Art Museum Staff Demographic Survey

2022

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Foreword

Art museums aspire to play a singular social role for the public—they commit to both preserving and stewarding collections of art for current and future generations, while also serving as a space for learning, interacting, and exploring. Art museums are crucial third places for curated experiences with beauty, creativity, scholarship, and history. Such spaces have the ability to strengthen communities, provide sublime or contemplative experiences, and provoke the imagination.

But these lofty aims bring with them responsibilities—namely, the inclusion of diverse perspectives that can allow institutions to effectively reflect and welcome everyone who might benefit from such a project. By this measure, art museums have a history of failure. We know that, with respect to audiences, people of color are less likely to feel comfortable in museums than their White peers. We know that historical collecting practices have skewed toward White men. And, through the Mellon Foundation and Ithaka S+R's research into the demographics of art museum staff, we know the field has struggled to hire a diverse workforce, particularly within roles that are tasked with narrating cultural histories.

With the 2022 cycle of the Art Museum Staff Demographic Survey, the Mellon Foundation and Ithaka S+R have found steady progress has been made since we began collecting this data in 2014 for the first 2015 Art Museum Demographic Survey. However, people of color still fill under 25 percent of certain important positions, and gains among Black and Indigenous staff have been limited.

It is encouraging to see that some museums have found effective strategies to improve staff diversity, and refreshing to dispel the refrain that there are no qualified people of color to hire for these roles. The findings in this report reveal changes in staffing patterns since the pandemic and racial justice protests of 2020, changes that have brought a substantial increase in POC staff to museums.

We share this report publicly as a tool that might inform museums as they pursue strategies to align their staff to better reflect and engage with the diverse publics they are committed to serve.

Elizabeth Alexander
Mellon Foundation

Executive Summary

With support from the Mellon Foundation and in partnership with the American Alliance of Museums (AAM) and the Association of Art Museum Directors (AAMD), Ithaka S+R has conducted a third cycle of the Art Museum Staff Demographic Survey. This cycle gathered data from 328 museums in North America from February to April 2022. During that time, participating museums reported records for over 30,000 individuals, whose demographics are analyzed in this report.[1] In addition, we have been able to supplement the demographic analysis with perspectives from art museum directors about their efforts to address diversity, equity, accessibility, and inclusion (DEAI) among their staff.

As museums have struggled with revenue losses due to the COVID-19 pandemic, and in some cases laid off large numbers of staff, many in the field have expressed concern that museums would grow less diverse, shifting into an emergency posture that would deprioritize considerations like the representational diversity of staff.[2] This study shows that the opposite is true. Findings shed light on the trajectory of demographic changes in the field, the impact of the pandemic on staffing, and the relationship between the perspectives and attitudes of museum directors and the composition of their staff.

Key findings include:

- **The field grows more diverse:** With respect to the race and ethnicity of museum staff, data show a continued, moderate increase in people of color (POC) across all museum roles.[3] Museum leadership and conservation positions, while growing more diverse, have not exceeded one-fifth POC representation overall. Over 40 percent of younger staff and newer hires are POC. In the aggregate, the demographic changes in museum staff are primarily due to increases in staff from three backgrounds: Hispanic, Asian, and those who are Two or More Races. While there has not been a significant increase in Black staff in the aggregate, between 2015 and 2022, the number of Black staff in museum leadership has more than doubled, while tripling in information technology and quadrupling in curatorial positions.

- **Gender ratios remain consistent:** Gender ratios have held consistent since 2015 but vary widely according to roles within the museum. Across intellectual leadership positions in the museum, female employees constitute a large majority, over 75 percent. The representation of female employees in museum leadership has increased substantially, from 58 percent in 2015 to 66 percent in 2022.[4]

- **Staffing bounces back from the pandemic:** The COVID-19 pandemic caused significant reductions in hiring among some of the most diverse departments in museums, such as security, facilities, and education. However, museums have dramatically increased staffing in all of these areas since 2020.

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1 Museums were instructed to submit data for all of their currently employed full- and part-time permanent and temporary staff.

2 We heard speculation of this nature from advisors and in trade media. For more literature on this topic, see Nancy Kenney, "Exclusive Survey: What Progress Have US Museums Made on Diversity, after A Year of Racial Reckoning?" *Art Newspaper*, 25 May 2021, https://www.theartnewspaper.com/2021/05/25/exclusive-survey-what-progress-have-us-museums-made-on-diversity-after-a-year-of-racial-reckoning.

3 We are using the term POC when presenting binary analysis between White staff and staff who reported a race other than White. For a full list of terms and definitions used in this report, please refer to Appendix C.

4 For definitions of gender used in this report, please refer to Appendix C.

- **Retention rates will be an important factor in maintaining current levels of diversity in the field:** As museums rebound from the pandemic, they are doing so with greater diversity in their hiring practices. However, in order to maintain or continue building on this increased diversity, staff retention will be an important consideration for museum leaders.

- **More museum directors prioritize DEAI:** More than twice as many museum directors see DEAI issues as central to their work compared to 2020. Providing a livable wage and ensuring pay equity are most frequently seen as very high priorities by museum directors. Directors at more diverse museums also consider increasing representational diversity among museum staff and leadership to be a very high priority.

In relation to one another, these findings present a complex portrait of the sector. Museums are diversifying in the aggregate, and we are seeing increased diversity in positions that had remained stagnant between 2015 and 2018. However, most of the diversity, particularly representation of Black and Hispanic staff, remains in "people-facing" positions. These positions are also often low paying and have the lowest retention between survey cycles.

Introduction

In addition to support from the Mellon Foundation, outreach from AAM and AAMD, and guidance from advisors, this study is the result of a collective effort among leaders of North American art museums to continue learning about the state of representation in their field. Over the course of three months, museum directors worked with their human resources staff to collect and submit demographic and employment data in a standardized format. Their contributions have made these findings possible.

Our research of staff demographics in museums began in 2015, when over 80 percent of the intellectual leadership positions in museums were composed of White, non-Hispanic employees.[5] A subsequent cycle of the project, published in 2018, showed modest changes in the demographics of art museum staff, but the underlying patterns of homogeneity remained the same.[6] With the assistance of the Mellon Foundation, in coordination with the Association of African American Museums (AAAM), the Association of Art Museum Curators (AAMC), and the Center for Curatorial Leadership (CCL), we expanded the population of participating art museums to reach a broader pool of museums. The current report thus includes a broader array of museums than in 2015 and 2018. The addition of new museums will ensure that this study includes a necessary range of voices. Appendix A indicates that changes in results described in this report are not driven by changes in the set of sampled institutions.[7]

We also made some minor adjustments to the survey instrument to include several new positions. These changes are documented in the methodology section of the report (Appendix A). Also, in addition to examining the intellectual leadership subgroup, we have created five categories that reflect the differing roles of staff in the museum. These include: Administration, Building Operations, Collections, Communications, and Public Engagement.[8] The "roles" in this report refer to these five subgroupings.

Between April 5 and May 6, 2022, with funding from the Kress and Mellon foundations, we also administered a survey of art museum directors. We include some data from that research in this report to place the attitudes and perspectives of directors in the context of the staff demographics of their museums.[9]

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5   In this report, we follow the convention of capitalizing all race categories as proper nouns. For more on this topic, see Kristen Mack and John Palfrey, "Capitalizing Black and White: Grammatical Justice and Equity," MacArthur Foundation, 26 August 2020, https://www.macfound.org/press/perspectives/capitalizing-black-and-white-grammatical-justice-and-equity.

6   Mariët Westermann, Liam Sweeney, and Roger C. Schonfeld, "Art Museum Staff Demographic Survey 2018," Ithaka S+R, 28 January 2019, https://doi.org/10.18665/sr.310935.

7   In 2018 we restricted some of our analysis to AAMD member museums that participated in both cycles of the survey. In this report we include all participants. This choice was made for two reasons: 1) when comparing the demographic composition of repeat participants and new participants, we found that including all participants did not meaningfully change trends; and 2) there are significant limitations to restricting analysis to repeat participants. Each cycle of the survey, the eligible population for analysis would grow smaller, and new museums would have very little incentive to participate. However, there is one exception to this rule—when analyzing retention rates within positions, we compare only respondents who participated in 2018 and 2022. This allows us to accurately determine how many staff who were working in the sector prior to 2018 are no longer employed. Please see the methodology section in Appendix A for more detail on how survey populations compare.

8   Each role comprises the following positions:
   • Administration: membership/development, museum leadership, DEAI, finance, HR, IT, support/administration
   • Building Operations: preparation, gardens/grounds, facilities, security, retail and store, exhibitions design
   • Collections: conservation, curatorial, registrar, librarian
   • Communications: publication/editorial, rights/reproduction, marketing/public relations, digital strategy
   • Public Engagement: education, public engagement, visitor services

9   Liam Sweeney and Joanna Dressel, "Art Museum Director Survey 2022: Documenting Change in Museum Strategy and Operations," Ithaka S+R, 27 October 2022, https://sr.ithaka.org/publications/art-museum-director-survey-2022.

Findings

The data-gathering instrument, administered to directors of art museums, asked participants to categorize staff according to standard positions, which were developed in collaboration with the study's advisors. Figure 1 shows the total number of staff in each position. This analysis will group these positions in a variety of ways and intersect them with identity and employment variables to generate a clearer picture of the demographic composition of the field over time. Education, visitor services, and security staff are the largest number of positions in the data set.

As the report develops, positions will be grouped and analyzed in a number of ways that reveal patterns in staff identity both across different parts of the organization and over the course of time. We will focus on gender analysis first, then turn to an analysis of race and ethnicity. We include some analysis intersecting gender and race throughout the report. The final section of this report considers relevant findings from the 2022 Art Museum Director Survey, conducted immediately after this survey. The full findings of that report were published separately by Ithaka S+R on October 27, 2022.[10]

Figure 1: All Staff by Position, 2022
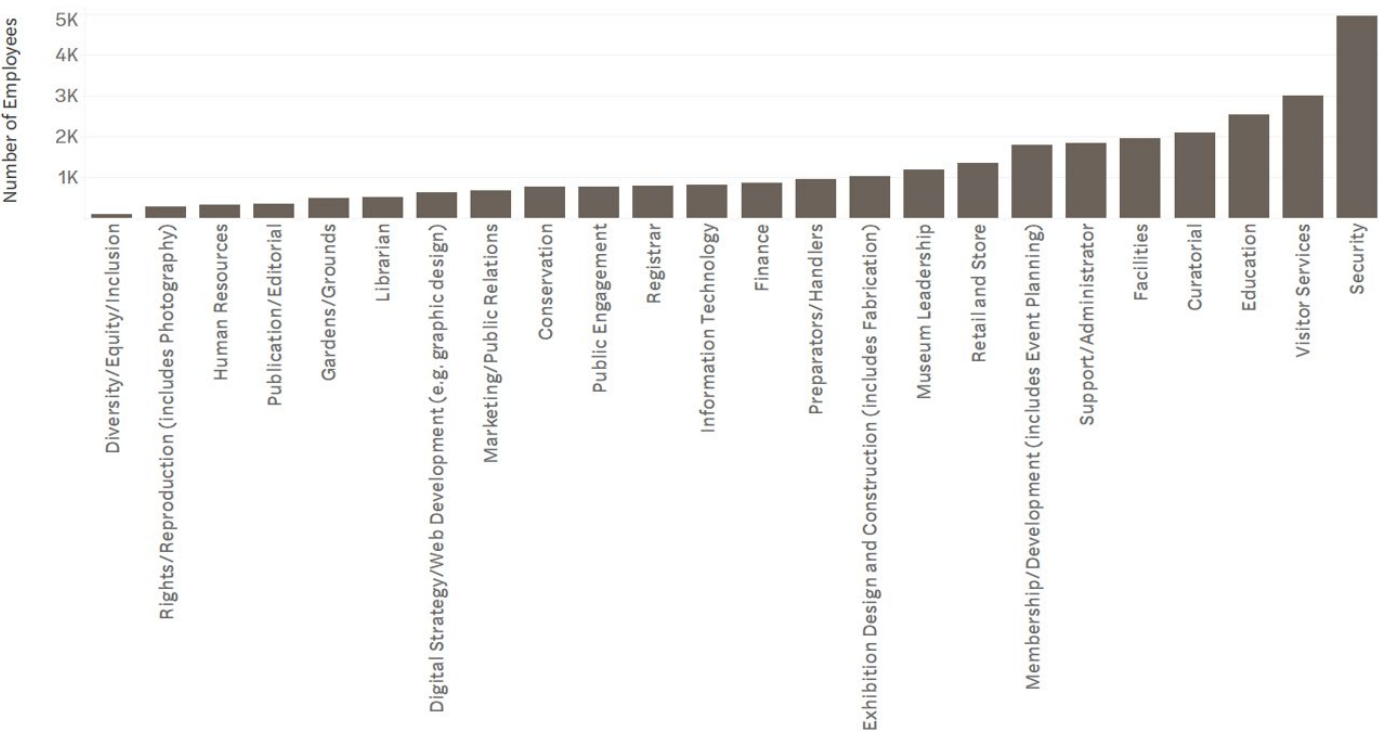
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10 Sweeney and Dressel, "Art Museum Director Survey 2022: Documenting Change in Museum Strategy and Operations," Ithaka S+R, 27 October 2022, https://sr.ithaka.org/publications/art-museum-director-survey-2022.

Gender Composition of Art Museum Staff

The ratio between male and female staff working in art museums has remained effectively unchanged since 2015, at 40 percent male and 60 percent female (Figure 2).[11] There was an increase in non-binary staff between 2018 and 2022, from 20 staff members to just over 160. Non-binary staff reflect fewer than 1 percent of staff.[12]

Figure 2: All Staff Since 2015, Gender

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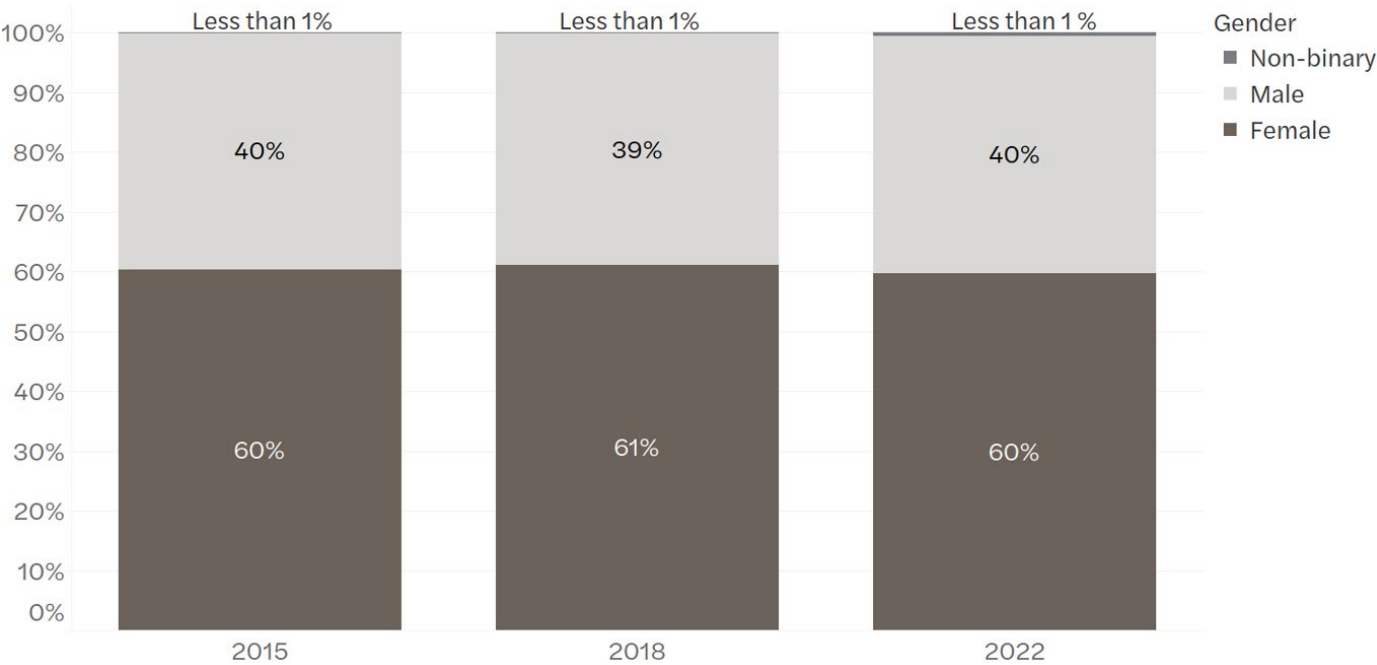
11 For definitions of gender used in this report, please refer to Appendix C.

12 According to a study conducted by the Pew Research Center, 1 percent of US adults are non-binary. Anna Brown, "About 5% of Young Adults in the U.S. Say Their Gender Is Different from Their Sex Assigned at Birth," Pew Research Center, 7 June 2022, https://www.pewre search.org/fact-tank/2022/06/07/about-5-of-young-adults-in-the-u-s-say-their-gender-is-different-from-their-sex-assigned-at-birth/.

The ratio seen in Figure 2 changes when gender is intersected with race/ethnicity: White staff and Asian staff are over 60 percent female in the aggregate, while Hispanic and Black staff are more evenly split between male and female employees (Figure 3).[13]

Figure 3: Gender Composition of Staff by Race/Ethnicity, 2022[14]
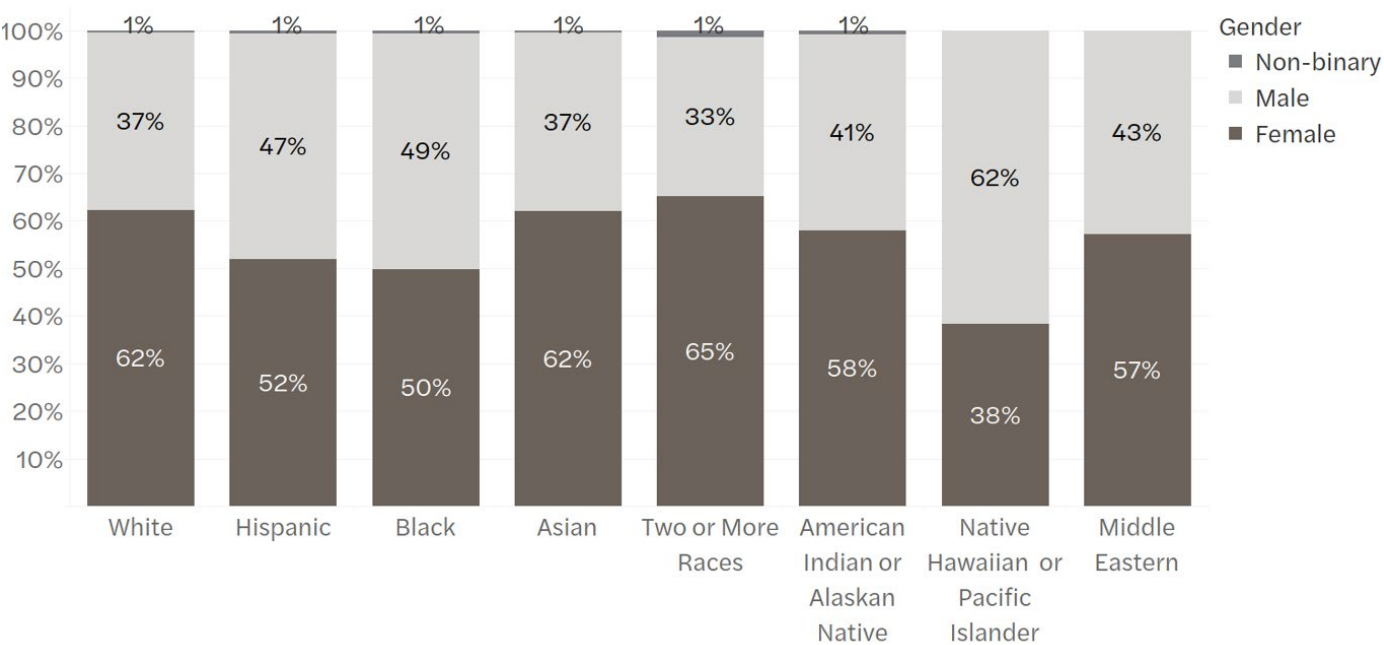
13 Respondents to the survey could identify individuals according to one of seven race categories (White, Black or African American, Asian, American Indian or Alaskan Native, Native Hawaiian or Pacific Islander, Middle Eastern, Two or More Races) and one of two ethnicity categories (Hispanic or Not Hispanic). In order to include all individuals in analysis, we created a race and ethnicity variable from the following combinations:
  - American Indian or Alaskan Native: American Indian or Alaskan Native, Hispanic or Not Hispanic
  - Asian: Asian, Hispanic or Not Hispanic
  - Black: Black or African American, Hispanic or Not Hispanic
  - Hispanic: White, Hispanic
  - Middle Eastern: Middle Eastern, Hispanic or Not Hispanic
  - Native Hawaiian or Pacific Islander: Native Hawaiian or Pacific Islander, Hispanic or Not Hispanic
  - Two or More Races: Two or More Races, Hispanic or Not Hispanic
  - White: White, Not Hispanic
  For both race and ethnicity, respondents could enter "decline to state" for any individual. Individuals for whom "decline to state" was selected for their race or ethnicity are excluded from this variable and all graphs that analyze race/ethnicity.

14 The following reflect the total numbers of 2022 staff who have been recorded in each racial/ethnic category: White: 17,172; Hispanic: 3,357; Black: 3,110; Asian: 1,933; Two or More Races: 1,126; American Indian or Alaskan Native: 126; Native Hawaiian or Pacific Islander: 68; Middle Eastern: 35; Decline to State: 3,225. Individuals for whom "decline to state" was selected for their race or ethnicity are excluded from graphs that analyze race/ethnicity.

In the 2015 survey, museum leadership (directors, deputy directors, chief executives, chief finance officers, and chief technology officers) were grouped along with curators, conservators, and educators together as "intellectual leadership."[15] The gender ratio of this group has remained consistent over three cycles of this study at roughly three-quarters female employees, one-quarter male employees (Figure 4).

Figure 4: Intellectual Leadership Since 2015 by Gender

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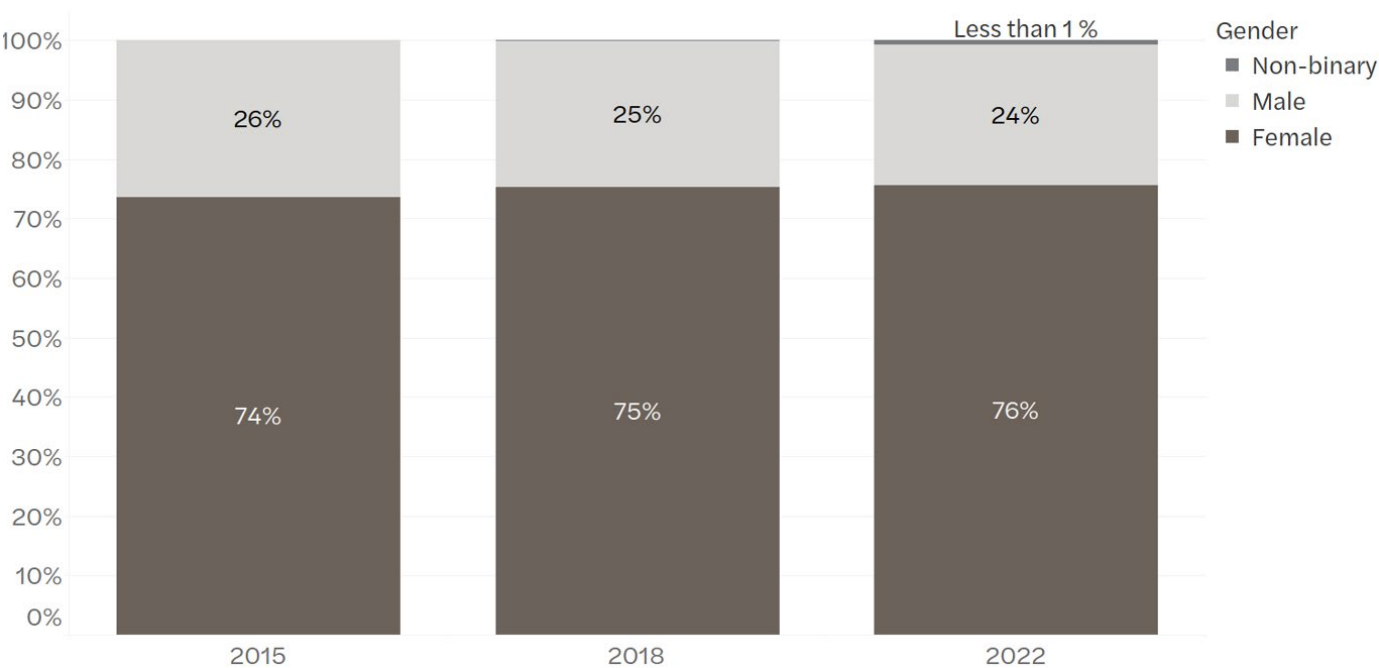
15 The decision to group these positions together was made in 2015 in order to study the identities of positions in the museum that were most likely to reach the position of museum director. For reference, see our 2015 report: Roger Schonfeld, Mariët Westermann, and Liam Sweeney, "Art Museum Staff Demographic Survey," The Andrew W. Mellon Foundation, 28 July 2015, https://mellon.org/media/filer_public/ba/99/ba99e53a-48d5-4038-80e1-66f9ba1c020e/awmf_museum_diversity_report_aamd_7-28-15.pdf.

Historically, female employees have been highly represented in education positions—one of the largest areas in the art museum field—where they compose between 78 and 80 percent of staff. While education positions have not varied by gender composition, museum leadership positions have seen an increase in the representation of female employees in this cycle. The representation of female employees in museum leadership has increased from 58 percent in 2015 to 66 percent in 2022 (Figure 5).

Figure 5: Museum Leadership Since 2015, Gender
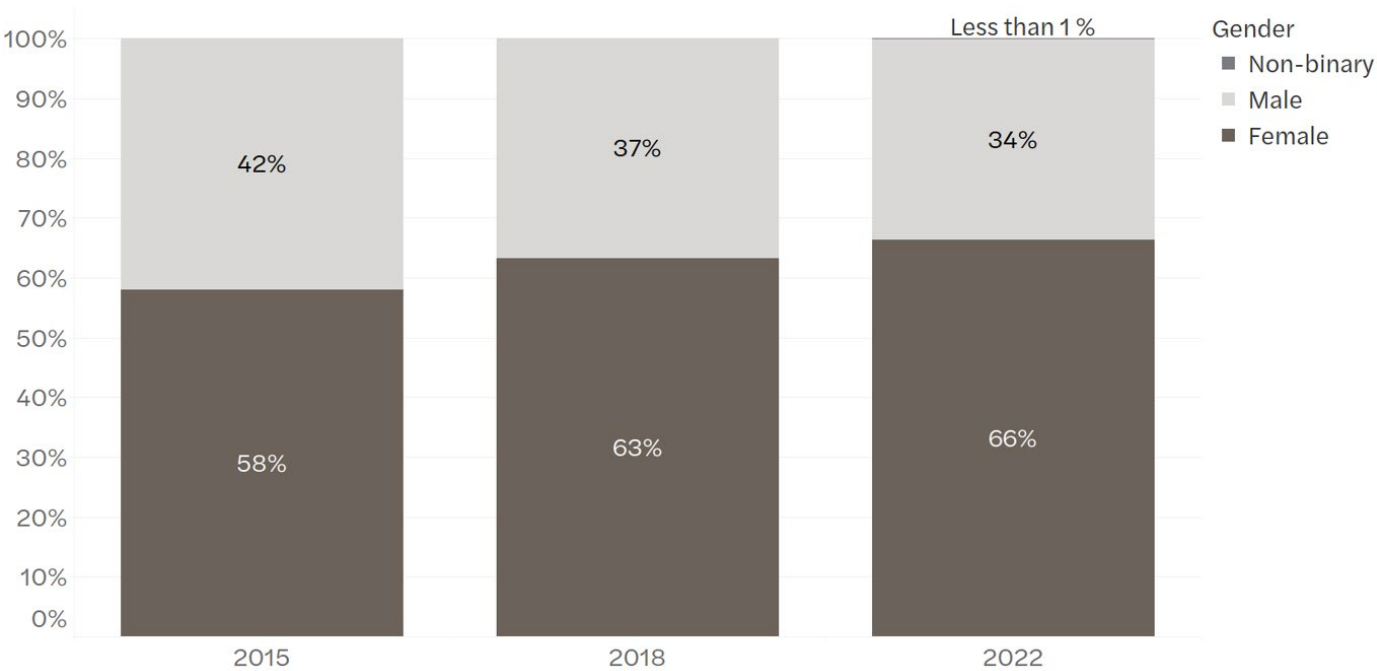
The art museum field has historically been staffed by women but led by men. This study shows that female employees not only exceed male employees in aggregate staffing, but also are more highly represented in museum leadership positions, and their representation in these roles has increased each cycle of this study.[16] These trends do not differ substantially based on museum type (i.e., academic, contemporary, municipal, single artist, non-collecting), but there is variation based on museum overall staff size. We analyzed the gender composition of museum leadership employees based on quintiles of museum overall staff size and found that representation of male staff in museum leadership positions increased as overall staff size increased.[17] However, even among the museums with the largest overall staff sizes, female representation in museum leadership positions remained above 60 percent of all staff in museum leadership positions (Figure 6).

Figure 6: Gender Representation in Museum Leadership Positions by Overall Staff Size, 2022

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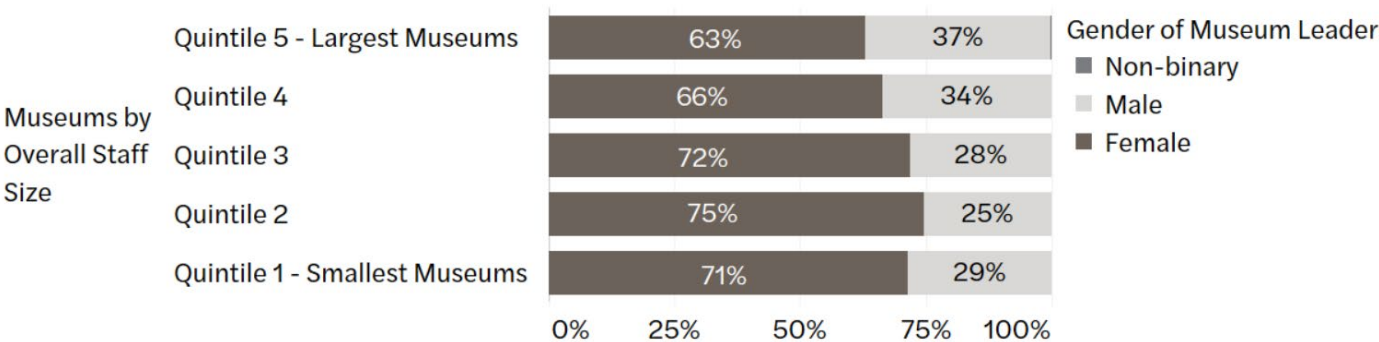
16 This study is not able to provide insights into pay gaps or gender inequity at the director or board levels in the museum. For literature on these topics, see Elisabeth Callihan and Kaywin Feldman, "Presence and Power: Beyond Feminism in Museums," *Journal of Museum Education* 43, no. 3 (3 July, 2018): 179–92, https://doi.org/10.1080/10598650.2018.1486138; Anne Marie Gan, Smu Ma, Zannie Giraud Voss, Lisa Phillips, Christine Anagnos, and Alison D. Wade, "The Gender Gap in Art Museum Directorships," *Association of Art Museum Directors* (2014).

17 A quintile is a statistical value of a data set that represents 20 percent of a given population, where each quintile represents one-fifth of the data. The first quintile represents the lowest (1 percent to 20 percent), the second represents 21 percent to 40 percent, the third quintile is 41 percent to 60 percent, the fourth quintile is 61 percent to 80 percent, and the fifth quintile is 81 percent to 100 percent. For our study, quintile 1 refers to the smallest museums by staff size, and quintile 5 refers to the largest museums by staff size. For more information on quintiles, see "Quintiles Definition," Investopedia, accessed 12 October 2022, https://www.investopedia.com/terms/q/quintile.asp.

Gender and Year of Birth

Art museums reported the year of birth of their staff, allowing for analysis of demographics of staff by age. The distribution of art museum staff has two peaks, with staff born from 1961 to 1965 and from 1987 to 1993, as shown in Figure 7.

When intersecting age with gender, older staff are more likely to be evenly distributed between male and female employees, while younger staff are more likely to be female. Staff born before 1970 are approximately evenly divided between male and female employees, while more than two-thirds of younger staff, those born since the 1980s, are female. Three-quarters of the youngest staff, born since 2000, are female.

Appendix E includes graphs showing staff organized by year of birth and gender, like Figure 7, and filtered for specific museum roles. These graphs reveal patterns for both gender and age. Collections, Communications, and Administration roles have similar gender and age compositions—the plurality are female staff born between 1980 and 1990. A much higher number of Building Operations staff are male, peaking between 1960 and 1970. Comparatively, Public Engagement staff are much younger, peaking with staff born in between 1995 and 2000, and have both higher female representation and higher non-binary representation.

Figure 7: All Staff Year of Birth, Gender, 2022
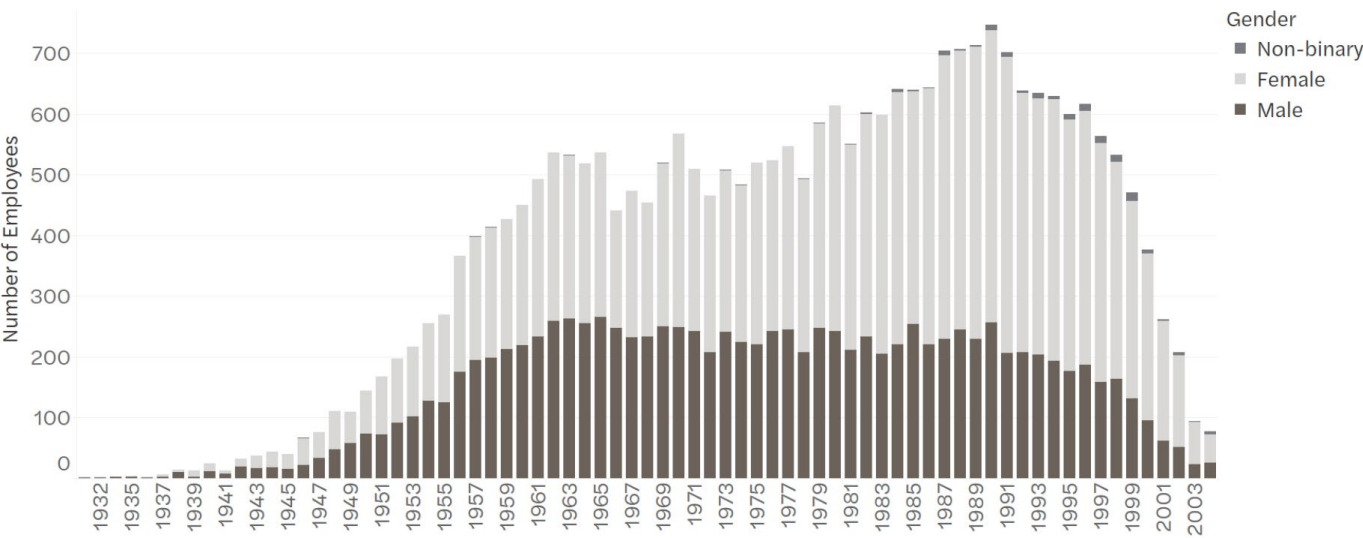
Racial and Ethnic Composition of Art Museum Staff

Overall gender representation has remained consistent across three cycles of this study, but representation of racial and ethnic groups has shifted since 2015. The set of museum staff recorded in this survey has grown more diverse by four percentage points since 2018 and by nine points since 2015 (Figure 8). Currently, 36 percent of museum staff are POC and 64 percent are White.

Figure 8: All Staff Since 2015, POC and White
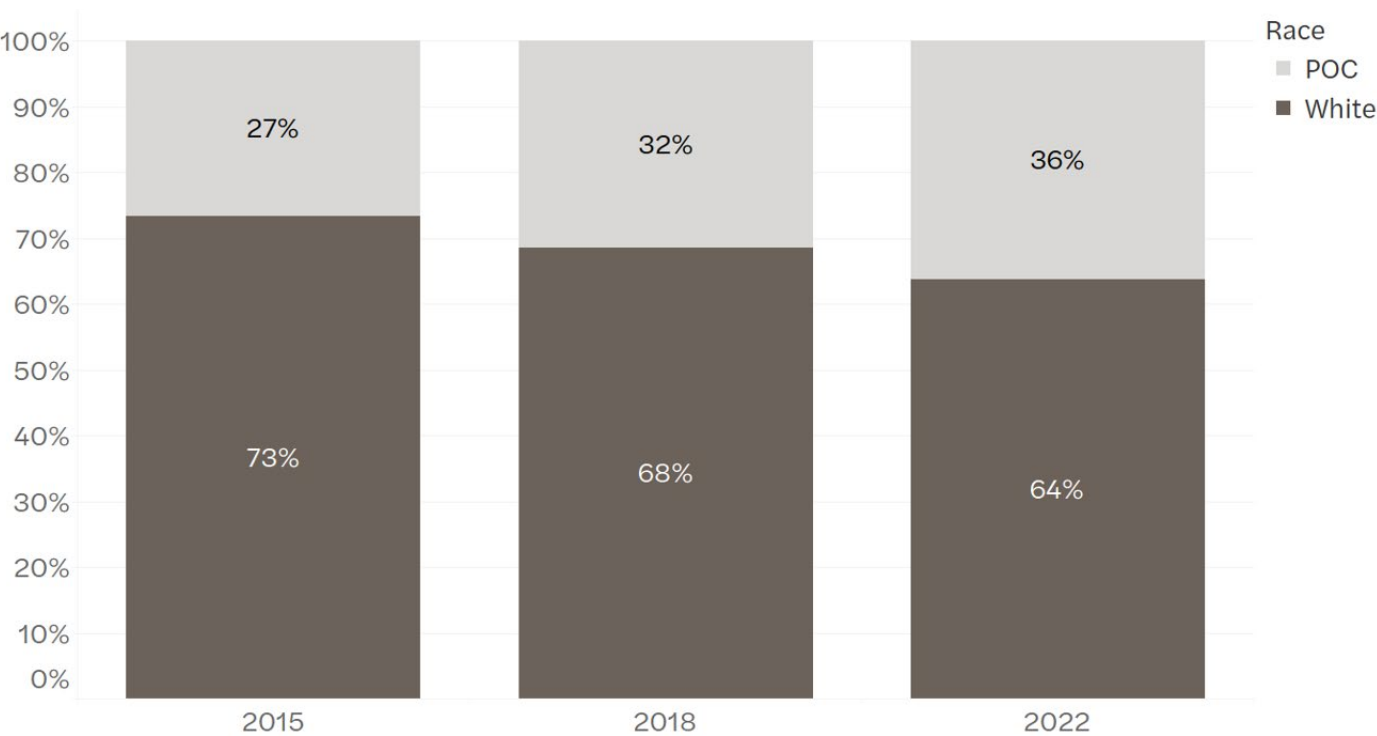
The demographic changes in museum staff since 2015 are primarily due to increases in staff from three backgrounds: Hispanic, Asian, and Two or More Races (Figure 9). The overall representation of Black, American Indian or Alaskan Native, and Native Hawaiian or Pacific Islander staff has not appreciably changed since 2015.[18]

The following section will take a closer look at the racial and ethnic composition of education, curatorial, conservation, and museum leadership positions.

Figure 9: All Staff by Race and Ethnicity Since 2015

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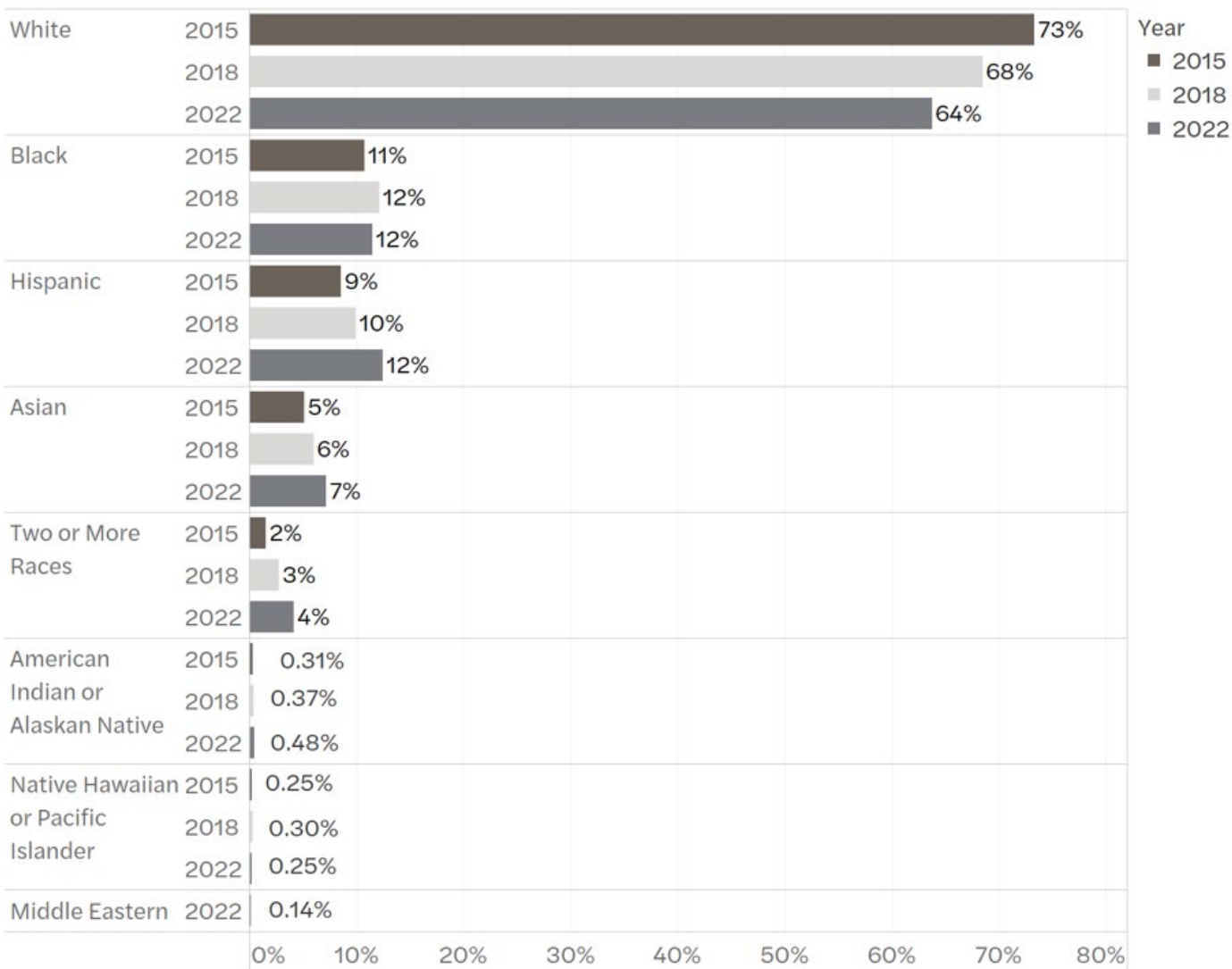
18   This is the first survey cycle in which Middle Eastern was included as a category for race/ethnicity.

Intellectual Leadership and Race/Ethnicity

The lack of diversity within intellectual leadership positions was one of the primary findings from the first cycle of this study. Fewer than one-fifth of staff were POC in this category eight years ago. Since then, the field has seen continued progress in the diversification of these positions; POC staff now represent 27 percent of intellectual leadership positions among respondents (Figure 10).

Figure 10: Intellectual Leadership Positions Since 2015, POC and White
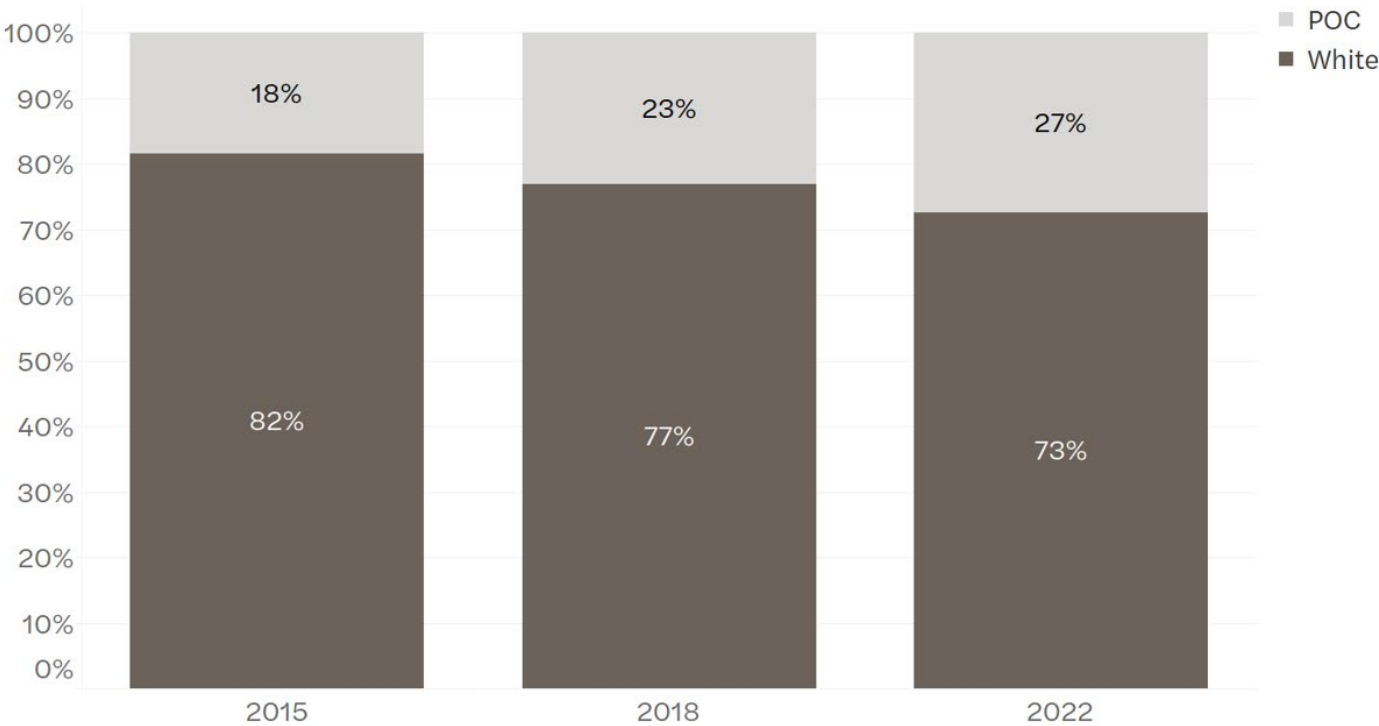
Intellectual leadership positions are more homogeneous than total staff, but follow a similar trend of diversification as other job categories. In 2018, we found that progress toward diversification had been made in education and curatorial positions, but museum leadership and conservation showed very little change. This raised concerns that these positions, which had very low turnover, were unlikely to see demographic change regardless of diversification efforts. However, in this cycle, we see an increase in POC representation by seven percentage points for both museum leadership and conservation positions (Figure 11).

Museum leadership and conservation positions have both increased total staff since 2018. Most of this hiring has occurred in 2021 and 2022, as museum hiring bounced back from the pandemic. Forty-two percent of current staff who were hired during that time period for museum leadership were POC, whereas 17 percent of current museum leadership employees who were hired in 2020 and earlier were POC. Similarly, 35 percent of current conservators hired in 2021 and 2022 were POC, while 18 percent of current conservators hired prior to 2021 were POC. Even as new hiring shows dramatic progress in the diversification of these roles, still only 20 percent of museum leadership and conservation staff are POC.[19]

Figure 11: Intellectual Leadership Jobs Since 2015, POC and White
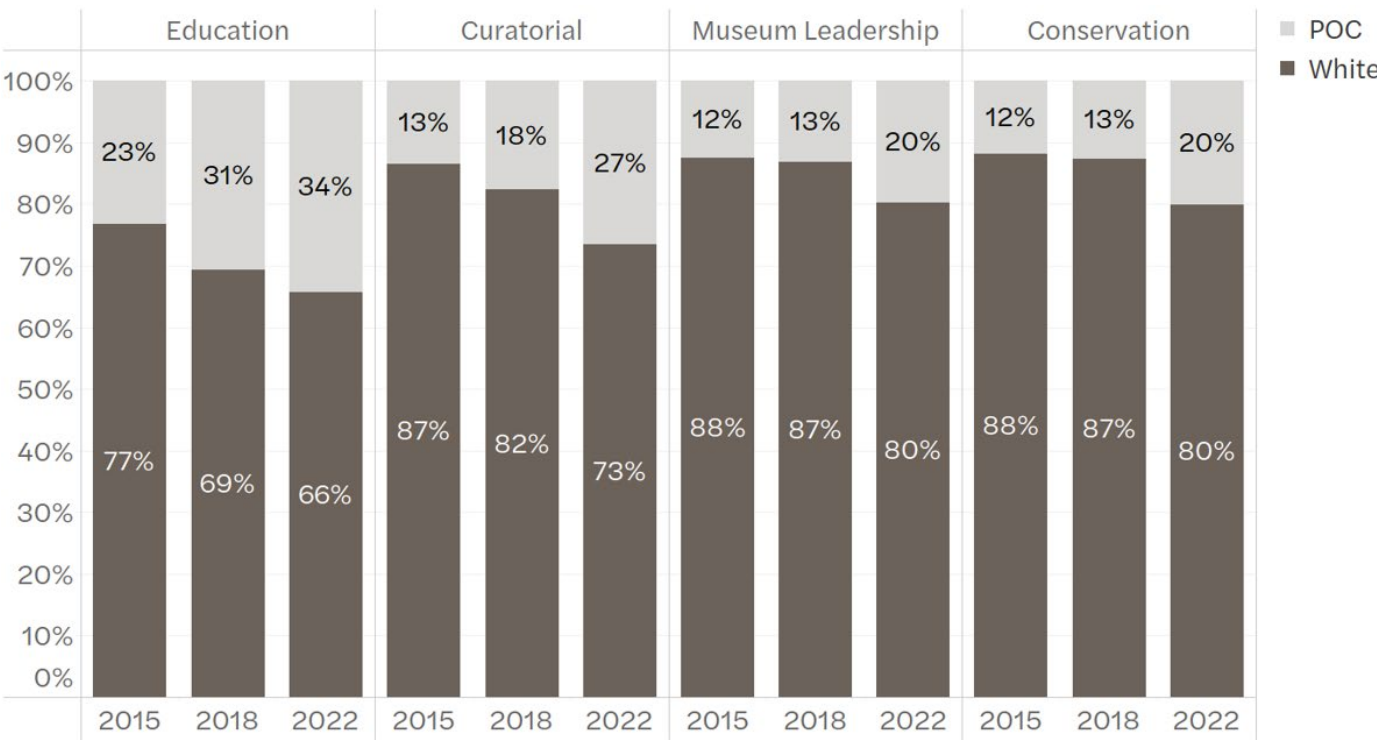
19   There are no meaningful differences in POC staff representation in intellectual leadership positions across museum staff size.

Race/Ethnicity and Museum Roles

Similar to our analysis intersecting gender with museum roles, we now look at how different race/ethnicity groups are represented in museum roles over the three cycles of this survey. Figure 12 shows each of these roles separated by project cycle and presented as stacked bars representing POC and White staff.

These positions are organized first by degree of homogeneity and second by year. The percentage of POC museum staff has increased since 2015 in all museum roles.

Figure 12: Museum Roles by Year, POC and White, 2015–2022
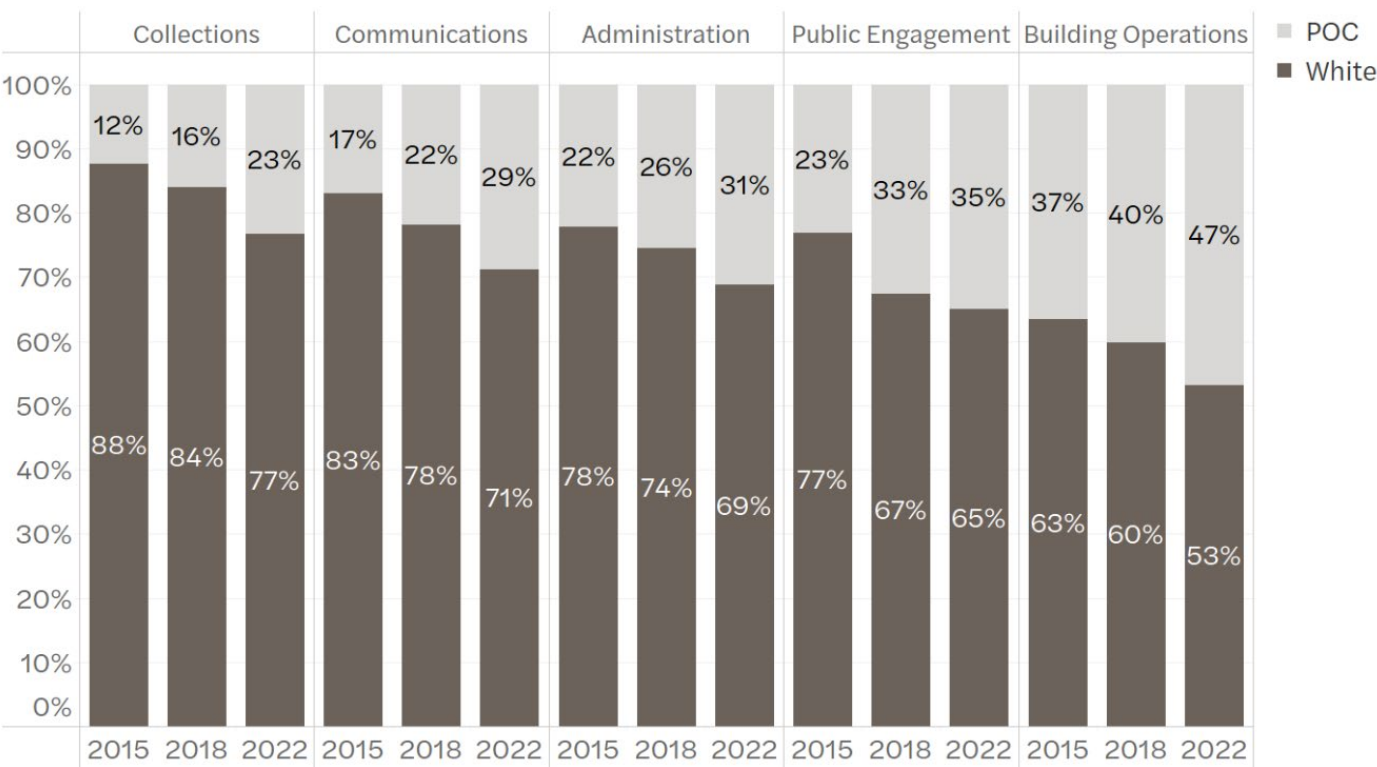
The following figures explore these roles in greater detail, showing the racial/ethnic composition of each across the three project cycles, enabling the comparison of specific racial/ethnic groups over time, rather than a binary analysis.[20] These graphs reveal incremental progress toward diversity in some roles and continued unequal representation in others.

Figure 13: Race/Ethnicity Composition of Collections Role, 2015–2022

Race/Ethnicity
■ Two or More Races ■ Asian ■ Black ■ Hispanic ■ White

COLLECTIONS

The Collections role remains one of the most homogeneous roles of the museum. White staff, while making up 64 percent of the total staff represented in this survey, made up 77 percent of Collections employees in 2022 (Figure 13). This is a reduction of more than 10 percentage points since 2015, however, and representation of Asian employees, Hispanic employees, and employees of Two or More Races is slowly increasing.
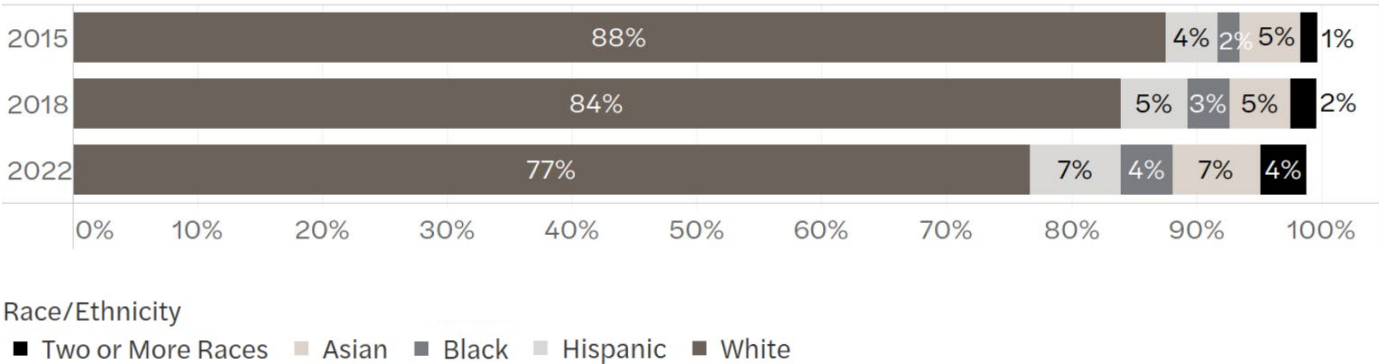
In addition to the diversification of conservation positions mentioned in the Intellectual Leadership section, much of this growth has come from the increased diversification of curatorial positions. Hispanic and Asian curators have roughly doubled in total numbers since 2015, and Black curators have increased in total numbers fourfold since 2015.

20 Staff members identified as American Indian or Alaskan Native, Middle Eastern, or Native Hawaiian or Pacific Islander are not shown in the race/ethnicity composition graphs. Staff from these groups combined consistently make up 1 percent or less of each museum role. In the following section of this report, analysis of trends for these three groups is presented separately.

COMMUNICATIONS

The racial/ethnic composition of the Communications role resembles that of Collections. White employees make up the majority of staff, but this has declined by 12 percentage points since 2015 (Figure 14). The percentages of Asian employees, Hispanic employees, and employees of Two or More Races in the Communications role have roughly doubled, more closely resembling the representation of these groups among museum staff overall. However, there have not been large changes in the representation of Black employees in this role.

ADMINISTRATION

Similarly, the representation of Hispanic employees, Black employees, Asian employees, and employees of Two or More Races in Administration has also increased over time, as seen in Figure 15.

In this role, Black and Asian Information Technology staff have doubled in total numbers. In museum leadership, Black staff have tripled in total numbers since 2015 and Hispanic staff have doubled since 2015.

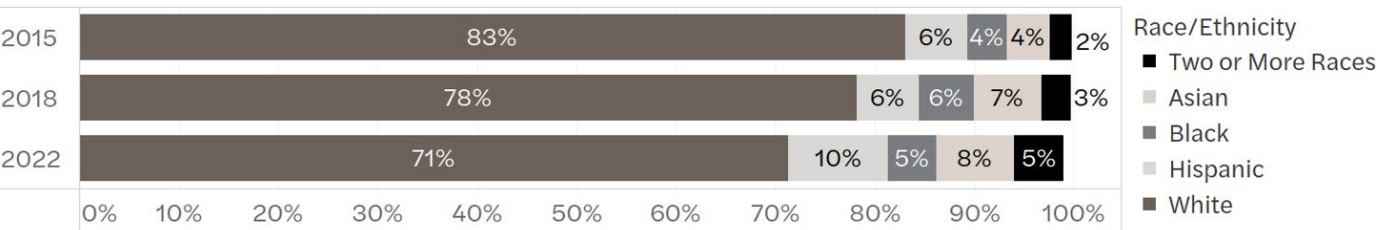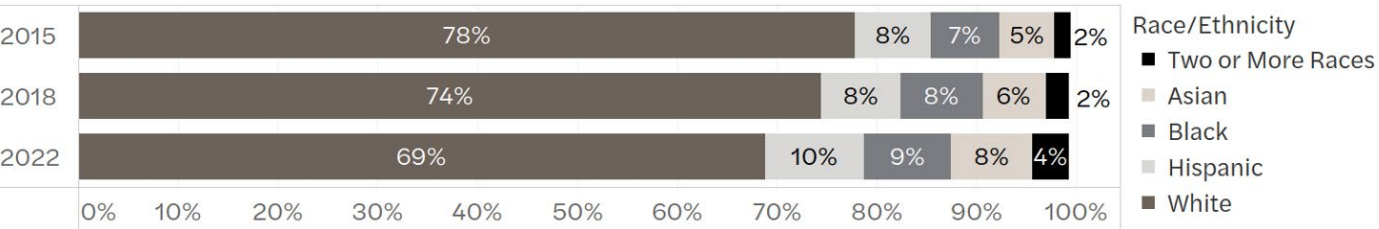**Figure 14: Race/Ethnicity Composition of Communications Role, 2015–2022**

Figure 15: Race/Ethnicity Composition of Administration Role, 2015–2022

PUBLIC ENGAGEMENT

Public Engagement is one of the most diverse roles in the field. Some of the demographic changes in this role from 2015 to 2018 are the result of a change in the data-gathering instrument between those two years. In 2018, we added the position "visitor services," which we continued to include in the 2022 cycle of the report. Because visitor services is now one of the largest positions in the data set, the addition accounts for an increase in public engagement employees from 2015 to 2018. The percent of Black employees in Public Engagement has doubled from 2015 to 2022, while the percentage of White employees has decreased.

BUILDING OPERATIONS

Building Operations has the highest percentage of POC staff in the museum. Representation of Hispanic employees in Building Operations has increased more so than in any other role over time, growing from 11 percent in 2015 to 17 percent in 2022. The percentage of Building Operations staff that are Black has stayed consistent over the three survey cycles, while representation of Asian employees and employees of Two or More Races has moderately increased. As compared with museum staff overall, Black and Hispanic employees are overrepresented in Building Operations, while White staff are underrepresented.

Collectively, these graphs incorporate all of the recorded museum staff in the data set who reported both race/ethnicity and their position. By analyzing changes in race and ethnicity within specific museum roles over time, we can see changes in representation with greater specificity than ever before.

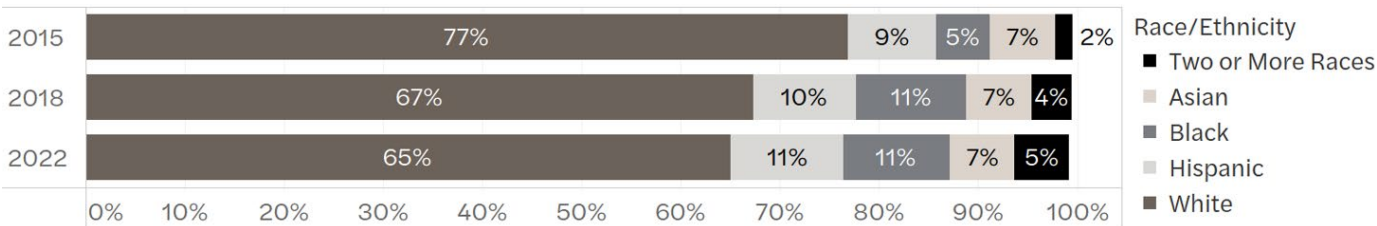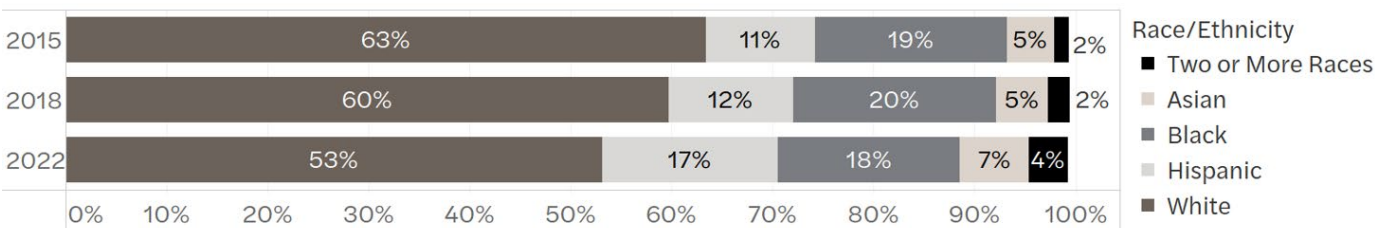Figure 16: Race/Ethnicity Composition of Public Engagement Role, 2015–2022

Figure 17: Race/Ethnicity Composition of Building Operations, 2015–2022

AMERICAN INDIAN AND ALASKAN NATIVE, NATIVE HAWAIIAN AND PACIFIC ISLANDER, AND MIDDLE EASTERN ANALYSIS

In this section we analyze the racial groups that had very low representation in the data, American Indian and Alaskan Native, Native Hawaiian and Pacific Islander, and Middle Eastern. The first two categories are US Census categories, representing how the state records the Indigenous population of the United States. Middle Eastern is not a Census category, and for that reason it was not included in previous iterations of the survey. However, in this cycle the category was included, recognizing a major gap in the Census instrument, which categorizes people from the Middle East and North Africa as White.[21]

Out of a total of 328 participating museums in 2022, 275 museums reported having zero American Indian or Alaskan Native staff, while 29 had only one staff member in this category. With respect to Native Hawaiian and Pacific Islander staff, 300 museums had zero staff in this category, and 18 had only one staff member identifying with this group. Two hundred and ninety nine participating museums reported zero Middle Eastern staff, while of the 27 museums that did have representation from this group, 20 employed only one Middle Eastern staff member.[22]

Figure 18 presents the racial/ethnic composition of museum roles only for American Indian or Alaskan Native, Native Hawaiian or Pacific Islander, and Middle Eastern employees. In Collections roles, the staff has more than tripled, from 0.2 percent to 0.7 percent, reflecting an absolute change from 5 to 27 staff members. This is the only increase of this magnitude, but other noticeable increases are evident in Communications and Public Engagement roles.

Across the three project cycles, Native Hawaiian or Pacific Islander staff have been most highly represented in Building Operations roles, where they have consistently made up roughly 0.3 percent of employees. There also appears to be an increase in the representation of Native Hawaiian and Pacific Islander staff in Communications roles. Representation of Middle Eastern staff across museum roles is fairly even, with slight overrepresentation in Collections and underrepresentation in Building Operations.

Museums have an opportunity to invest in recruiting and hiring Indigenous cultural workers, especially because of the number of museums with Indigenous collections. For instance, the combined total of conservators from the categories of American Indian and Alaskan Native and Native Hawaiian and Pacific Islander is five. One of the important questions that these data pose is: Why are Indigenous people not more heavily represented within institutions that collect Indigenous art? Many institutions may consult members of Indigenous communities to assist with exhibition changes, but as some in the field have argued, lack of Indigenous representation within museum leadership, conservation, and curatorial positions inhibits meaningful structural and cultural change.[23]

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21 "Counting Americans of Middle Eastern, North African Descent," Pew Research Center, accessed 28 September 2022, http://pew.org/1IGuzUE.

22 Our instrument was designed based on the Census because the majority of museums use Census categories in order to report data to the Equal Employment Opportunity Commission. Therefore, it may be that museums are underreporting Middle Eastern staff because it is not a Census category.

23 Zachary Small, "How Newly Recruited Native Curators Are Changing the Narrative of American Art at Museums Across the Country," *Artnet News*, 12 January 2022, https://news.artnet.com/art-world/art-museums-native-american-art-2058622.

Figure 18: Race/Ethnicity Composition of All Roles, Focus on American Indian or Alaskan
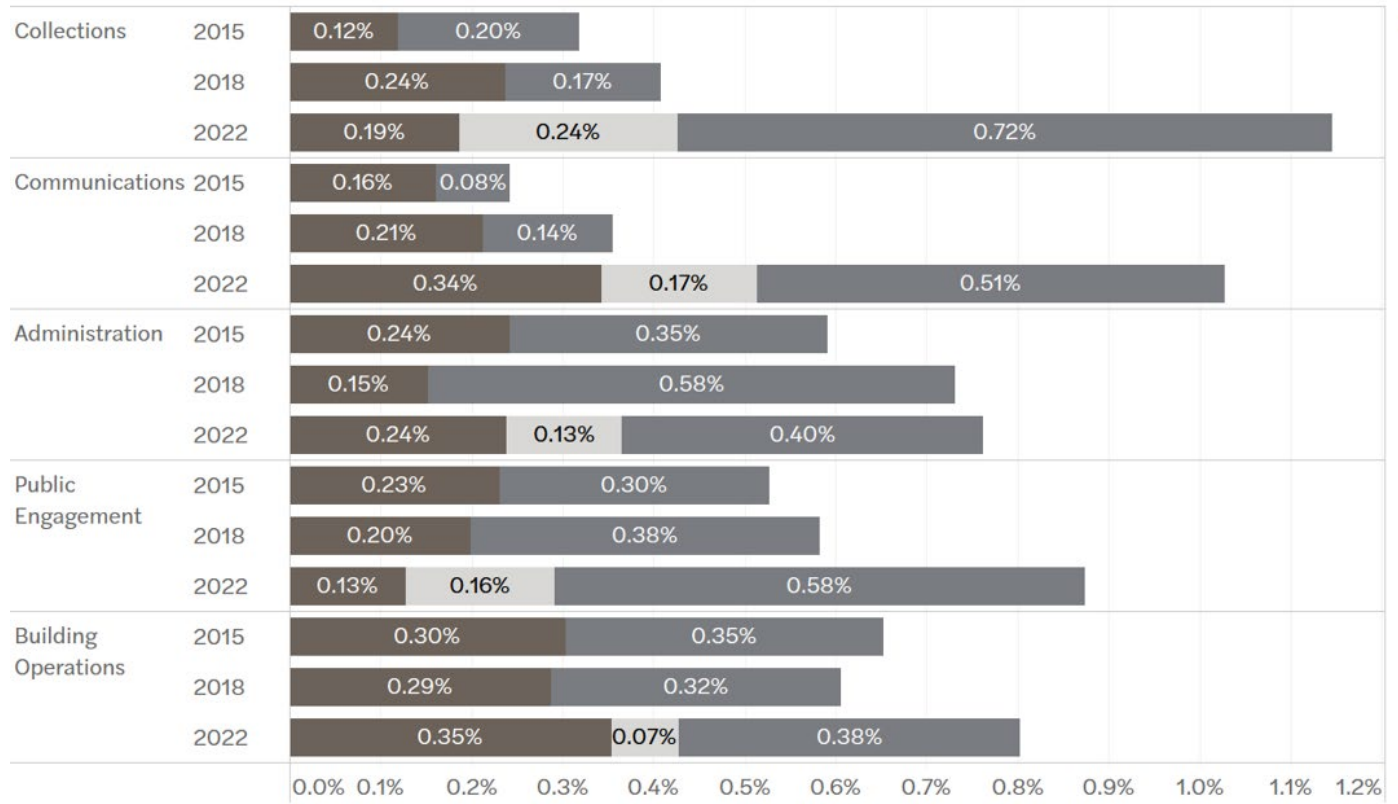
Race/Ethnicity
- American Indian or Alaskan Native
- Middle Eastern
- Native Hawaiian or Pacific Islander

Year of Hire and Retention

The number of new employees in all roles across the museum increased dramatically in 2021. Forty-five percent of current employees who were hired in 2021 are POC (Figure 19), meaningfully higher than the 36 percent of all staff who are POC.

This illustrates that as museums rebound from the pandemic, they are doing so with greater diversity in their hiring practices.

For each museum role, the percentage of staff still working in the museum that are POC is greater for more recent hires than for staff members hired before the pandemic. Appendix F includes graphs that show the total number of employees working at the museum in 2022 by year of hire and museum role, broken down by race/ethnicity measured at the binary level (White

or POC). The Collections, Communications, and Administration roles follow similar patterns: the large number of staff hired in 2021 has driven diversification of these roles. The hiring patterns for Public Engagement and Building Operations are visibly different from Collections, Communications, and Administration. Both roles were highly sensitive to museum closures during the pandemic, so that a large number of staff currently working in these roles were hired in 2021 and 2022.

In order to more precisely measure staff retention, we created a subset of the data from the second survey cycle in 2018 to only include museums that also participated in the third survey cycle in 2022. Next, we created a subset of data from the third cycle, to include only museums that also participated in the second cycle.

Figure 19: Year of Hire of Current Employees, All Roles, POC and White, 2022
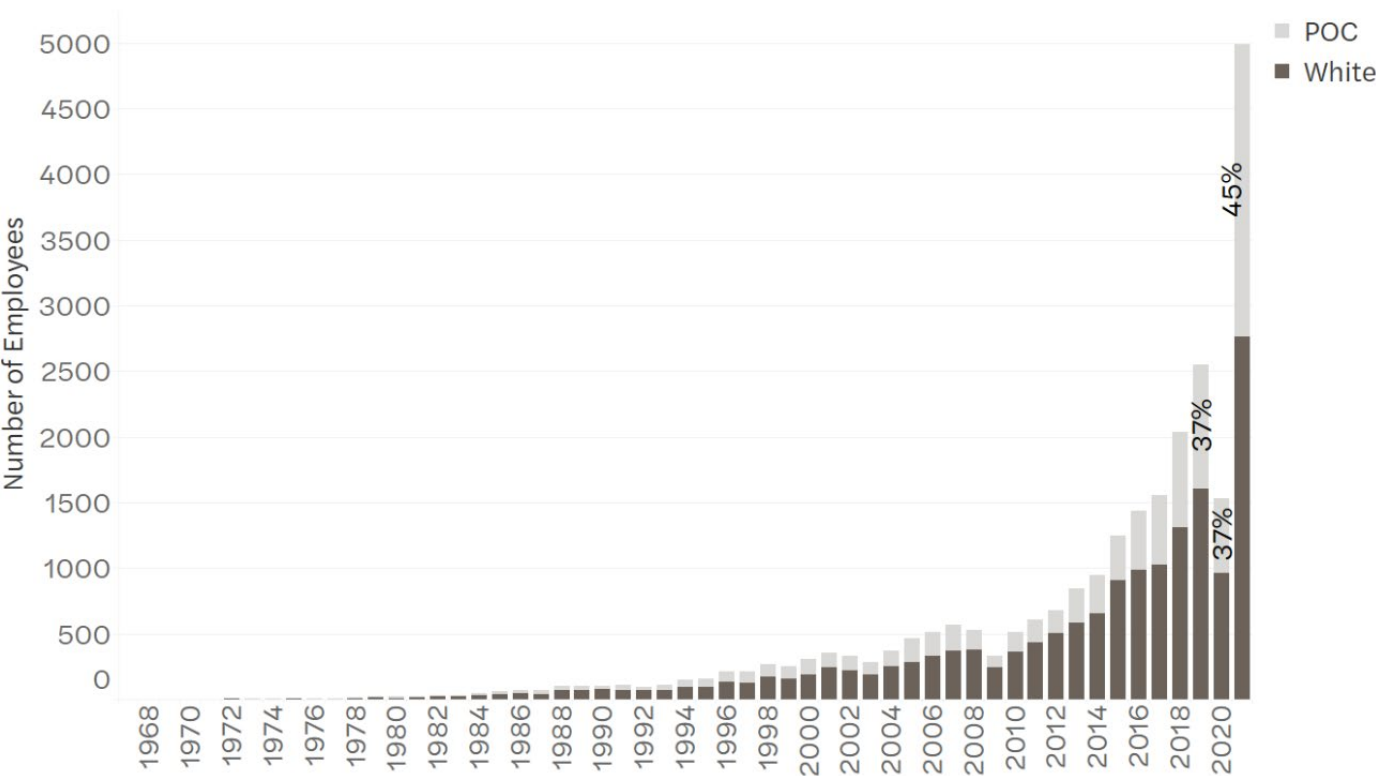
For this group of respondents, we included only the employees that were hired in 2018 or earlier. In other words, we shaped the data set to reveal the number of staff in the second cycle of the survey who remained at the museum in the third cycle. Doing so enabled us to compare the total number of employees in each role across the two survey cycles and observe employee retention. While no role or position would be expected to retain 100 percent of the staff from 2018 to 2022, the percentage of staff lost between the two survey cycles varied by museum role. The "people-facing" roles of Public Engagement and Building Operations experienced some of the largest losses of employees between 2018 and 2022; these are also the two roles where Black and Hispanic staff are most highly represented. The relationship between retention and demographic composition is amplified when we look at the three positions that retained the lowest percentage of their 2018 workforces. In 2022, the education position, grouped in the Public Engagement role, lost 61 percent of the workers who were employed in 2018. The visitor services position, also in Public Engagement, lost 60 percent of its 2018 workforce. Retail and store, which is grouped in the Building Operations role, lost 57 percent of its 2018 workforce in 2022. Museum leaders who value equitable and diverse workforces should seek strategies to retain staff across all museum roles in addition to increasing diversity in new hires.

Museum Directors' Attitudes Toward Diversity, Equity, Accessibility, and Inclusion

This report integrates data from the 2022 Art Museum Director Survey to begin to study how museum directors' attitudes toward diversity, equity, accessibility, and inclusion (DEAI) have changed over time and how they vary across the field. The Art Museum Director Survey gathers the perspectives of American art museum directors from many of the same museums that participated in the staff demographic survey.[24] By integrating the results from these two surveys, we gain valuable insight into the relationships between museum leaders' priorities and the characteristics of museum staff. This approach has its own limitations, as the perspectives of directors are only one aspect of organizational life. At the same time, museum directors have the opportunity to influence workplace culture and organizational structure. A full report of findings from the 2022 Art Museum Director Survey was published October 27, 2022.[25]

The Art Museum Director Survey was first administered in January of 2020. The survey administration period was cut short by the pandemic, providing a snapshot of directors' perspectives before their work and organizations were transformed. We are now able to compare directors' current attitudes and perspectives to those prior to the pandemic, as well as prior to the national racial justice reckoning of 2020.

A noteworthy takeaway from the 2022 Art Museum Director Survey is that a higher percentage of directors report valuing and engaging in DEAI work compared to 2020 survey results. This change in directors' perspectives was evident from three survey questions. First, directors were asked to choose the three skills

that have been most valuable to them in their current position from a list of 12. When the same question was asked in 2020, only 9 percent of directors selected the ability to foster equity, diversity, inclusion, and accessibility. In 2022, this number almost tripled, increasing to 26 percent of directors. Second, we presented directors with a series of DEAI strategies and asked how high of a priority they thought each one was at their museum.[26] Eleven strategies were included in both waves of the survey, all of which were seen as a "very high" or "high" priority by a greater percentage of directors in 2022 than in 2020. Finally, the 2022 survey cycle asked directors how their museum's strategy had changed in the past two years. Directors could select all that applied from a list of options; the most common change, chosen by 78 percent of directors, was engaging in anti-racism or DEAI work in the museum.

Exploring how directors reported prioritizing different DEAI strategies allows us to get a more detailed understanding of how directors are conceiving of DEAI and anti-racism work, as well as which issues they find are most important in their museums. Table 1 presents the percentage of directors that rated each strategy as a very high priority at their museums. Column A displays this percentage for all directors from museums that participated in both the 2022 Art Museum Director Survey and the 2022 Art Museum Staff Demographic Survey (n = 131). In columns B and C, responses are separated based on whether the museum's staff were above or below the average POC representation in our sample, allowing for a comparison of directors' perspectives based on staff composition.[27]

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24 See Appendix A for full information about participation in the Art Museum Director Survey.

25 Sweeney and Dressel, "Art Museum Director Survey 2022: Documenting Change in Museum Strategy and Operations," Ithaka S+R, 27 October 2022, https://sr.ithaka.org/publications/art-museum-director-survey-2022.

26 Directors could indicate that each strategy was a very high priority, a high priority, a somewhat high priority, neither a high nor a low priority, a somewhat low priority, a low priority, or a very low priority.

27 Hypothesis testing of two sample proportions is applied. Results significant at $p < .05$ are denoted with an asterisk (*). All results, regardless of statistical significance level, are descriptive, showing associations rather than any causal mechanism.

Table 1: Prioritization of DEAI Strategies

"How much of a priority is each of the following equity, diversity, and inclusion strategies at your museum?"
Percentage of directors that selected "very high priority," sorted in descending order of full sample responses.

DEAI Strategy	A Full Sample	B POC Staff Representation at or Above Average	C POC Staff Representation Below Average
Ensuring pay equity for employees in comparable positions	66%	66%	65%
Providing a livable wage for all employees and contractors	63%	71%	57%
Providing internal training for staff addressing equity, diversity, and inclusion issues	59%	64%	54%
Ensuring the museum is accessible to disabled visitors	58%	61%	55%
*Increasing the diversity of content and program positions (i.e., curatorial and education positions)	53%	68%	41%
Altering acquisition strategies to add works by historically underrepresented artists	53%	53%	53%
Providing public programming geared toward historically underrepresented audiences	52%	59%	46%
Increasing the diversity of the board of trustees	50%	55%	46%
*Increasing the diversity of staff in senior management positions	45%	58%	33%
Digitizing and making broadly available artwork by historically underrepresented artists	38%	44%	33%
*Hosting loan exhibitions of works by historically underrepresented artists	35%	44%	28%
Increasing the diversity of museum volunteers	30%	36%	25%
Interrogating the institution's history of relations with marginalized communities	26%	31%	22%
*Providing public programming designed to advance social justice	25%	34%	17%
Deaccessioning and/or repatriating collection items in collaboration with communities of origin (original communities/ community members from whom material artifacts were acquired, as well as their descendants)[28]	21%	20%	21%

* difference is statistically significant at *p* < .05

28 The salience of deaccessioning and/or repatriating collection items depends on museum collections. A much lower percentage of directors of contemporary art museums consider this to be a very high priority (8 percent) than directors from college or university museums (31 percent) or encyclopedic museums (25 percent).

Issues of pay are seen as very important in museums, more so than other issues, such as representational diversity, training, access, and programming. Sixty-six percent of directors said that ensuring pay equity for employees in comparable positions was a very high priority at their museums, and 63 percent of directors selected providing a livable wage for all employees and contractors. Directors may be recognizing that prioritizing livable and equitable pay is crucial to the future of diversity in museums. This is likely because the lowest-paid positions in the museums are also highly diverse. Assistant educators, security guards, and visitor services staff respectively earn on average $46,000, $40,000, and $37,000.[29] Conversations around pay equity and staff diversity have been ongoing throughout the field. Many museum staff have increasingly been organizing to establish unions and have created tools to transparently track salaries across institutions.[30] With the goal of pay equity and transparency in mind, AAM has made it a requirement for every job posted on its JobHQ board to include a salary range.[31]

A majority of directors also indicated that training staff around issues of DEAI, ensuring the museum is accessible to disabled visitors, increasing representational diversity of programming staff and board members, and providing programming to underrepresented audiences were very high priorities at their museums.

Whether museum directors' opinions vary based on the racial/ethnic composition of museum staff is one way of understanding differences in workplace culture across museums. To do this, we used the average value of the percentage of staff identified as POC at each museum in the sample, 36 percent, and split museums into two subsamples. One subsample contained

museums where 36 percent or more of staff were identified as POC, and the other contained museums where fewer than 36 percent of staff were identified as POC. This is only one way of exploring differences in the dataset, and museums within each subsample are likely different from each other in many ways. At the same time, the results show several meaningful differences in how DEAI strategies are prioritized based on this distinction. More museum directors with average or above average representation of POC staff considered 12 of the 15 provided strategies to be a very high priority at their museum by a difference of five percentage points or more.

One area of difference between directors across museums is in their attitudes toward living wages. Seventy-one percent of directors with average or above average POC representation said that providing a livable wage for all employees and contractors was a very high priority, compared to 57 percent of directors at museums with below average POC representation. The percentage of directors that said ensuring pay equity for employees in comparable positions was a very high priority was equivalent across both groups of museums.

Directors also differed in their approaches to diversifying museum staff and leadership. The majority of directors at museums with average or above average POC representation considered increasing the diversity of content and program positions, increasing the diversity of staff in senior management positions, and increasing the diversity of the board of trustees to be very high priorities at their museums. In contrast, fewer than 50 percent of directors at museums with lower POC representation considered any of these strategies as very high priority strategies as a very high priority at their museums.

29 "Salary Survey 2022," Association of Art Museum Directors, accessed 19 October 2022, https://aamd.org/our-members/from-the-field/salary-survey-2022.

30 Laura Benshoff, "Strike by Philadelphia Museum of Art Workers Shows Woes of 'Prestige' Jobs," NPR, 8 October 2022, https://www.npr.org/2022/10/07/1127400793/what-a-strike-at-a-philadelphia-museum-reveals-about-unionizing-cultural-institu; Alex Greenberger, "'It's Helpful to Know All Scales': Online Spreadsheet Discloses Museum Workers' Salaries," ARTnews (blog), 31 May 2019, https://www.artnews.com/art-news/news/google-spreadsheet-museum-workers-disclose-salaries-12670/.

31 Vittoria Benzine, "U.S. Museums Will Now Be Required to Post Pay Ranges for Job Listings on the Top Professional Organization's Website Artnet News," 22 August 2022, https://news.artnet.com/art-world/u-s-museums-will-now-have-to-post-pay-ranges-for-job-listings-on-the-top-professional-organizations-website-2164099.

Other notable differences relate to content, programming, and access at the museum, such as providing public programming geared toward historically underrepresented audiences, hosting loan exhibitions of works by historically underrepresented artists, and ensuring the museum is accessible to disabled visitors. Management issues are also seen differently depending on the museum context. Providing internal training for staff addressing equity, diversity, and inclusion issues was seen as a very high priority by a higher percentage of directors at museums with average or above average numbers of POC staff.

As directors place higher value on anti-racism and DEAI in their own work and recognize it as an important part of the museum's strategy, the specific policies they develop to address these issues will be important to museums' ability to recruit and retain diverse staff and create equitable working environments. From the Art Museum Director Survey, it is clear that pay is top of mind for all directors. Representational diversity across museum staff and accessibility for disabled patrons are also seen as very high priorities, especially by directors at museums with above average POC representation. How these attitudes and perspectives relate to policies and outcomes around disability access, hiring, work environment, compensation, collections, and public engagement will be important for the art museum community to observe.

Conclusion

The 2022 cycle of the Art Museum Staff Demographic Survey provides a portrait of steady change in workforce demographics in the field, while also revealing ways in which the COVID-19 pandemic has affected the field overall. These findings are only made possible by virtue of the longevity of this study. Gathering these data over time allows us to measure change from a benchmark, which was set with the publication of the first report in 2015. In this third cycle of the project, it is clear that museums have grown more racially diverse in the aggregate, as well as across many different roles in the museum. At the same time, certain positions in the museum remain homogeneous even as they see incremental progress.

Findings reveal that there has been an increase in POC representation across all museum roles. The majority of the increase is due to a rise in employees identifying as Hispanic, Asian, and Two or More Races. While there has not been a significant increase in Black staff in the aggregate, between 2015 and 2022, the number of Black staff has more than doubled in museum leadership, tripled in information technology, and quadrupled in curatorial positions. Museum leadership and conservation positions, which saw very little progress toward diversification in the 2018 cycle of the survey, have become "unstuck" and grown seven percentage points more diverse over the past four years.

Gender ratios have held consistent since 2015, but roles within the museum have experienced differentiated trends. There has been an increase in the proportion of female employees in museum leadership roles from 2015 to 2022. Among museums of all types and sizes, more than 60 percent of museum leadership positions are held by women. When intersecting gender with race/ethnicity, Black and Hispanic staff are closer to parity by gender, while Asian and White staff are more likely to be female.

The COVID-19 pandemic significantly affected some of the most diverse positions in the museum, such as retail and store and education positions. While this might have erased the gains that were seen in the previous cycle, we instead see a substantial increase in diverse hiring as museums bounce back from the pandemic. In fact, POC employees make up 45 percent of total current museum staff hired in 2021. The ability of museums to retain these new hires will have a significant impact on the future demographic representation of art museums.

Museum directors' perspectives have shifted between 2020 and 2022. They recognize DEAI competencies as being more central to succeeding in their positions, and they rank anti-racism and DEAI efforts as highly important to the museum's mission. When asked which specific kinds of anti-racism/DEAI work are most important to the museum, directors indicated that issues of pay equity and, especially, paying all staff a livable wage were priorities. That is, directors more frequently selected pay equity and living wages as very high priorities than representational diversity, collection diversity, and board diversity. This may be because some of the most diverse positions in museums are the lowest paid and have low levels of staff retention. It remains to be seen whether museum directors will be able to solve this problem, or if these "people-facing" roles will continue to face pay equity barriers in the art museum field. A higher percentage of directors at museums with above average POC representation saw providing a livable wage for all employees and contractors as a very high priority at their museums. Additionally, these directors more highly prioritized representational diversity among museum staff and leadership than directors at museums with below average POC representation.

The third cycle of the survey has allowed for reporting on emerging trends in staffing in the art museum field over the past decade. We hope these data and analysis can be helpful in informing museum leaders, staff, funders, and researchers, contributing to an informed discourse on issues of equity, diversity, inclusion, and accessibility in the field.

Appendices

Since 2014, Ithaka S+R has partnered with the Mellon Foundation, the Association of Art Museum Directors (AAMD), and the American Alliance of Museums (AAM) to study the representational diversity within art museums through quantitative means. To collect these data, Ithaka S+R developed a survey instrument that was administered to directors of AAMD, AAM, and an additional group of museums developed with the help of the Association of African American Museums (AAAM), the Association of Art Museum Curators (AAMC), and the Center for Curatorial Leadership (CCL). Note that there is overlap among these lists; many museums are members of multiple organizations.

An email message inviting museum directors to participate in the study was sent through Qualtrics. For all AAMD members, the message was sent from Executive Director Christine Anagnos; for museums that were AAM members but not AAMD members, the email was from Executive Director Laura Lott. For AAAM, AAMC, and CCL museums that were not AAMD or AAM members, the email was sent from President Elizabeth Alexander. Three targeted reminder messages were also sent during the data collection period, which closed in April 2022.

When initially designing this research project in 2014, researchers were faced with a methodological trade-off: Ithaka S+R could either survey staff directly, which would allow for a more flexible survey instrument, or gather data that had been recorded in a museum's human resources system. This would require us to conform to standards of data gathering in the museum sector, which ultimately meant relying on Census categories. While allowing staff to self-report their identity is highly valued, that approach would result in a significantly lower response rate. Similar types of studies have seen response rates in the range of 10 to 15 percent. This would drastically limit our ability to analyze the field. By gathering data from a museum, we receive records for all of the staff employed in each participating museum, and are therefore able to study the field with greater confidence.

To participate, museum directors were instructed to download an Excel spreadsheet template and access associated instructions. They or their designee was asked to fill the spreadsheet with relevant data for all current employees at the museum and submit the completed spreadsheet to Ithaka S+R through email. Fields included the following: Job Title; Position (position); EEO Job Category; Exemption Status; Employment Type; Full Time/Part Time; Education; Race; Ethnicity; Gender; Protected Veteran Status; Disability Status; Year of Birth; Year of Hire. A single record was logged for each employee in the museum. In cases where data were unavailable or not able to be shared, Decline to State was selected or the cell was left blank. Certain variables were not used in our analysis because of inconsistent reporting, such as education, veteran status, and disability status.

For this cycle of the survey, we chose to expand on the position and race categories available. In comparison to the 2018 survey instrument, we separated "Finance" and "Human Resources" into their own categories, as well as doing the same for "Information Technology," and "Web Development." We also decided to include "Gardens/Grounds," "Librarian," "Public Engagement," and "Diversity/Equity/Inclusion" as positions in this cycle, to begin tracking changes in these areas. Additionally, we included "Middle Eastern" as a race/ethnicity option.

We received responses from 76 percent of AAMD members, 163 out of 215 museums. Additionally, 13 percent (144) of AAM, non-AAMD members participated, out of a population of 1,076, a substantial increase in the number of participating institutions since the first cycle of this project, and 21 institutions participated from an additional museum list of non-AAMD, non-AAM members of AAAM, AAMC, and CCL, representing 12 percent of that list.

COMPARISON TO PREVIOUS CYCLES

This encouraging response rate is an indication of the commitment museums have to bringing data to bear on questions of representational diversity in the field. As a result, we have recorded demographic and employment data for over 30,000 museum employees, as shown in Table 2.

Once the administration period had concluded, using Python in a Jupyter Notebook, the data in the spreadsheets were normalized and appended into a single text file, which was then analyzed using Excel, Python, and Tableau. Our findings analyze the data from all participating museums. In parallel we analyzed repeat participants, as well as examined the intersection of data for institutions where the director of the museum participated in the second cycle of the Art Museum Director Survey that was administered in April 2022.

The findings from the 2015 Art Museum Staff Demographic Survey report focused exclusively on AAMD museums because of their high level of participation. In the 2018 cycle of the survey, a subset of the graphs focused solely on repeat

AAMD participants in an effort to measure change among museums that had been included in the benchmark analysis. For the third cycle of this study we expanded our outreach, increased our strategies and resources for driving participation in the study, and deliberately worked to include museums that were not part of either AAM or AAMD. We have chosen to produce this analysis including all participants, rather than focusing on a subset. We want this report to be of value to and reflective of all participating museums. Similar to our choice to expand the analysis to include all museum positions, this shift reflects an effort to make findings as relevant as possible to a broad cross-section of constituencies in the cultural sector.[32]

During the analysis, we filtered data in order to see if there were substantial differences in trends between repeat participants and the complete participant list. We found that trends were not meaningfully different between the overall population and repeat AAMD participants. This further encouraged the choice to include all participants in the analysis.

Table 2: Comparison of the Three Cycles

Year	Number of Employees	Number of Museums	Response Rate
Cycle 1- 2015	22,602	276	• AAMD: 77% • AAM, non-AAMD: 15%
Cycle 2- 2018	30,222	336	• AAMD: 80% • AAM, non-AAMD: 24%
Cycle 3- 2022	30,314	328	• AAMD: 76% • AAM, non-AAMD: 13% • AAAM/ AAMC/ CCL (non- AAMD and non-AAM): 12%

32 However, regarding our retention analysis, we compare only respondents who participated in both the 2018 and 2022 cycles. Doing so allowed for us to accurately determine the number of staff who were represented in the 2018 data that are no longer present in the 2022 data.

**INFORMATION ON THE ART MUSEUM
DIRECTOR SURVEY**

The Art Museum Director Survey gathers the attitudes of directors from U.S. art museums. Directors are recruited for this survey in a way similar to the staff demographic survey through emails to AAMD and AAM members. In the first cycle of this survey in 2020, the survey population contained 303 museums and was the result of a response rate around 50 percent. In the second cycle in 2022, the survey population contained 382 museums and also had a 50 percent response rate. The number of museums that participated in the 2022 staff demographic survey and responded to the questions in the 2022 museum director survey used in this report ranges from 123 to 131.

Table 3 shows museum affiliation (the organization that invited the museum to participate in the study) as well as the overall percentage of POC staff recorded from that group, and the total number of staff recorded from that group. As can be seen in this table, the bulk of the records in this data set come from AAMD member museums.[33]

Figures 20–22 show the number of employees in the data set organized by budget, region, and museum type. These figures show that a plurality of staff in this data set are from encyclopedic museums with budgets over $20 million in the Mid-Atlantic and Western regions.

Table 3: Art Museum Staff Demographic Survey Participants, 2022

Museum Affiliation	Percentage of POC Staff	Number of Museums	Number of Staff
AAMD	37%	163	23,620
AAM, non-AAMD	29%	144	2,889
AAAM/ AAMC/ CCL (non-AAMD and non-AAM)	36%	21	580

Figure 20: Total Staff by Budget Category, 2022
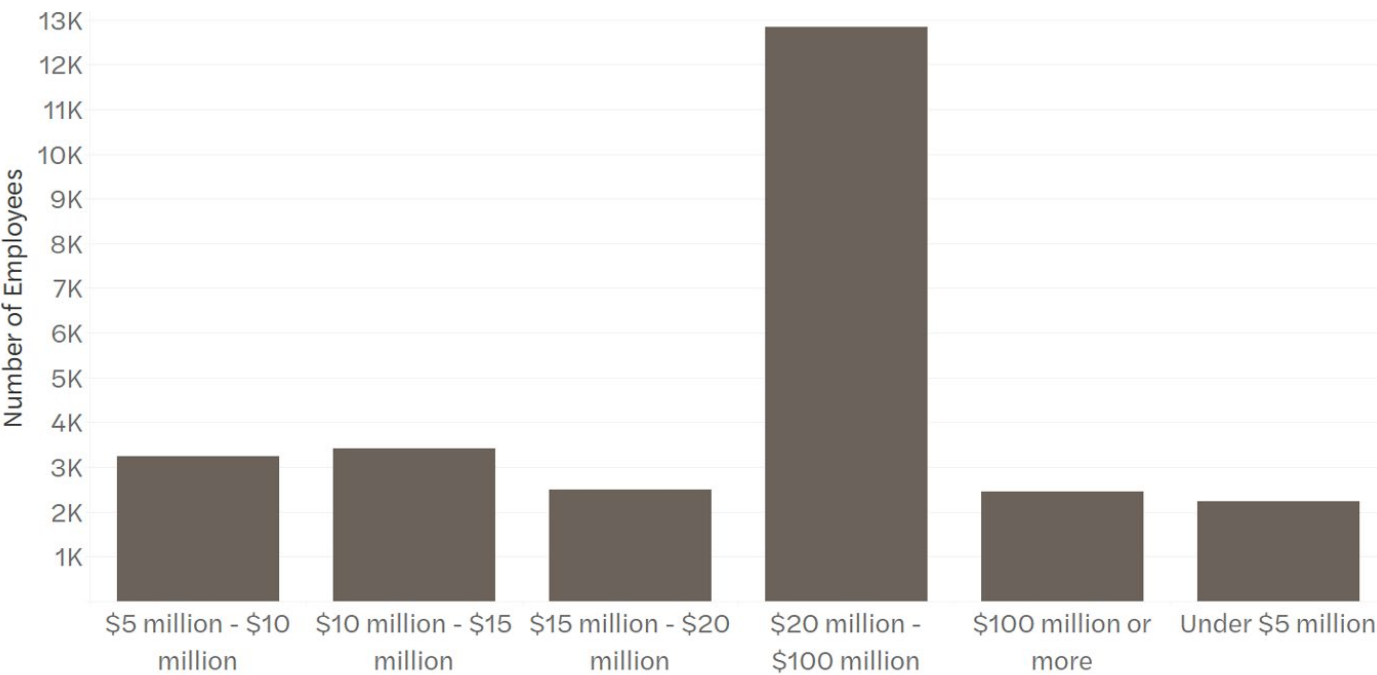
33 Before sending the survey to museum leadership, we received three contact lists, one each from AAMD and AAM and a collective list from AAAM, AAMC, and CCL. To ensure that each museum would only receive one initial invitation, we deduplicated the lists. Museums on all three lists were grouped as AAMD museum and removed from the other lists. Museums on both the AAM and AAAM, AAMC, and CCL lists were grouped as AAM museums.

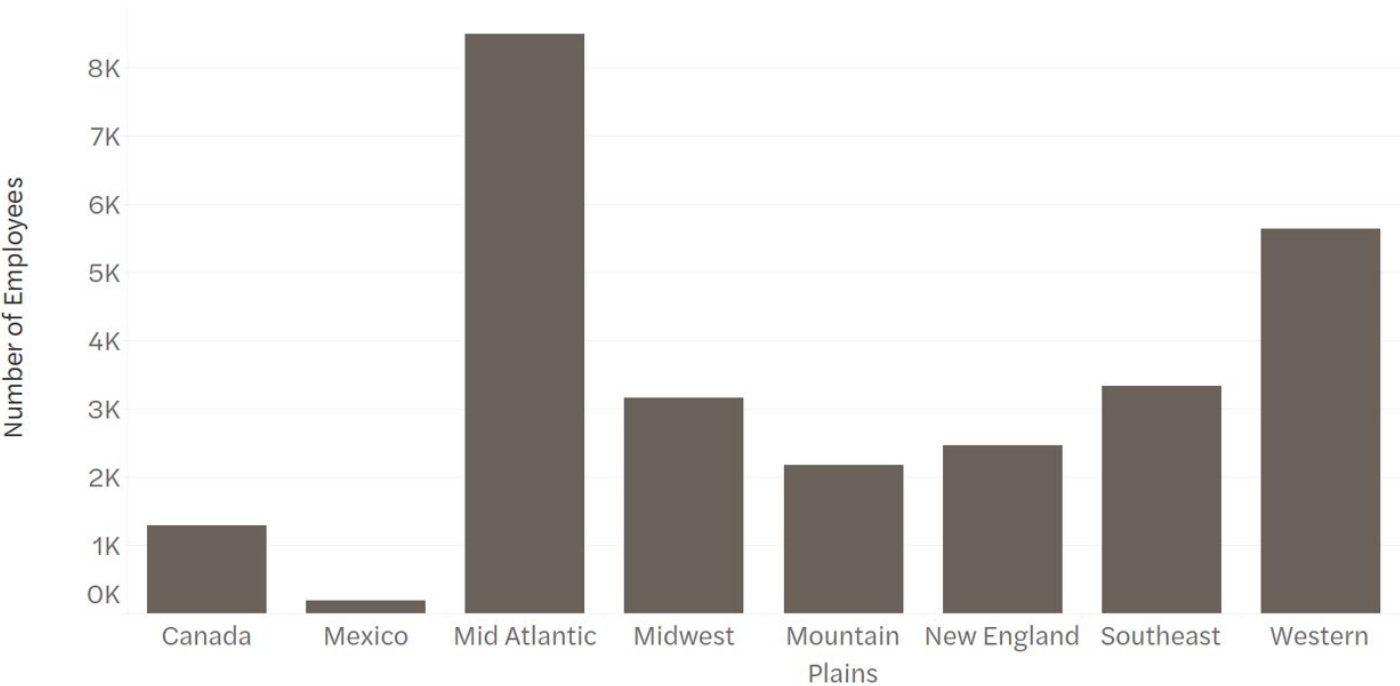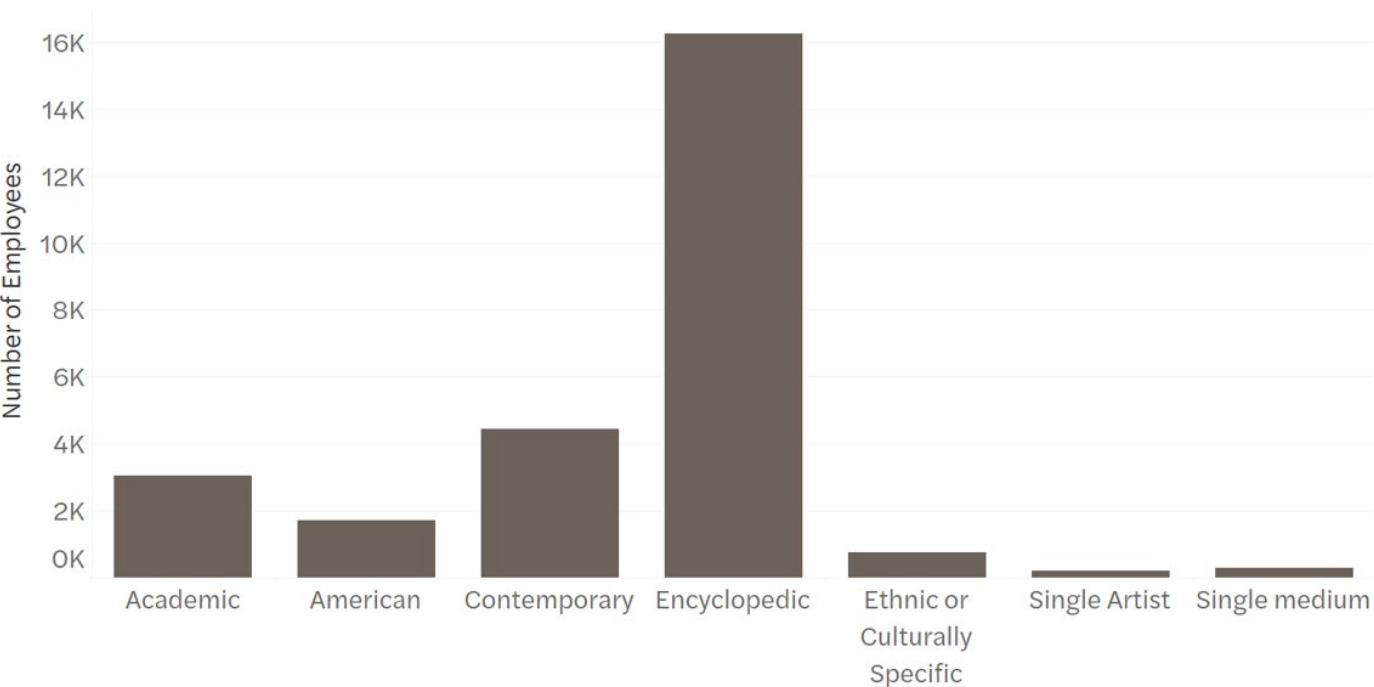**Figure 21: Total Staff by Region, 2022**

Figure 22: Total Staff by Museum Type, 2022

RACE/ETHNICITY

Throughout the report we refer to the race and ethnicity of employees using the terms "White staff or employees," and "POC staff or employees." The POC acronym is used to include any individual who identifies as American Indian or Alaskan Native, Asian or Asian American, Black or African American, Hispanic, Native Hawaiian or Pacific Islander, Middle Eastern, and Two or More Races. We have decided to use the term "POC," as it has been used by both the US Census Bureau and the Centers for Disease Control and Prevention.[34] The race and ethnicity categories present in our survey are based on the categories presented in the 2020 US Census.[35] However, in this cycle we expanded on the Census categories and chose to add "Middle Eastern" as an option in 2022.

GENDER

For the purposes of this study we use the term "gender" to refer to a staff member's identification as male, female, or non-binary. Non-binary is an umbrella term that defines several gender identity groups. This can include, but is not limited to, those who do not describe themselves as fitting into the binary male and female categories, those who may experience belonging to both categories at separate times, or those who do not identify with a gender identity. Some may use the term "genderqueer" to denote a similar experience.[36] We use the terms "male," "female," and "non-binary" in reference to how employees were identified on the survey instrument, as designated through their respective institution's HR database. When we tested the survey instrument with HR professionals, we learned that this was how organizations collected their gender information on employees. We sought to design our instrument to align with how many organizations collect information in order to simplify the usage of the instrument and to maximize participation.

34 US Census Bureau, "Advancing Equity with Census Bureau Data," US Census Bureau, 2 November 2021, https://www.census.gov/newsroom/blogs/director/2021/11/advancing-equity.html; "CDC's Health Equity Guiding Principles for Inclusive Communication," Centers for Disease Control and Prevention, 2 August 2022, https://www.cdc.gov/healthcommunication/Preferred_Terms.html.

35 US Census Bureau, "About the Topic of Race," Census.gov, 1 March 2022, https://www.census.gov/topics/population/race/about.html.

36 "A Guide to Understanding Gender Identity and Pronouns: NPR," 2 June 2021, https://www.npr.org/2021/06/02/996319297/gender-identity-pronouns-expression-guide-lgbtq; Surya Monro, "Non-Binary and Genderqueer: An Overview of the Field," *International Journal of Transgenderism* 20, no. 2–3 (21 January 2019): 126–31, https://doi.org/10.1080/15532739.2018.1538841; Emmie Matsuno and Stephanie L. Budge, "Non-Binary/Genderqueer Identities: A Critical Review of the Literature," *Current Sexual Health Reports* 9, no. 3 (1 September, 2017): 116–20, https://doi.org/10.1007/s11930-017-0111-8.

Table 4 compares the gender composition of museum roles. Although national percentages for the male and female populations are generally equal, the majority of museum roles, aside from Building Operations, have a predominantly female staff.

Table 4: Gender Composition of Museum Roles[37]

Museum Role	Female	Male	Non-binary
Collections	77%	23%	<1%
Communications	69%	30%	<1%
Administration	71%	29%	<1%
Public Engagement	74%	25%	2%
Building Operations	36%	64%	<1%

37 Table 4 measures the gender composition of each role. Each number has been rounded to the nearest percentage, and each museum role row will add to about 100 percent. Table 4 excludes employees with "decline to state" values for gender or job position.

Figures 23–27 show each of the museum roles organized by gender and year of birth. The graphs show the total number of employees working at the museum in 2022 that were born in each year represented along the x-axis. The total number of employees hired per year who were working in the museum at the time of the survey is broken down by gender.

While in the aggregate female employees make up over 60 percent of all museum staff, Figures 23–27 reveal that the representation of gender is highly dependent on museum roles. Female employees are more likely to be in positions responsible for managing and presenting museum collections, such as Collections and Public Engagement roles, whereas male employees are more often in positions responsible for managing the museum store, maintaining grounds or facilities, securing the building, and monitoring the galleries, in the Building Operations role. The Public Engagement role also has the highest representation of non-binary staff. Communications and Administration roles are slightly more balanced between male and female employees.

Age and gender of museum employees vary by job roles. In Collections roles, there is a high representation of female employees across age ranges (Figure 23). The year of birth curve peaks with those born from 1983 to 1991, where roughly four-fifths of Collections staff are female. The Communications role has slightly higher male representation and an age distribution that looks similar to Collections (Figure 24). Administration staff, which includes museum directors, skew slightly older and more male than Collections or Communication (Figure 25). Public Engagement and Building Operations roles stand out in their age and gender representation. The age distribution for Public Engagement roles skews younger, peaking with staff born around 2000 (Figure 26). Public Engagement staff are also predominantly female, with more representation of non-binary individuals as well. On the other hand, staff in Building Operations roles follow a bimodal distribution with respect to year of birth, peaking around 1961 and 1994 (Figure 27). The majority of these staff across age ranges are male.

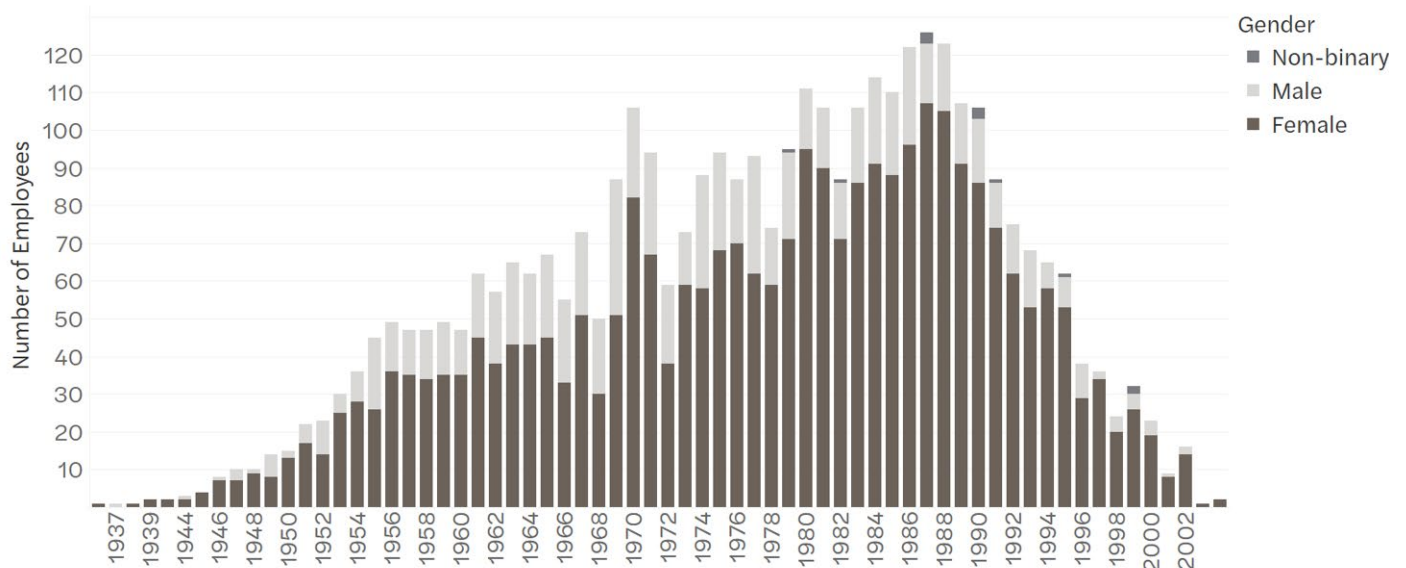**Figure 23: Collections, Year of Birth, Gender, 2022**

Figure 24: Communications, Year of Birth, Gender, 2022
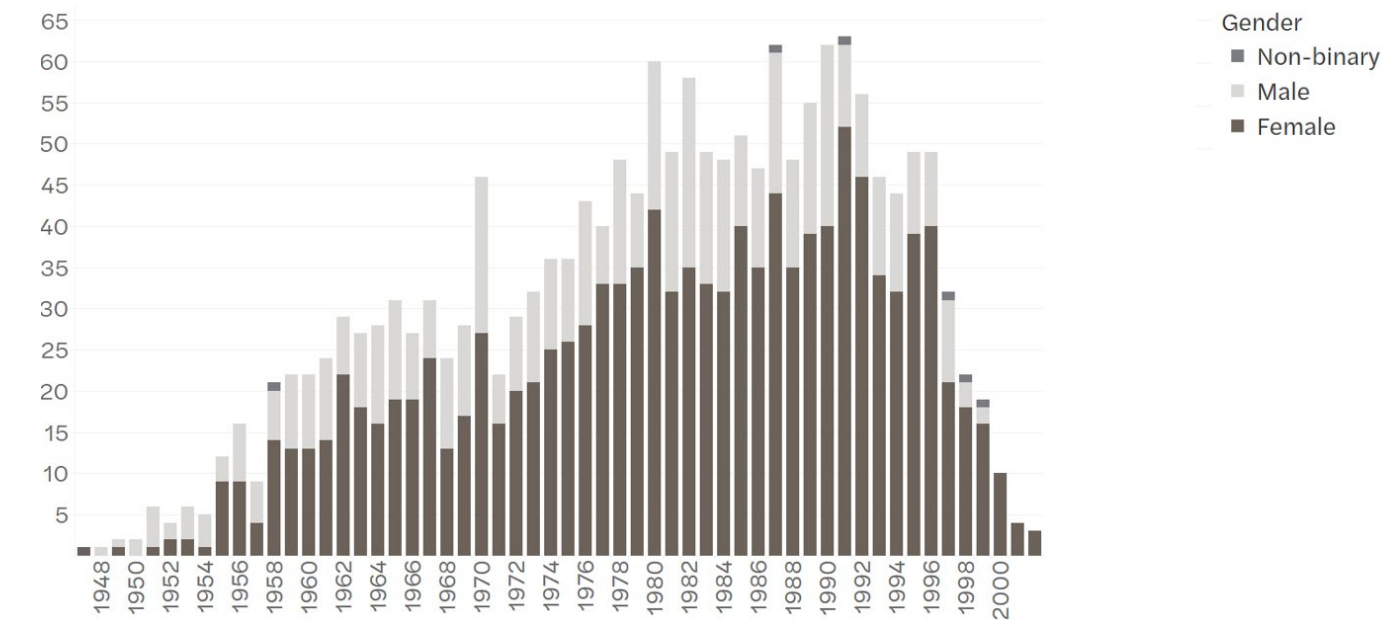

Figure 25: Administration, Year of Birth, Gender, 2022
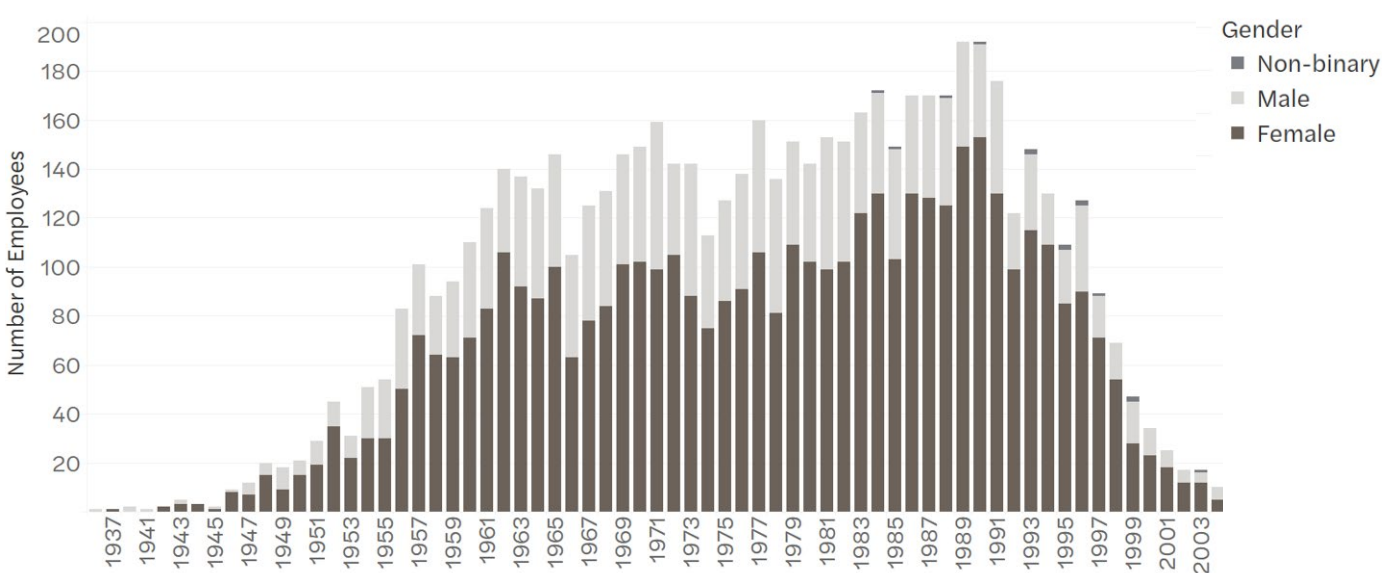
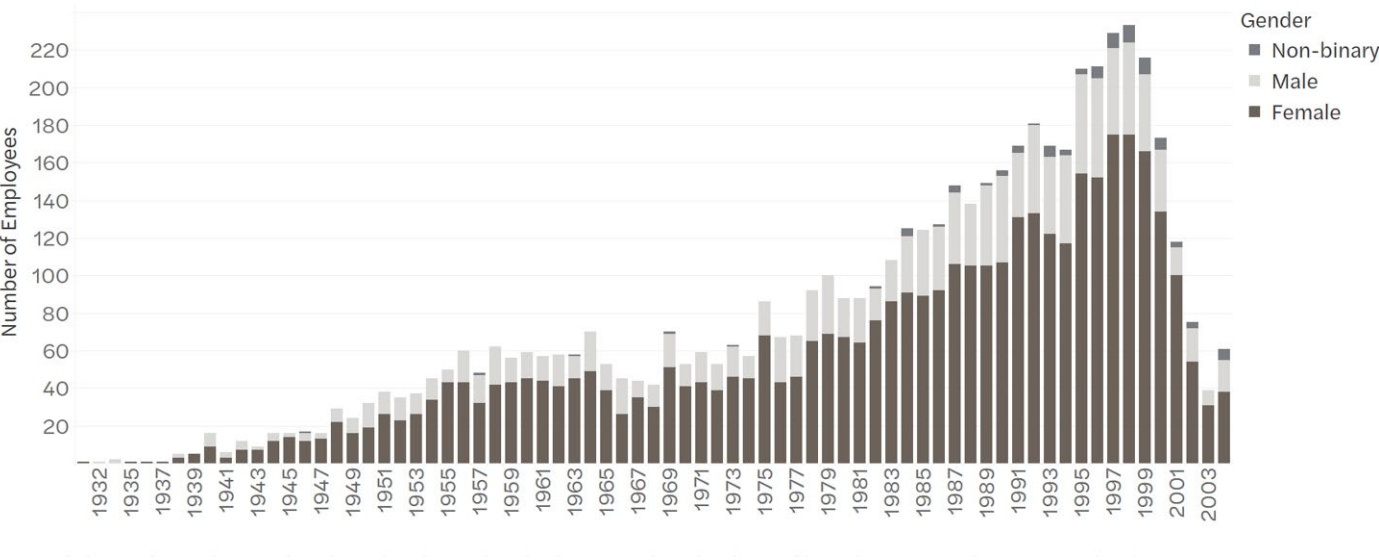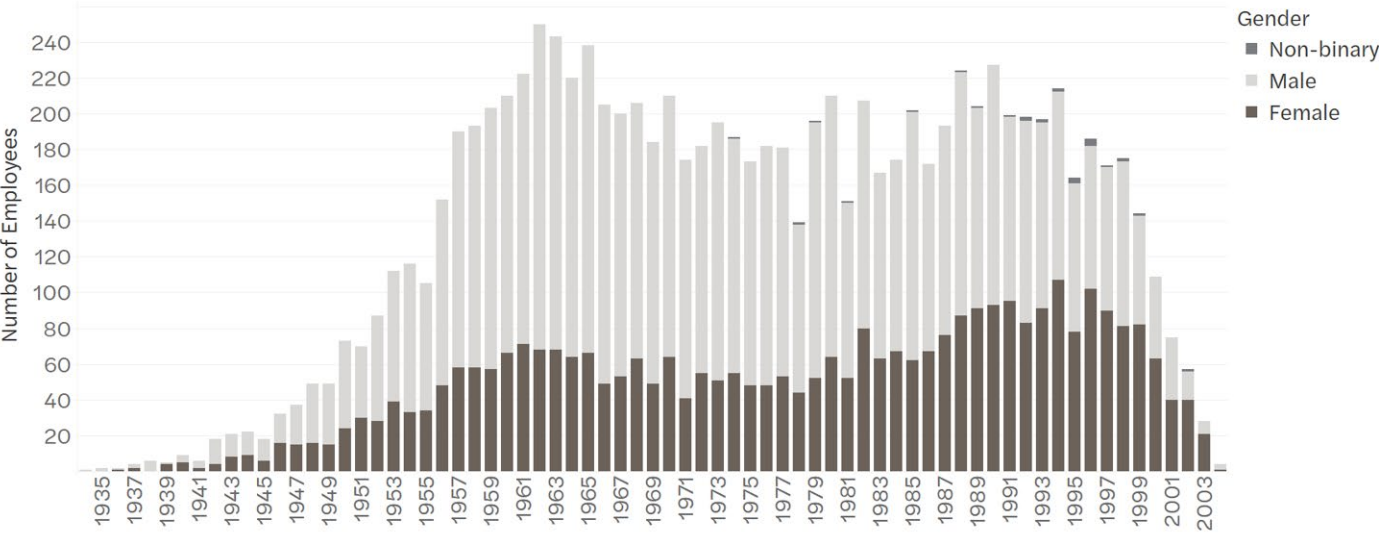Figure 26: Public Engagement, Year of Birth, Gender, 2022

Figure 27: Building Operations, Year of Birth, Gender, 2022

Figures 28–32 show the number of employees hired for every recorded year by museum role (Collections, Communications, Administration, Public Engagement, and Building Operations). The data are presented in a stack bar graph representing POC and White staff.

The Collections role includes some of the most essential positions when it comes to the museum's mission of collecting, displaying, and preserving art. These positions have historically been the most homogeneous in the museum. The large number of positions hired in 2021

has driven diversification of this role (Figure 28). Of the 440 current employees who were hired in Collections roles in 2021, 48 percent are POC.

The Communications and Administration roles followed similar patterns to the Collections role: the large number of current staff that were hired in 2021 increased the representation of POC staff members in these roles. Forty-three of current Communications staff and 45% of current Administration staff who were hired in 2021 were POC (Figures 29 and 30).

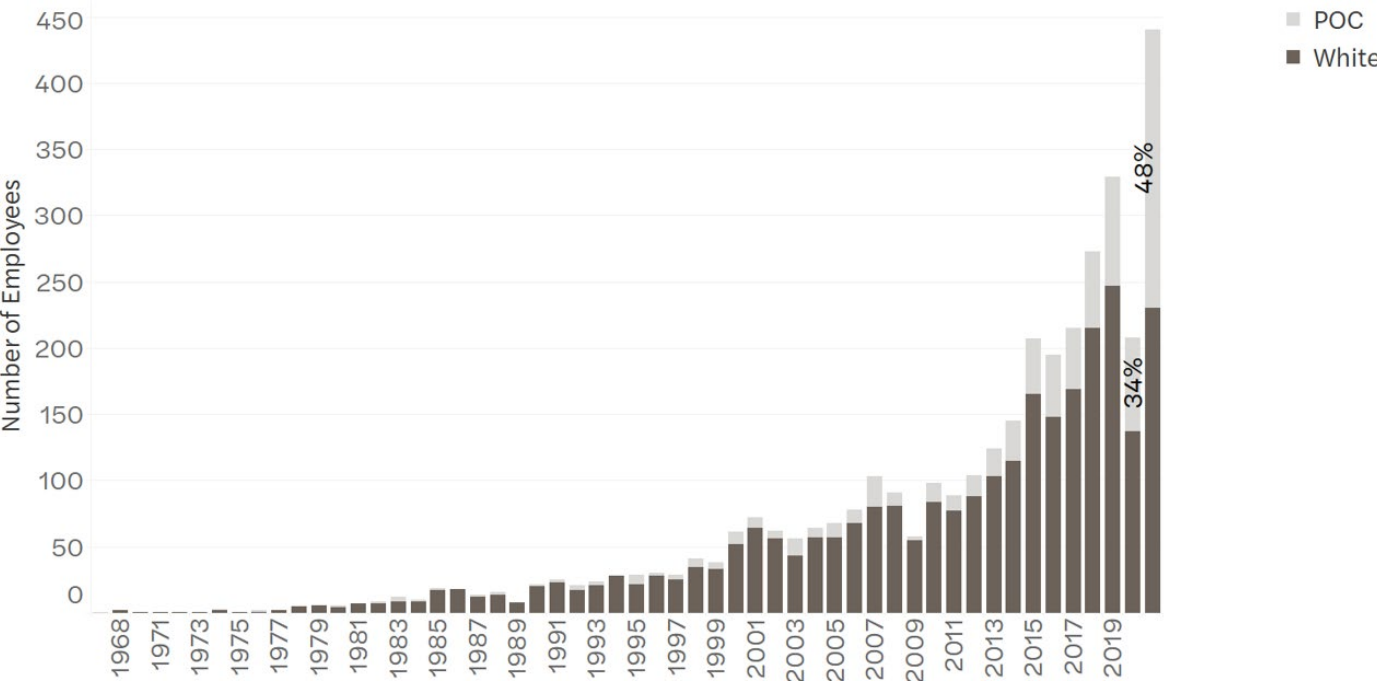**Figure 28: Current Employees in Collections Role by Year Hired, POC and White, 2022**

Figure 29: Current Employees in Communications Role by Year of Hire, POC and White, 2022
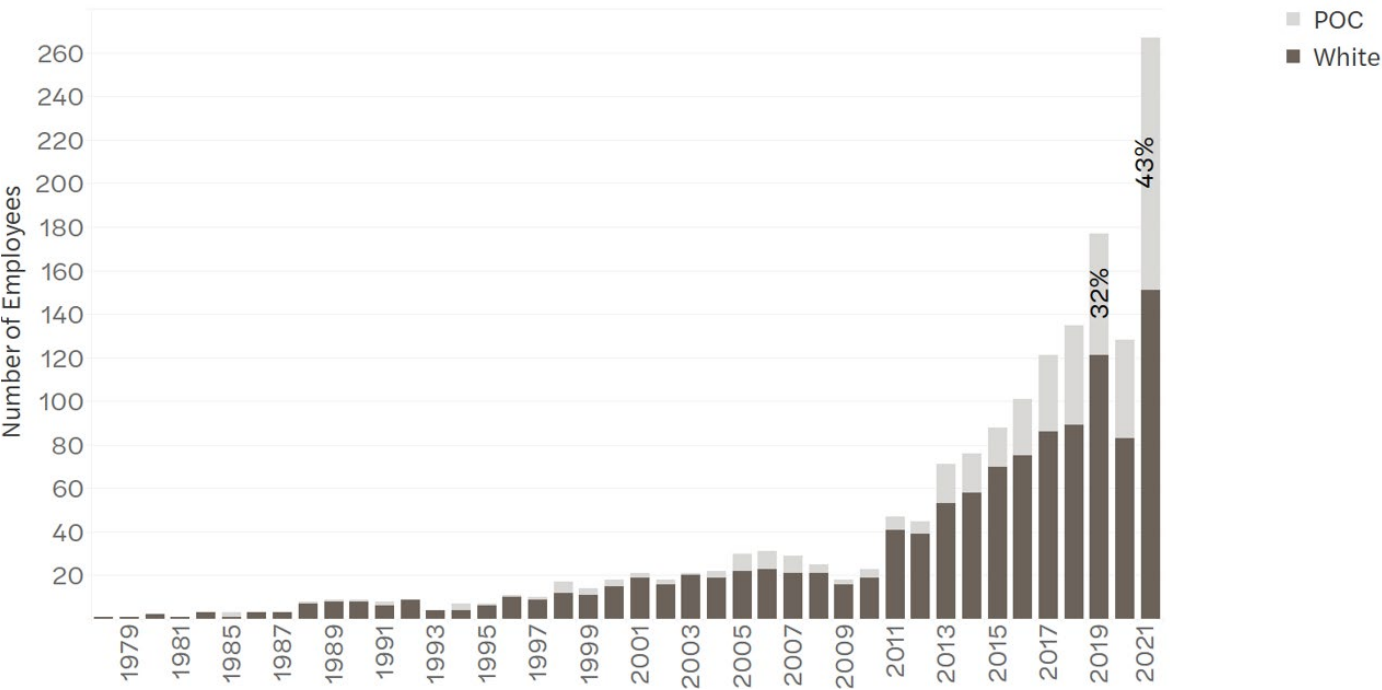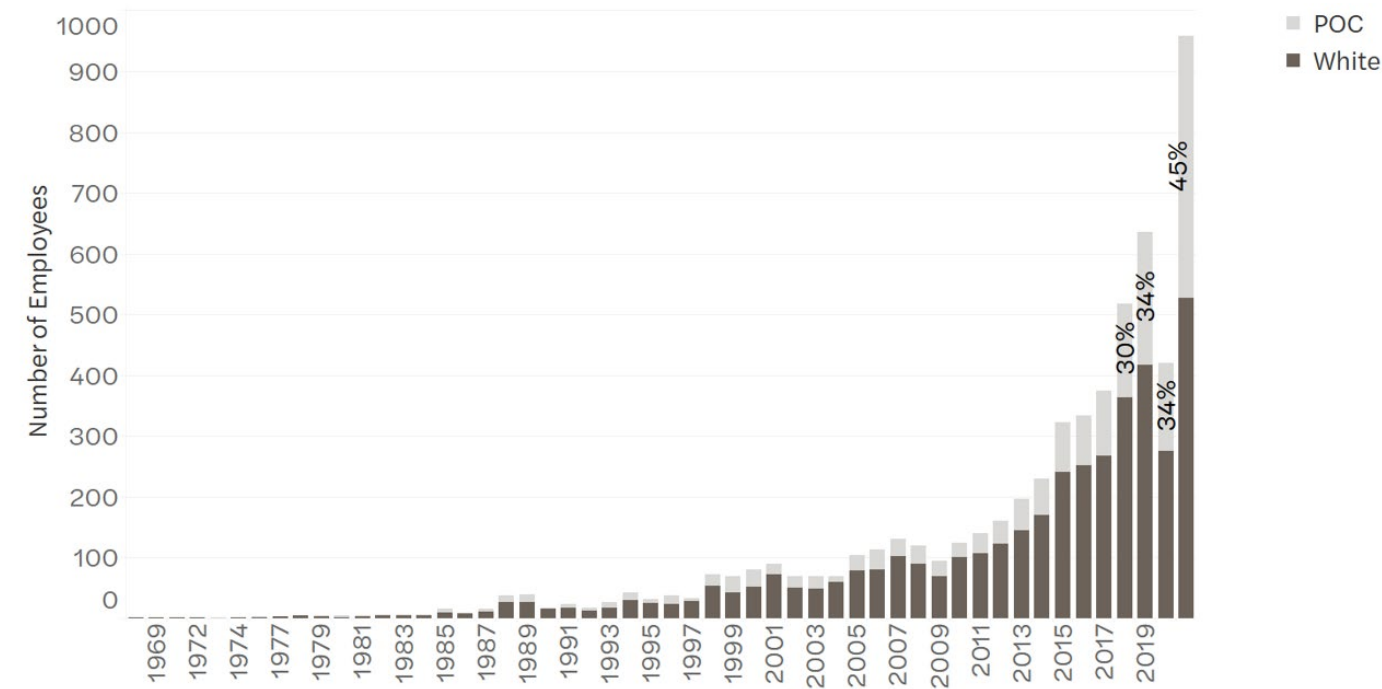

Figure 30: Current Employees in Administration Role by Year of Hire, POC and White, 2022

The hiring pattern for the Public Engagement role is visibly different from patterns for other roles in the museum such as Collections, Communications, and Administration. Records show that the total number of Public Engagement positions has decreased since 2018. Of the total number of Public Engagement employees reported in 2022, 32 percent were hired in 2021 (Figure 31). This reveals the high degree of turnover in this role.

Like Public Engagement, the Building Operations role was hard-hit by the pandemic. Only a small number of Building Operations staff employed in 2022 were hired prior to the pandemic; the majority were hired in 2021 (Figure 32).

Figure 31: Current Employees in Public Engagement Role by Year of Hire, POC and White, 2022
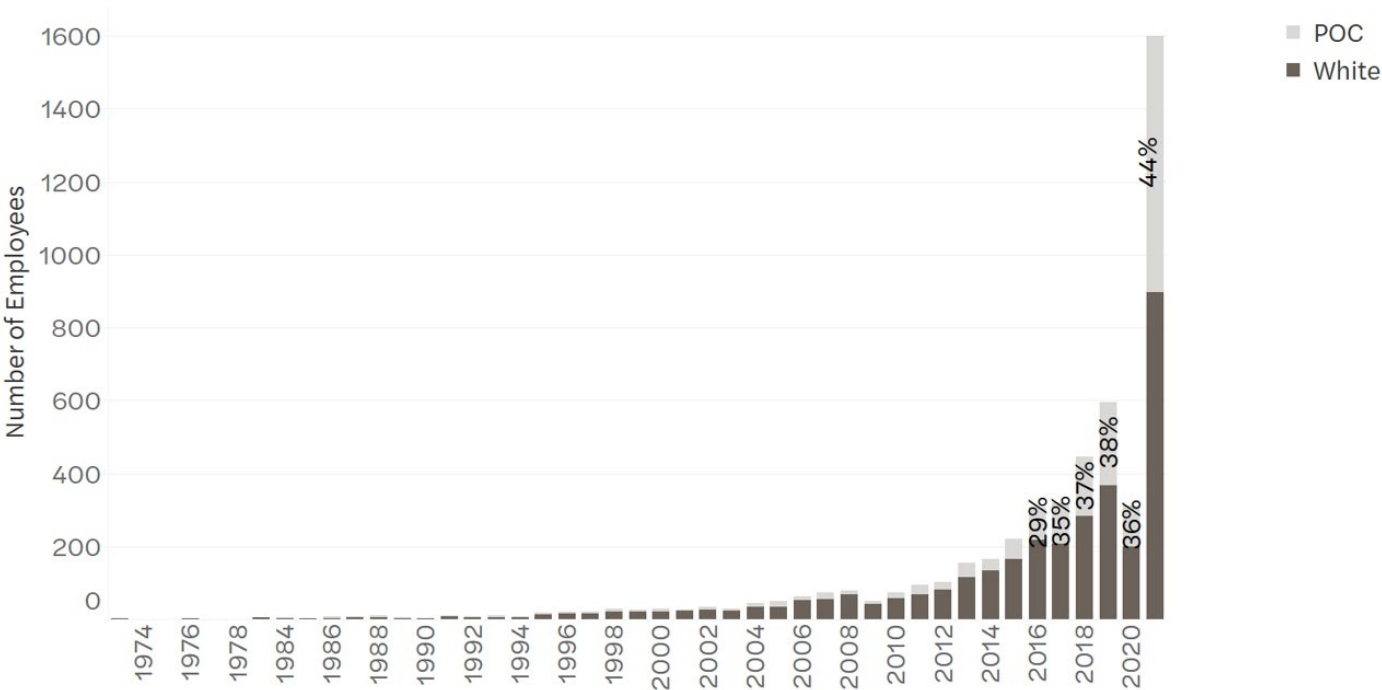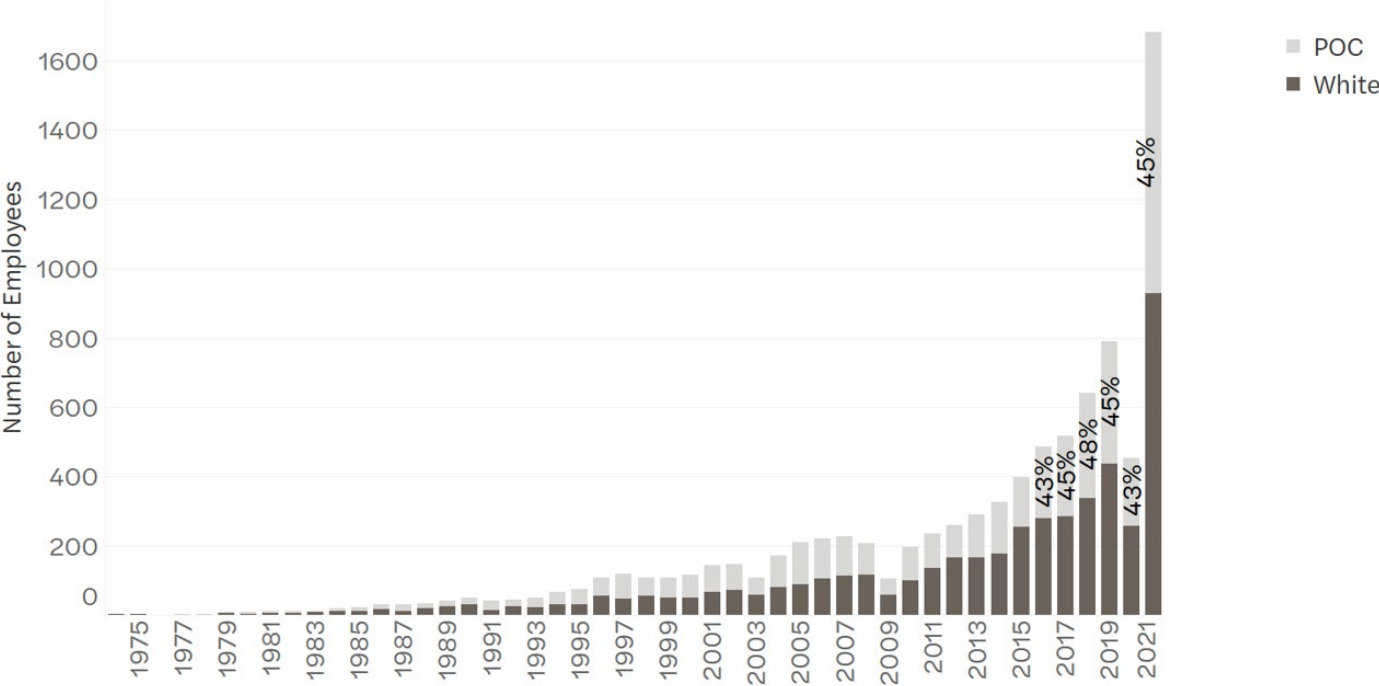
Figure 32: Current Employees in Building Operations Role by Year of Hire, POC and White, 2022

**Art Museum Staff
Demographic Survey
2022**

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