellite Account, (a partnership of the National Endowment for the Arts and the Bureau of Economic Analysis,) measures the economic activity of arts and cultural industries. The Arts and Cultural Production Satellite Account 2017 report detailed: “For-profit and nonprofit museums together contributed \$5.3 billion to the U.S. economy in 2015.”¹¹³

Admissions/tickets

Many art museums in the U.S. charge an entrance fee and The Met, MoMA, and Brooklyn Museum, to name just three of NYC’s museums, are no exception. The Met charges \$25 for non-NYC residents; NYS residents as well as NY, NJ, and CT students, pay what they wish. MoMA charges \$25, though is free every Friday evening; the Brooklyn Museum has a suggested contribution of \$16 for general entry but this is not applicable to special ticketed exhibitions. Their free First Saturdays (from 5-11pm) have been in place for twenty years. Although fees vary, the cost of admission prices is a socio-economic factor and museum prices often now easily surpass the cost of a movie ticket.

An interesting side note on The Met's out-of-state mandatory admissions fee is that a portion of the non-NYC admission charge goes to the city cultural fund. NYC DCLA disbursed these extra funds to smaller arts organizations in 2019, in doing so giving \$2.8 million to 175 arts organizations.¹¹⁴

Socioeconomic barriers and equity

NYC Department of Cultural Affairs included a questionnaire in their 2015 grantee survey where organizations were asked to identify what barriers they face in increasing diversity in their organizations. Socioeconomic status registered as of strong concern (on a multiple choice answer, "around 80-90% of respondents selected race, ethnicity, gender, age, and socioeconomic status."¹¹⁵)

In addition, "equity" was a word often employed by authors, organizations, and by interviewees. "Equity is really about how power operates, about who has a seat at the table, how people advance through institutions, whether there are tacit rules or barriers."¹¹⁶

Education

Art museums regularly include education programming as part of their exhibitions outreach initiatives. These include workshops, talks and guided tours. The programs tend to be targeted to a variety of age groups, including school groups. Educational programming is an important way of providing access to art museums and art exhibitions. It enables, among other things, discussion of social issues related to artworks, engagement in critical thinking, and dialogues about specific communities and the role of the museum.¹¹⁷

Part 2

METHODOLOGY

Data sets, Analysis, Visualization, Findings

The purpose of this study is to explore racial and ethnic demographics of staff in New York City-funded museums, and to probe a local museum collection dataset. What trends in museum staffing are discernable from the data? Are there patterns across job types? What do the numbers and percentages reveal? By examining one museum collection acquisition dataset by the nationality of the artist, my aim is to uncover details and to provide an overview. Since the two baseline staff demographic surveys were both from 2015, I split the acquisitions into those acquired before 2015 and those acquired 2015 and after in order to look at relative acquisition trends.

An audience dataset is used to contextualize staff demographics: are staff and audiences comparable? National art museum staff demographic data from 2015 and 2018 allowed me to contextualize art staff hiring over time. I attempted to compare findings at the local curatorial level by looking at curators hired before and after 2010. Can shifts be seen at the local level?

Data sets

I selected demographic data that most accurately provided information on art museums, at the most detailed level I could find. In all circumstances, where data sets were available I used them. When not available, as was the case with the national art museum staff surveys, I used data from the national reports. Data, in the order of the website visualizations, are:

- Public use data files accessed on the National Archive of Data on Arts and Culture. <https://www.icpsr.umich.edu/icpsrweb/NADAC/studies/36606>, Schonfeld, Roger, and Sweeney, Liam. "Diversity Survey of the New York City Department of Cultural Affairs Grantees," 2015. Ann Arbor, MI: Inter-university Consortium for Political and Social Research [distributor], 2017-01-10. <https://doi.org/10.3886/ICPSR36606.v2>
- Kevin Williams and David Keen. "2008 Survey of Public Participation in the Arts," National Endowment for the Arts (NEA), Nov. 2009, accessed Mar. 16, 2019, <https://www.arts.gov/sites/default/files/2008-SPPA.pdf> Fig.3-7, P18.
- Public use data files accessed on the National Endowment for the Arts (NEA), <https://www.arts.gov/artistic-fields/research-analysis/arts-data-profiles/arts-data-profile-18>, 2017 Survey of Public Participation in the Arts (SPPA), Demographic changes in arts attendance and literary reading: 2012 to 2017, ADP18-DemographicTables. NEA's Office of Research & Analysis and the U.S. Census Bureau.
- Westermann, Mariët, Liam Sweeney, and Roger C. Schonfeld. "Art Museum Staff Demographic Survey 2018." Ithaka S+R. Last Modified 28 January 2019. <https://sr.ithaka.org/wp-content/uploads/2019/01/SR-Mellon-Report-Art-Museum-Staff-Demographic-Survey-01282019.pdf>
- Schonfeld, Roger, Westermann, Mariët, Sweeney, Liam. "Art Museum Staff Demographic Survey," The Andrew W. Mellon Foundation, 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
- Brooklyn Museum Contemporary Collection api, accessed 3.19. <https://www.brooklynmuseum.org/opencollection/api>

Data set details and methods

1) Who Works in Museums and What Do They Do?

Data: Public use data files accessed on the National Archive of Data on Arts and Culture (NADAC). <https://www.icpsr.umich.edu/icpsrweb/NADAC/studies/36606>

The NADAC description notes:

"In 2015 Ithaka S+R surveyed the grantees of the New York City Department of Cultural Affairs (DCLA) and received demographic data on staff and board members, as well as questionnaire responses about initiatives and barriers to diversifying staff and boards. The invitation to participate in the survey was sent to the executive directors (or equivalent) of the 1,061 DCLA Capital Fund recipients for fiscal year 2016. Survey participation was a requirement for funding eligibility for fiscal year 2017. Representatives from the responding organization filled out spreadsheets on staff demographics. The spreadsheet results are compiled in the Demographics File which contains information on staff race, ethnicity, gender, disability status, and age. In addition, there are variables on staff members' roles in the organization such as employment status, job level, decade hired, job type, and discipline. The Demographics File contains 14 variables and cases on over 48,000 staff members."

The data set also contained a Survey File that was not used here, with grantee organization representatives' responses to the DCLA questionnaire on diversity engagement, barriers and initiatives. The demographics file codebook details the variables: caseid; organization_number (masked); percent_white (created by ICPSR and not used for this project); budget; discipline;

jobtype; level; employment_status; raceethnicity; gender; disabilitystatus; decadeborn; decadehired; and volunteer.

The survey was developed and undertaken by staff at Ithaca S+R with advice from the DCLA and an advisory committee. The 1,061 organizations across the 5 boroughs included Capital Fund recipients, Cultural Development Fund recipients, and members of the Cultural Institutions Group. The 987 response rate with 922 spreadsheets returned from grantees organizations provided information on 48,271 employees, volunteers, and board members for a diversity survey of cultural groups. The 2000 U.S. Census groupings were used to categorize each employee by race and Hispanic/Latino status. As the survey report noted though, "We recognize that these categories are inadequate, since many individuals do not identify with these groups."¹¹⁸ The categories are:

Race	Description
White	A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.
Black or African American	A person having origins in any of the Black racial groups of Africa.
American Indian or Alaskan Native	A person having origins in any of the original peoples of North and South America (including Central America) and who maintains tribal affiliation or community attachment.
Asian	A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.
Native Hawaiian or Other Pacific Islander	A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.
Two or More Races	All persons who identify with more than one of the above five races.
Decline to state	
Ethnicity	
Description	
Hispanic or Latino	A person of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin regardless of race.
	Yes
	No
	Decline to state

Individual museums are not identified. The data set includes all types of museums, not just art museums, however, art museums are included in the dataset.¹¹⁹

Analysis

```
(48271) [{"_id": 1, "BUDGET": "5", "CASEID": "1", "DECADEBORN": "1980", "DECADEHIRED": "2010", "DISABILITYSTATUS": "-9", "DISCIPLINE": "Theater", "EMPLOYMENTSTATUS": "4", "GENDER": "1", "JOBTYPE": "21", "LEVEL": "1", "ORGANIZATION_NUMBER": "MASKED", "PERCENT_WHITE": "3", "RACEETHNICITY": "6", "VOLUNTEER": "2", "_proto_": {"1": {"CASEID": "2", "ORGANIZATION_NUMBER": "MASKED"}, "2": {"CASEID": "3", "ORGANIZATION_NUMBER": "MASKED"}, "3": {"CASEID": "4", "ORGANIZATION_NUMBER": "MASKED"}, "4": {"CASEID": "5", "ORGANIZATION_NUMBER": "MASKED"}}, "type": "Object"}]
```

d3.js was used to filter the 48,271 csv:

- By 'discipline' museum, of the 16 discipline categories in the dataset, to capture staff in museums only. 8,094 records of individual staff are returned.

```
let museum = data.filter((e) => { if (e.DISCIPLINE == "Museum") { return e; } });
```

- By museums with budgets \$1 million and over in order to capture the institutions in the data set that most closely represented large buildings with corresponding budget overheads.
7,647 individual staff records are returned for museums with budgets \$1 million and over.

```
let museums = museum.filter((e) => {  
  if (e.BUDGET == "3" || e.BUDGET == "4" || e.BUDGET == "5") { return e; } });
```

- By 'volunteer == 2' (2 is 'no'). Since I was interested in staffing, I filtered by those who are paid. I made one exception for this: boards tend to be a voluntary positions so for the job type 'Board' both paid and volunteers board members are included. 7,346 paid staff and board members work at museums with budgets \$1 million+
Here I filtered by volunteer on all job types to exclude volunteers not including board members. I filtered for board members and concatenated the two to return the 7,346 individual staff data set:

```
let employ = museums.filter((e) => { if (e.VOLUNTEER == "2") { return e; } });
```

```
let board = museums.filter((e) => { if (e.JOBTYPE == "2") { return e; } });
```

```
let boarding = board.filter((e) => { if (e.VOLUNTEER == "2") { return e; } });
```

- By filtering for each job type, data was collected for each of the 22 job type categories. These categories had been developed by the researchers with guidance from DCLA.
- Data runs were also done for job type by seniority using the variable 'level' average for each job type: 1 Junior, 2 Mid, 3 Senior. The researchers defined these as follows: "senior: reports to the board or CEO; mid: supervised by staff but has independent financial, programmatic, or operational responsibilities; junior: has no direct reports and work is directly supervised."¹²⁰
The job types were re-ordered left to right by seniority.

The data runs are in dataruns4charts.js. Filtered data was saved as a json file (allracejobtypespercorderedttojoberc.json)

Visualization

I used a grid format in order to group staff by job type and by race and ethnicity. The grid allowed me to be as granular as possible with the data set and to access details for each data point (e.g. number of Hispanic staff who are in IT/web development, or percentage of Asian staff who work in education.)

Radius area of the circles used sq root:

```
let radarea = d3.scaleSqrt().domain([0,d3.max(dataacircles)]).range([0, 42]);
```

The circles were drawn in 7 rows with 22 columns:

```
selection.enter().append("circle").attr("class", "circlepercent")  
  .attr('x', (d, i) => { return (i % 22) * colwidth + starth; })  
  .attr('y', (d, i) => { return (startv + rowheight * parseInt(i / 22)); })  
  .attr("cx", (d, i) => { return (i % 22) * colwidth + starth; })
```

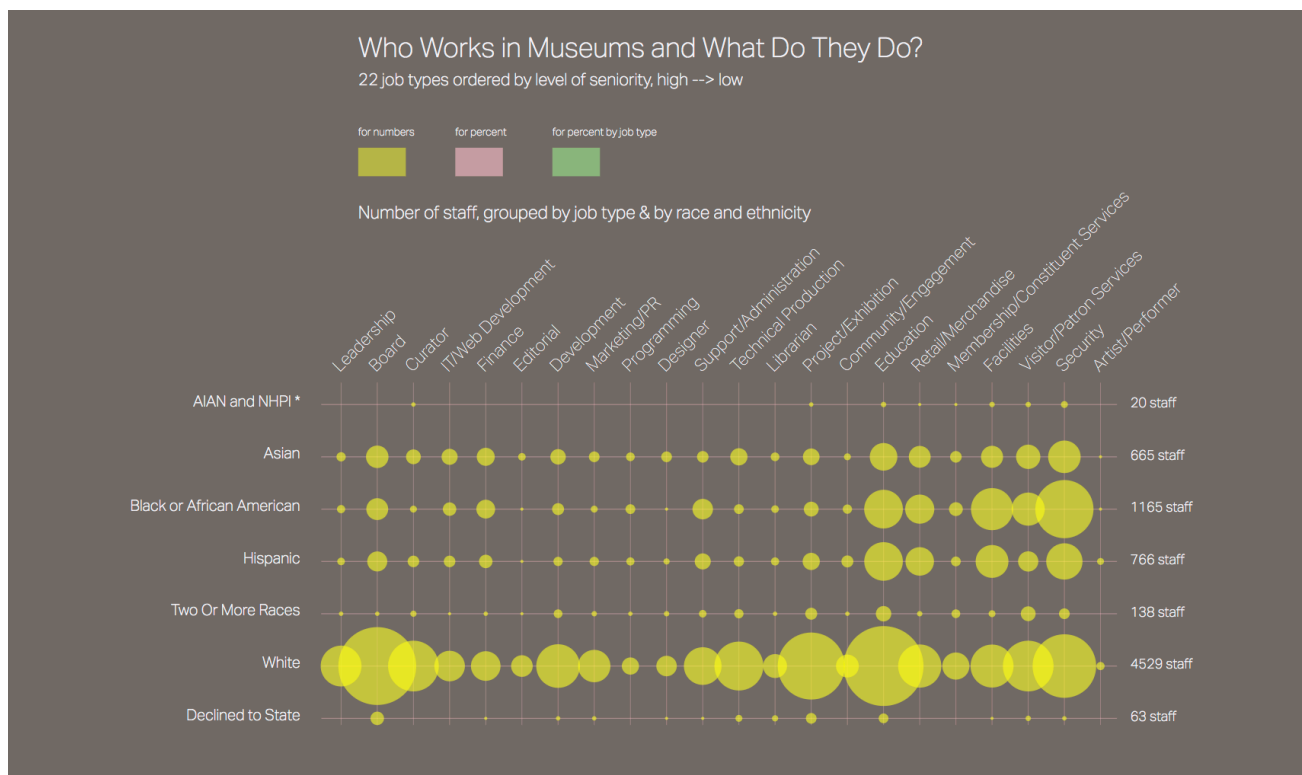
```
.attr("cy", (d, i) => { return (startv + rowheight * parseInt(i / 22)); })
.attr("r", (d, i) => { return radarea2(d); })
```

An example of part of this code is:

```
d3.select("#jobpercent-btn").on("click", function(e){
  if (currentData == 'numbers') {
    dataPlaceholder = datajobbcircles
    radarea2 = d3.scaleSqrt().domain([0,d3.max(datajobbcircles)]).range([0, 42]);
    subheading.text('Percent: Staff by job type')
    jobpercent7.selectAll("text").style("visibility", "visible")
    number7.selectAll("text").style("visibility", "hidden")
    percent7.style("visibility", "hidden")
    jobpercent7.style("visibility", "visible")
    number7.style("visibility", "hidden")
    d3.select("#circlegroup").selectAll("circle").attr("class", "circlejobpercent").style("fill",
    "LIGHTGREEN").style("opacity", "0.6")
      .on('mouseenter', (d, i, j) => { subheading.text(d + '% staff');
d3.select(j[i]).style("fill", color6).style('opacity', '0.45')
    }).on('mouseout', (d, i, j) => {
      subheading.text((d) => { return "Percent: Staff by job type"; });
    d3.select(j[i]).attr("class", "circlejobpercent").style('fill', color5).style('opacity', '0.5'); });
    currentData = 'jobpercent'}
```

Museum staff numbers are sorted by race and ethnicity along a horizontal axis. Hovering over each yellow circle indicates how many people work in this job category.

The pink percent button tracks a single ethnic or racial group along a horizontal axis. Hovering over a pink circle shows what percentage of that racial group works in that specific job category, e.g. Facilities or Education. The green button sorts the percentages by job type along a vertical axis, showing the percentage of each racial and ethnic group for each job category.



Findings

The total dataset of paid staff and board, at museums with budgets \$1 million+ was n=7,346.

AIAN and NHPI (American Indian or Alaskan Native and Native Hawaiian or Other Pacific Islander): 20 staff

Asian: 665 staff

Black or African American: 1,165 staff

Hispanic: 766 staff

Two or more races: 138 staff

White: 4,529 staff

Declined to state: 63 staff

Multiple data points are viewable. Findings, for museums with budgets over \$1 million, include:

- Education staff, facilities staff, security staff, technical production are all more racially diversified than for instance, board members, curators and museum leaders.
- 14% of education staff, for example, are Black or African American while less than 2% of curators, editorial staff and designers are Black or African American.
- Education has the highest number of paid staff by job type at 1,101 staff, followed by 1,047 paid security staff, and 802 board members both paid and volunteers.
- The leadership job type has the highest percentage white non-Hispanic staff at 87.94%.
- 2,817 staff identify as people of color (4,529 / 61.65% white non-Hispanic), which is 38.35% of paid museum staff and board members at these larger museums. The U.S. Census 2010 results for NYC population identified as 66.7% people of color (33.3% white non-Hispanic), so staff at NYC Department of Cultural Affairs grantee museums in 2015 differed significantly from those who live here.¹²¹

2) ***What Percent of Adults Visit Art Museums or Galleries?***

Data: Kevin Williams and David Keen. "2008 Survey of Public Participation in the Arts," National Endowment for the Arts (NEA), Nov. 2009, accessed Mar. 16, 2019, <https://www.arts.gov/sites/default/files/2008-SPPA.pdf> Fig.3-7, P18.

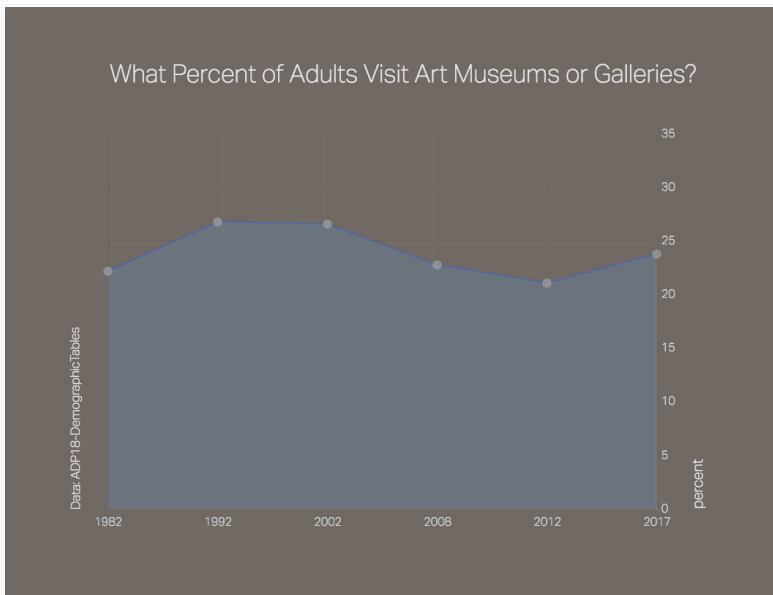
Public use data files accessed on the National Endowment for the Arts (NEA),

<https://www.arts.gov/artistic-fields/research-analysis/arts-data-profiles/arts-data-profile-18>,

2017 Survey of Public Participation in the Arts (SPPA), "Demographic changes in arts attendance and literary reading: 2012 to 2017 statistical tables," ADP18-DemographicTables, visual arts tab, "Visited art museums or galleries," 2012 and 2017. NEA's Office of Research & Analysis and the U.S. Census Bureau.

The six "visited art museums or galleries" data points are from the 2008 report and the ADP18-DemographicTables. I used d3.js line function to draw a line to show total audience from 1982 – 2017. The line draws in over time; 6 circles allow the viewer to see the exact data point on hover. This data points specifically show art museums from a national perspective. Recent NEA data reports that each year 70% of U.S. adults did not visit an art museum or gallery. In the last 35 years, 1992 saw a high of 26.7% of the US adult population going to a museum or art gallery and the lowest number of visitors was 21% of the adult population in 2012, though there has been a recent uptick.

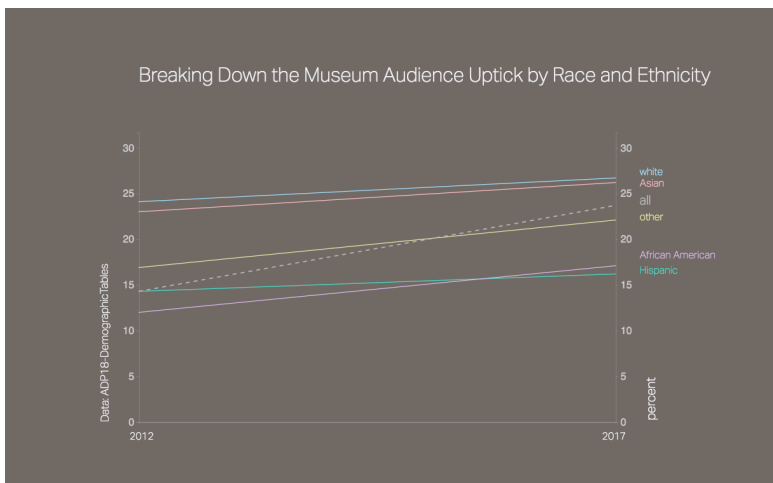
The aim is to give context on audience numbers (U.S. adult population who visits art museums or galleries) and fluctuation over time from 1982-2017 during which audience attendance varied between 21% - 26.7% of U.S. adults who visited an art museum or gallery.



Breaking Down the Museum Audience Uptick by Race and Ethnicity

The second audience attendance visualization uses the percentages by race and ethnicity for years 2012 and 2017 on the ADP18-DemographicTables, under the visual arts tab, "Visited art museums or galleries."

I used d3.js line function to draw trend lines by race and ethnicity, showing trend lines for years 2012 – 2017. This illustrates variations in attendance for various race and ethnic subgroups: Hispanic, African American, other, all, Asian, and white, between two years, 2012 and 2017.



3) *Hires By Race and Ethnicity: "Intellectual Leadership" Positions*

Data: National art museum staff data from: Mariët Westermann, Liam Sweeney, Roger C. Schonfeld. "Art Museum Staff Demographic Survey 2018," Fig.2, Ithaka S+R. last modified 28 January 2019. <https://doi.org/10.18665/sr.310935>

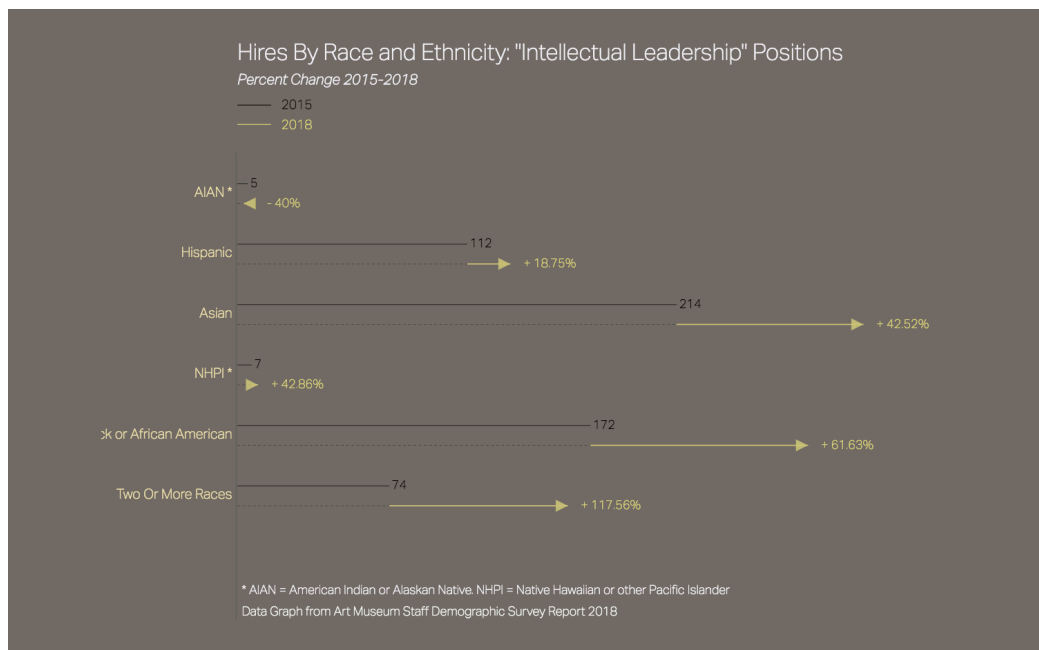
This visualization and the next one are indebted to the work of Ithaka S+R and the findings from their joint 2018 survey report with The Andrew W. Mellon Foundation, and re-visualize figures 9 and 10. Providing context about national art museum staff is an important piece of my study, but data is somewhat scarce. The thorough 2018 (and 2015) survey report offers substantial data

points on art museum staff demographics. Neither report data set are (yet) public, thus here I based the visualizations on the 2018 report findings.

"Intellectual leadership" includes four job categories that were grouped together in the Art Museum Staff Demographic Survey 2018 since these positions were recognized by some of their advisors "as potential pathways to directorships."¹²² The four positions are: museum leadership (including executive positions), education, curatorial, and conservation job positions. This first visualization follows figure 10 of the report, showing "intellectual leadership" percent trend increases 2015-2018, by race and ethnicity (except white, non-Hispanics), for national art museum staff at repeat participant museums.

The 2018 survey indicated more diverse hiring across art museum staff in the U.S. Here the staff hires are ordered by percent increase to illustrate relative increases by race and ethnicity:

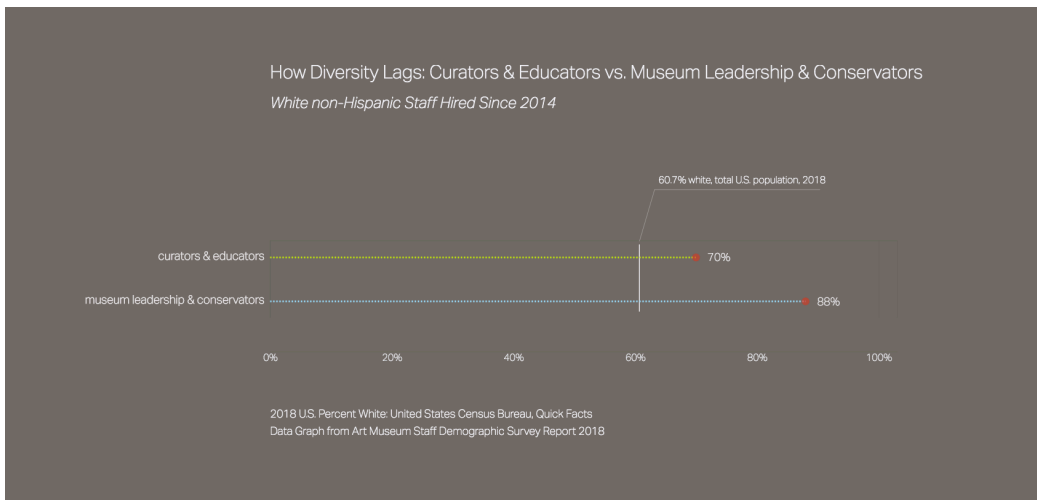
- AIAN (American Indian or Alaskan Native): -40%
- Hispanic: +18.75%
- Asian: +42.52%
- NHPI (Native Hawaiian or Pacific Islander): +42.86%
- Black or African American: +61.63%
- Two or more races: +117.56%



How Diversity Lags: Curators & Educators vs. Museum Leadership & Conservators White non-Hispanic Staff Hired Since 2014

This second visualization on art museum staff from the 2018 report (see note above) uses data from Figure 9 of the report, and shows percent differences in new staff hiring since 2014 for curators and educators -- as compared to museum leadership (including executive positions) and conservators, and white, non-Hispanic hires, for all 2018 participants.

The 2018 report demonstrated that trends for museum leadership and conservators did not keep pace with curators and educators in terms of diversifying their ranks; the former new hires were 88% white non-Hispanic, the latter, 70%. A line is shown for percent white for the total U.S. population, (60.7% white: 2018 U.S. Percent White: United States Census Bureau, Quick Facts, <https://www.census.gov/quickfacts/fact/table/US/RH1825217>), that indicates that all intellectual leadership new hires since 2014 are less diverse than the population.



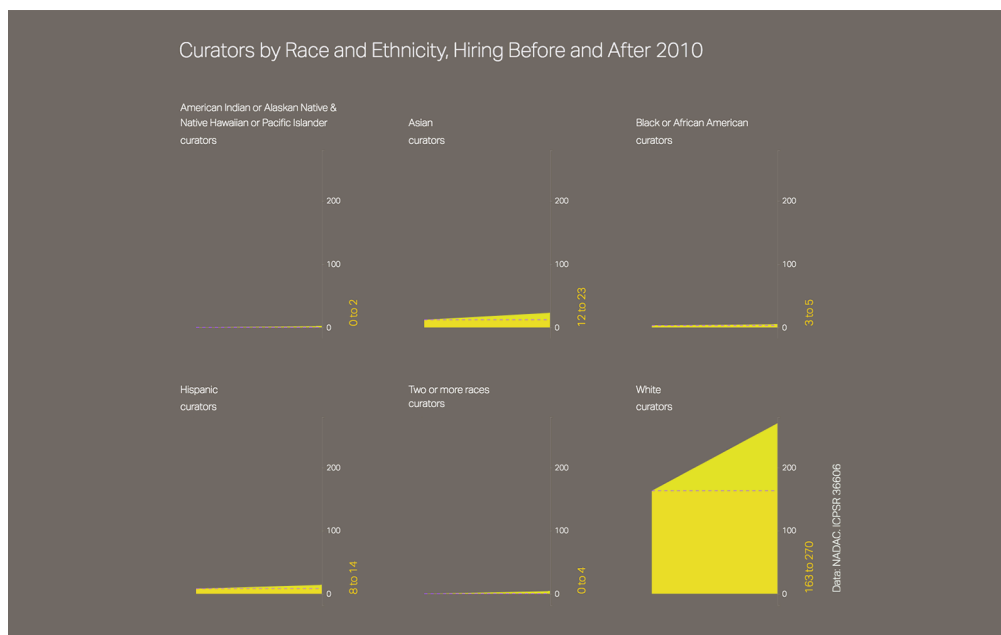
4) *Curators by Race and Ethnicity, Hiring Before and After 2010*

Data: Public use data files accessed on the National Archive of Data on Arts and Culture (NADAC). <https://www.icpsr.umich.edu/icpsrweb/NADAC/studies/36606> (for additional information on this data set, see 1) NYC Department of Cultural Affairs Grantees: Museum Staff)

Analysis

I selected curators as those staff who directly impact exhibitions of artworks. Using the same data set and analysis as the first visualization, I filtered paid curators by job type at NYC-funded museums with budgets \$1 million+ and ran the numbers for curators employed in 2015 by race and ethnicity. Decade of hire is recorded: I used this to group each data point into those hired before 2010 and those hired 2010-2015 -- to see if any hiring trends could be discerned. To do this, I first grouped the data using concat and filter to get 7 paired arrays with all employed curators together with the subset who had been hired within the past five years. The survey was fielded in 2015, thus the numbers for the 2010s ranges across five years, 2010-2015.

Visualization



I paired 'all curators' with curators hired in past 5 years by race/ethnicity in six small multiples. I started these as line charts and worked on visuals to convey more sense of change. Since the white non-Hispanic number is much larger than the other numbers, I made separate charts for each race/ethnicity so that individual numbers and differences across the charts can be easily seen.

Findings

N=318 paid curators at museums with budgets \$1,000,000+, 135 in the data set had been hired since 2010.

- AIAN and NHPI (American Indian or Alaskan Native and Native Hawaiian or Other Pacific Islander): 2 total, 0 prior to 2010
- Asian: 23 total, 12 prior to 2010
- Black or African American: 5 total, 3 prior to 2010
- Hispanic: 14 total, 8 prior to 2010
- Two or more races: 4 total, 0 prior to 2010
- White non-Hispanic: 270 total, 163 prior to 2010

For curators who were employed in 2015, Asian curators saw a 92% increase in recent hiring (hired 2010 – the time of the survey in 2015), Hispanic curatorial staff saw a 75% increase, Black or African American curators saw a 67% increase, and white non-Hispanic staff saw a 66% increase – note that curators who had moved to other employment during the 2010 -2015 time period are not included in the data, and that these are absolute numbers not relative to museum staff increases as a whole.

Overall, curatorial staff in 2015 at local city-funded museums with budgets \$1 million+ are 84.91% white non-Hispanic.

5) *Artists in the Brooklyn Museum: Where Do They Come From?* **NUMBERS**

Data: Brooklyn Museum api <https://www.brooklynmuseum.org/opencollection/api>

I requested an OAI-enabled api-key in order to download the Contemporary Collection artworks data set.

Analysis

I used api queries to understand and initially access the data, e.g.:

```
'https://www.brooklynmuseum.org/api/v2/object?total_count_only=1&artist?nationality=American&collection_id=8'
```

I decided to request the whole Contemporary Collect dataset by querying the api in order to have data points on each artwork. I did this from c9.io to handle the size of the dataset. N=10,253 (March 2019), using an ajax query, 35 limit a time, using offset:

```
var $result = $('#result');
$(document).ready(function(){
  $.ajax({ url: 'https://www.brooklynmuseum.org/api/v2/object?limit=35&collection_id=8&offset=105',
    type: 'GET',
    beforeSend: function (xhr) { xhr.setRequestHeader('api_key', "....."); },
    data: {},
    success: function (res) {
      console.log('received', res.data);
    }
  });
});
```

```

        var answer = {};
        answer = JSON.stringify(res.data)
        $result.append('<div>').text(answer);
        console.log(answer)
        JSON.parse(answer) },
    error: function (err) {
        console.log('error', err); },
});

```

By right clicking in the console.log, I stored as a global variable, accessed as JSON.stringify(temp1). I accessed the data I needed using for loops and d3.nest(), d3.map(), d3.sort().and then used this smaller data set in aws. Two main filters were used:

- For nationality
- For date

Code used for the data and circles:

```

var nationalityCount = nested_data.map((e,i) => {
    return {nationality: e.key, count: e.values.length}; });

```

Sort order:

```

nationalityCount = nationalityCount.sort((a, b) => (a.count > b.count) ? -1 : 1);

```

Percentage:

```

var sum = 0;
for (var i = 0; i < numbers.length; i++) { sum += numbers[i] }

for (let i = 0; i < before15groupCount.length; i++){
    var counts = before15groupCount[i].count;
    var percentage = before15groupCount[i].count*100/sum;{
        return_data[i] = [percentage, before15groupCount[i].artists,
            before15groupCount[i].continent, before15groupCount[i].continentnum,
            before15groupCount[i].nationality, counts]; } }
before15groupCountpercent= return_data;

```

Radius area for circle size:

```

let radareadate = d3.scaleSqrt().domain([0, 6811]).range([0, 1800]);

```

The circles were made using d3.forceSimulation() and tooltips appended to each circle:

```

let force = d3.forceSimulation(data).force("charge", d3.forceManyBody().strength(15))
    .force("center", d3.forceCenter().x(width/2).y(height/2.25))
    .force("collision", d3.forceCollide().radius(function(d, i) { return radarea(d.count) + 1; }));
force.on("tick", function() {
    nodes.attr("x", function(d) { return d.x; }).attr("y", function(d) { return d.y; })
    circles.attr("cx", function(d) { return d.x; }).attr("cy", function(d) { return d.y; })
    texts.attr("x", function(d) { return d.x; }).attr("y", function(d) { return d.y + radarea(d.count) * 0.07; });
    newtooltips.attr("transform", d => `translate(${d.x}, ${d.y-radarea(d.count)/1.5 - 15})`)
})

```

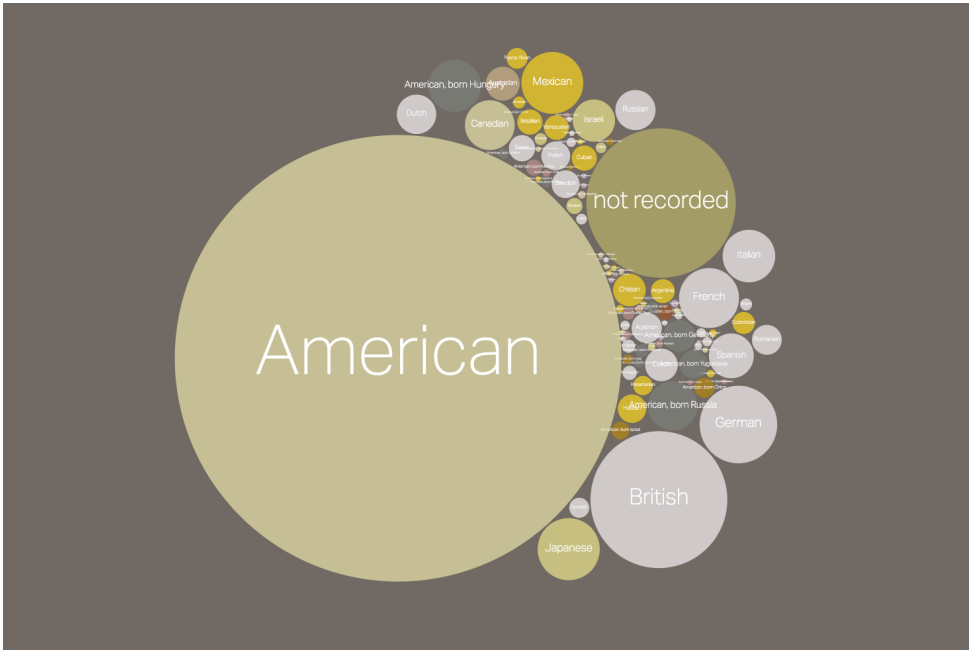
Visualization 1

Artworks by the NUMBERS

I selected circles for this visualization specifically because circle sizes are a general way to indicate difference, not a visually comprehensible way to detail difference: nationality is different from race; and nationality is a complex categorization system and I did not want to create a

visualization that compared the numbers too didactically. Circles, however, do show large differences.

For the first chart, each circle is scaled to represent the number of artworks linked to a particular nationality.



Findings 1

Brooklyn Museum's Contemporary Collection 10,253 artworks are grouped by the nationality of the artist - race and ethnicity are not in the database (and are not typically found in art museum data sets.) 60 nationalities are recorded with 39 variants where nationality and birthplace do not coincide. I've kept the granularity to the entries, where an artist was noted as born on one country and living in another. 776 artworks do not have an entry for artist nationality.

The 99 circles are colored by continent (using the United Nations Standard Country or Area Codes for Statistical Use, geographical regions¹²³). I added colors for 'dual' continents where artists are say, born in one country and move to another - there are 6 continent groupings (no data obviously for Antarctica), with a further 7 colors for different pairings of dual continents.

The top of the 99 array numbers list is:

```

indexSpace Full bubble4.js:78
(99) {nationality: "American", count: 6930, continent: "Northern America", continentnum: 3, index: 98, ...}
(100) {nationality: "not recorded", count: 776, continent: "not recorded", continentnum: 2, index: 0, ...}
(101) {nationality: "British", count: 651, continent: "Europe", continentnum: 6, index: 66, ...}
(102) {nationality: "German", count: 209, continent: "Europe", continentnum: 6, index: 45, ...}
(103) {nationality: "Japanese", count: 134, continent: "Asia", continentnum: 1, index: 32, ...}
(104) {nationality: "Mexican", count: 133, continent: "Latin America and the Caribbean", continentnum: 4, index: 28, ...}
(105) {nationality: "French", count: 125, continent: "Europe", continentnum: 6, index: 47, ...}
(106) {nationality: "Italian", count: 96, continent: "Europe", continentnum: 6, index: 34, ...}
(107) {nationality: "American, born Hungary", count: 96, continent: "Northern America born Europe", continentnum: 8, index: 85, ...}
(108) {nationality: "Canadian", count: 86, continent: "Northern America", continentnum: 3, index: 62, ...}
(109) {nationality: "American, born Russia", count: 85, continent: "Northern America born Europe", continentnum: 8, index: 77, ...}
(110) {nationality: "Spanish", count: 70, continent: "Europe", continentnum: 6, index: 11, ...}
(111) {nationality: "Israeli", count: 62, continent: "Asia", continentnum: 1, index: 36, ...}
(112) {nationality: "Russian", count: 56, continent: "Europe", continentnum: 6, index: 15, ...}
(113) {nationality: "Dutch", count: 54, continent: "Europe", continentnum: 6, index: 51, ...}
(114) {nationality: "Australian", count: 40, continent: "Oceania", continentnum: 7, index: 72, ...}
(115) {nationality: "Czech", count: 37, continent: "Europe", continentnum: 6, index: 55, ...}
(116) {nationality: "Chilean", count: 37, continent: "Latin America and the Caribbean", continentnum: 4, index: 60, ...}
(117) {nationality: "American, born Germany", count: 36, continent: "Northern America born Europe", continentnum: 8, index: 87, ...}
(118) {nationality: "Austrian", count: 32, continent: "Europe", continentnum: 6, index: 71, ...}
(119) {nationality: "Romanian", count: 31, continent: "Europe", continentnum: 6, index: 16, ...}
(120) {nationality: "Polish", count: 29, continent: "Europe", continentnum: 6, index: 18, ...}
(121) {nationality: "Haitian", count: 28, continent: "Latin America and the Caribbean", continentnum: 4, index: 40, ...}
(122) {nationality: "American, born Yugoslavia", count: 28, continent: "Northern America born Europe", continentnum: 8, index: 74, ...}
(123) {nationality: "Swedish", count: 27, continent: "Europe", continentnum: 6, index: 9, ...}
(124) {nationality: "Swiss", count: 24, continent: "Europe", continentnum: 6, index: 7, ...}
(125) {nationality: "Cuban", count: 22, continent: "Latin America and the Caribbean", continentnum: 4, index: 57, ...}
(126) {nationality: "Brazilian", count: 22, continent: "Latin America and the Caribbean", continentnum: 4, index: 67, ...}
(127) {nationality: "Venezuelan", count: 21, continent: "Latin America and the Caribbean", continentnum: 4, index: 2, ...}
(128) {nationality: "Argentine", count: 20, continent: "Latin America and the Caribbean", continentnum: 4, index: 73, ...}

```

Details can be seen in the visualization (hovering over each circle shows the number of artworks for that place). American acquisitions are represented by the largest circle: 6, 930 artworks.

Visualization 2

Acquisitions at the Brooklyn Museum: 1943-2015 vs. 2015-March 2019

Percentages

For the second visualization, I split the same full Contemporary Collection data set into artworks acquired before 2015 and those acquired 2015 and after and showed percentage by nationality.

Analysis 2

I selected the accession date, the accession number, and the artists from the data set:

```
var accessionNumartist = data.map(function(d,i) {return { accessionnumber: d.accession_number,
    accessiondate: d.accession_date,
    artist: d.artists }; });
```

Initially I used `accession_date` to obtain the artwork acquired date, but found that this results in 910 null results. On review, I found the `accession_number` to be more more accurate. I split the `accession_number` on the first 2 or 4 digits of that number (depending on the record, e.g. '92' or '1992'). I cross correlated those numbers with `accession_date`, which led to 3 null results for date of artwork acquisition.

To split the data at the accession date and return a 4 digit year, the code is:

```
var return_data = [];
let test_data = data.forEach((d, i) => {vif (data[i].artist.length > 0) {
    var str = "19";
    var year = data[i].accessionnumber.split('.')[0]; //split accession number at period
    if(year < 100){ //if number less than 100, concat '19' to make years 1900s
        var new_year = str.concat(year); } else { var new_year = data[i].accessionnumber.split('.')[0]; }
    return_data[i] = [new_year, data[i].artist[0].name, data[i].artist[0].nationality,
data[i].accessiondate];
    } else { // if artist array is empty
```

```

var str = "19";
var year = data[i].accessionnumber.split('.')[0];
if(year < 100){ // if accession number is 4 digits
  var new_year = str.concat(year); } else { var new_year = data[i].accessionnumber.split('.')[0]; }
return_data[i] = [new_year, "null", "null", data[i].accessiondate]; }
});

```

To group the data into three groups: no date, date acquired before 2015, and date acquired 2015 and after, an example part of the code is:

```

for(let i = 0; i < accessionNum.length; i++) { if ((accessionNum[i][0]) == "date unknown")
  { datenull15.push(accessionNum[i]) } else if ((accessionNum[i][0])<2015)
  { datebefore15.push(accessionNum[i]) } else if ((accessionNum[i][0])>=2015)
  { dateafter15.push(accessionNum[i]) }
}

```

To return percentages:

```

for (var i = 0; i<numbers.length; i++) {
  var percentage = before15groupCount[i].count*100/sum;
  if(i==2){ return (percentage+"%"); } return (percentage+"%");
  dateafter10.push(accessionNum[i]) } else ((accessionNum[i][0])) }

```

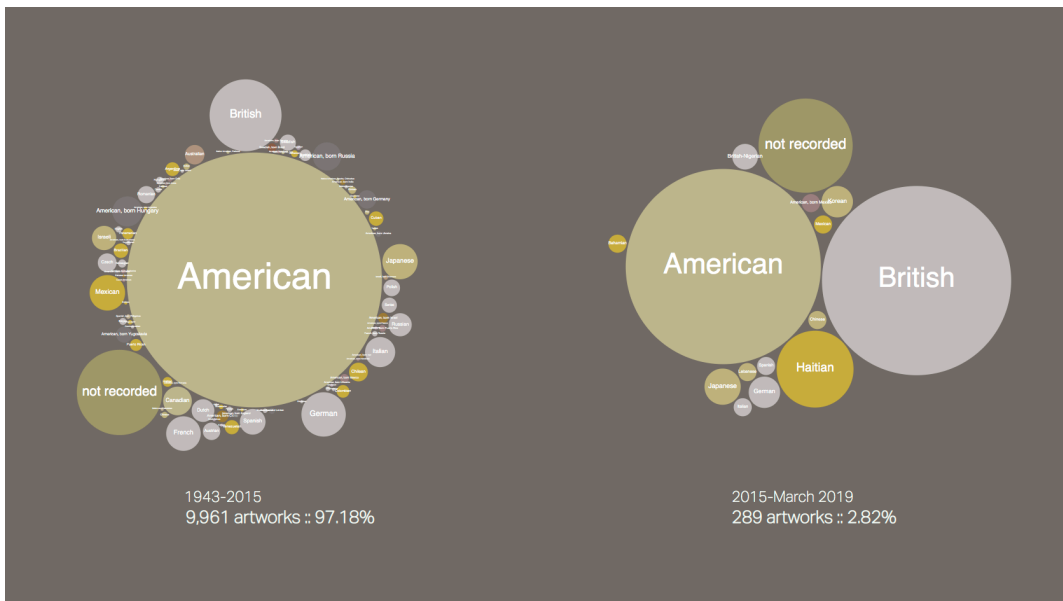
```

► 53: {artists: Array(4), nationality: "English", count: 4, continent: "Europe", continentnum: 6, ...}
► 54: {artists: Array(3), nationality: "Finnish", count: 3, continent: "Europe", continentnum: 6, ...}
► 55: {artists: Array(3), nationality: "Danish", count: 3, continent: "Europe", continentnum: 6, ...}
► 56: {artists: Array(3), nationality: "French, born Russia", count: 3, continent: "Europe", continentnum: 6, ...}
► 57: {artists: Array(2), nationality: "Irish", count: 2, continent: "Europe", continentnum: 6, ...}
▼ 58:
  ▼ artists: Array(2)
    ► 0: {date: "1963", artist: "Radovan Kraguli", nationality: "Yugoslavian"}
    ► 1: {date: "1963", artist: "Viado Potocnjak", nationality: "Yugoslavian"}
    length: 2
    ► __proto__: Array(0)
  continent: "Europe"
  continentnum: 6
  count: 2
  index: 67
  nationality: "Yugoslavian"
  vx: 0.0005814183439147753
  vy: 0.0005607214780529977
  x: 51.31617656873781
  y: 681.2723581447132
  ► __proto__: Object
► 59: {artists: Array(1), nationality: "British-Nigerian", count: 1, continent: "Europe", continentnum: 6, ...}
► 60: {artists: Array(1), nationality: "Czechoslovakian", count: 1, continent: "Europe", continentnum: 6, ...}
► 61: {artists: Array(1), nationality: "Slovenian", count: 1, continent: "Europe", continentnum: 6, ...}
► 62: {artists: Array(1), nationality: "Greek", count: 1, continent: "Europe", continentnum: 6, ...}
► 63: {artists: Array(1), nationality: "British, born Ireland", count: 1, continent: "Europe", continentnum: 6, ...}
► 64: {artists: Array(1), nationality: "Ukrainian", count: 1, continent: "Europe", continentnum: 6, ...}
► 65: {artists: Array(132), nationality: "Mexican", count: 132, continent: "Latin America and the Caribbean", continentnum: 4, ...}

```

Visualization 2

Here the circles indicate the percentage of artworks by nationality. The two groupings are compared in relation to each other, not by absolute size. Colors again indicate continents.



Findings 2

- 97.18% (9,961 artworks) accession date prior to 2015, from 97 places.
- 2.82% (289 artworks) accession date 2015 or later, from 15 places.

3 artworks have accession date null and are not included here in the visualization.

The top of the pre-2015 percentage list is:

97
American: 68.37666900913563% 6811
not recorded: 7.669912659371549% 764
British: 5.4412207609677745% 542
German: 2.068065455275575% 206
Mexican: 1.3251681558076498% 132
Japanese: 1.3050898504166248% 130
French: 1.2548940869398623% 125
American, born Hungary: 0.9637586587691999% 96
Italian: 0.9537195060736874% 95
Canadian: 0.8633671318140749% 86
American, born Russia: 0.8533279791185624% 85
Spanish: 0.6927015359903624% 69
Israeli: 0.6224274671217749% 62
Russian: 0.5621925509486999% 56
Dutch: 0.542114245557675% 54
Australian: 0.40156610782049995% 40
Chilean: 0.37144864973396247% 37
Czech: 0.37144864973396247% 37
American, born Germany: 0.36140949703844993% 36
Austrian: 0.32125288625639997% 32
Romanian: 0.31121373356080744% 31
Polish: 0.2911354281698625% 29
American, born Yugoslavia: 0.28109627547434995% 28
Swedish: 0.2710571227788375% 27
Swiss: 0.24093966469229997% 24
Brazilian: 0.22086135930127498% 22
Cuban: 0.22086135930127498% 22
Venezuelan: 0.21082220660576248% 21
Argentine: 0.20078305391024998% 20
Colombian: 0.1706655958237125% 17
Puerto Rican: 0.15058729043268748% 15
Scottish: 0.14054813773717498% 14
American, born China: 0.14054813773717498% 14
Panamanian: 0.13050898504166247% 13
American, born Israel: 0.11043067965063749% 11
Haitian: 0.10039152695512499% 10
Swedish, born Brazil: 0.08031322156409999% 8
American, born Mexico: 0.08031322156409999% 8
Norwegian: 0.07027406886858749% 7
Korean: 0.06023491617307499% 6
American, born England: 0.06023491617307499% 6
Hungarian: 0.06023491617307499% 6
American, born Puerto Rico: 0.050195763477562494% 5

The 2015 – March 2019 percentages are:

15
American: 40.14% 116
British: 37.72% 109
not recorded: 9.343% 27
Haitian: 6.228% 18
Japanese: 1.384% 4
Korean: 1.038% 3
German: 1.038% 3
British-Nigerian: 0.6920% 2
Spanish: 0.3460% 1
Lebanese: 0.3460% 1
American, born Mexico: 0.3460% 1
Chinese: 0.3460% 1
Bahamian: 0.3460% 1
Mexican: 0.3460% 1
Italian: 0.3460% 1

Details can be seen in the visualization (hovering over each circle shows the percentage and the number of artworks for that place). To summarize two findings:

Artworks by American artists represent over 68% of work collected before 2015. This figure decreases down to 40% of the artworks acquired 2015 and after. British artwork acquisition increased from 5.44% pre-2015 to 37.72% after 2015. Paradoxically, the total of Anglo-American artworks increased from 74% of the total acquired 1943-2015 to 78% of the artworks acquired 2015 to March 2019. In terms of recent acquisitions, Haiti replaced Germany as the fourth most collected country: 6.23% of artworks 2015 to March 2019 were acquired from artists whose nationality is recorded as Haitian.

The visualizations are hosted on github.io: <https://churc.github.io/MajorStudio2/index.html>
The data sets and code are on github: <https://github.com/churc/MajorStudio2>

Conclusion

These visualizations use the local survey dataset to explore racial and ethnic demographics of staff in NYC-funded museums, and probe a local museum collection dataset with the aim of displaying museum staff demographics at the local museum level and collection acquisitions by nationality. The visualizations are designed to enable people to interact with the data, explore whose work is being collected, and compare across job types and across race and ethnicity categories within the local museum data. By so doing, they aim to help create a fuller narrative about NYC museums and acquisitions in a contemporary collection.

Local museum paid staff reflect more racial diversity across certain job positions. Curator hiring 2010-2015 in local, New York City-funded museums reflects more diversity than prior to 2010. The leadership job type has the highest percentage white non-Hispanic staff. And a local art museum contemporary collection shows the nationality groupings of artists by the number and the percentage of artworks. It also indicates variations between pre- and post-2015 percentages.

The research was limited by a number of factors. Only one demographic survey data set is currently available (NYC Department of Cultural Affairs Grantees 2015 survey results), and the survey data set references all types of museums, not just art museums. Cross comparing with data results reported from the 2015 and 2018 national art museum surveys is not parallel since one is confined to art museums and the other is not. In addition, comparing race and ethnicity of staff with nationality of artist is not possible: these are differing categorization systems.

Continuing this work would involve a comparison of job types beyond those of curators, in order to see if recent trends can be discerned across job positions and across preceding decades of hire. The data is taken from one survey; thus, the numbers show a snapshot of total hires at one moment: 2015. Therefore, it is possible to see if a member employed in 2015 was hired before, for instance, 2010, or during the period 2010-2015. However, individuals who were employed during that time but who have moved onto other workplaces prior to 2015 are not captured. Release of the national art museum staff demographic data sets of 2015 and 2018 would allow a more robust assessment of national art museum staff demographics. Currently, the 2015 and 2018 staff demographic survey data is taken from the survey study reports. The data sets have not yet been made publicly available.

Investigating more details in the acquisitions, and learning about acquisition policy and donations would be the next logical steps in an examination of the Brooklyn Museum data set.

Museums and organizations in the art world are addressing unequal representation. Diversity initiatives, changes in exhibition focuses, educational initiatives, and community-based events are some ways that institutions are addressing lack of diversity and opportunity. In addition, cultural affairs offices, foundations, artist groups and other non-profit organizations are working with museums to transform the field through, for instance, the establishment of paid internships, fellowships, mentoring programs, education support, diversity plans, and workshops for staff with organizations such as Race Forward.

It is clear however that achieving a true non-white space perspective is difficult to attain given the long-standing nature of institutional practices and socio-cultural conditions.

Acknowledgements

This research and data visualization project relied on information from experts in the field who provided detailed insights into data on museums, as well as into recent discourse on museums. I want to especially thank Liam Sweeney, Senior Analyst, Libraries, Scholarly Communication, and Museums program, Ithaka S+R, who discussed the three demographic survey findings and research and gave me many ideas for this project. Sergio Bessa, Director of Curatorial Programs, The Bronx Museum of the Arts, talked with me about art museums and explained the fundamental role of education in museums. He, along with other interviewees pointed me to useful background materials, and all were extremely generous with their time, information and detailed answers. In particular, this work is built on and strongly draws from the instrumental work of Ithaka S+R and The Andrew W. Mellon Foundation: "The Andrew W. Mellon Foundation Art Museum Staff Demographic Survey 2015," and follow-up 2018 survey, and on Ithaka S+R's survey, "Diversity in the New York City Department of Cultural Affairs Community."

And most importantly, this project was guided from concept and approach, through to design and coding by staff at Parsons - I am sincerely grateful for their invaluable feedback. In particular, thank you to Christian Swinehart, Richard The, Daniel Sauter, and Aaron Hill, to my talented colleagues in Major Studio 2, and to Masaki Iwabuchi and especially to Felix Buchholz for expert technical assistance.

Sincere thanks to Tan Lin and Ahn Lin for their support.

The following interviews were conducted:

- Sergio Bessa, Director of Curatorial Programs, The Bronx Museum of the Arts, March 21, 2019
- Liam Sweeney, Senior Analyst, Libraries, Scholarly Communication, and Museums program, Ithaka S+R, March 15, 2019

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