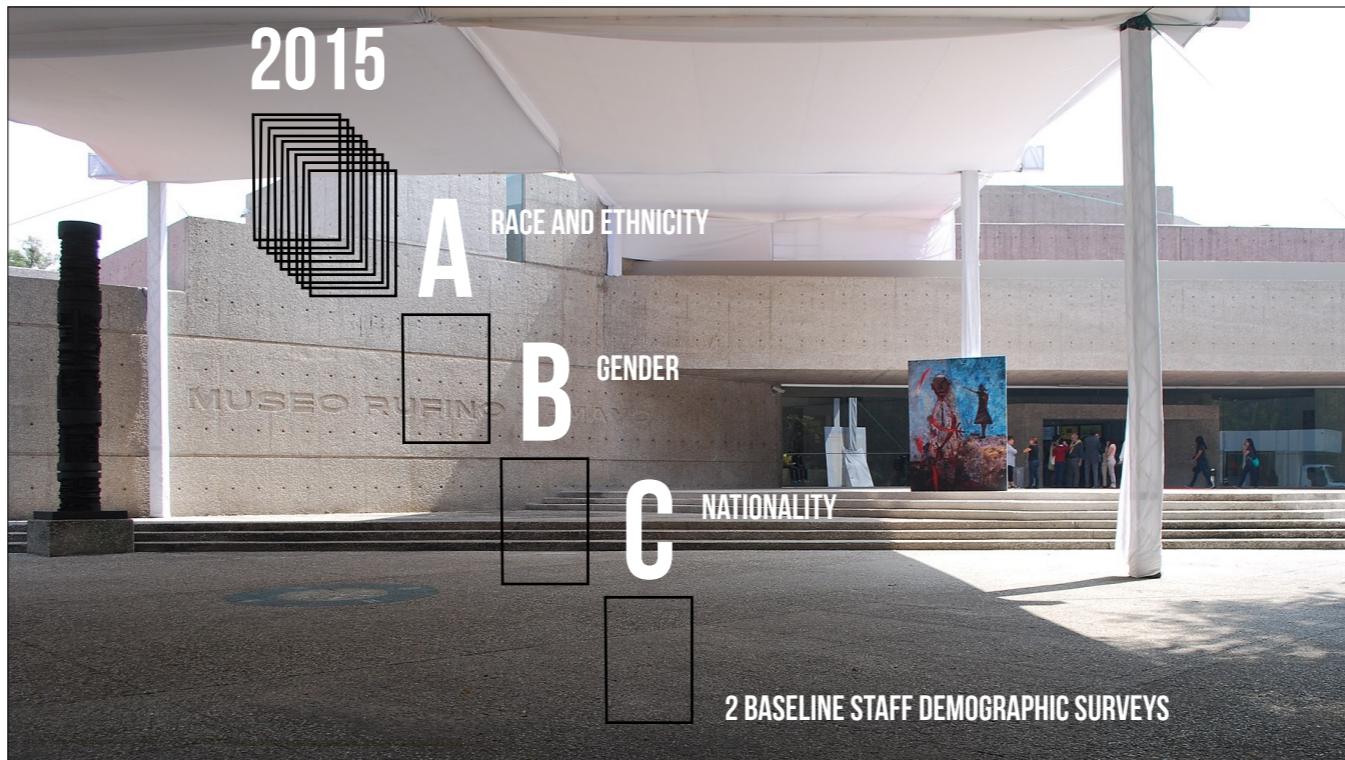


Do museums reflect who we are as a society?

This is a wide-ranging topic with a myriad of intersecting parts: not only artworks, staff, and audiences, but also buildings, exhibitions, budgets, history, culture, to name just a few.



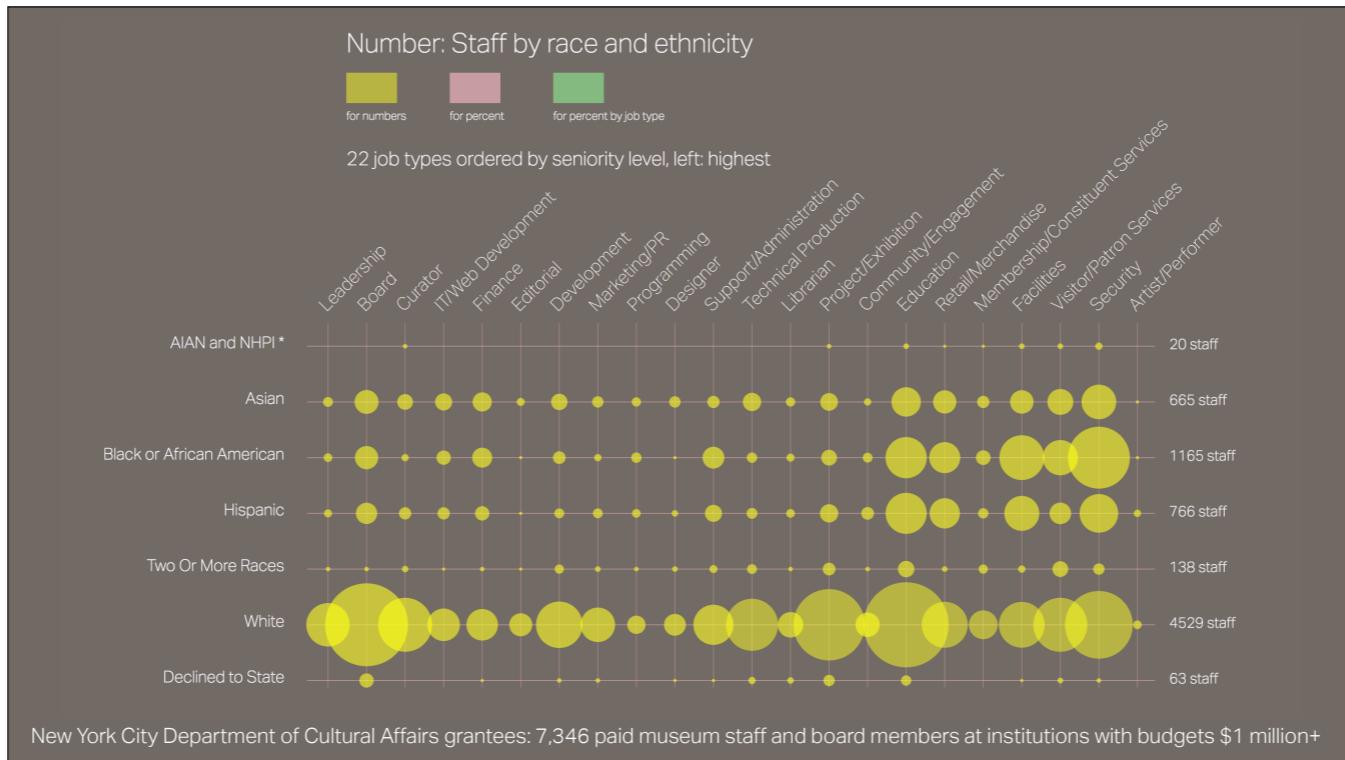
I examine who staffs local and national museums, who visits them, and the artworks they contain. I investigate whether acquisition histories and staffing have changed in the last 5 years.



2 baseline staff demographic surveys were released in 2015. My focus is staffing as it relates to race and ethnicity.  
The NYC Department of Cultural Affairs conducted one survey; the other was a national Art Museum Staff Demographic Survey

Using Brooklyn Museum's api to examine artworks by nationality, I also address recent acquisition trends.

there are 2,620 art museums in the US according to the Institute of Museum and Library Services 2018



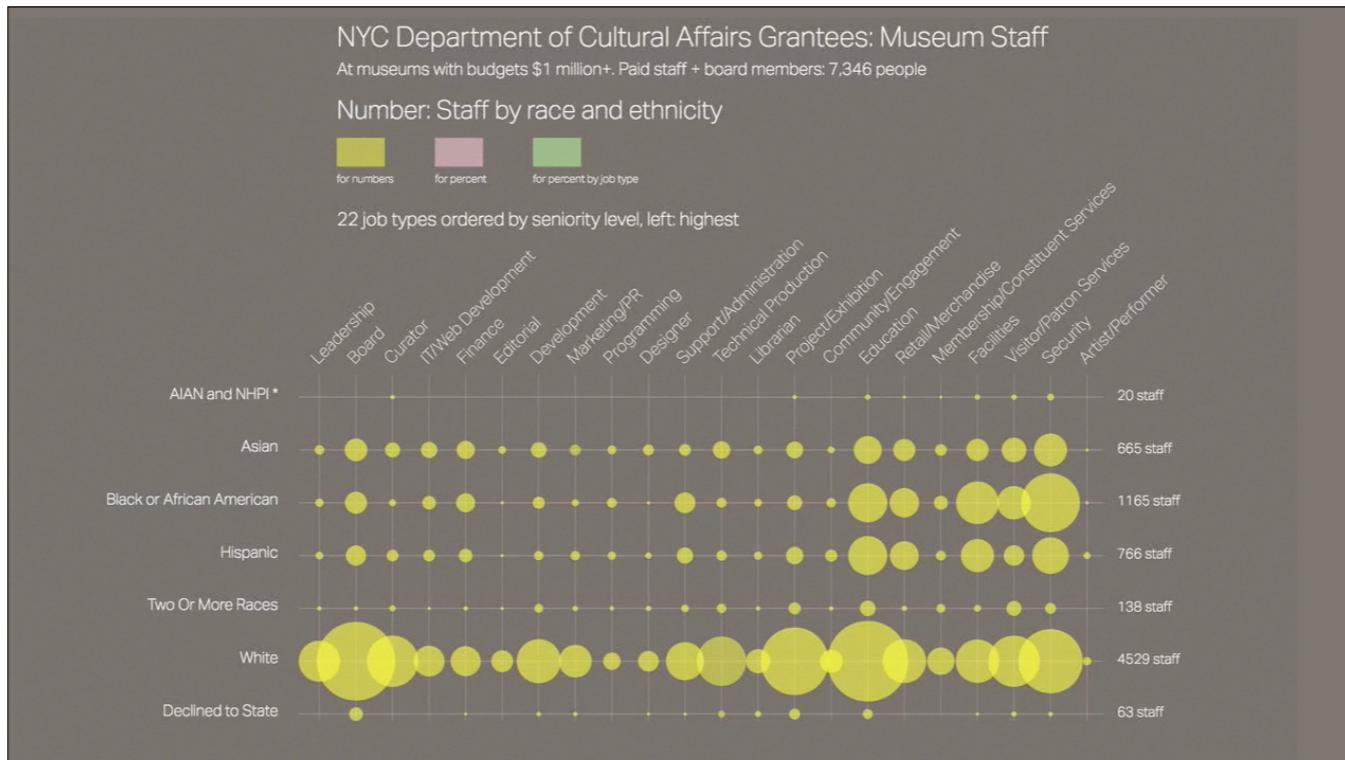
This interface uses the DCLA dataset of city grantees filtered to illustrate paid staff and board members at museums with budgets over \$1million

NYC Department of Cultural Affairs launched a diversity initiative in early 2015 to work towards a diverse and equitable cultural workforce - this baseline staff survey was one component.

The publicly available dataset has information on more than 48,000 employees, volunteers, and board members with demographic data on each person on race/ethnicity, gender, disability, age, job type, and level of seniority. It does not include socio-economic data.

The 2000 U.S. Census Hispanic/Latino and race categories were used. Museums here are not identified but this does include some art museums, such as The Metropolitan Museum of Art, MoMA PS1, The Bronx Museum of the Arts, and Brooklyn Museum.

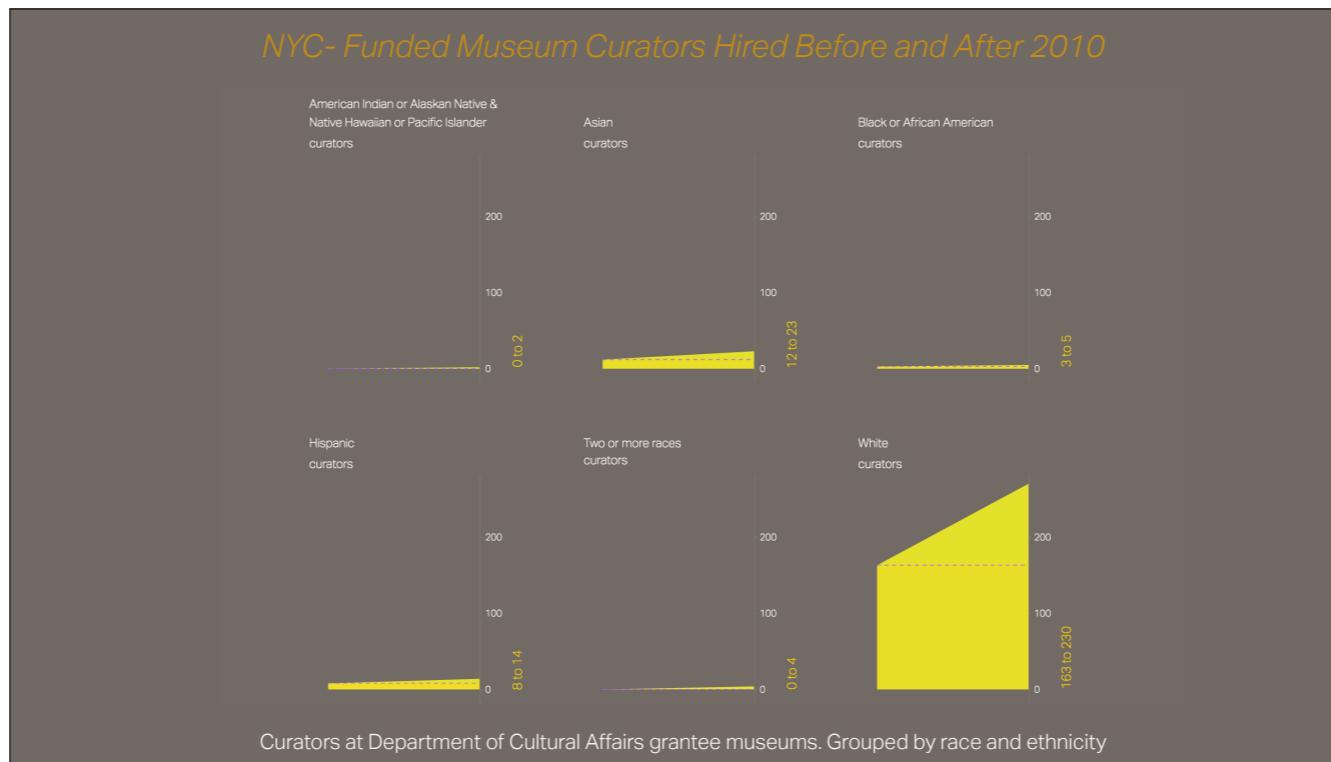
There are 7,346 paid staff and board members at museums with budgets of 1 million dollars.



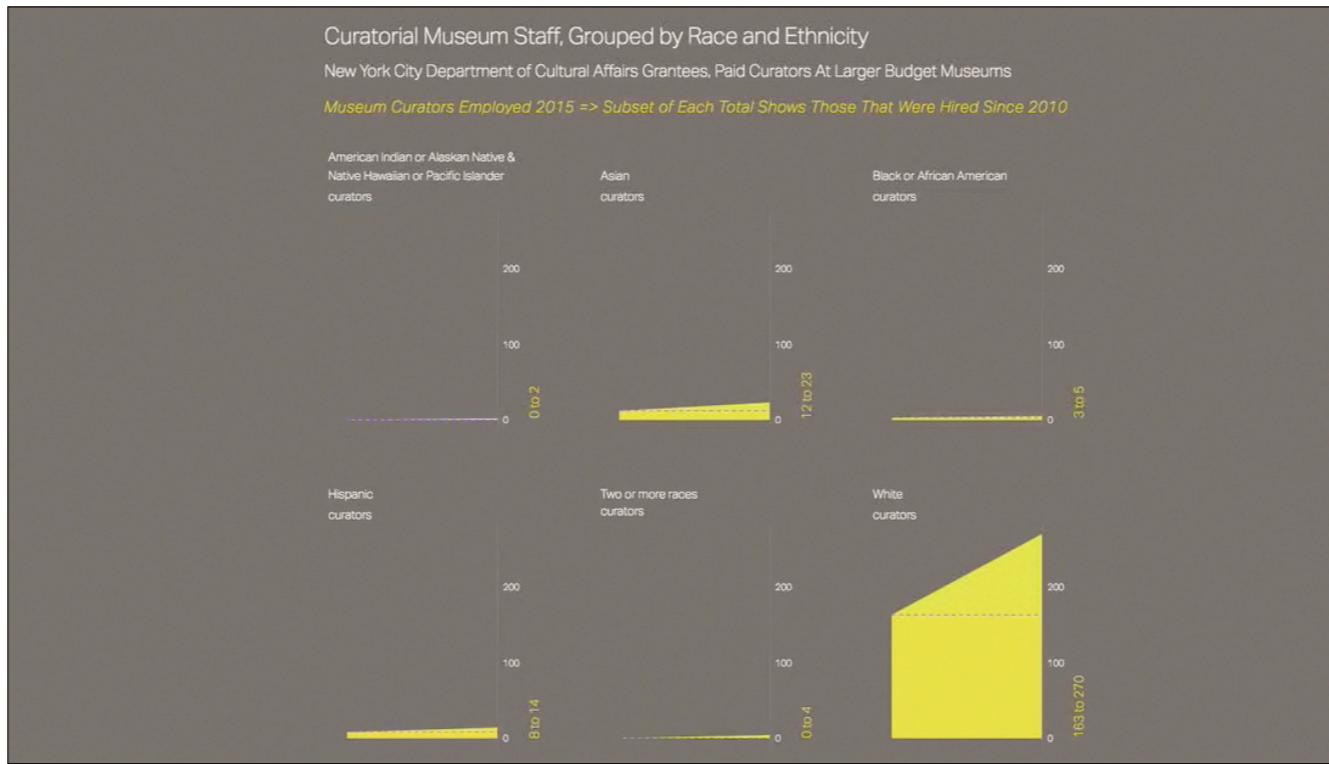
The survey identified staff by job types and individuals by Census race and ethnicity. Yellow circles detail numbers of persons in a job category. Pink tracks single ethnic or racial groups along a horizontal axis; circles reveal what percentage of a racial group works a specific job. Green sorts vertically by job percentage.

Racial diversity varies by job type, for instance, facilities are more diverse than boards and curators. 14% of education staff are African American; less than 2% of curators are. ‘Leadership’ has the highest percentage white non-Hispanic staff--at nearly 88%.

Overall, 38% of paid staff and board members at museums identify as people of color – whereas the NYC Census recorded 67% people of color.



- I examined the curator job type because they impact exhibitions. I looked at whether they were hired before or after 2010 and sorted by race and ethnicity.
- Current employees hired before 2010 are indicated by the deeper yellow base color; those more recently hired, by the top lighter yellow.
- So as I mentioned, 2015 also marked the first national staff survey specifically directed at art museums. Does national art staffing reflect, demographically speaking, the general population? The survey disclosed that museum staffs were about ten percentage points more racially and ethnically homogenous than the US population, more acutely in positions of curators, educators, conservators, and museum leadership.



Hispanics saw a 75% increase, Asian curators saw a 92% increase in recent hiring and white non-Hispanic staff saw a 66% increase.

The national art museum staff survey of 2015 and a follow-up survey in 2018 indicated increasing representational diversity—but not across all job positions

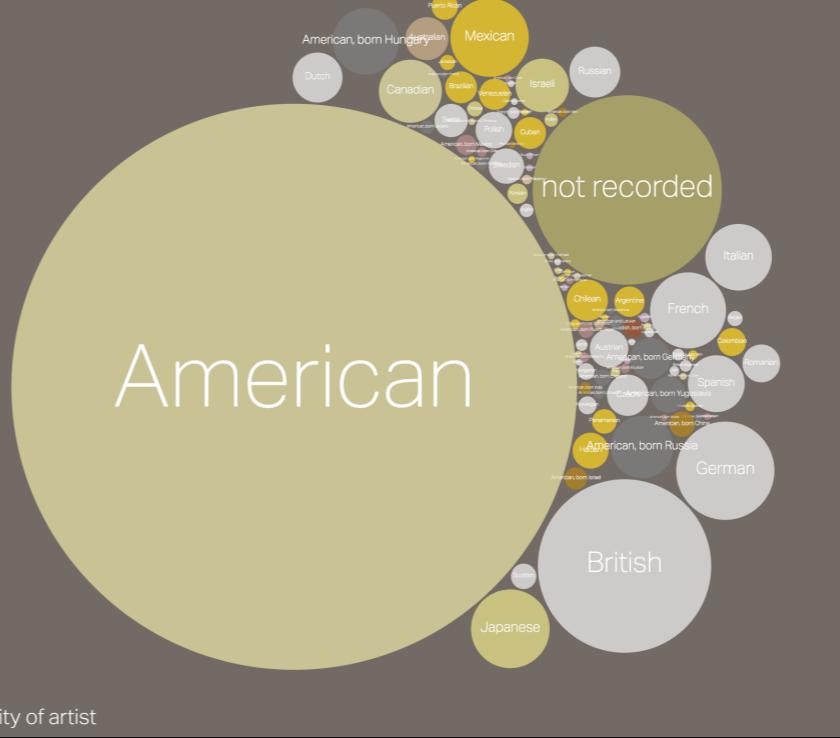
Trends though in 2018 were towards increasing diversity - staff hires showed a decrease of white non-Hispanic staff between 2014 to 2018, from 74% to 65%.

But these trends were not demonstrated across all job positions. This chart shows staff hires were fewer in number for museum leadership and conservation positions than for curatorial and education staff - but the percentages demonstrate hiring at the museum leadership level - including executive positions - and conservation staff did not keep pace with education and curatorial departments towards diversifying their ranks.

And also the survey also found that leadership remained majority male.

**ARTISTS IN THE BROOKLYN MUSEUM  
CONTEMPORARY COLLECTION:  
WHERE DO THEY COME FROM?**

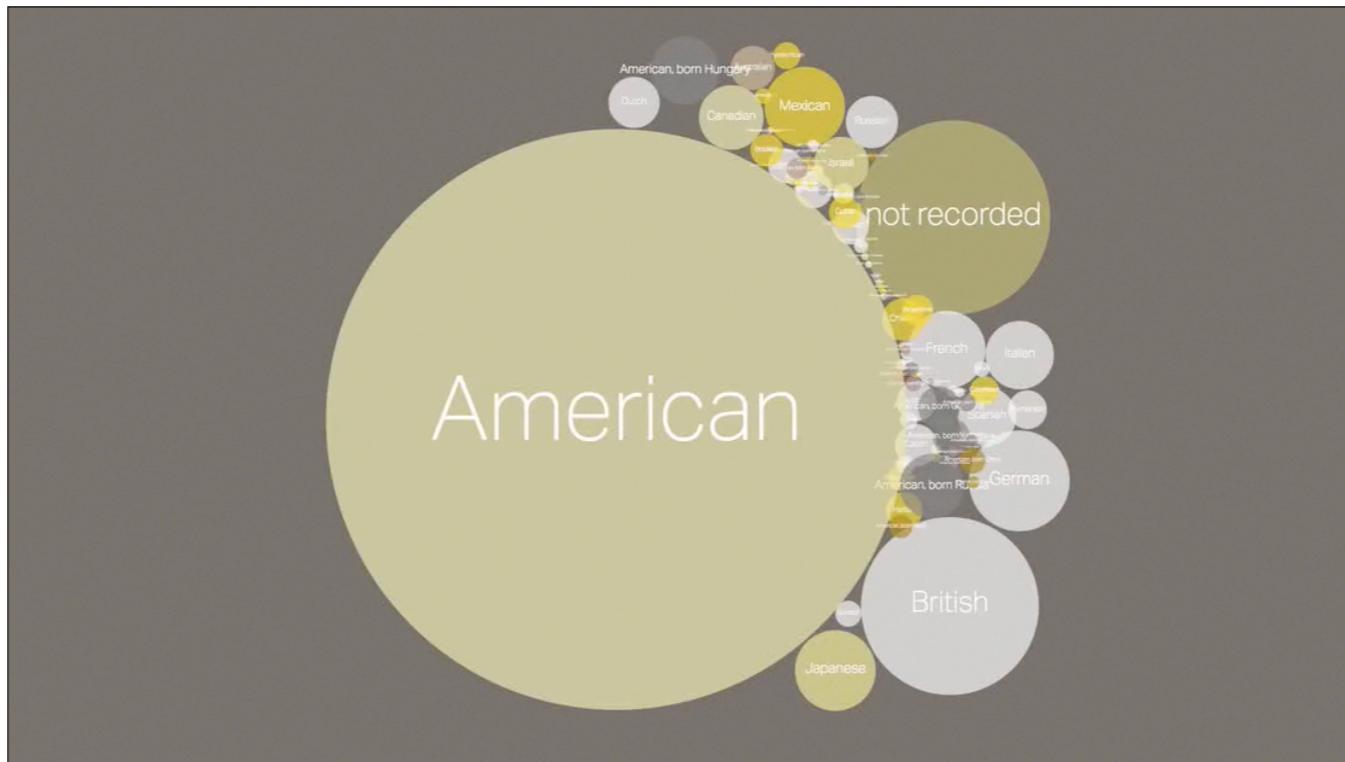
**NUMBERS** 10,253 artworks grouped by nationality of artist



I also looked at artworks to see whether there are changes in acquisition history

Nationality and race are different categorization systems – museums typically record an artist's nationality, not race and ethnicity so I group the Brooklyn Museum's Contemporary Collection by artist nationality.

Brooklyn Museum's Contemporary Collection - 10,253 artworks

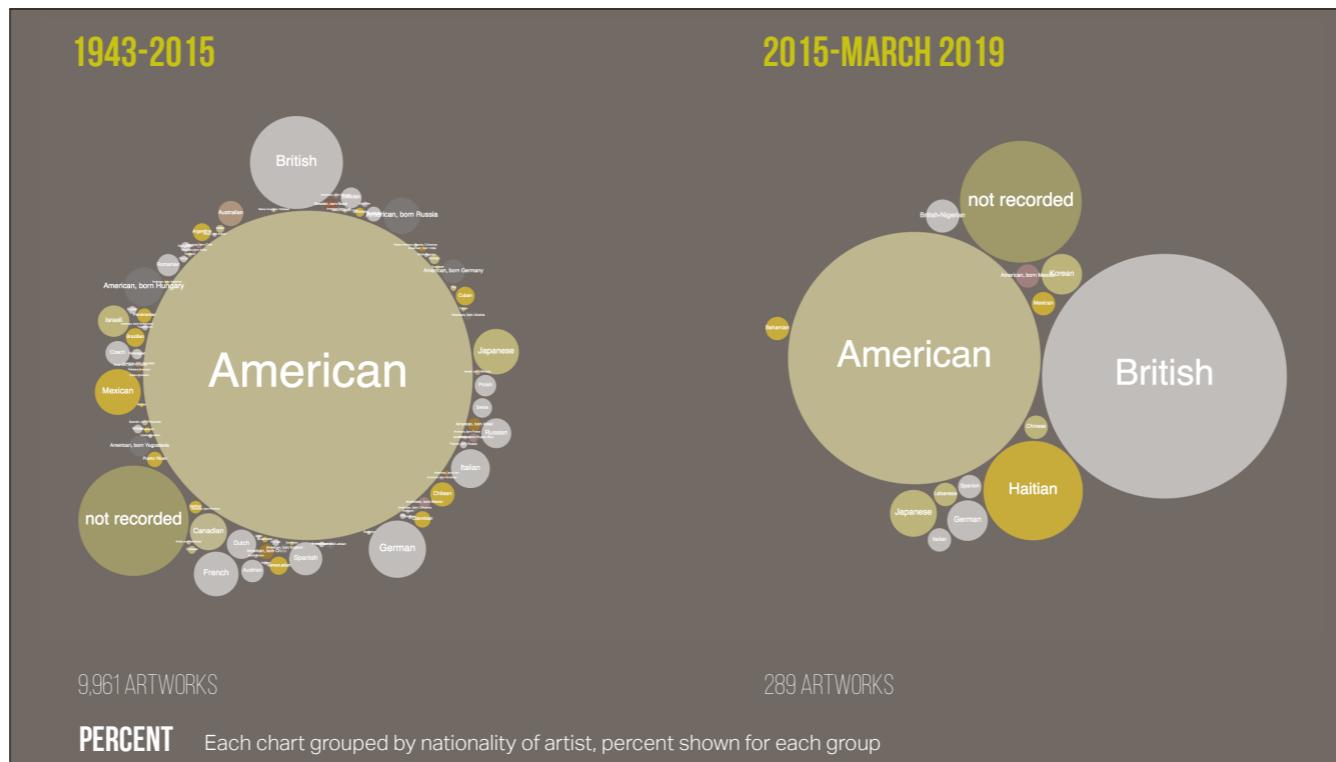


60 individual nationalities are recorded. 39 indicate multiple groupings (ie born in one country, but residing in another)

The 99 circles are colored by continent

776 artworks do not have an entry for artist nationality. 3 entries do not have a date.

To discern trends, I divided artworks into those acquired before and after 2015.



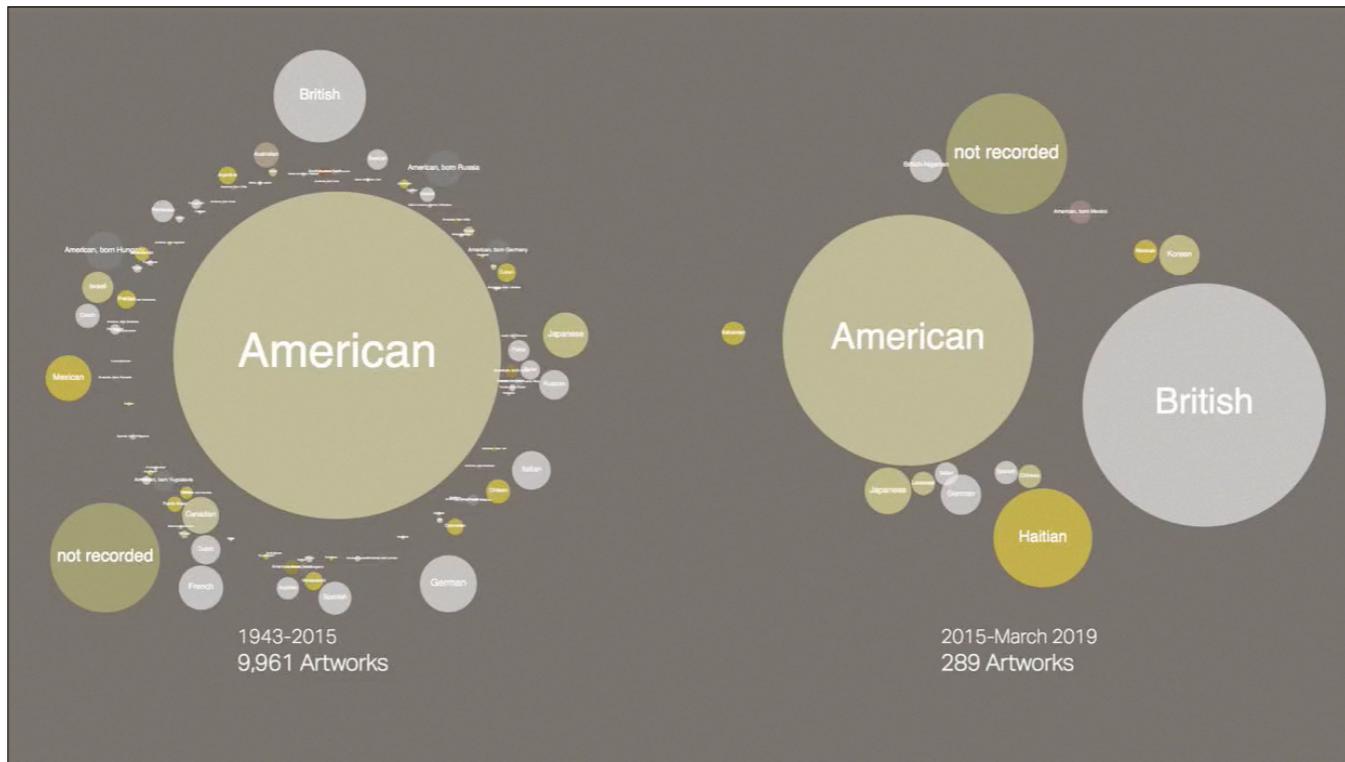
In the last 5 years, 289 artworks were acquired by artists from 15 countries. No artworks from Africa were acquired in the last five years. Haiti replaced Germany as the fourth most collected country. The percentage of American works declined from 68% to 40%. Paradoxically the total of Anglo American artworks increased from 74 to 78%.

How much does this reflect donations or the donors? That is an interesting question.

Represented by over 5 artworks acquired in the last 5 years are:

116 American artworks, 109 British, 27 artworks where artist nationality is not recorded, and 18 artworks by artists from Haiti.

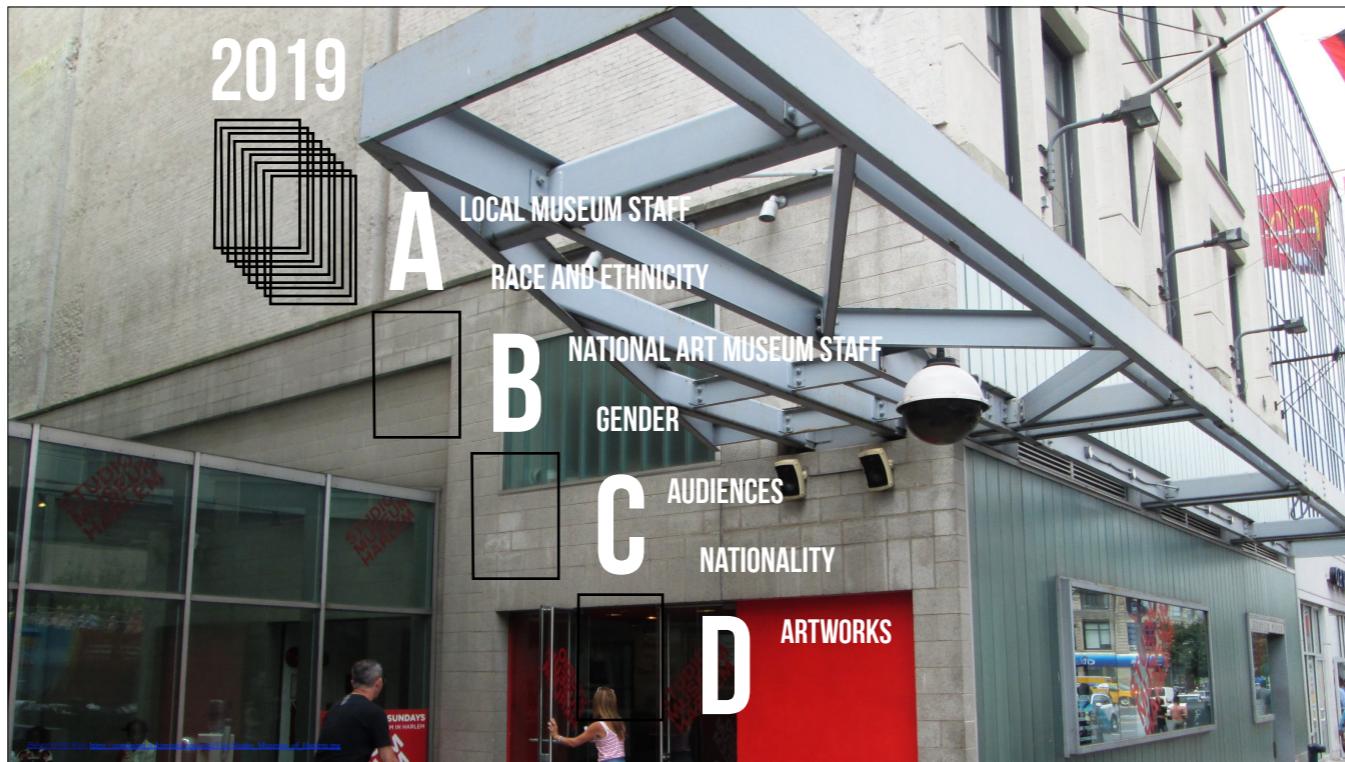
The circle colors are grouped by continent - 9 artworks by artists from Asia, 20 from Latin America and the Caribbean, 116 from Europe, 116 from Northern America



Represented by over 5 artworks acquired in the last 5 years are:

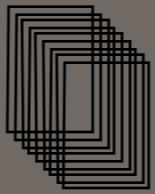
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This investigation suggests an institutional mandate to increase diversity at the staffing level. This mandate is not evident in the realm of acquisitions. And even with this mandate, in 2015, at the leadership level, positions were 88% white in NYC-funded museums with budgets over \$1 million dollars.

THANK YOU



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<https://churc.github.io/MajorStudio2/index.html>