

MUSEUMS MOVING FORWARD

Workplace Equity and Organizational Culture in US Art Museums

2023 Report

Jen Benoit-Bryan
Diane Jean-Mary
Mia Locks

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Foreword

Organizational culture is key to every museum's success. The workers powering these institutions are vital to carrying out their missions, and as such assessing organizational culture to better understand and improve workplace conditions should be prioritized. As the US museum sector grapples with the need for more diversity and equitable representation in its workforce and leadership, the focus must be not only on hiring and improving the museum career pipeline but also on retention. We need to know if people are staying and getting promoted. We need to know who is departing and their reasons why. Put another way, in assessing a home's water pressure, it isn't enough to measure the rate of flow in the shower. We need to know about the leaky pipes along the way.

As an organization founded by art museum workers with the specific goal of improving our workplaces and making them more equitable, Museums Moving Forward (MMF) is uniquely positioned to tackle this information gap. This report, based on data collected in 2022, is the first study to focus specifically on organizational culture in US art museums and to do so with an equity lens. Thanks to the 1,933 staff members from more than fifty-four museums nationwide who participated in this pilot program, we can see for the first time how museum worker demographics (age, gender, disability, race, and ethnicity) and job characteristics (part-time/full-time, seniority, union status, department) correlate with pay and promotion rates, lengths of tenure, turnover, and more. MMF has developed new metrics, called parity scores, to measure change over time, as we plan to conduct this study every two years.

What we learned from the 2022 data is that while the overwhelming majority of art museum workers find a sense of meaning and purpose in their work, they are more dissatisfied with their jobs and workplaces when compared with US workers overall. We learned that two-thirds of art museum workers are thinking about leaving their jobs, if not the field altogether, and that low pay and burnout are the top reasons. Not surprisingly but no less sadly, the desire to leave is significantly higher for those who have faced discrimination and harassment in their workplaces. Needless to say, this is not a sustainable situation. Some might say the nonprofit sector has always suffered from low pay and burnout. But don't art museums have a responsibility to apply creativity and experimentation to help free us from structural impediments?

MMF fundamentally believes that people who work in art museums deserve to thrive because of their commitment to art and culture, not in spite of it. Writing in 2023, we understand that museums face a range of operational and financial concerns. While equity in the workplace and organizational culture are not the only important issues at hand, both need to be taken far more seriously than they have been in the rooms where budgets and strategic plans are being drafted and approved and decisions are being made. We all need to work together—staff, leadership, boards, donors—across institutions to look bravely into the future of our field, embrace the sea change upon us, and take care of one another. In the aftermath of the Great Resignation and the middle of a unionization

Foreword

wave, there has never been a better time to assess where we are in terms of equity within museum workplaces and to identify improvements.

In the pages that follow, you will find what we heard from the field through an aggregate analysis of the 2022 data. At the end of the report are MMF's recommendations for how museums can move forward. We share this report publicly as a meaningful addition to ongoing conversations about equity and diversity in the field.

This document is meant as a tool for discussion, not the final word. We invite you to submit comments via our [website](#).

— Museums Moving Forward

Executive Summary

Art museums have experienced unprecedented strain and scrutiny in recent years. They have been called to reorient attention and resources toward diversity and equity, and museum workers have been calling for institutional interest in “social justice,” increasingly explored in museum programming, to be matched with commitments to changing internal practices and cultural legacies that prevent workers from doing their best work. Simply put, it is not enough to diversify the artists we are collecting or exhibiting; we must take better care of our people too. Ongoing union negotiations and social-media outcries have made clear that the needs of workers are not being met. And, of course, the pandemic made a challenging situation even more dire, as the inequities have become ever more impossible to ignore.

So, here we are in 2023, with the first cycle of MMF’s study on workplace equity and organizational culture in US art museums. We can now look at hard data to see what is really happening inside our workplaces vis-à-vis equity. Below are the key findings:

- **While 82% of art museum workers believe they are doing meaningful work, feeling genuine connections with coworkers and day-to-day enjoyment of their jobs, they are more dissatisfied than US workers overall.**
- **60% of art museum workers are thinking about leaving their jobs, and 68% are considering leaving the field altogether.** Major sources of dissatisfaction cited are low pay, burnout, and lack of opportunities for growth or career advancement.
- **74% of workers cannot always pay their basic living expenses with their museum compensation alone, including 29% of executives.** This means significant portions of the workforce cannot afford to work in art museums if they cannot subsidize their pay through other sources (e.g., generational wealth, a partner to share expenses with, etc.).
- The path to promotion and seniority is long and uncertain, with **an average tenure of twelve years in an institution before a promotion.**
- Art museum workplaces are overwhelmingly white. However, **entry-level workers are the most diverse by every measure, and there is growing racial diversity in executive leadership.**
- **White workers are having an easier time and more favorable careers than anyone else in art museums.**
- **More than a quarter of art museum workers have experienced discrimination at their current workplaces.** A crisis in the systems of accountability is made evident by **only half of workers reporting these experiences because they feel nothing will be done about them**—a pattern consistent through every level of seniority.

Executive Summary

Taken together, these findings reveal that art museums have ample ways to improve their workplaces and take better care of their workers as part of their commitments to equity and diversity. The vast majority of workers come into this field with passion and purpose, and we must give them opportunities to learn and grow into future museum leaders. The time is now.

Introduction

At its core, this is a study of workplace equity and organizational culture in art museums. Fifty-four art museums signed up to participate in this pilot study, and we heard directly from 1,933 workers (a 27% response rate of those invited to participate). We also collected data from directors and human-resource (HR) officers within the participating museums on topics where they have unique institution-level insights. We designed the study to include categories that would be comparable to industry standards (e.g., Association of Art Museum Directors [AAMD] geographic groups for museum location) and to findings about the art museum field (e.g., aligning departments with those used in the Mellon demographic study¹), and would provide workplace-satisfaction comparisons to US workers overall.²

MMF partnered with cryptographers at Boston University to process and store the data using secure multi-party computation to ensure the protection and confidentiality of all individual responses and museum-level data. Everyone who participated in the survey was provided with access to their museum's aggregate data (provided their museum opted to receive such data) along with comparisons to institutions of similar sizes, regions, and types. In addition, museums received insights into the level of equity on key indicators by race, ethnicity, and gender for their institutions through parity scores developed by the research team. Survey respondents whose museums opted out of museum-level data still received aggregate data for all the participating museums.

While much of the story we share below will be about all workers who completed the survey, we also broke this group down in a wide range of ways to understand response patterns in greater depth. The different lenses used at various points in the report below include three main categories: individual demographics³ (race/ethnicity, gender, disability status, sexual orientation, and generation); individual job characteristics (seniority, department, union status, full-time or part-time, and discrimination experienced); and organizational characteristics (budget size, type, region, and cost of living).

Whenever we compare groups within the text, we ensure that we're more than 95% confident statistically that the differences are not due to chance (a calculation that considers sample sizes and magnitude of differences being compared). Any exceptions are noted.

Museums Moving Forward's work would not be possible without the generous support of lead funders the Mellon Foundation and Ford Foundation, as well as the Terra Foundation for American Art and Emily Hall Tremain Foundation. We are grateful to

¹ The Mellon Foundation and Ithaca S&R Research regularly conduct research to understand and track the diversity by race, ethnicity, and gender of art museum staff. The [most recent study in 2022](#) provides invaluable insights that we build upon in this research.

² See Profile of Participating Art Museums in Appendix A.

³ We want to acknowledge that these demographic groups include a great deal of diversity of experiences. While these categories can be helpful for making comparisons, they don't reflect the intersectionality and complexity of people's identities.

Introduction

Emily Wei Rales and Kathy Halbreich for being critical thought partners. This study, like all of MMF's projects, has been a profoundly collaborative endeavor. We are especially grateful to Dr. Gabe Kaptchuk and Dr. Mayank Varia, both professors of computer science and applied cryptography at Boston University. We also wish to express our appreciation to former colleagues at Slover Linett Audience Research and LaPlaca Cohen, who offered critical support during the development of this study, especially Melody Buyukozur Dawkins, Bayaz Zeynalova, and Danielle Iwata.

MMF is an ever-evolving group of dedicated museum workers who join projects and take turns leading them, often in addition to their other jobs, and we owe them all a tremendous thanks. In the months leading up to this report, MMF's team included Makeda Best, Connie Butler, Marissa Del Toro, Jason Dubs, Alex Klein, Matthew Villar Miranda, Liz Munsell, Margot Norton, and Cathy Richmond Robinson. MMF also has a group of trusted advisors who have been vital in shaping this work, including Christine Y. Kim, Jenni Kim, Brooke A. Minto, Jessica Morgan, Kelli Morgan, and Olga Viso. We owe gratitude to our legal advisors, Melissa Passman and Christine Steiner, and our design and web team, Harsh Patel and Michael Guidetti, with the help of Genevieve Hoffman. We also wish to thank copy editor Jane Hyun and Katherine Brinson, who read an early draft of the report. We also acknowledge the following organizations for being in dialogue with us along the way: American Association of Museum Curators (AAMC), American Association of Museum Directors (AAMD), Black Trustee Alliance for Art Museums, The Burns Halperin Report, the Center for Curatorial Leadership (CCL), the Equity Coalition, Inclusive, Ithaca S+R, and MASS Action. And finally, we extend our deep thanks to the staff, HR officers, and museum directors who took the survey and contributed to this fieldwide initiative.

Partner Museums

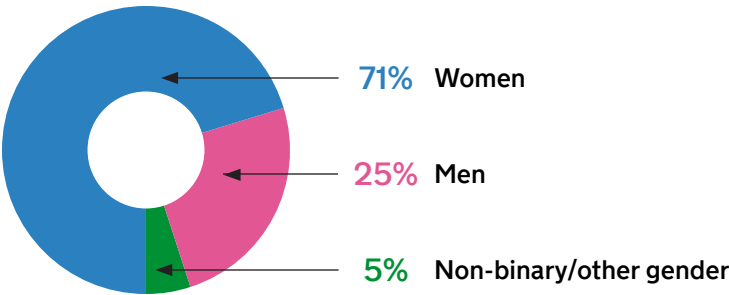
Abroms-Engel Institute for the Visual Arts
 The Aldrich Contemporary Art Museum
 ASU Art Museum
 Berkeley Art Museum & Pacific Film Archive
 Brooklyn Museum
 Buffalo AKG Art Museum
 Chazen Museum of Art
 Columbus Museum of Art
 Contemporary Art Museum St. Louis
 Contemporary Arts Museum Houston
 The Contemporary Austin
 Crocker Art Museum
 Dallas Museum of Art
 Dia Art Foundation
 Fine Arts Museums of San Francisco
 Frye Art Museum

Introduction

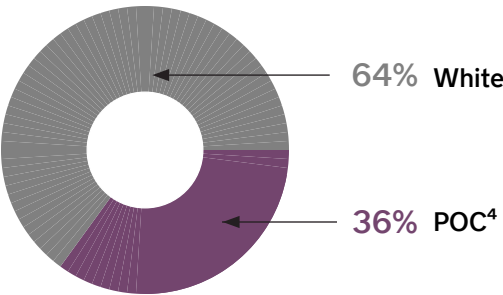
Harn Museum of Art
Honolulu Museum of Art
Institute of Contemporary Art, Los Angeles
Institute of Contemporary Art, Philadelphia
Kemper Museum of Contemporary Art
LA Plaza de Cultura y Artes
Menil Collection
Mint Museum
Mississippi Museum of Art
Modern Art Museum of Fort Worth
The Morgan Library & Museum
Museum of Contemporary Art Cleveland
Museum of Contemporary Art North Miami
Nasher Museum of Art
Nasher Sculpture Center
National Gallery of Art
New Museum
The Newark Museum of Art
Oakland Museum of California
Parrish Art Museum
Pérez Art Museum Miami
Portland Art Museum
Portland Museum of Art
Queens Museum
Reynolda House Museum of American Art
Saint Louis Art Museum
San Francisco Museum of Modern Art
Solomon R. Guggenheim Museum
Speed Art Museum
Spelman College Museum of Fine Art
Studio Museum in Harlem
Toledo Museum of Art
University of Michigan Museum of Art
Walker Art Center
Weatherspoon Art Museum
Weisman Art Museum
Williams College Museum of Art
Worcester Art Museum

Who We Heard From

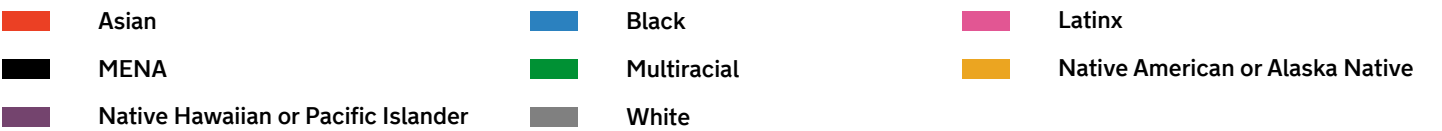
Gender



Race



Race & Ethnicity Details, by Gender⁵



* Study participants were able to select all identities that applied, resulting in overall data sums that exceeded 100%. Visualization components are normalized but data are not.

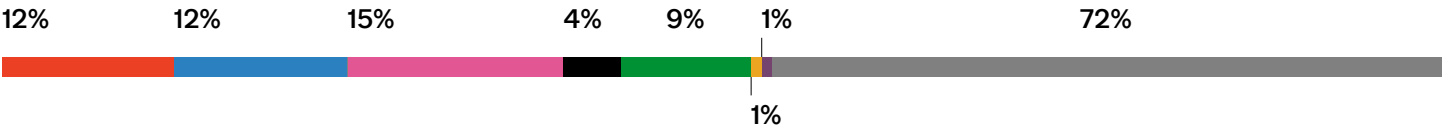
Overall



Men



Non-binary/other gender

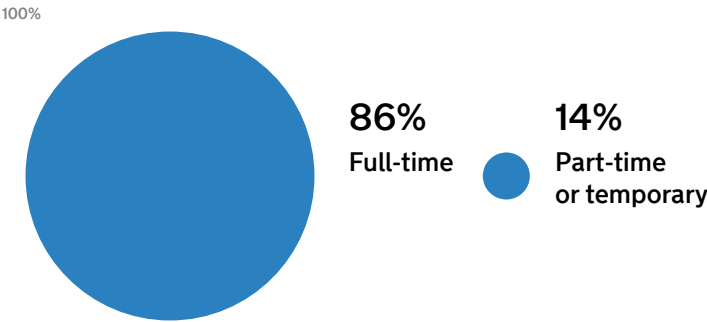


Women

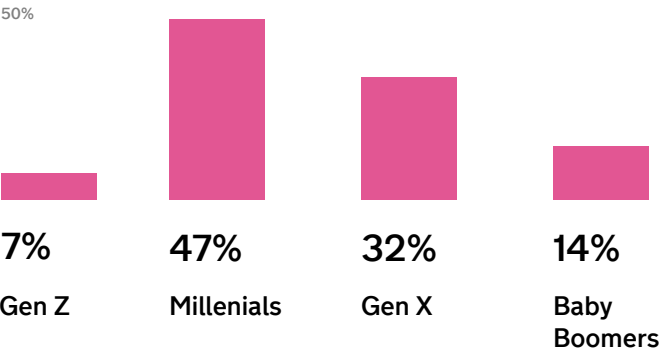


⁴ POC (people of color) is used throughout this report when presenting the binary between white workers and everybody else.
⁵ We use the following racial/ethnic categories for brevity: Asian (Asian or Asian American); Black (Black or African American); Latinx (Hispanic or Latina/o/x); MENA (Middle Eastern or North African); Native American or Alaska Native; Native Hawaiian or Pacific Islander; white (white or European American). Please see the Glossary of Terms (pp. 11–13) for more details.

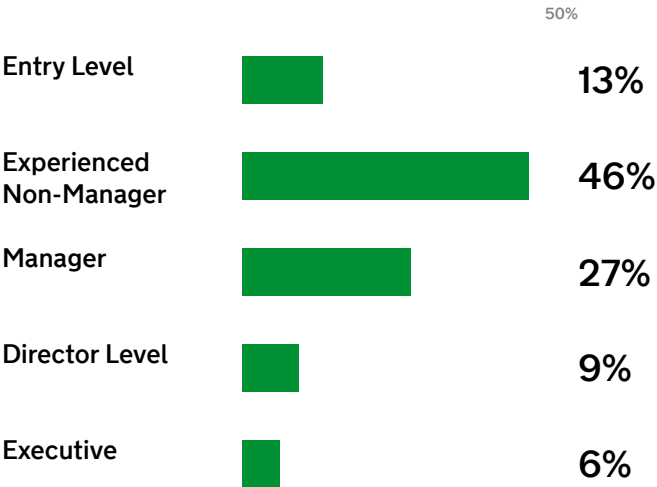
Employment Basis



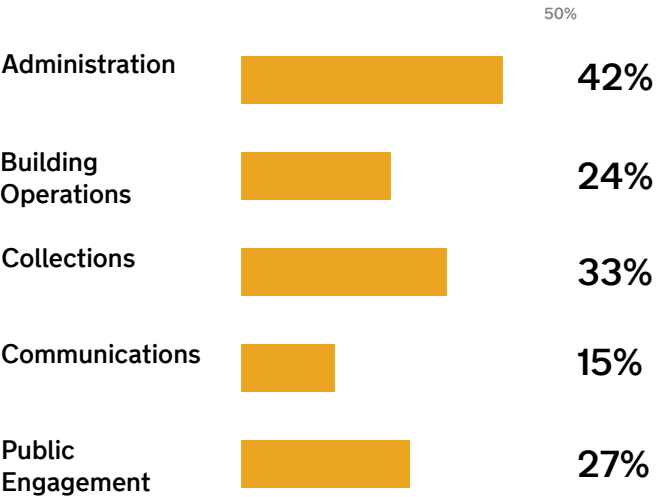
Generation



Seniority



Department



Average Tenure

10.6 years in the field

| | | | | |
|-----------------|-------------------|--|---------------------------|------------------------|
| 12 years Men | 10 years Women | 3 years Non-binary/ other gender | 11 years White workers | 8 years POC workers |
|-----------------|-------------------|--|---------------------------|------------------------|

7 years at current institution

| | | | | |
|----------------|------------------|--|--------------------------|------------------------|
| 9 years Men | 7 years Women | 2 years Non-binary/ other gender | 8 years White workers | 5 years POC workers |
|----------------|------------------|--|--------------------------|------------------------|

Glossary of Terms

Glossary of Terms

Race/Ethnicity

Throughout the report, we use aggregated categories guided by participants' self-identified racial and ethnic groups. These categories include Asian or Asian American (including East Asian—Chinese, Japanese, Korean, Mongolian, Tibetan, and Taiwanese; South Asian—Bangladeshi, Bhutanese, Indian, Nepali, Pakistani, and Sri Lankan; Southeast Asian—Burmese, Cambodian, Filipino, Hmong, Indonesian, Laotian, Malaysian, Mien, Singaporean, Thai, and Vietnamese); Black or African American; Latinx (including Hispanic, Latina, Latino, or Latinx); MENA (Middle Eastern or North African); Native American/Alaska Native; Native Hawaiian or other Pacific Islander; white or European American; or Other (defined as another race or ethnicity). Participants also had the option to select “prefer not to answer” and to select as many racial or ethnic groups that apply to them. Those who selected multiple racial/ethnic groups were identified as multiracial and included in the racial or ethnic groups they selected (e.g., a participant that selected Asian and Black would be reflected within both of these groups as well as multiracial). At points in the study, we also refer to “POC,” or people of color, where trends in the data exhibited similar experiences for workers of color, which includes any participant who self-identifies as Asian or Asian American, Black or African American, Latinx, Middle Eastern or North African, Native American/Alaska Native, Native Hawaiian or Pacific Islander, or multiracial.

Gender

Similar to race/ethnicity, study participants were able to choose their gender identity. In the report, gender choices included woman, man, and non-binary or other gender (including gender queer, third gender, and another gender). Non-binary is an umbrella term used to encompass the identities of participants who fall outside of the man-woman gender binary and those who experience gender fluidity or do not identify with a particular gender identity. Participants also had the option to select “prefer not to answer” or to select as many gender identities that apply.

Generation

In the report, we aggregated generation cohorts based on participants' birth years. Where significant trends emerged from the data, we referred to generation-specific categories including Baby Boomers (born 1946–1964), Gen X (born 1965–1980), Millennials (born 1981–1996), and Gen Z (born 1997–2012). “Gen” is sometimes used here as shorthand for “generation.” Given that the study focused on working-aged participants, we do not have data for the youngest generation (Gen Alpha, born 2013–2023), nor do we have data for the oldest generation (Silent Generation, born 1928–1945).

Seniority

Participants were asked to identify their current position level in their museum. In the report, we often compare the experiences of workers based on seniority, or position level within their museum. Seniority levels include Entry level, Experienced (non-manager roles), Manager (with one or more direct reports), Director level, and Executive (museum leadership). Participants could only select one position level but also had the option to select “prefer not to answer.”

Glossary of Terms

Department

In key places in the report, we include trends by museum department. Participants were able to identify the department category of their current positions. Departments include the following types of roles with classifications aligned with the Mellon's Art Museum Staff Demographic Survey taxonomy: administration (membership/development, museum leadership, DEAI (diversity, equity, accessibility, and inclusion), finance, HR, IT (information technology), support/administration, research/evaluation), building operations (preparation, gardens/grounds, facilities, food services, security, retail and store, exhibitions design, janitorial), collections (collections information and management, conservation, curatorial, registration, library), communications (publications/editorial, rights/reproductions, marketing/public relations, digital strategy) and public engagement (education, public engagement, visitor services). Based on feedback from the cognitive interviews we conducted with museum staff, three additional types of roles were added to the list used in the Art Museum Staff Demographic Survey: research and evaluation, janitorial services, and collections information and management.

Discrimination/Harassment

For the purposes of this study, we provided participants with a list of identity-based categories—including gender, sexual orientation, race/ethnicity, social or economic status, religion, age, disability status, or another form—of discrimination or harassment. We did not define discriminating or harassing behavior, trusting participants to identify it based on their own lived experiences. Given the sensitive nature of discrimination and other harmful workplace experiences, participants were also able to select “prefer not to answer.” We also asked about the frequency of discrimination and harassment, which we broke down into rarely (one or two times in their entire tenure at their current museum), sometimes (a few times a year), often (a few times a month), and very frequently (daily or almost daily). In the chapter on discrimination and harassment, we use the umbrella term “discrimination” to encompass experiences of both discrimination and harassment among art museum workers.

Museum Type

In a few points in the report, we refer to different museum types when there are patterns or trends worth mentioning. Institutions chose from a list of categories (as many as fit their museums) when signing up to participate in the MMF study. Types included collecting, non-collecting, contemporary and/or modern, culturally specific, encyclopedic, college/university based, and city/county/state/government affiliated.

Findings

Section 1: Workplace Culture

Findings, Section 1: Workplace Culture

Workplace culture is a living embodiment of an organization's norms, values, and day-to-day environment. For art museums, the workplace is both a private and public setting—an active exchange of visitors and the many workers who make cultural experiences possible. The workplace culture of any art museum permeates throughout this ongoing exchange, observable to audiences and experienced most profoundly by workers themselves. In examining art museums as workplaces and not solely as public spaces, the dynamics of their cultures can be better understood and improved upon for the betterment of workers and visitors alike.

The nature of work—where, when, how, and why we work—has been irrevocably altered by the COVID-19 pandemic. Established ways of working, including the pre-pandemic norms of fully in-person work and unsustainable workloads, have been put into question, and a collective call for cultures of care has taken root. From experiments with hybrid work and desires to diversify the field to rising public accountability and museum protest movements, art museum workplaces are in a critical era of transition.

Findings, Section 1:
Workplace Culture

Workplace Sentiments

Roughly half of art museum workers would recommend their workplaces to friends and family. Across seniority levels, executives are much more likely to recommend their workplaces to loved ones, at 66% compared to 53% for museum workers overall (see fig. 1).

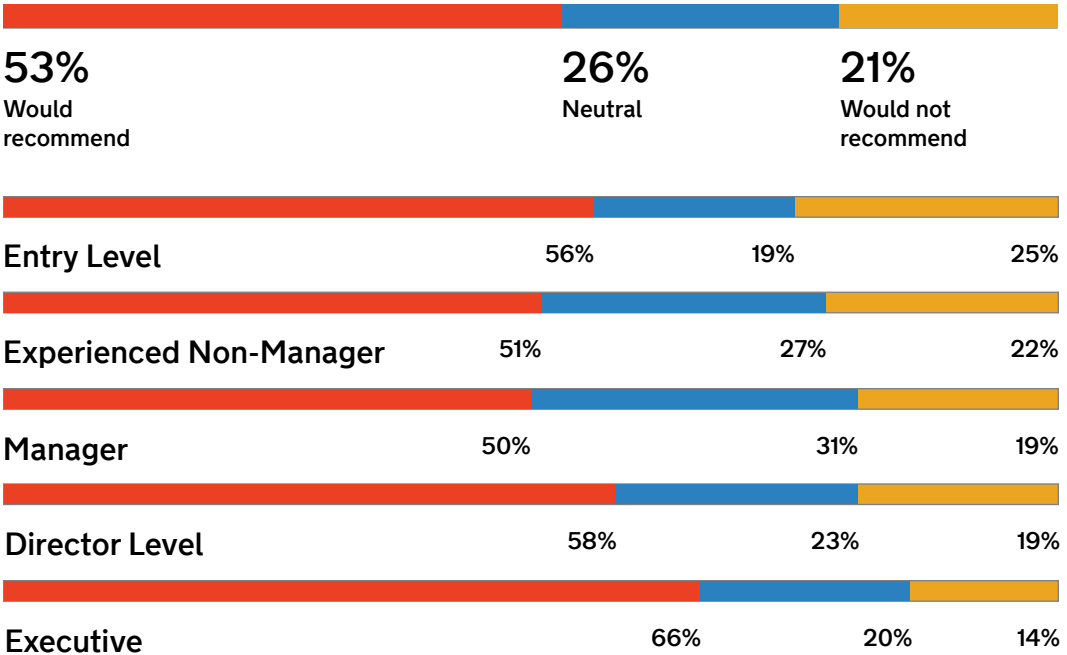
Low workplace well-being is notable across industries in the US, most profoundly experienced during the pandemic. A 2021 study of 1,500 US workers, conducted by Mind Share Partners, found that 84% of workers attributed poor mental health to their workplace, and that the most common factors were emotionally draining work and challenges with work-life balance.⁶ A sizable contingent (40%, see fig. 2) of art museum workers in our survey believe that their workplace culture is negatively affecting their health. This is especially true for those who have experienced discrimination in their workplaces (66%) and for those with disabilities (48%).

Figure 1

Would You Recommend Your Workplace to Friends and Family?

Please rate how much you agree or disagree with the following statement in relation to the culture of your current museum workplace: “I would recommend this workplace to friends and family.”*

Overall



* The proportion who agree or strongly agree with this statement indicated by selecting a 6 or 7 on a 7-point scale.

⁶ Mind Share Partners, “2021 Mental Health at Work Report,” <https://www.mindsharepartners.org/mentalhealthatworkreport-2021-dl>.

Findings, Section 1:
Workplace Culture

Workplace Sentiments

Figure 2

Belief That Workplace Culture Negatively Affects Their Health

Please rate how much you agree or disagree with the following statement in relation to the culture of your current museum workplace: “The culture of my workplace negatively affects my mental and/or physical health.”*



* The proportion who agree or strongly agree with this statement indicated by selecting a 6 or 7 on a 7-point scale.

40% of art museum workers believe that their workplace culture is negatively affecting their health.

Findings, Section 1: Workplace Culture

Institutional Decision Making

Most workers believe that museum boards are the leading driver of institutional decisions (see fig. 3). There is an overall belief that the board's priorities influence leadership decisions far more than a museum's mission, the interests of neighboring communities, the input of staff, or the interests of museum visitors.

Seniority in the museum shapes workers' perceptions of what most influences the priorities of their institutions. Compared to all other museum workers, executives are far more likely to believe that the museum's mission drives decision making and that input from museum staff is an influential force. Museum staff, on the other hand, perceive the board to be most influential and are less likely to believe staff input drives leadership decisions.

The perceptual gap between executive and non-executive workers suggests a need for greater communication and transparency surrounding museum decision making. Museum leaders have the opportunity to better contextualize institutional decisions and priorities to those carrying out the day-to-day work of the museum—a move that would better equip workers in their respective roles while also empowering them to provide input on the future of their organizations.

Findings, Section 1:
Workplace Culture

Institutional Decision Making

Figure 3

Drivers of Institutional Decision Making:
Executive vs. Non-Executive Perspectives

What/Who do you believe has a large impact on your museum leadership’s decisions?
Please select all that apply.

| | Executive Perspectives | Non-Executive Perspectives |
|---|---|---|
| 1 | 85% The museum’s mission, vision, and/or values | 70% The museum board’s priorities |
| 2 | 64% Input from museum staff | 56% The museum’s mission, vision, and/or values |
| 3 | 56% The museum board’s priorities | 29% The interests of the communities around the museum |
| 4 | 55% The interests of the communities around the museum | 28% Input from museum staff |
| 5 | 34% The interests of current museum visitors | 23% The interests of current museum visitors |

Findings, Section 1:
Workplace Culture

Return-to-Work

Following pandemic-era closures, art museums are experimenting with workplace flexibility in their Return-to-Work policies, with the majority of workers (59%, see fig. 4) operating in a hybrid setup, working partially at home and partially onsite. Notably, art museums rarely offer fully remote roles, with only 1% of workers performing their duties entirely from home.

While hybrid flexibility is the most common arrangement for the majority of art museum workers, there is a considerable subset (37%) of workers required to be fully onsite. Hybrid work is a privilege not afforded to all types of museum workers. Workers’ disability, full-time or part-time, and seniority status and department considerably impact whether they are given any hybrid flexibility.

Workers with disabilities are more likely to be working fully in person than workers without disabilities, at 45% and 35% respectively (see fig. 5). This is, in part, due to the fact that workers with disabilities are most likely to be part-time and working in public engagement, and are largely required to be in person due to the nature of their jobs. While a plurality of workers with disabilities enjoy hybrid work benefits, the disproportionate requirement for fully onsite work presents the opportunity for museums to reevaluate and invest more in their accommodations for workers with disabilities.

Figure 4

Return-to-Work Policies for Workers Overall

Which of the following best represents your museum’s post-COVID Return-to-Work policy, as it applies to you? Select all that apply.

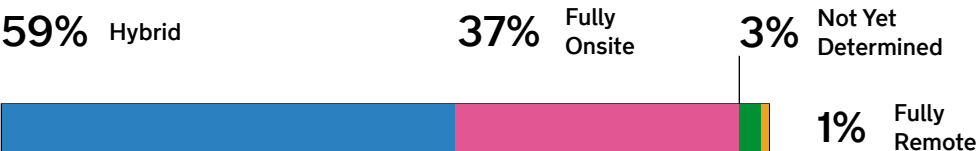
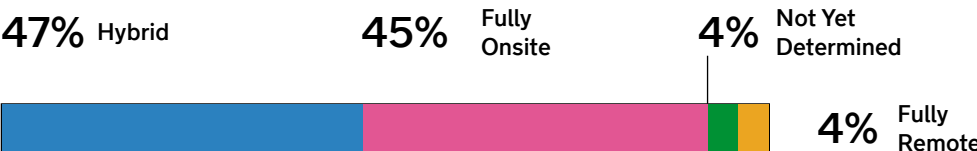


Figure 5

Return-to-Work Policies for Workers with Disabilities

Which of the following best represents your museum’s post-COVID Return-to-Work policy, as it applies to you?



Findings, Section 1:
Workplace Culture

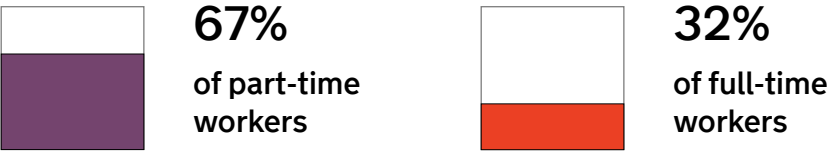
Return-to-Work

Hybrid privileges are largely a full-time benefit, with the majority of part-time workers (67%) required to work in person only (see fig. 6).

Figure 6

Working in Person Only, Part-Time vs. Full-Time Workers

Which of the following statements best represents your museum’s post-COVID Return-to-Work policy, as it applies to you? “I am/will be working in person only.”

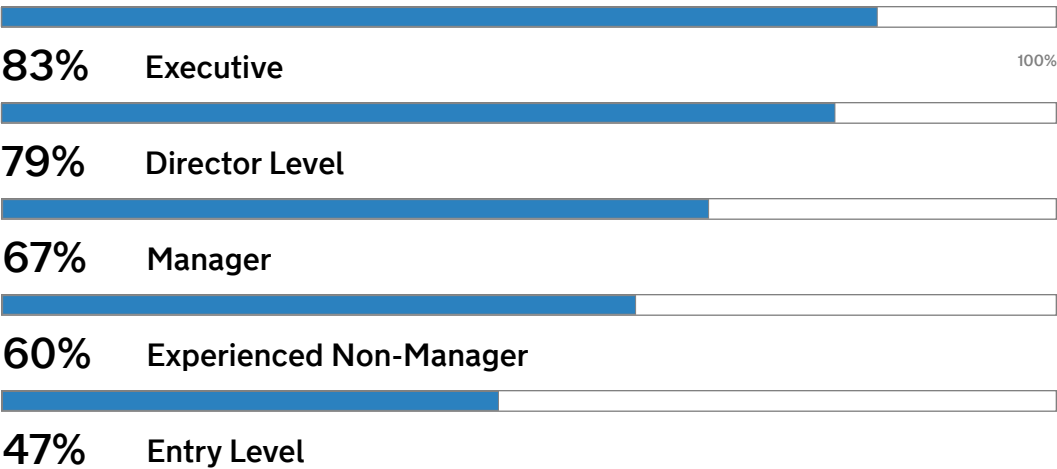


Hybrid work is a privilege that increases linearly with seniority (see fig. 7). The more senior the worker, the more hybrid flexibility is likely. Inversely, the more junior the worker, the more likely they are to be required to work in person only.

Figure 7

Hybrid Work Privileges, by Seniority

Which of the following statements best represents your museum’s post-COVID Return-to-Work policy, as it applies to you? “I am working in a hybrid setup.”⁷



⁷ Hybrid setup includes three options: “where the museum chooses how many and which days to work from home and which days to work from the museum,” “where I get to choose how many and which days to work from home and which days to work in the museum,” and “where the museum chooses how many days to work from home and how many days to work from the museum and I get to choose which days.”

Findings, Section 1:
Workplace Culture

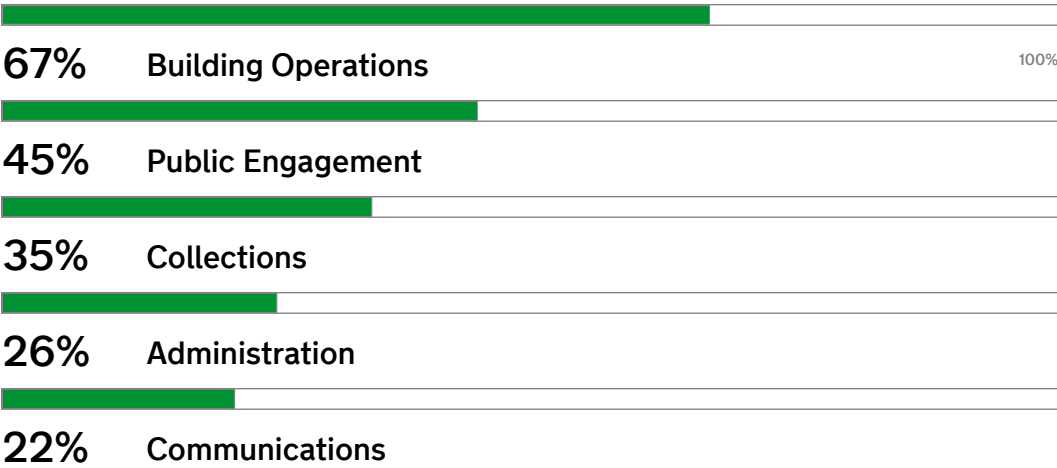
Return-to-Work

Workers’ ability to work from home also depends on their function within the museum’s day-to-day operations. Departments that are most tied to the physical museum experience are required to be onsite at higher rates, such as building operations and public engagement (see fig. 8). Departments such as collections, administration, and communications, which are somewhat less tethered to the physical site, require fewer fully onsite workers.

Figure 8

Working in Person Only, by Department

Which of the following statements best represents your museum’s post-COVID Return-to-Work policy, as it applies to you? “I am/will be working in person only.”



Findings, Section 1:
Workplace Culture

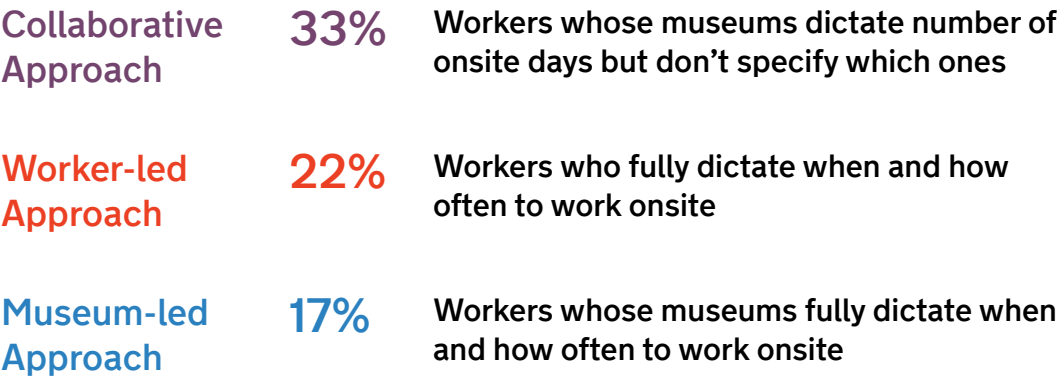
Return-to-Work

When it comes to Return-to-Work, there is no established industry standard. Art museums across the country are exploring hybrid work in its many forms. The level of hybrid flexibility—how many and which days of the week a worker is required to be onsite—differs from museum to museum. The most popular hybrid work structure is a collaborative approach, where the museum dictates the number of onsite days and the worker chooses which days to work in person each week (see fig. 9). The second most common structure is a worker-led model, wherein the worker chooses when and how often they work onsite. The least common arrangement is also the most restrictive for workers, where the museum fully dictates when and how often workers should be onsite.

Figure 9

Prevalence of Hybrid Work Models

Which of the following best represents your museum’s post-COVID Return-to-Work policy, as it applies to you?



Findings, Section 1:
Workplace Culture

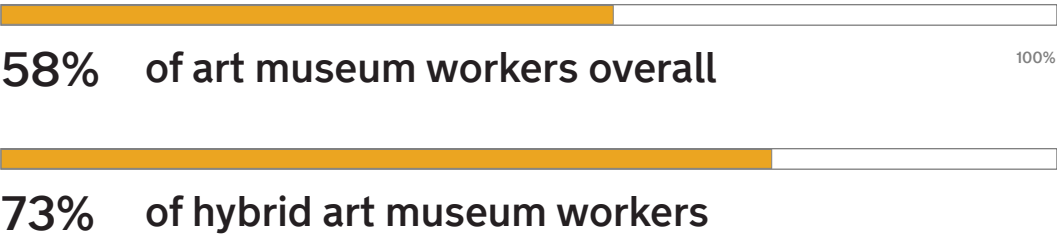
Return-to-Work

Most hybrid workers enjoy some control over which days they work onsite. And most art museum workers are satisfied overall with the level of control over their workplace flexibility (see fig. 10).

Figure 10

Worker Satisfaction with Workplace Hours and Location

In your current employment situation, how satisfied are you with your control over your hours and/or location (e.g. ability to work flexible hours, work remotely)?*



* The proportion who agree or strongly agree with this statement indicated by selecting a 4 or 5 on a 5-point scale.

Findings, Section 1: Workplace Culture

Workplace Diversity

At all levels of seniority and in roles across art museums, workers are most likely to be white. Entry-level workers are by far the most racially diverse cohort of workers. People of color comprise 28% of entry-level art museum workers and identify with a range of racial and ethnic backgrounds (see fig. 11). Of note, racial diversity is next highest at the executive level—largely driven by the number of Black executives. While the diversification of executive workers is promising, museum leadership remains predominantly white.

Entry-level workers are by far the most racially diverse cohort within art museums.

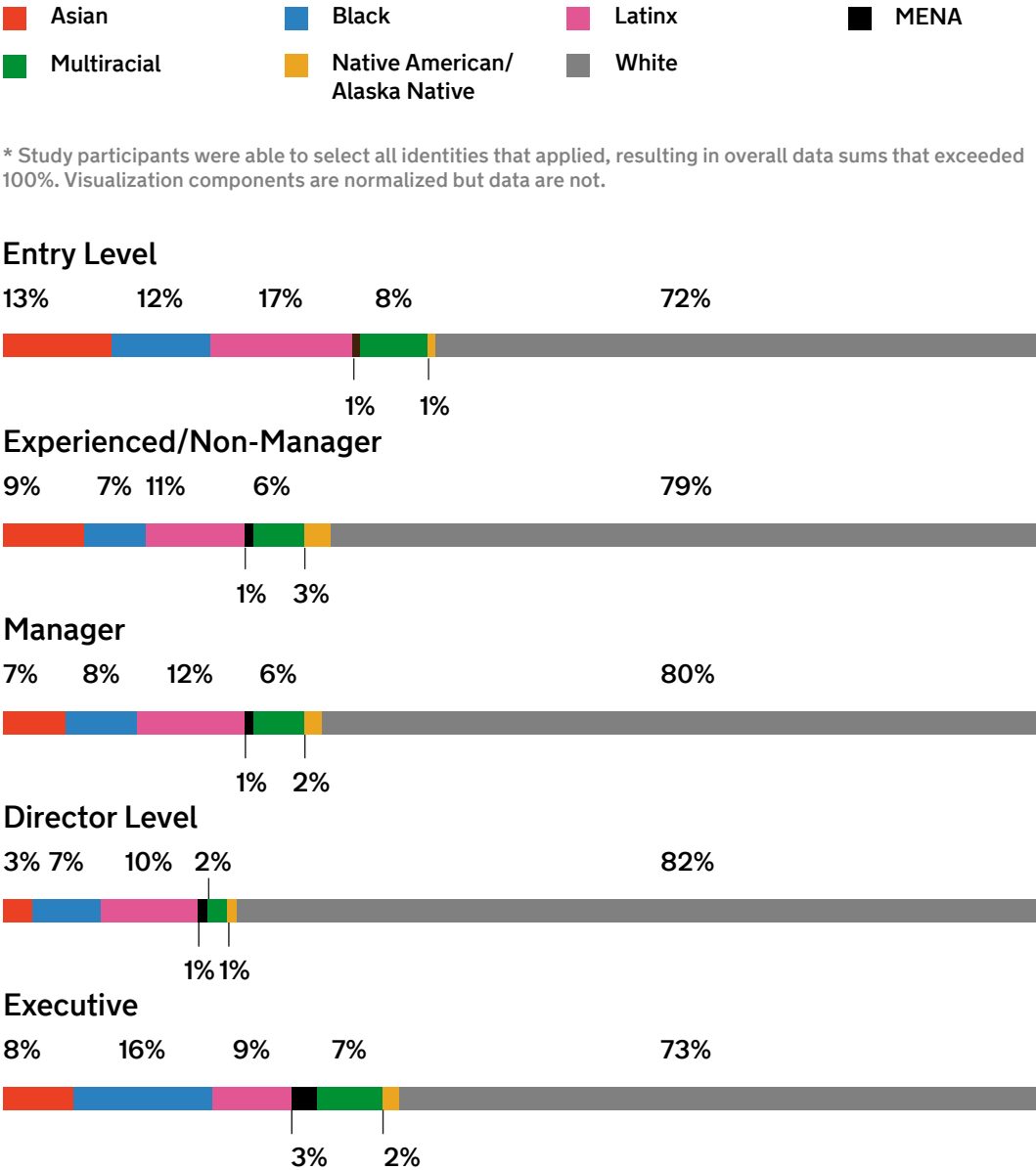
Findings, Section 1:
Workplace Culture

Workplace Diversity

Figure 11

Race/Ethnicity in Art Museums, by Seniority

With which of the following racial/ethnic groups do you identify? Select all that apply.



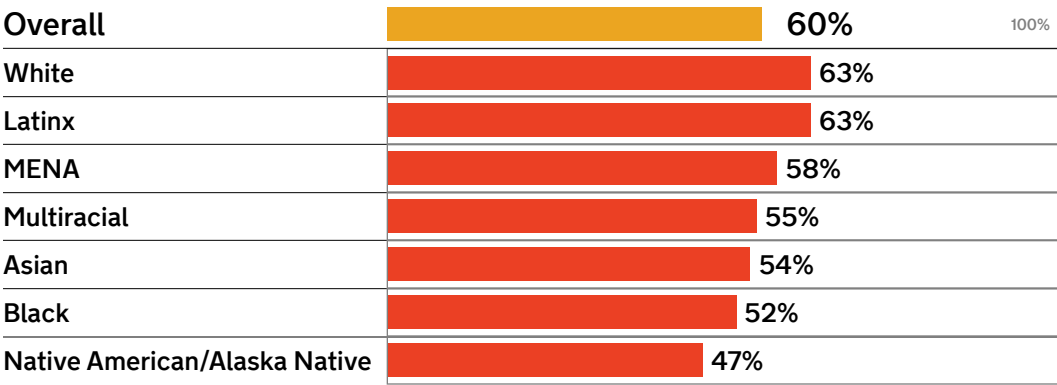
Findings, Section 1:
Workplace Culture

Workplace Diversity

When it comes to the internal culture of art museums, most workers (60%, see fig. 12) believe that diversity and difference are celebrated in their workplaces. However, race and ethnicity play a vital role in workers’ experience of their workplaces and, thus, influence perceptions of how inclusive workplaces feel. When compared to the average art museum worker, white workers are more likely to feel that diversity and difference are celebrated by their workplaces, while Black workers are significantly less likely to hold that belief.

Figure 12

Belief in Museum’s Celebration of Diversity, by Race/Ethnicity
Please rate how much you agree or disagree with the following statement in relation to the culture of your current museum workplace: “Diversity and difference are not celebrated in this organization.”⁸



* The proportion who disagree or strongly disagree with this statement indicated by selecting a 1 or 2 on a 7-point scale.

⁸ The figure reflects an inversion of the original survey question. Due to the complexity of the double negative held within “disagreeing that diversity is not celebrated,” we have simplified the figure to those who believe diversity is celebrated. We inferred the percentage of participants who believe diversity is celebrated in their organization as equivalent to the percentage of participants who disagree with the statement “Diversity and difference are not celebrated in this organization.”

Findings, Section 1:
Workplace Culture

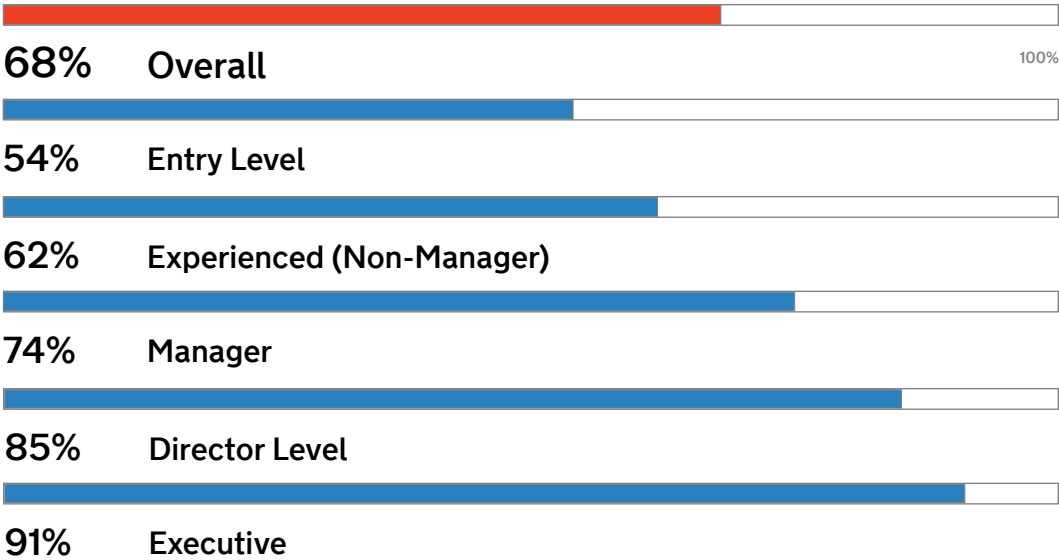
Workplace Diversity

For many art museum workers, diversity, equity, and inclusion (DEI) is a practice that lives within and beyond the culture of the museum. Most workers feel a sense of personal responsibility for carrying out DEI principles, with 68% reporting that they personally incorporate DEI into their work (see fig. 13). Museum workers largely contribute to DEI efforts through these personal, albeit still vital pathways, rather than formal museum-wide initiatives. Believing that one incorporates DEI principles into one’s work increases linearly with seniority, with the vast majority of executives (91%) believing that DEI is embedded in their work and only a slight majority of entry-level workers (54%) believing that they personally incorporate such principles.

Figure 13

Incorporation of DEI Principles in Work, by Seniority

What kind of role, if any, do you have in your museum’s diversity, equity, and inclusion efforts?
“I personally incorporate principles of diversity, equity, and inclusion in my overall work.”



Findings, Section 1:
Workplace Culture

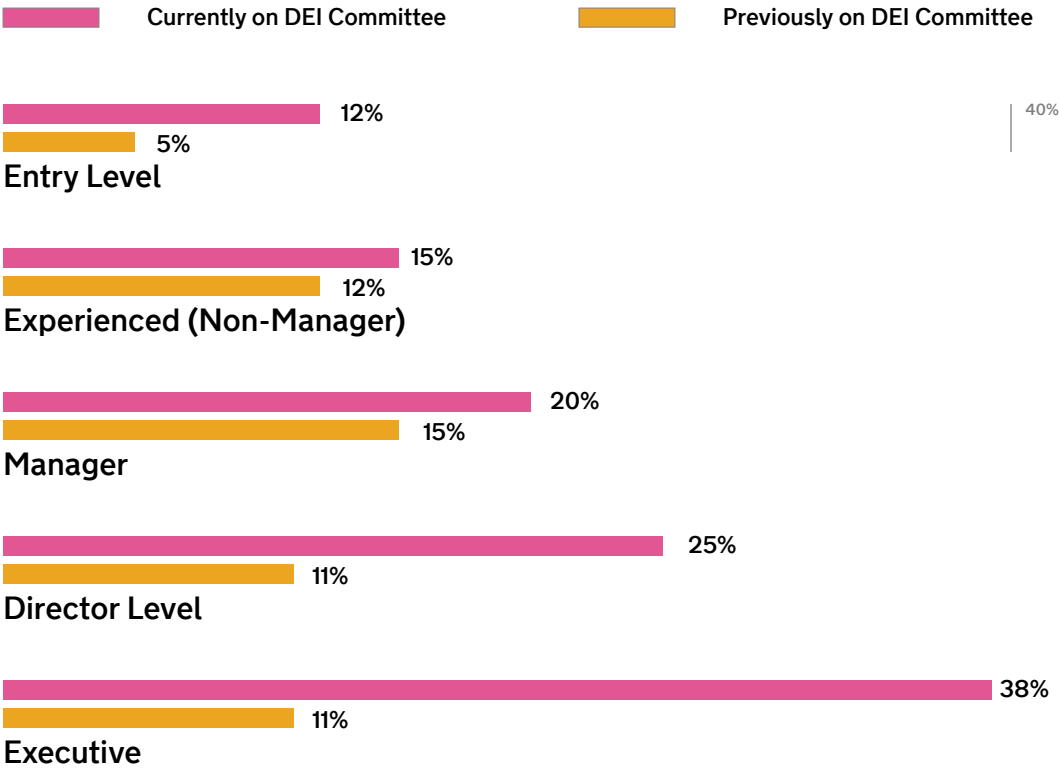
Workplace Diversity

Similar to the belief that one personally incorporates DEI principles into their work, the likelihood that a worker is serving on a DEI committee also increases linearly with seniority (see fig. 14). Workers currently serving on DEI committees are most likely to be executive- and director-level workers, and many of these leaders are first-time DEI committee members. 38% of art museum executives are currently serving on DEI committees, only 11% having previously served. 25% of director-level workers are currently serving on DEI committees, where similarly only 11% have previously served. Participation in DEI committees is lowest among entry-level workers, though they are currently participating at greater rates than in years prior.

Figure 14

Participation in DEI Committees, by Seniority

What kind of role, if any, do you have in your museum’s diversity, equity, and inclusion efforts? Are you, or were you previously, a member of a diversity, equity, and inclusion committee at work?



Findings, Section 1:
Workplace Culture

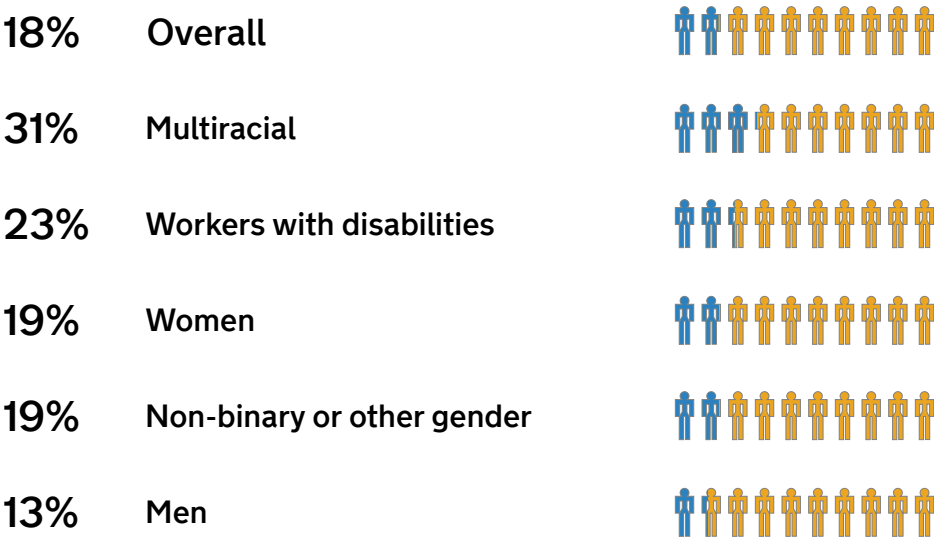
Workplace Diversity

Participation in formal DEI efforts has broadened in recent years, with 18% of museum workers reporting that they currently serve on a DEI committee, compared to 11% previously (see fig. 15). Identity is a driving force for current participation in these committees. A worker’s race, gender, disability status, and sexual orientation impacts their participation rates, with multiracial, female, and disabled workers serving at higher rates than other art museum workers. DEI committees are largely staffed by women, which is no surprise given that the overall workforce is predominantly women. Even still, controlling for worker population size, women serve on DEI committees at higher rates than men, at 19% and 13%, respectively.

Figure 15

Identity’s Influence on Participation in DEI Committees

What kind of role, if any, do you have in your museum’s diversity, equity, and inclusion efforts?
“I am currently a member of a diversity, equity, and inclusion committee at work.”



Findings, Section 1:
Workplace Culture

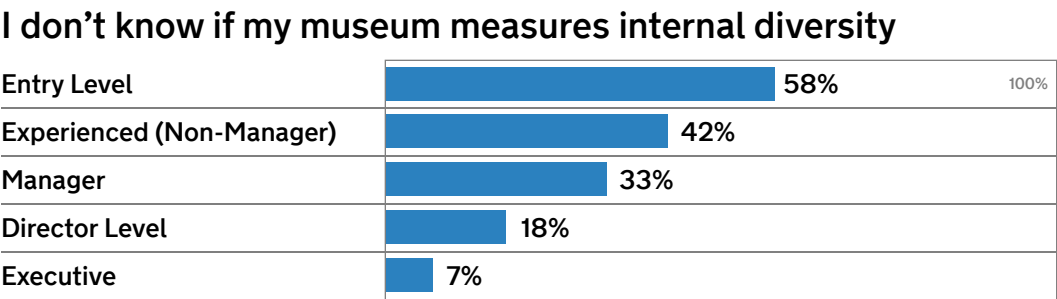
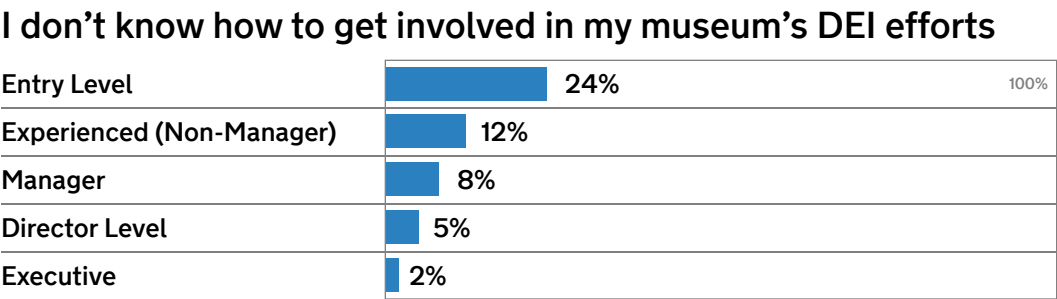
Workplace Diversity

Entry-level workers have the lowest rates of participation in DEI efforts in art museums (see fig. 16). For these young and diverse workers, lack of awareness about this work is an invisible barrier for their participation. One in four entry-level workers don't know how to get involved in their museums' formal DEI work.

Figure 16

Awareness of Museum DEI Efforts

What kind of role, if any, do you have in your museum's diversity, equity, and inclusion efforts?
"I am not clear about how to get involved in my museum's diversity, equity, and inclusion efforts."



Findings, Section 1:
Workplace Culture

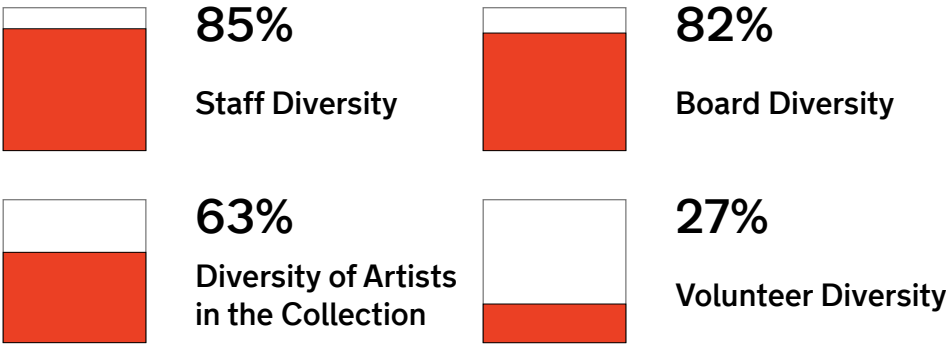
Workplace Diversity

Not surprisingly, museum executives have the greatest awareness of the measurement and tracking of diversity within their institutions. Most executives report that their museums are tracking the racial and gender composition of their staff and board, and the majority (63%) also track the diversity of artists in their collection (see fig. 17). A minority of museum executives (27%) report tracking the diversity of museum volunteers.

Figure 17

Executive Perspectives: Where Does Diversity Get Measured?

To your knowledge, has your museum measured the composition of any of the following groups with respect to gender, race, and ethnicity within the last three years? Select all that apply.



Findings

Section 2: Career Satisfaction

Findings, Section 2: Career Satisfaction

Career satisfaction is defined broadly as the level of contentment workers feel in their jobs. In practice, career satisfaction is far more complex—a multidimensional state of mind influenced by workers’ mental and emotional states, career advancement opportunities, and compensation. Where workplace culture is the embodiment of an organization’s norms, career satisfaction is the “pulse check” of its people.

Understanding career satisfaction cannot occur without the context of recent labor shifts. From the Great Resignation—marked by high turnover in every industry, including the arts—to the rise of worker-led unionization efforts that uncovered areas of inequality and discontent, today’s workers are taking an active role in improving their quality of life. For art museum workers, the field offers careers of purpose and meaning yet struggles with chronically high burnout and low pay. Worker satisfaction, and whether they are ultimately retained or lost, is largely dependent on seniority within a museum.

Findings, Section 2:
Career Satisfaction

Career Outlook

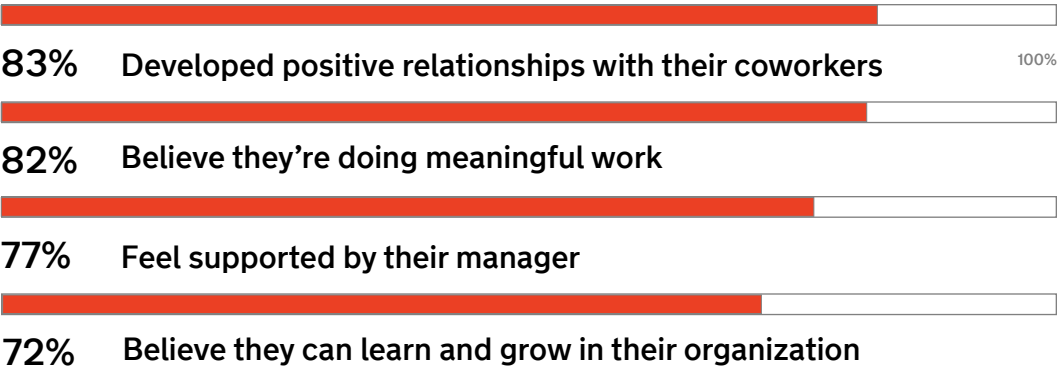
Art museum workers overwhelmingly view their careers as meaningful (see fig. 18). Most workers feel supported by their managers and report developing positive relationships with their coworkers. And, when reflecting on their future professional development, most believe they can learn and grow in their organizations. However, when it comes to gender, **there is a clear pattern of women and non-binary or other gender workers having worse experiences with respect to their careers and workplace experiences compared with men.** (See Appendix C for the thirteen measures of workplace culture.) Though not statistically significant in every case, the trend suggests underlying systemic inequity.

The overwhelming majority of art museum workers view their jobs as meaningful.

Figure 18

Positive Experiences of Art Museum Workplaces

Please rate how much you agree or disagree with the following statements in relation to the culture of your current museum workplace: “I believe that what I do is meaningful.” “My manager supports me.” “I believe I can learn and grow in this organization.” In the past twelve months, have you developed positive relationships with your coworkers?



Findings, Section 2: Career Satisfaction

Career Outlook

Despite positive experiences building relationships internally and generally feeling fulfilled, art museum workers are not fully satisfied with their careers. Most are dissatisfied with the level of pay offered by their museums or the field at large, and they do not feel they have career advancement opportunities, defined as a clear path to promotion and to learning new skills.

Most art museum workers are dissatisfied with the level of pay offered by their museums or the field at large, and they do not feel they have career advancement opportunities.

Compared to a 2019 Gallup study⁹ of more than six thousand workers in the US, art museum workers rate their career satisfaction lower along dimensions of pay, stability, job security, career advancement, enjoying day-to-day work, and even having a sense of purpose in their work (see fig. 19). The satisfaction of art museum workers is much lower on the dimensions of pay and career advancement, with only 30% satisfied with their level of pay (compared to 54% of US workers overall) and only 28% satisfied with career-advancement opportunities (compared with 48% of US workers overall). When it comes to employee benefits, such as health care and retirement packages, art museum workers rate their level of satisfaction higher than US workers overall, at 58% and 55%, respectively.

Art museum workers rate their career satisfaction lower than US workers overall.

⁹ Jonathan Rothwell and Steve Crabtree, “Not Just a Job: New Evidence on the Quality of Work in the United States,” Gallup, October 20, 2019, <https://www.gallup.com/education/267650/great-jobs-lumina-gates-omidyar-gallup-quality-download-report-2019.aspx>.

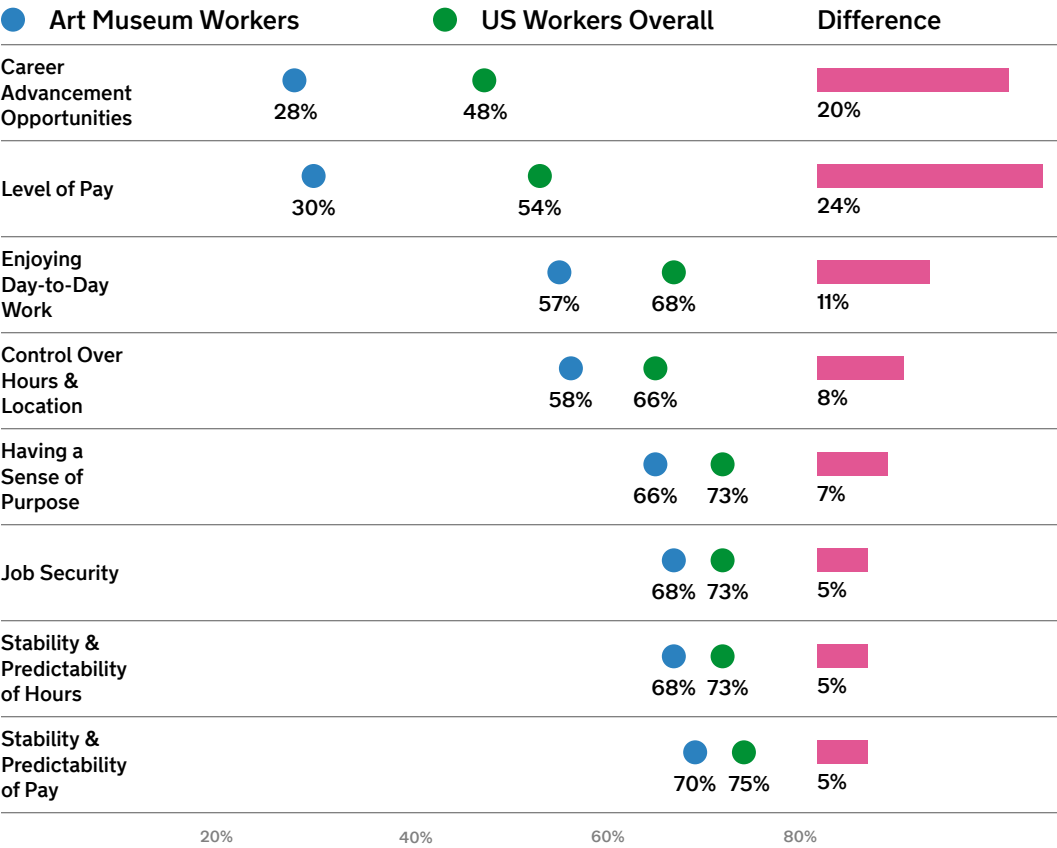
Findings, Section 2:
Career Satisfaction

Career Outlook

Figure 19

Career Satisfaction, Art Museum Workers vs US Workers Overall

In your current employment situation, how satisfied are you with each of the following characteristics?*



* The proportion who agree or strongly agree with this statement indicated by selecting a 4 or 5 on a 5-point scale.

Findings, Section 2:
Career Satisfaction

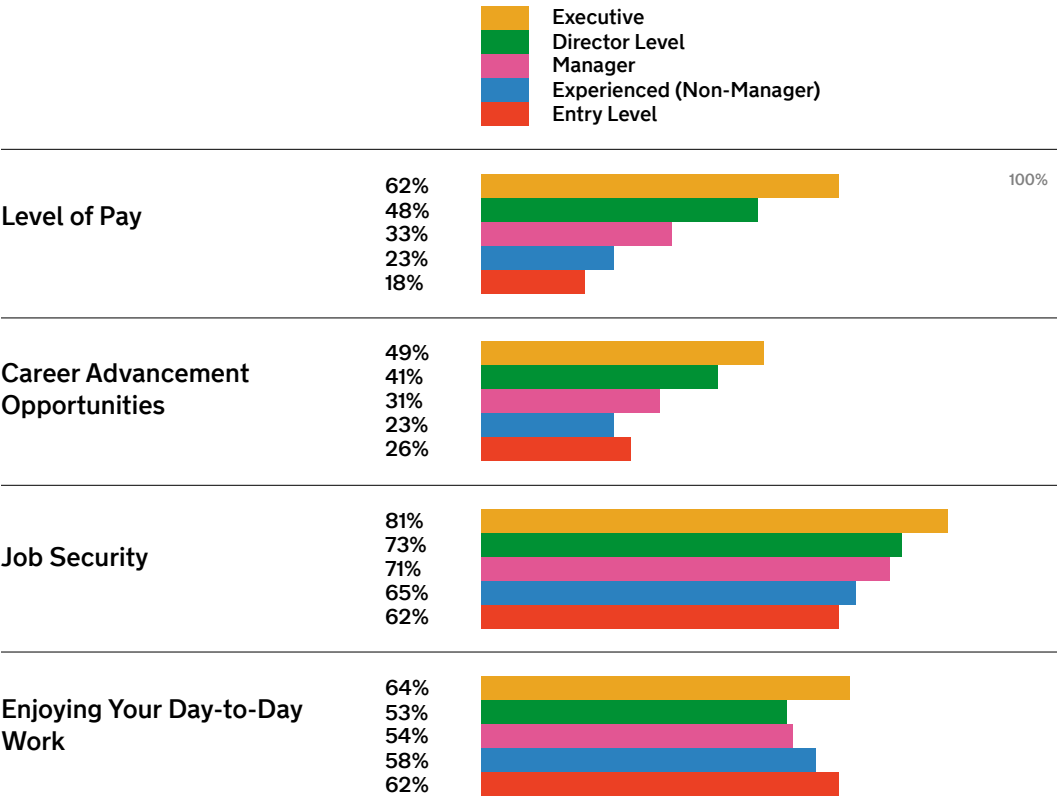
Career Outlook

Seniority colors satisfaction with an art museum career, with experiences differing considerably across an organization’s ranks. Career satisfaction increases linearly with seniority across every dimension, with executives being most satisfied and entry-level workers least satisfied (see fig. 20). Compared to museum workers at all other levels, executives report higher levels of contentment across most dimensions. Notably, most workers, executives included, are not satisfied with the level of career-advancement opportunities in their workplaces.

Figure 20

Career Satisfaction, by Seniority

In your current employment situation, how satisfied are you with each of the following characteristics?*



* The proportion who are satisfied or very satisfied with this statement indicated by selecting a 4 or 5 on a 5-point scale.

Findings, Section 2:
Career Satisfaction

Considerations for Quitting

Despite the fact that most art museum workers feel secure in their jobs and believe that their work gives them a sense of purpose, the majority are considering leaving their museum jobs or the field altogether. For workers looking to leave their roles, low pay, burnout, and lack of growth opportunities are cited as the most significant factors driving job dissatisfaction (see fig. 21). These findings align with those from the Pay Equity Project,¹⁰ which found that only 39% of entry- and mid-level workers can imagine a future employed by an arts or culture institution in their region.

60% have considered leaving their museum workplace for another art museum.

68% have considered leaving the art museum field altogether.

Figure 21

Quitting Considerations and Motivators

Which of the following reasons made you consider leaving the art museum field? Select all that apply.

| Top Motivators to Leave the Field | | |
|-----------------------------------|---|-----|
| 1 | Pay is too low | 68% |
| 2 | Burnout | 54% |
| 3 | Lack of opportunities for growth in art museums | 47% |
| 4 | Poor management in art museums | 41% |
| 5 | Exciting opportunities in other fields | 35% |

¹⁰ The Pay Equity Project is a coalition of arts and culture organizations in western Massachusetts that conducted a study of arts and culture workers in the region in 2022. The 2023 report is available at https://npcberkshires.org/wp-content/uploads/2023/06/Pay-Equity-Project-Report_2023_FULL-REPORT_low-res-2.pdf.

Findings, Section 2:
Career Satisfaction

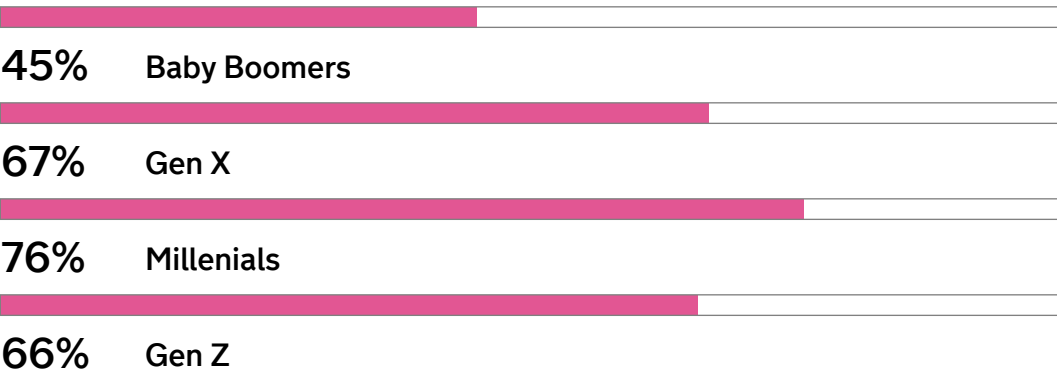
Considerations for Quitting

Art museums are intergenerational workplaces, and the desire to resign differs considerably across the generations (see fig. 22). An overwhelming majority of Millennial workers (76%) are considering leaving the art museum field altogether, largely due to low pay, burnout, and a lack of growth opportunities. While not statistically significant, Gen X and Gen Z workers trail closely behind, at 67% and 66%, respectively.

Figure 22

Considering Leaving the Art Museum Field, by Generation

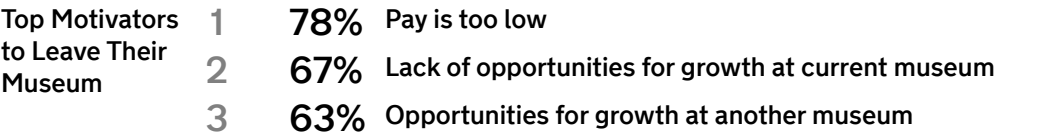
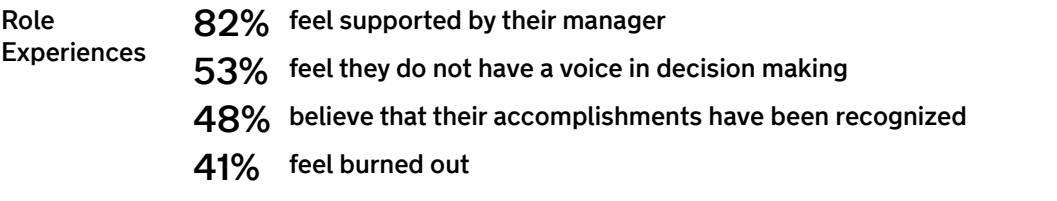
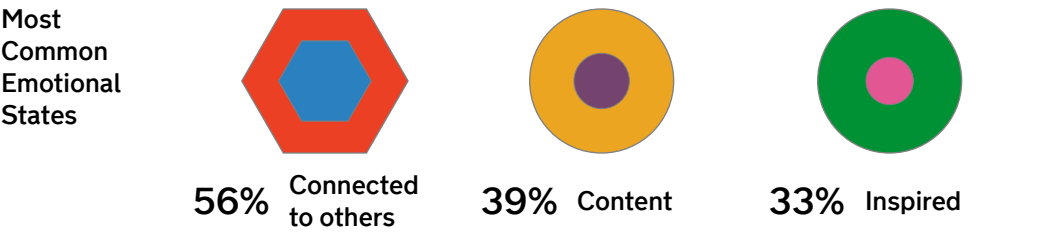
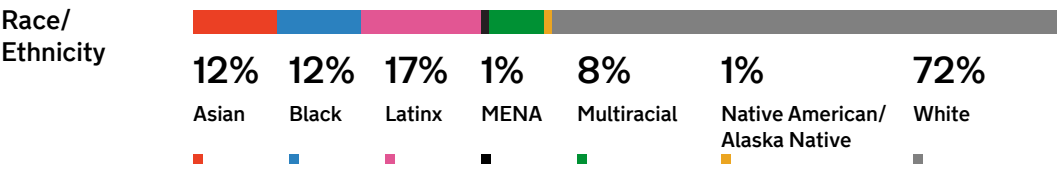
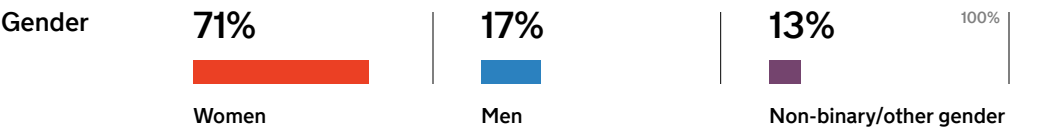
Have you considered leaving the art museum field in the past five years?



Findings, Section 2:
Career Satisfaction

Entry-Level Career Spotlight

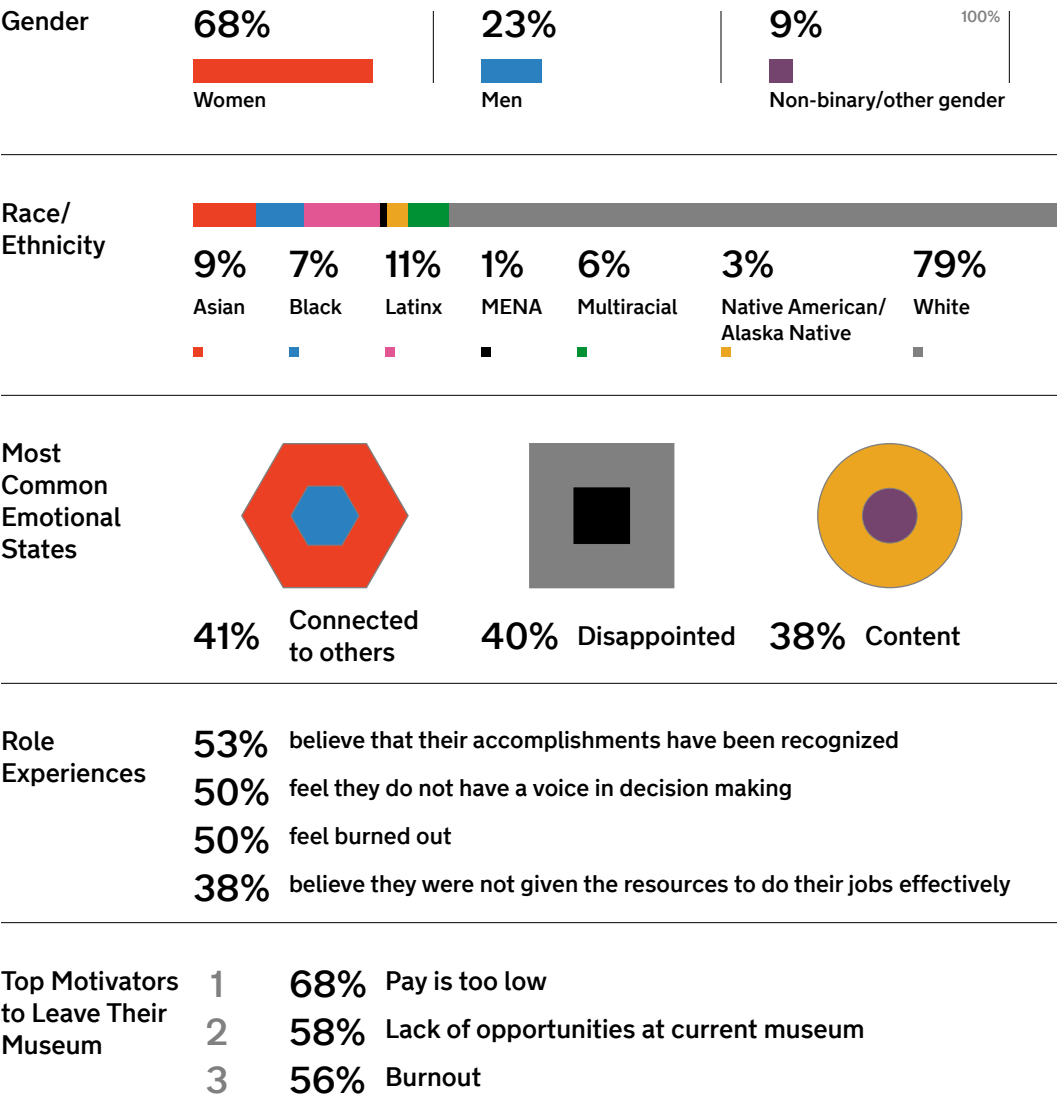
Entry-level workers have a more optimistic view of their roles in art museums than other workers, and they experience less burnout. They report high levels of positive emotions, including feeling inspired, connected to others, and content. Despite this, most entry-level workers feel like they don't have a voice in institutional decision making and that there are few career opportunities available to them. When they consider resigning from their roles, such workers rate low pay and a lack of growth opportunities as reasons higher than workers at every other level. Given that the entry level reflects the youngest and most diverse segment of the field's workforce, art museums need to support and retain emerging talent as the future leaders of the field.



Findings, Section 2:
Career Satisfaction

Experienced Non-Manager Career Spotlight

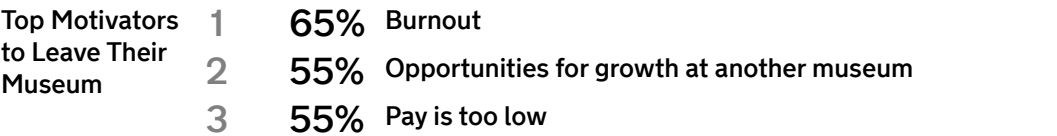
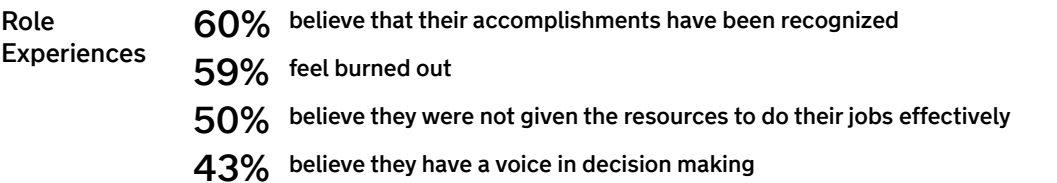
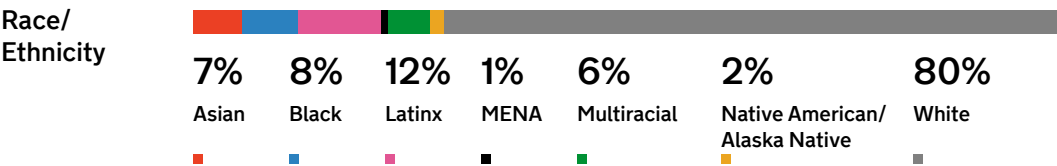
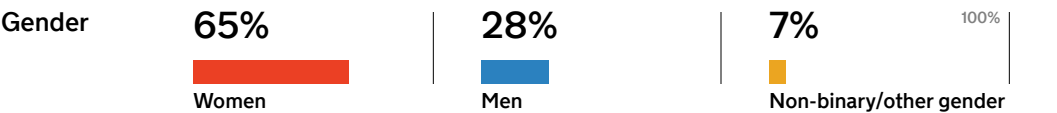
While experienced non-managers do not have the added responsibility of managing a team, they generally feel connected to others and believe that their accomplishments are recognized. Despite their contributions, half of such workers feel they do not have a voice in the decision making at their museum, and half are experiencing burnout. For experienced non-managers considering leaving their employers, low pay is the top motivator.



Findings, Section 2:
Career Satisfaction

Manager Career Spotlight

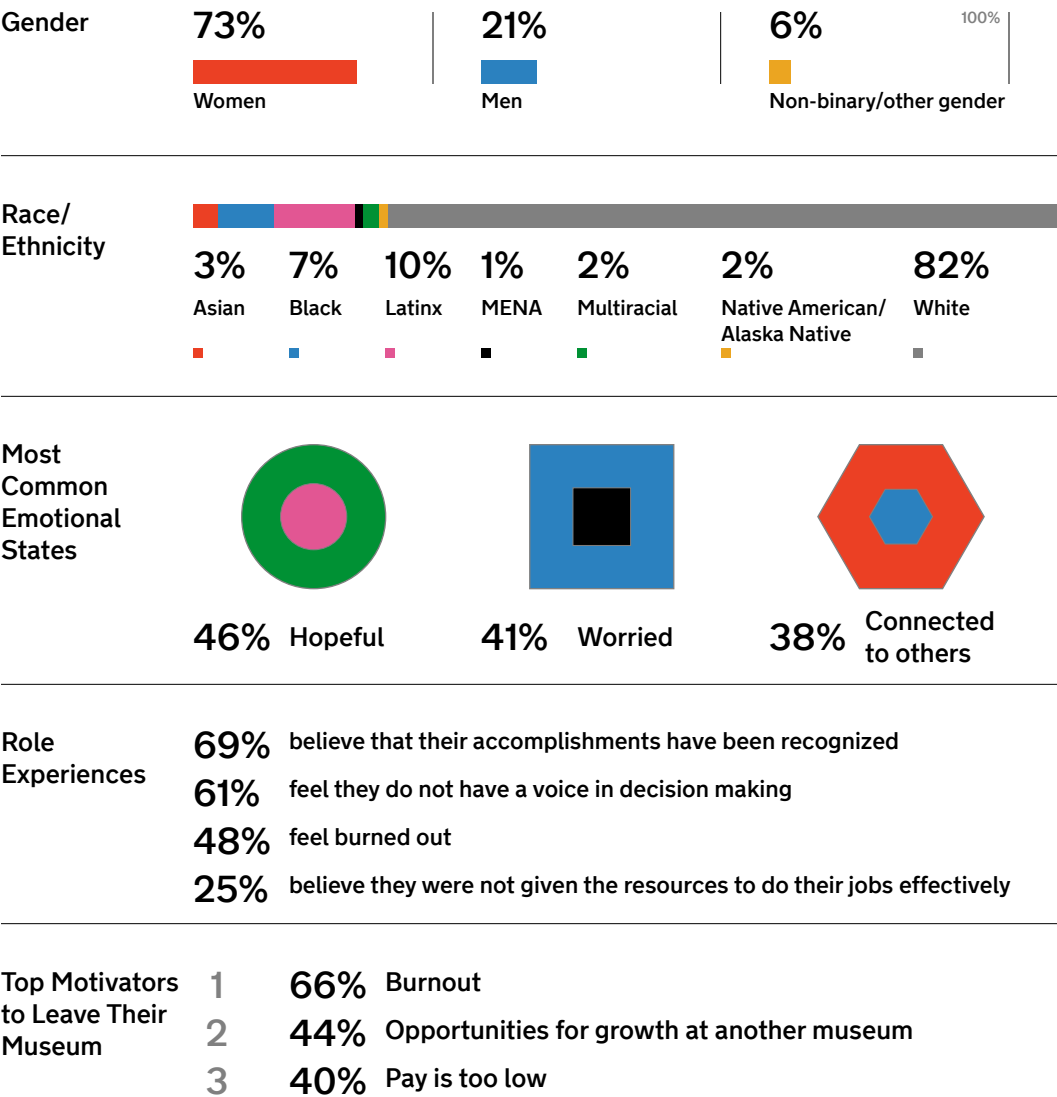
Alongside their director-level counterparts, managers are experiencing higher levels of burnout than art museum workers at other levels. While most managers feel that their contributions are recognized, half believe they were not given the time, tools, or resources to do their jobs effectively. Managers also experience worry and disappointment at greater levels. When managers consider leaving their museums, burnout tops the list of reasons.



Findings, Section 2:
Career Satisfaction

Director-Level Career Spotlight

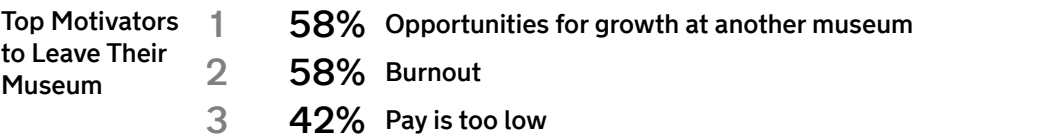
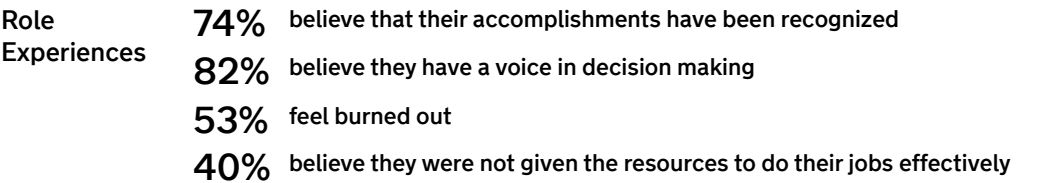
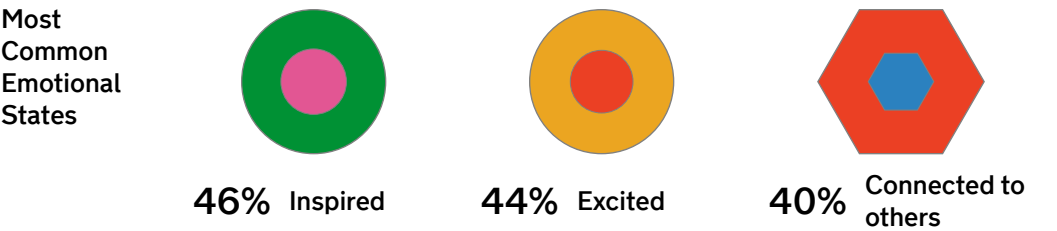
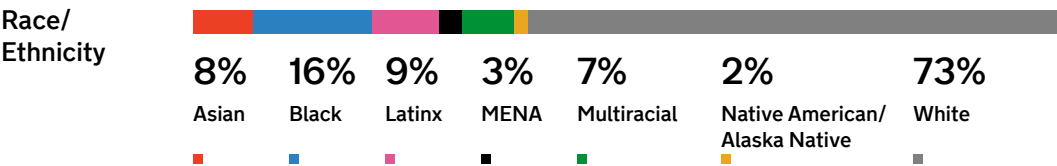
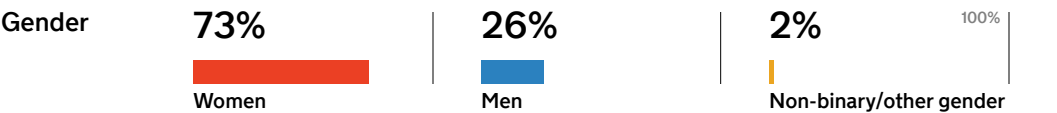
The experience of director-level workers is marked by high burnout yet also by a strong sense of autonomy and influence in their organizations. Such workers experience the highs and lows of museum careers, feeling both hopeful and worried in their roles. When they consider leaving their museums, burnout is the most prominent reason.



Findings, Section 2:
Career Satisfaction

Executive Career Spotlight

Art museum executives report having generally positive career experiences. They associate their work with positive emotions, and they overwhelmingly feel that their roles offer a sense of agency and achievement. Despite this, more than half experience burnout in their roles. For executives seeking to leave their museums, burnout and opportunities for growth at other museums are the top motivators.



Findings

Section 3: Pay and Promotions

Findings, Section 3: Pay and Promotions

Annual Compensation

Pay in art museums is notoriously low. Like other nonprofits, art museums are mission-driven organizations that benefit from workers who are often motivated by purpose as much as pay. However, arts and culture workers increasingly find work in the sector to be unsustainable; *“I get further and further behind in all ways: financial, social fabric, health, education,”* noted one arts and culture worker in focus groups conducted for the Pay Equity Project.¹¹

More than half of art museum workers (52%) make less than \$50,000 annually, and the majority make less than \$75,000 per year (76%). According to the Bureau of Labor Statistics, museum employees made 20% less than US employees overall as of May 2023.¹²

Even when focusing only on full-time employees, over a third make less than \$50,000 (34%) and more than two-thirds make less than \$75,000 (67%). The financial picture is notably worse for part-time employees, 88% of whom make less than \$50,000 per year, with the vast majority (64%) making less than \$25,000 per year at their art museum workplaces (see fig. 23).

52% of workers make less than \$50K annually.

76% make less than \$75K annually.

¹¹ See 2023 report by the Pay Equity Project.

¹² See “Average weekly earnings of all employees, museums, seasonally adjusted” and “Average weekly earnings of all employees, total private, seasonally adjusted,” 2021–23, US Bureau of Labor Statistics, <https://beta.bls.gov/dataViewer/view/timeseries/CES7071211011>, and <https://beta.bls.gov/dataViewer/view/timeseries/CES0500000011>.

Findings, Section 3:
Pay and Promotions

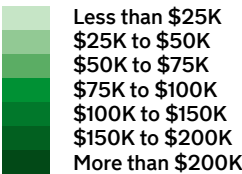
Annual Compensation

Figure 23

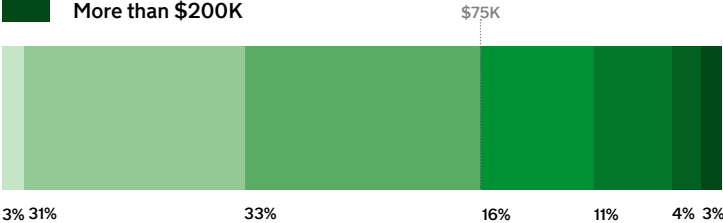
Proportion of Art Museum Workers, by Salary

In the past calendar year, how many staff in your organization received an annual salary/compensation of...

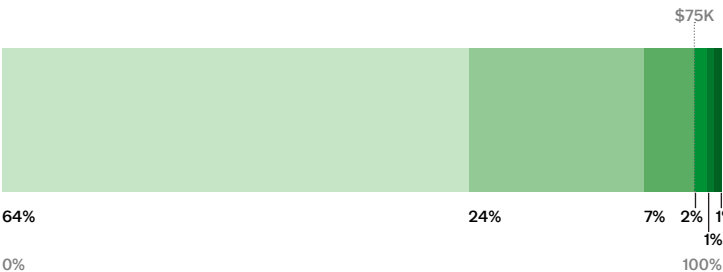
Salary Levels



Full-Time Employees



Part-Time and Temporary Workers, and Paid Interns



Findings, Section 3:
Pay and Promotions

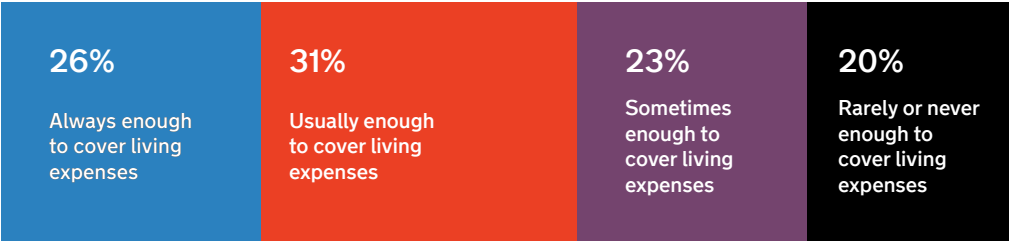
Living Expenses

Almost three-quarters of art museum workers (74%) cannot always cover basic living expenses (e.g., rent, utilities, food, childcare) with their compensation from museum jobs (see fig. 24). While this problem is much more acute for part-time workers, 97% of whom cannot always cover basic living expenses, it is also true for the majority of full-time workers (71%). In early discussions of these findings with colleagues, we frequently heard the suggestion that cost of living might be a key driver of workers’ ability to cover living expenses. In response, we developed an index of low, medium, and high cost-of-living areas to test this theory, and we found that the ability to always cover basic expenses varies very little with the cost of living across different geographies (ranging from 27% in the lowest cost-of-living areas to 25% in medium and high cost areas). While we know that cost of living and museum compensation vary by location, this finding suggests that, across the board, art museum workers are underpaid compared to the average salaries in their locations. So, while a museum worker in a high cost-of-living area is likely paid more than their counterpart in a low cost-of-living area, they experience similar challenges in covering basic living expenses.

Figure 24

Ability to Cover Basic Living Expenses

How well does your current compensation from the museum cover your living expenses (e.g., rent, utilities, food, childcare)?



Findings, Section 3:
Pay and Promotions

Living Expenses

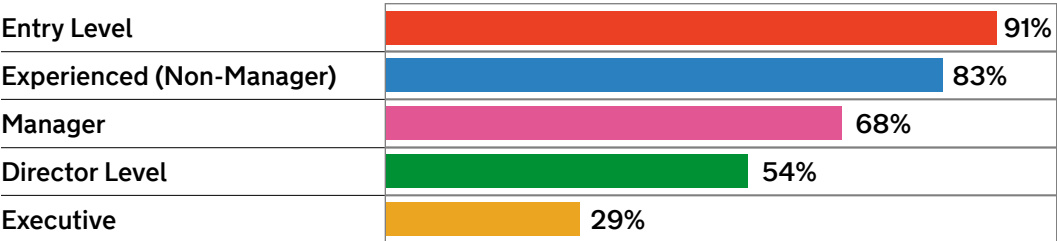
Not surprisingly, seniority makes a huge difference in the likelihood of always covering living expenses. An overwhelming majority (91%) of entry-level workers report they cannot always cover their expenses; saying the same are 83% of experienced non-managers, 68% of managers, 54% of director-level workers, and 29% of executives (see fig. 25). It’s remarkable that more than a quarter of the most senior-level workers in art museums can’t always cover basic living expenses with their museum salaries.

Even 29% of the most senior-level workers cannot always cover their basic living expenses with their art museum salaries.

Figure 25

Inability to Always Cover Living Expenses, by Seniority

How well does your current compensation from the museum cover your living expenses (e.g., rent, utilities, food, childcare)?*



* The proportion unable to always cover living expenses with current museum compensation.

Findings, Section 3: Pay and Promotions

Living Expenses

There are also differences in the ability to meet basic expenses when looking at workers by race, ethnicity, and gender, which are likely driven by the greater diversity in entry-level and experienced non-manager roles. For example, just 8% of non-binary or other gender workers are always able to meet basic living expenses with their museum incomes, compared to 26% of women and 29% of men. White workers are more likely than average to be able to always meet their living expenses (29% vs. 26% average), while Black (19%), multiracial (17%), Latinx (16%), Asian (16%), and Native American or Alaska Native workers (11%) are less likely than average to be able to always cover expenses.

A relevant study of arts sector workers by Amy Whitaker and Gregory Wolniak¹³ examined the proportion of overall household income that arts sector employees earned, with the assumption that the lower an individual's proportion of household income, the greater their safety net of economic stability will be. The authors found that this "safety net" effect was greatest among white arts workers, whose earnings made up 71% of household income compared to 80% among Black arts workers. In considering livable wages for museum workers, it's worth considering both individual pay and total household pay, particularly when the safety nets afforded by combined household pay are unequally distributed.

¹³ Amy Whitaker and Gregory C. Wolniak, "Social Exclusion in the Arts: The Dynamics of Social and Economic Mobility Across Three Decades of Undergraduate Arts Alumni in the United States," *Review of Research in Education* 46, no. 1 (March 2022): 198–228. <https://doi.org/10.3102/0091732X221089947>.

Findings, Section 3:
Pay and Promotions

Perceptions of Pay

Most art museum workers believe their peers make more money than they do. Almost half (48%) believe that they’re underpaid compared to people at other art museums with comparable position levels, and this belief is much more common than thinking their pay is about equal (39%) or above others (13%) (see fig. 26). The preponderance of people who believe they are paid less than peers in comparable positions may be due to low levels of pay transparency in the sector.¹⁴ Just 11% of museum workers shared that they believe their workplace provides salary ranges for all positions or levels with employees, and only 38% believe their workplace posts salary ranges for open positions.

Interestingly, the sense of being underpaid relative to peers holds pretty constant across levels of seniority. What matters in perceptions of pay relative to peers is the budget size of the institution; among those at institutions with the most resources, 39% believe they’re paid less than those at other art museums, compared to 67% at lesser-endowed institutions.

Figure 26

Relative Perceptions of Pay

Compared to people at other art museums in comparable position levels (e.g., entry level, associate, manager, director level, executive), I think my salary is:



¹⁴ In 2023, New York and California implemented pay transparency laws requiring companies with more than four and fifteen employees, respectively, to include salary information in job postings.

Findings, Section 3:
Pay and Promotions

Pay Satisfaction

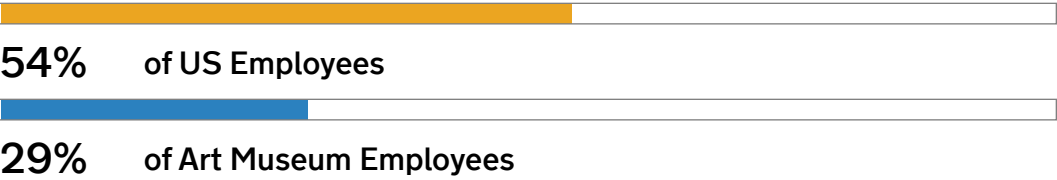
Art museum workers are substantially more dissatisfied with their pay levels than US workers overall. Among such workers, just 29% rate their satisfaction as high compared to 54% of US employees overall (see fig. 27).

While institutional budget size heavily influences perceptions of relative pay, even those working in the most well-resourced museums, who tend to believe they’re paid more than peers, report pay satisfaction only marginally higher than those in museums with the fewest resources (33% in the largest museums vs. 25% in the smallest). This suggests that a sense of being better paid than peers still isn’t making people feel better or more satisfied with their levels of pay.

Figure 27

Pay Satisfaction of Art Museum Workers, with US employees overall

In your current employment situation, how satisfied are you with each of the following characteristics?*



* The proportion who are satisfied or very satisfied with their pay level indicated by selecting a 4 or 5 on a 5-point scale.

Findings, Section 3:
Pay and Promotions

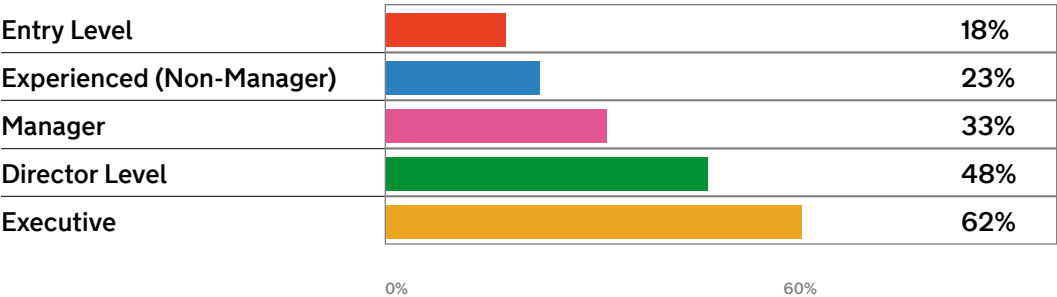
Pay Satisfaction

Seniority is the strongest driver of pay satisfaction, with a low among entry-level workers at 18% up to a high of 62% at the executive level (see fig. 28). There’s also some variation in pay satisfaction by gender and race/ethnicity, likely linked to seniority levels. Satisfaction is particularly low among non-binary or other gender workers (18%) versus women (30%) and men (32%). With respect to race and ethnicity, pay satisfaction is lowest among MENA (13%) and multiracial (21%) workers, and highest among white workers (31%).

Figure 28

Pay Satisfaction, by Seniority

In your current employment situation, how satisfied are you with your pay?*



* The proportion who are satisfied or very satisfied with their pay indicated by selecting a 4 or 5 on a 5-point scale.

Findings, Section 3:
Pay and Promotions

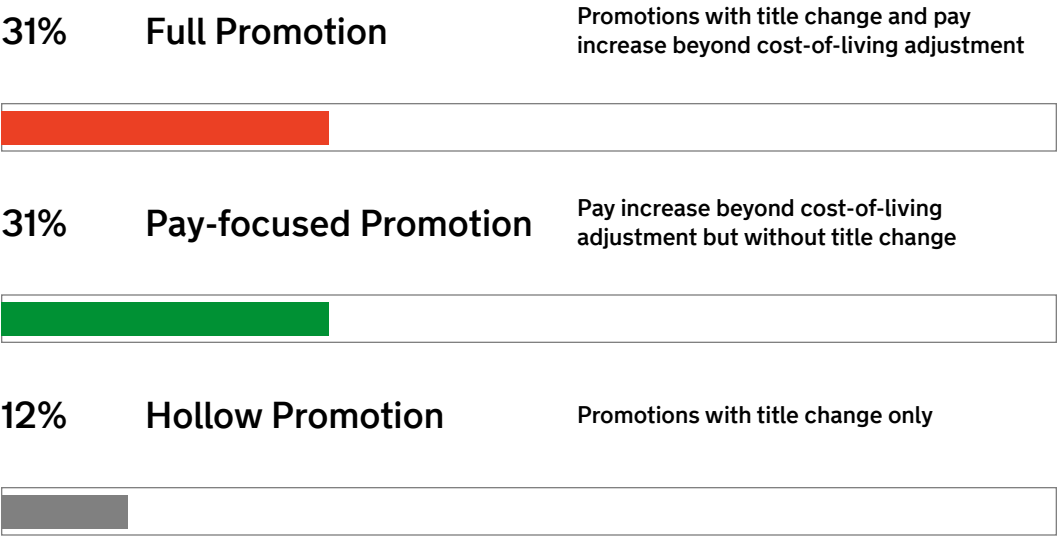
Promotions

Promotions are slow and unevenly distributed across the sector. We asked workers about three types of promotion: “full” promotions, with title change and pay increase beyond cost-of-living adjustment; “hollow” promotions, with title change only; and “pay-focused” promotions, with a pay increase beyond cost-of-living adjustment but without a title change (see fig. 29).

Figure 29

Promotion Rates

Have you ever received any of the following combinations of promotions and pay increases while at your current museum? Select all that apply.



Findings, Section 3: Pay and Promotions

Full Promotions

Fewer than a third (31%) of art museum workers have ever received a full promotion, even with an average tenure of more than seven years within their current institution. Promotions are also concentrated in people; almost half (47%) of those who have ever received a full promotion have received more than one of this type of promotion. On average it takes a remarkable twelve years to receive a full promotion in art museums.

Only 31% of art museum workers have received a full promotion, even with an average tenure of 7+ years at their current institution.

The rate of full promotion is faster among women (eleven years) than men (fourteen years), while non-binary or other gender workers have the slowest rates, at nineteen years (see fig. 30). There is a surprisingly wide variation in the time it takes to receive a full promotion depending on race and ethnicity, ranging from six to twenty-four years at an art museum (see fig. 31).¹⁵

¹⁵ The calculation for years to promotion is one divided by the annual promotion rate. The annual promotion rate is the total number of promotions received by all employees at a given institution, divided by the total number of art museum employees, times the average tenure at the institution. Given these calculations, statistical significance testing is not available for the annual promotion rates shown in figures 32 and 33.

Findings, Section 3:
Pay and Promotions

Full Promotions

Figure 30

Years to Full Promotion, by Gender

Average years to full promotion reflects the number of promotions a gender group has received relative to the average tenure that group has at the current museum.

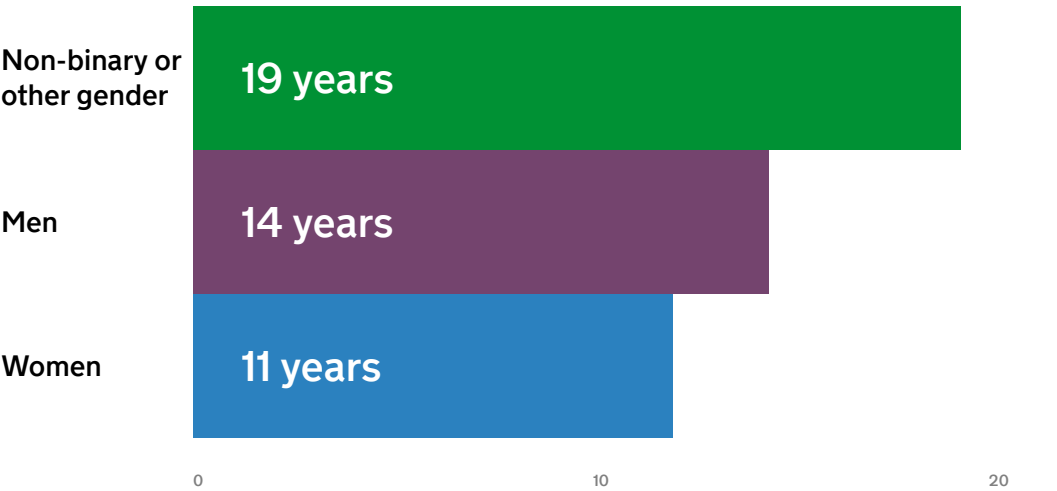
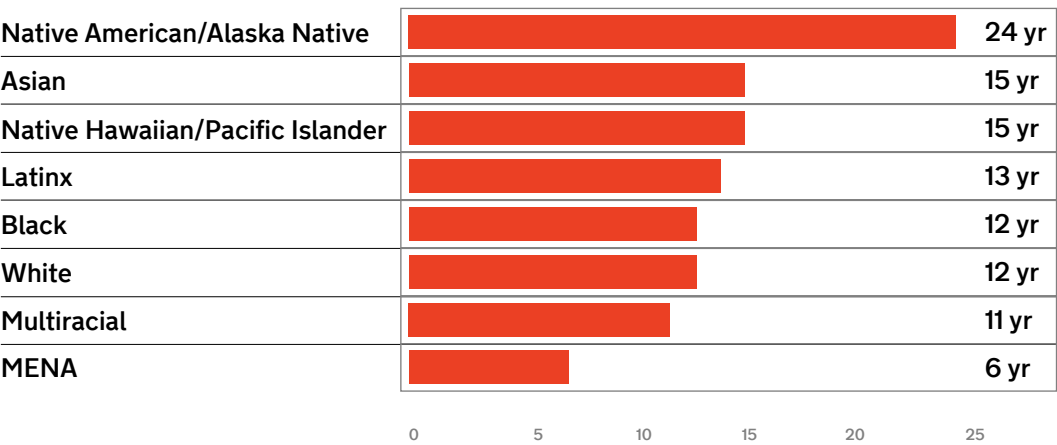


Figure 31

Years to Full Promotion, by Race and Ethnicity

Average years to full promotion reflects the number of promotions a racial/ethnic group has received relative to the average tenure that group has at the current museum.



Findings, Section 3:
Pay and Promotions

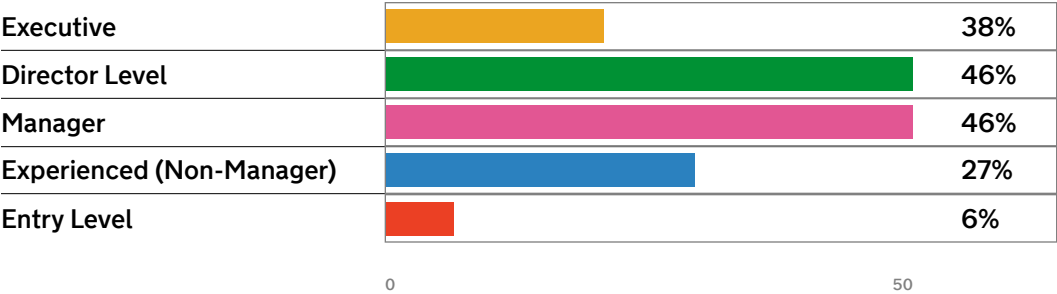
Full Promotions

Full-time workers are far more likely to have received full promotions at their current museum (35%) than part-time workers (8%). The likelihood of having received a full promotion generally increases with seniority level, from a low of 6% for entry-level workers to a high of 46% among managers and directors (see fig. 32). The low rate of promotion for entry-level workers can be partially explained by their shorter tenure (two years on average) and the number of entry-level jobs available. However, the differences in tenure rates among other levels of seniority are relatively small (seven years for experienced non-managers, nine years for managers, eight years for director level, and nine years for executives). The full promotion picture is especially bad for experienced non-managers in museums who have been at their institutions for seven years; only about a quarter of them have received a promotion during that time.

Figure 32

Full Promotion Rate, by Seniority

Proportion who have ever received a full promotion with title change and pay increase beyond cost-of-living adjustment at their current museum.



Findings, Section 3: Pay and Promotions

Full Promotions

The rates of ever having received a full promotion are highest among white workers (35%), with substantially lower rates among multiracial (22%), Asian (21%), Latinx (20%), Black (19%), and Native American or Alaska Native workers (17%). Partially explaining the higher likelihood of promotion by race and ethnicity is the difference in tenure at institutions; white workers have the longest average tenures at their museums, at 7.5 years. However, Black and Native American or Alaska Native workers, who are least likely to have ever received a promotion, have longer tenures than other groups (at 5.5 and 6 years, respectively), so tenure does not fully explain these differences by race and ethnicity.

The data shared above in this section was provided by respondents to the all-staff survey. However, we also asked HR officers how many staff received full promotions for the past calendar year specifically within each pay band (after pay increases).

While the majority of promotions are happening at the \$25,000 to \$75,000 pay levels, those in the highest pay bands are disproportionately more likely to have received a recent promotion (see fig. 33). Partly explaining this pattern is the number of jobs available at each pay band as well as different institutional priorities for retention. There are diversity implications for art museum staff dependent upon where promotions are happening (knowing workers at lower pay bands are more diverse) and at what frequency.

Promotion rates are particularly low among staff earning less than \$25,000 (at 2%) and among those earning between \$25,000 and \$50,000 (at 10%). Promotion rates range from 11 to 17% in pay bands between \$50,000 and \$200,000. The likelihood of receiving a recent promotion jumps to a staggering 41% among those making between \$200,000 and \$300,000, and 66% among those earning more than \$300,000.

Art museum workers making more than \$300K annually are more than six times as likely to receive full promotions compared to those making less than \$50K.

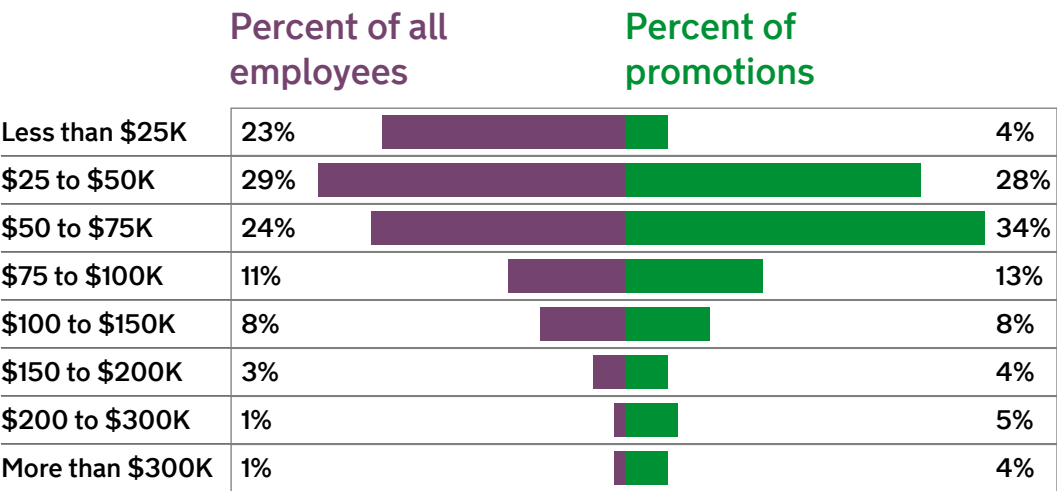
Findings, Section 3:
Pay and Promotions

Full Promotions

Figure 33

Promotion Rates for Full-Time and Part-Time Workers, by Salary Range as Reported by HR

In the past calendar year, how many staff received a promotion (with title change and pay increase beyond cost-of-living adjustment) that resulted in a salary within each of the following pay levels?



Findings, Section 3:
Pay and Promotions

Hollow Promotions

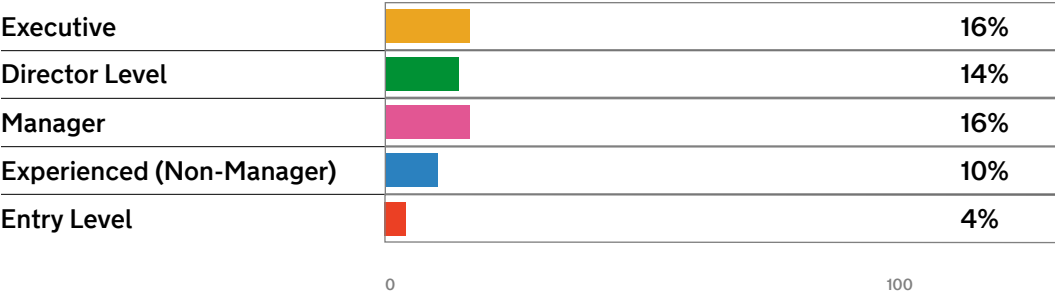
Another type of promotion—one that’s arguably less desirable—includes a title change but no accompanying pay increase beyond cost-of-living adjustment. Overall, 12% of museum staff have received one or more of these types of promotions. **Women are more likely to receive hollow promotions (at 13%) compared to men (9%), even when tenure at the museum is taken into account.**

Hollow promotions are more common among manager- and executive-level staff (at 16% and 14%, respectively) compared to entry-level workers (4%) (see fig. 34).

Figure 34

Hollow Promotion Rates, by Seniority

Proportion who have ever received a hollow promotion with a pay increase beyond cost-of-living adjustment but no title change at their current museum.



Workers who have experienced discrimination or harassment in their workplaces receive higher rates of hollow promotions (19% vs. 9%), bringing into question whether museums are offering these title-change-only promotions to placate those who have experienced discrimination in the workplace.

Findings, Section 3:
Pay and Promotions

Pay-Focused Promotions

The final promotion type includes a pay raise beyond cost-of-living adjustment but without a change in title, which has been received by 31% of museum staff. Rates of pay-focused promotions are the same for men and women (32%) and, when controlled for average tenure, are a little higher among women (.09 per year) than men (.07).

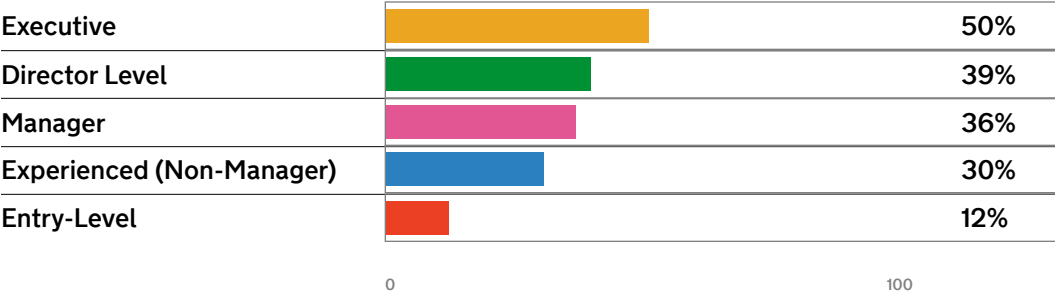
White workers are most likely to receive pay-focused promotions (35%), with significantly lower rates for Native American or Alaska Native (19%) and Latinx workers (24%). When controlling for average tenure, the differences by race and ethnicity shift for most groups with the exception of Native American and Alaska Native staff, who continue to have the lowest pay-focused promotion rate (.05 per year). Latinx workers are at the average of .10, followed by white and Black (.11), multiracial (.12), Asian (.13), and MENA workers (.16).

Tenure is a particularly powerful predictor of pay-focused promotions, with rates ranging linearly from 12% of entry-level workers up to 50% of executive-level workers (see fig. 35).

Figure 35

Pay-Focused Promotion Rates, by Seniority

Proportion who have ever received a pay-focused promotion with no title change but a pay increase beyond cost-of-living adjustment at their current museum.



Findings, Section 3: Pay and Promotions

Budgets for Staff Compensation and Benefits

Given the recent and growing pressures around pay and promotion for museum leaders,¹⁶ it is notable that art museum directors reported the majority of annual budgets are already being allocated to paying workers and providing benefits. **On average, art museums allocate 58% of their annual budgets to staff compensation and benefits.** This rate is highest among culturally specific art museums (at 68%) and lowest among encyclopedic art museums (54%).

Satisfaction with benefits was a particularly bright spot among the job satisfaction measures discussed above, and the only measure in which art museum workers ranked their satisfaction higher than US workers overall (see fig. 36). For seven of the benefits measured by MMF, comparisons with private industry workers are available from March 2022¹⁷ from the US Bureau of Labor Statistics, broken out by full-time and part-time status. Comparing art museum benefits with US workers overall, it is clear that part-time museum workers in particular fare better on almost all core benefits than part-time US workers overall—sometimes by as much as a 20–30% margin. Among full-time workers, museum workers are more likely to be receiving life insurance, employee assistance programs, and commuter benefits than US workers overall, but they're on par or a little under for other benefits (paid time off, paid sick leave, health insurance, and retirement contributions).

Part-time museum workers are offered more benefits than part-time US workers overall.

¹⁶ Zachary Small, "US Museums See Rise in Unions Even as Labor Movement Slumps," *The New York Times*, February 21, 2022, <https://www.nytimes.com/2022/02/21/arts/design/museums-unions-labor.html>; and Sarah Cascone, "Citing Burnout and Low Pay, a Fifth of Museum Workers Don't Expect to Remain in the Field Long-Term, a Survey Says," *Artnet*, April 13, 2021, <https://news.artnet.com/art-world/aam-covid-19-impact-1958793>.

¹⁷ US Bureau of Labor Statistics, "Employee Benefits in the United States Summary," news release, September 22, 2022, <https://www.bls.gov/news.release/ebs2.nr0.htm>.

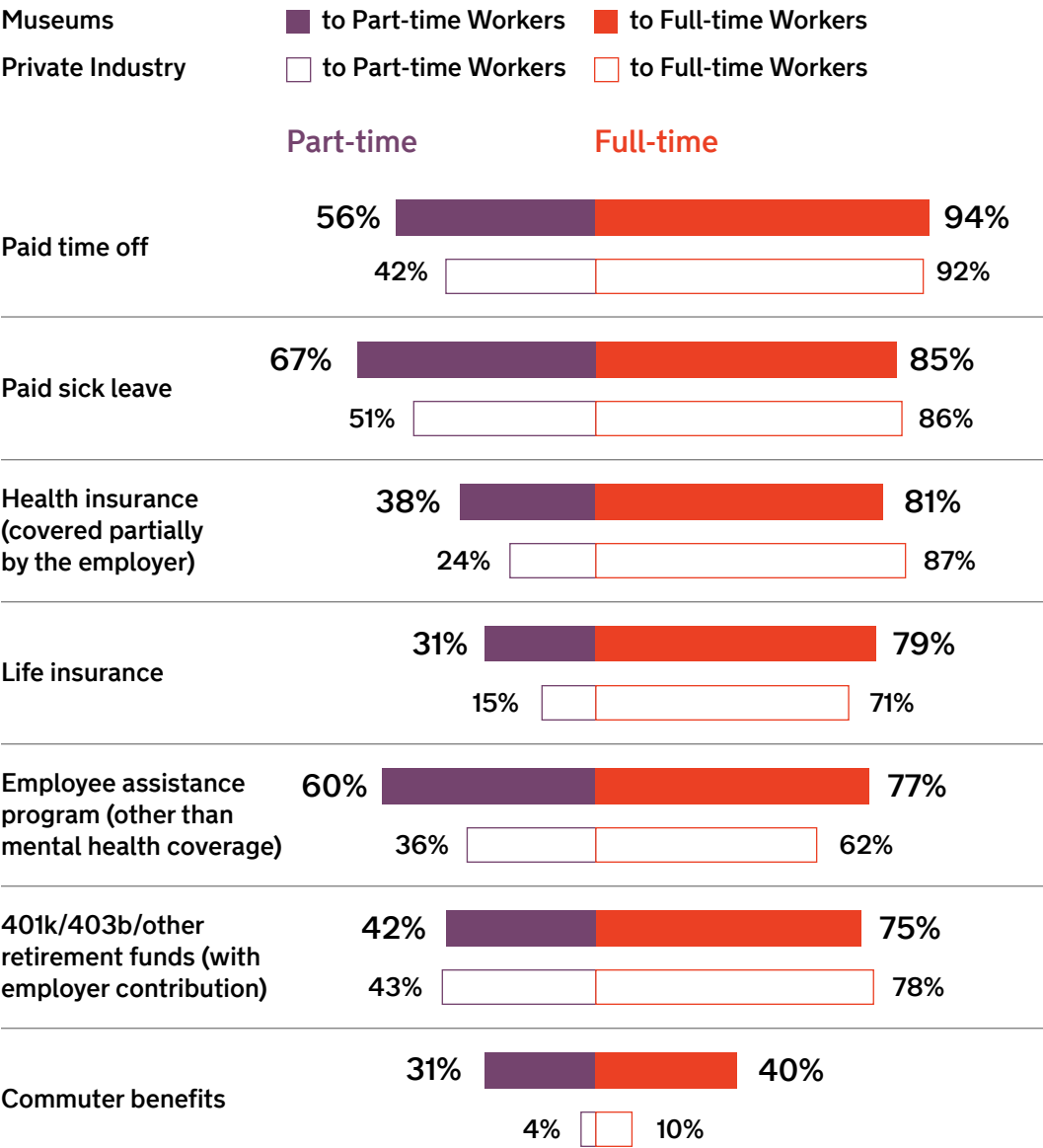
Findings, Section 3:
Pay and Promotions

Budgets for Staff Compensation and Benefits

Figure 36

Benefits Offered to Part-Time and Full-Time Workers

Which of the following benefits does your organization provide for the following types of employees? Select all that apply.



Findings, Section 3: Pay and Promotions

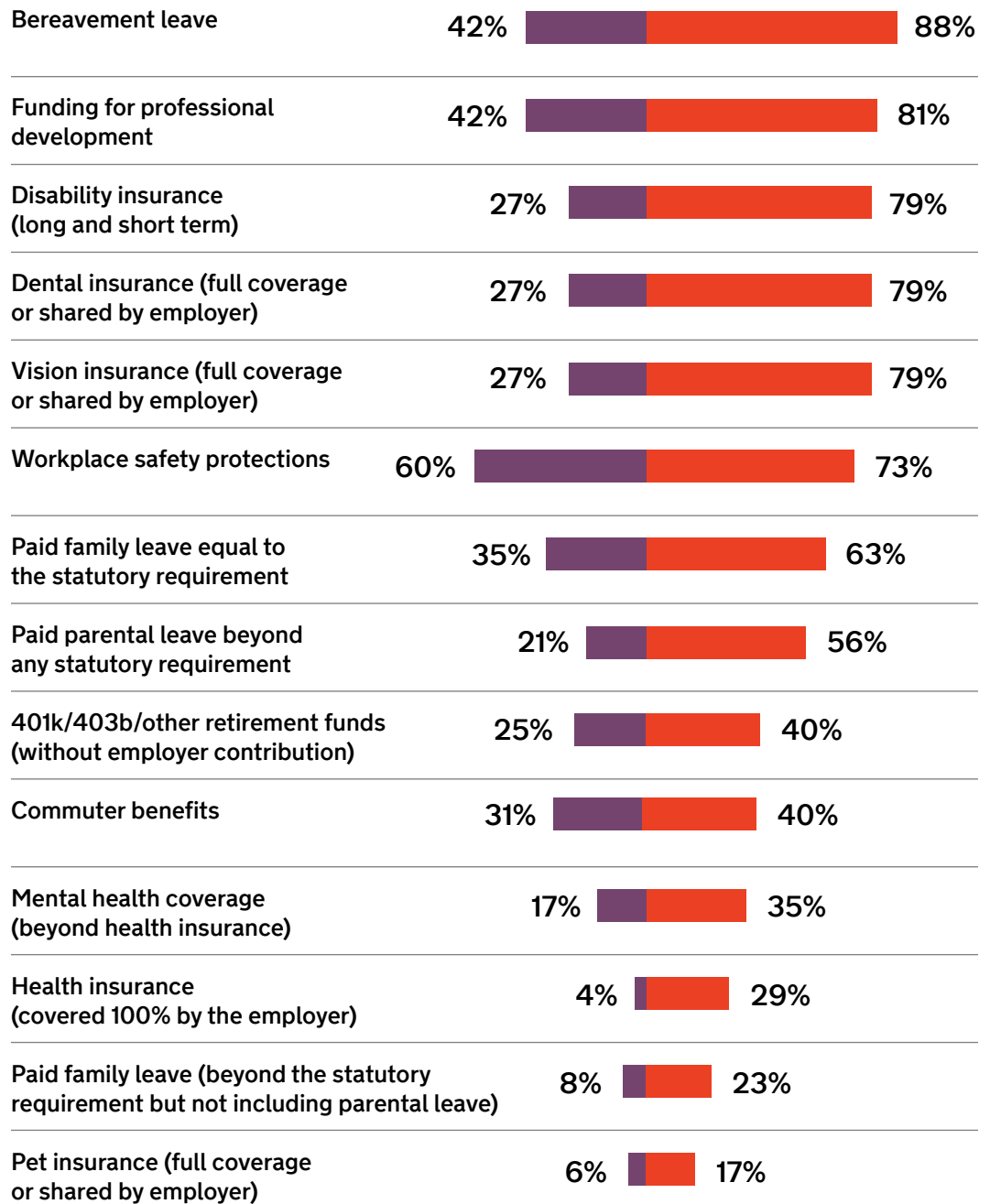
Benefits Offered to Part-Time and Full-Time Workers

Which of the following benefits does your organization provide for the following types of employees? Select all that apply.

■ Part-time Workers

■ Full-time Workers

Figure 37



Findings, Section 3:
Pay and Promotions

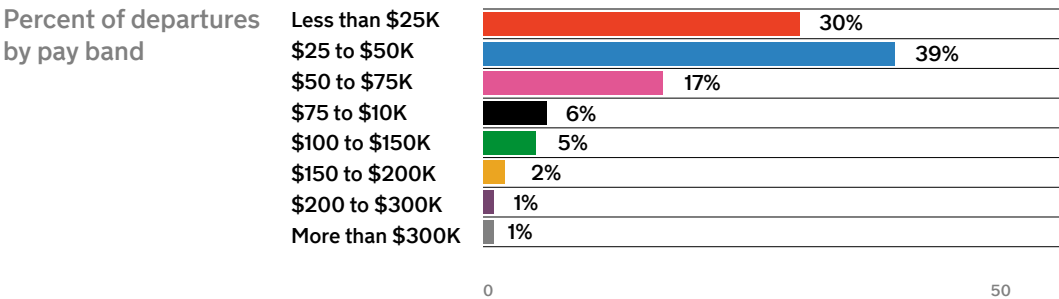
Turnover

Looking broadly at departures across all employment categories (full-time, part-time, temporary, and paid interns) over the past calendar year, most of the turnover (69%) happening in art museums is among employees making less than \$50,000 annually (see fig. 38).

Figure 38

Departures Over Last Year, by Pay Band

Over the past calendar year, how many staff members departed your organization (voluntary or involuntary) at the following pay levels?



The art museum workforce saw an extreme amount of turnover between 2020 and 2022. Art museums lost 30% of full-time employees hired in the last two years within those first two years of work (as of December 2022) (see fig. 39). While high turnover in the last two years is in part due to unprecedented pandemic layoffs across the field, the high number of workers considering leaving their roles also suggests a strong confluence of voluntary and involuntary departures.

Figure 39

Turnover of Recent Hires in Art Museums

You hired [XX] full-time regular employees over the past two years. How many of those employees still work for your organization?



Findings

Section 4:

Discrimination and Harassment

Findings, Section 4: Discrimination and Harassment

Discrimination and harassment are important to address in their own right, if only because they have deep consequences across all aspects of our working lives. These harmful experiences undermine perceptions of workplace culture, spur workers to consider leaving the field, and depress job satisfaction substantially.¹⁸ Workplace discrimination¹⁹ in art museums does not affect everyone equally; rates are higher for those with disabilities, who identify as non-binary or other gender identities, are Native American or Alaska Native, or are multiracial.

More than a quarter of art museum workers have experienced discrimination at their current institutions, and the experiences are likely connected to their gender, race, ethnicity, sexual orientation, or disability status.

Among art museum workers with disabilities, experiences of discrimination are twice as likely (42% vs. 21% without disabilities). LGBTQ workers are 10% more likely to experience discrimination than heterosexual workers (32% vs. 22%). Workers who identify as non-binary are also particularly likely to feel discrimination (at 39%) compared to women (27%), who in turn have higher rates than men (18%).

With respect to race and ethnicity, such experiences are particularly likely for Native American or Alaska Native workers (39%) and multiracial workers (33%) compared to white workers (24%) (see fig. 40).

Seniority level also influences the likelihood of discrimination, with lower rates among executives (16%) than managers (29%).

¹⁸ Ellyn Maese and Camille Lloyd, "Understanding the Effects of Discrimination in the Workplace," Gallup, May 26, 2021, <https://www.gallup.com/workplace/349865/understanding-effects-discrimination-workplace.aspx>.

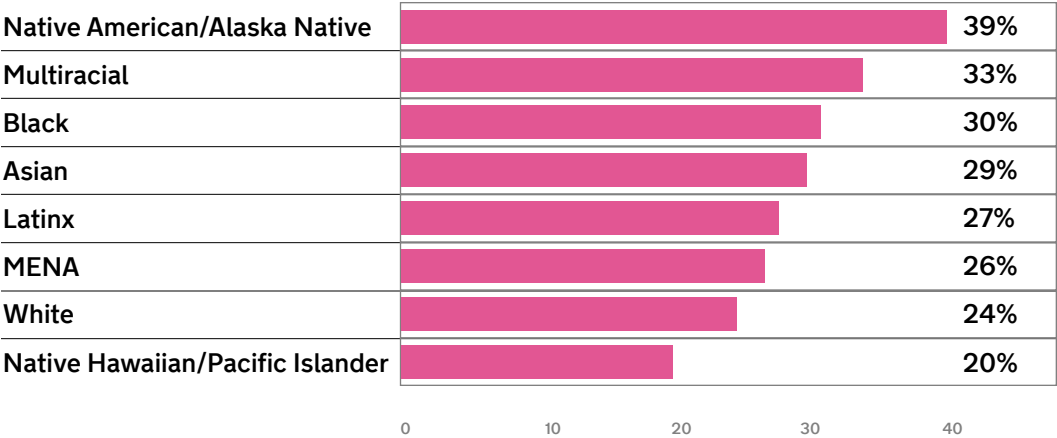
¹⁹ A quick note on terminology: in this chapter we use the term "discrimination" to encompass experiences of both discrimination and harassment among art museum workers.

Findings, Section 4:
Discrimination and
Harassment

Figure 40

Experiences of Discrimination, by Race and Ethnicity

Have you felt discriminated against or harassed on the basis of your gender, sexual orientation, racial or ethnic background, social or economic status, religion, age, or disability while working in your current museum workplace?



Findings, Section 4:
Discrimination and
Harassment

Frequency of Discrimination

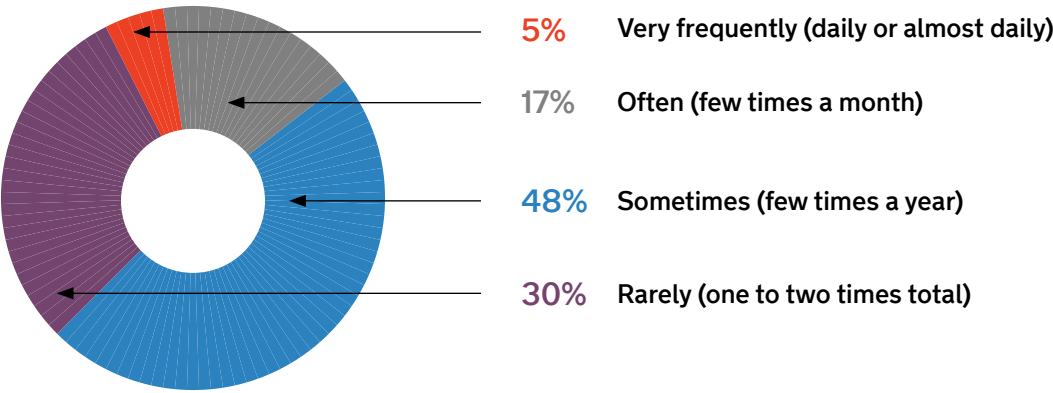
Inequities in discrimination are also notable in the frequency with which workers encounter these experiences, and a worker’s race makes a notable difference in how often they encounter this form of harm at work.

Of those workers with any experience of discrimination, 5% have these experiences on a daily or near-daily basis, and 17% endure them every few weeks (see fig. 41). In terms of frequency, the most common rate of discrimination is a few times per year (48%), followed by 30% who have had one or two experiences total in their current workplace.

Figure 41

Frequency of Discrimination

How often have you felt discriminated against and/or harassed while working in your current museum workplace?



Findings, Section 4:
Discrimination and
Harassment

Frequency of Discrimination

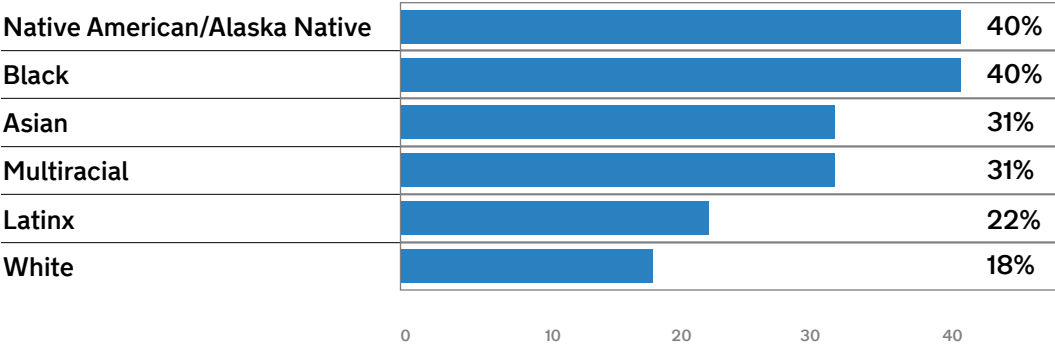
Looking closer at those experiencing discrimination multiple times per month or more frequently (combining respondents answering “often” and “very frequently”), Black and Native American or Alaska Native workers (40% each) are more than twice as likely to have these experiences monthly or more frequently as their white colleagues (18%), and Asian workers (31%) are also more likely to face frequent discrimination compared to their white colleagues (see fig. 42). In addition, entry-level art museum workers are more likely to experience discrimination monthly or more frequently (34%) than those at every other level of seniority, particularly director (12%) and executive (14%).

Zooming in further on those who experience discrimination on a daily basis at work, the rates are particularly high among Black (14%), entry-level (16%), and part-time workers (13%), compared to 5% overall.

Figure 42

Frequent Discrimination, by Race and Ethnicity

Proportion who have frequently (a few times a month or more) felt discriminated against and/or harassed while working in their current museum.*



* Note: sample sizes were too small to include rates for Middle Eastern or North African and Native Hawaiian or Pacific Islander workers.

Findings, Section 4: Discrimination and Harassment

Impacts of Discrimination

Worker satisfaction is more than just feeling happy on the job. It is positively linked to important outcomes including productivity, loyalty, and tenure. Experiences of discrimination degrade workplace satisfaction across all ten of the measures we tested (see fig. 43).

The largest gap in satisfaction between those who have and have not experienced discrimination is in day-to-day work enjoyment, which ranges from 37% for those with experiences of discrimination to 66% for those without such experiences. Based on discrimination, there is also a more than 20% gap in having a sense of purpose and dignity in your work (51% vs. 73%) and having the power to change unsatisfactory things about your job (14% vs. 34%).

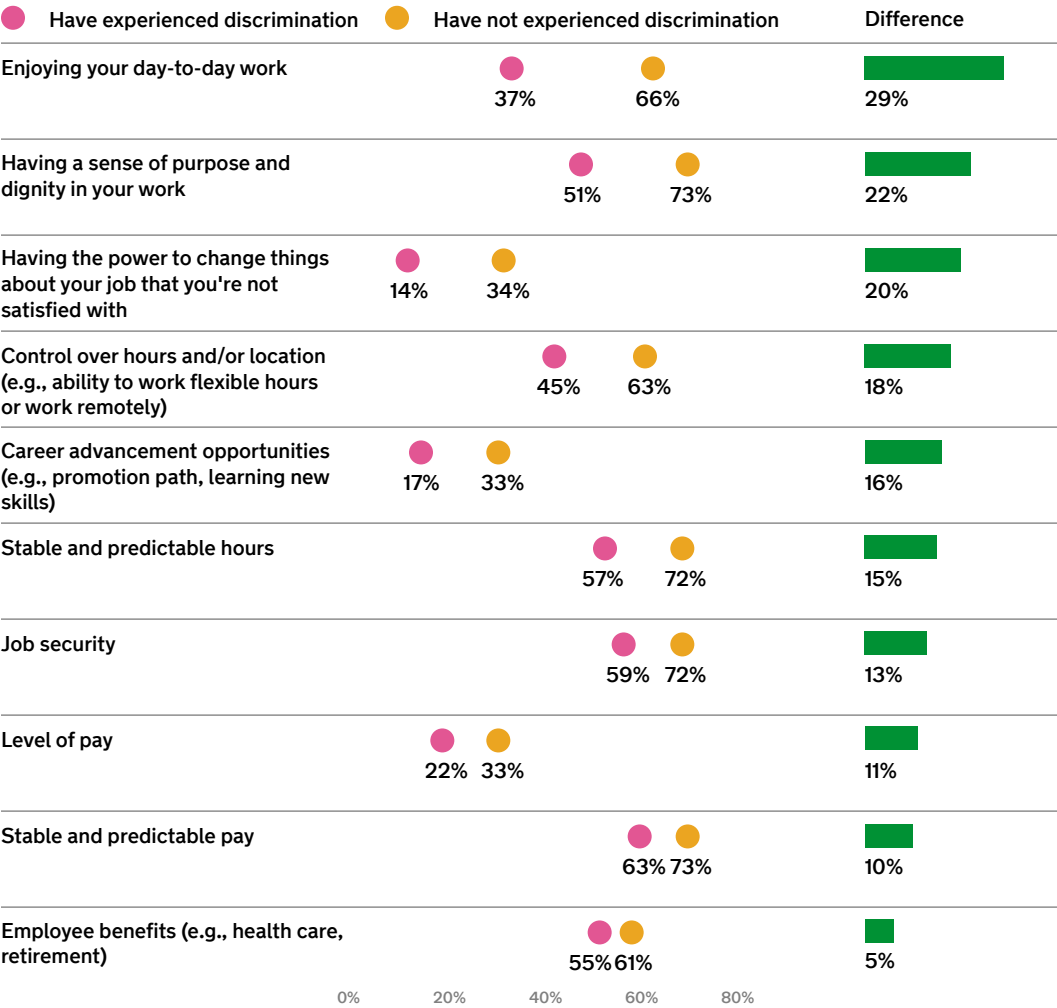
Findings, Section 4:
Discrimination and
Harassment

Impacts of Discrimination

Figure 43

Rates of Job Satisfaction, by Discrimination Experience

In your current employment situation, how satisfied are you with each of the following characteristics?*



* The proportion who are satisfied or very satisfied with this statement indicated by selecting a 4 or 5 on a 5-point scale.

Findings, Section 4: Discrimination and Harassment

Impacts of Discrimination

Ratings of organizational culture are poorer across the board by those experiencing discrimination at work (see fig. 44). Art museum workers with experiences of discrimination are almost three times more likely to feel that they have to hide aspects of who they are at work (56% vs. 19%). Workers who have experienced discrimination are more than twice as likely to say their workplace is negatively affecting their health (66% vs. 30%).

Workers who have experienced discrimination are more than twice as likely to say their workplace is negatively affecting their health.

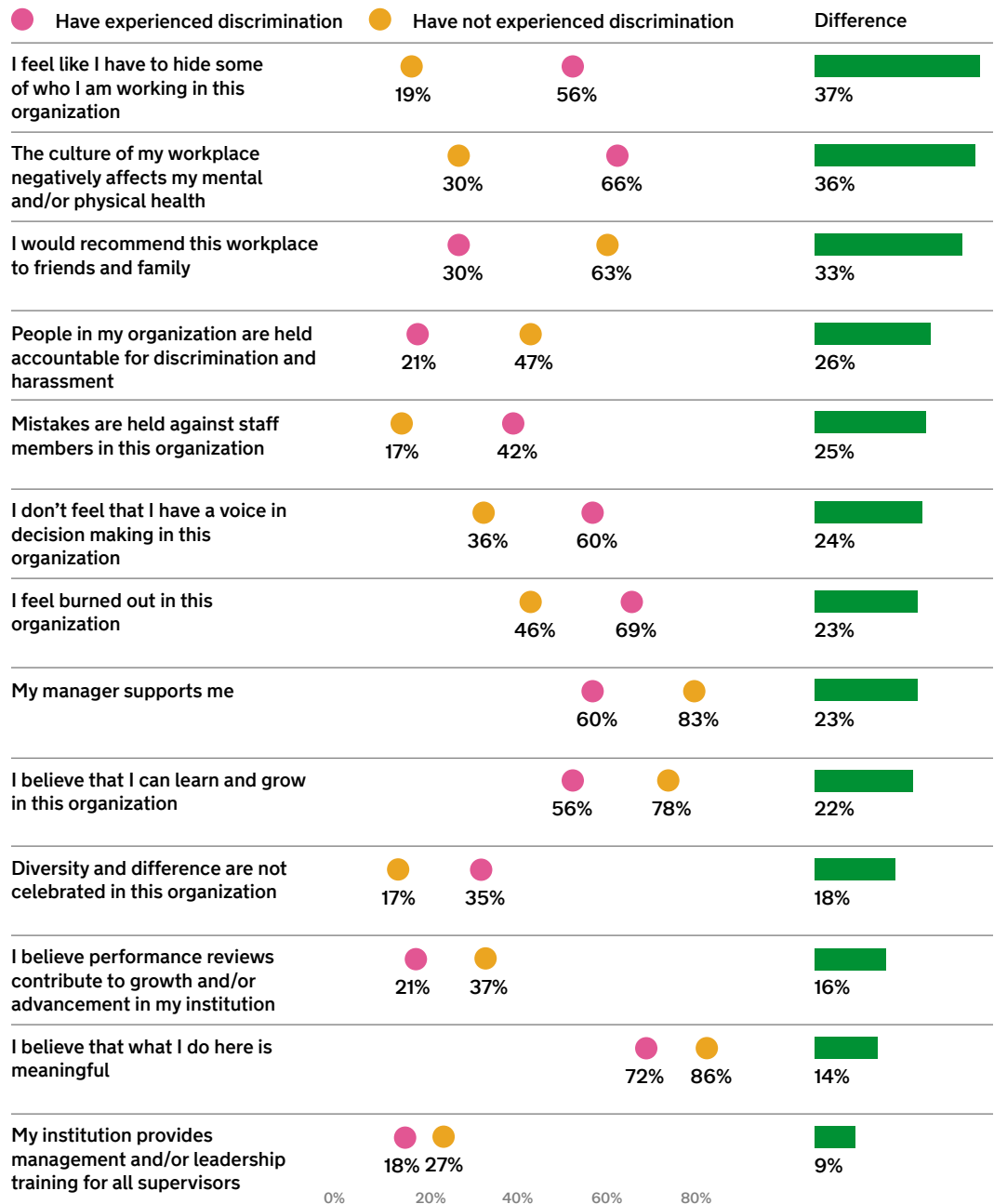
It is no surprise that the likelihood of recommending a workplace plummets among workers who have experienced discrimination (30% vs. 63%). And it's notable that just one fifth of workers with experiences of discrimination (21%) believe their workplaces hold people accountable, compared to 47% of those without experiences of discrimination.

Findings, Section 4: Discrimination and Harassment

Workplace Culture Ratings, by Experiences of Discrimination

Please rate how much you agree or disagree with the following statements in relation to the culture of your current museum workplace.*

Figure 44



* The proportion who are satisfied or very satisfied with this statement indicated by selecting a 4 or 5 on a 5-point scale.

Findings, Section 4:
Discrimination and
Harassment

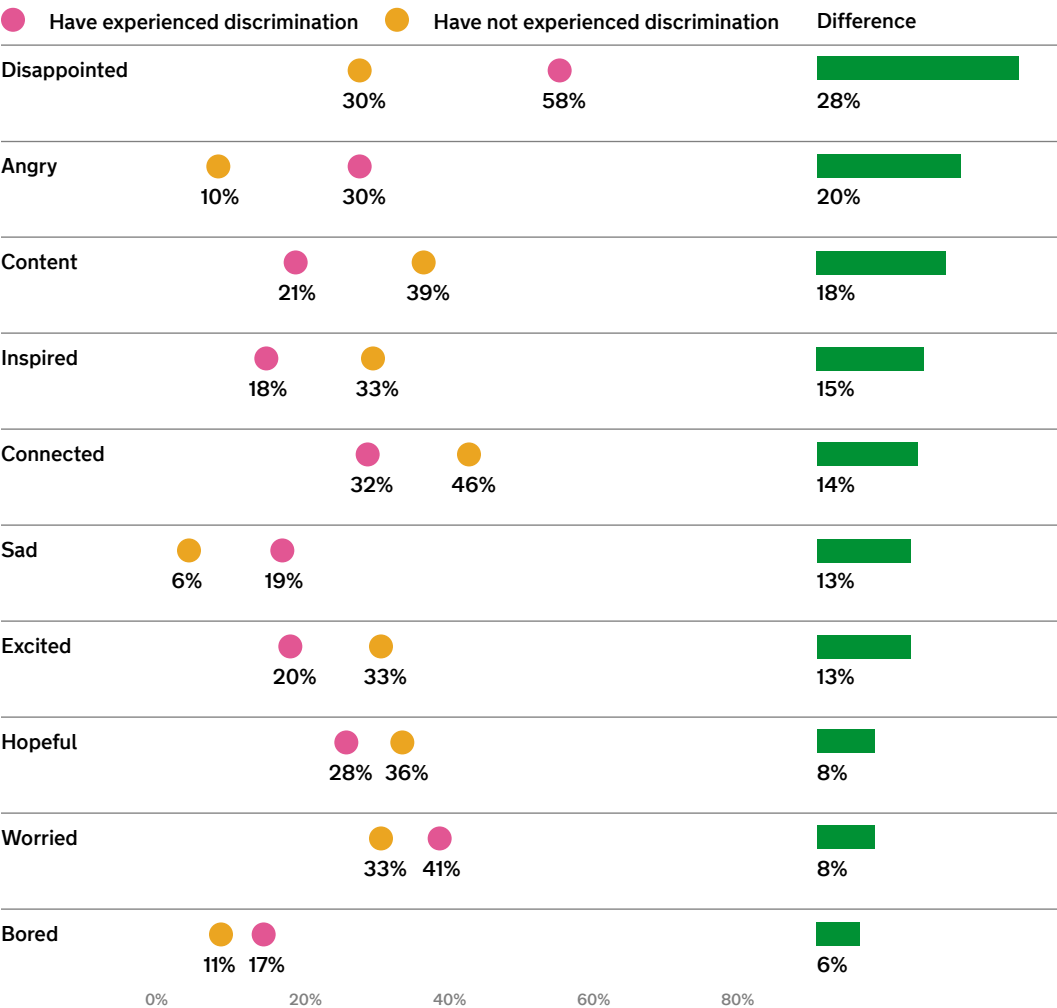
Impacts of Discrimination

Not surprisingly, workers experiencing discrimination at work also report more negative emotional states (see fig. 45). These workers have fewer positive emotions and more negative emotions across the board. The greatest differences are in disappointment, which is almost twice as high for those experiencing discrimination (58% vs. 30%), and anger, at triple the rate (30% vs. 10%).

Figure 45

Worker Emotions, by Discrimination Experience

Thinking about the past twelve months in your workplace (or your total tenure if less than twelve months), which of the following three emotions do you most associate with working at your museum? Select up to three.



Findings, Section 4:
Discrimination and
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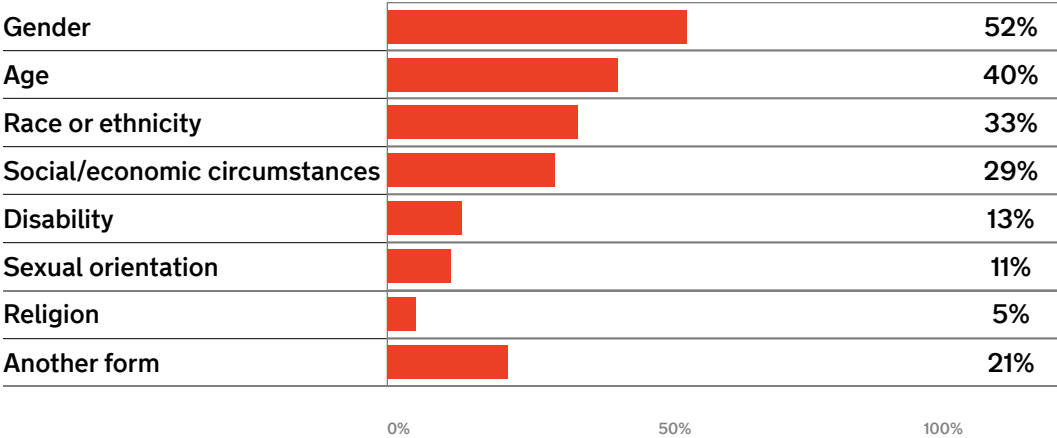
Types of Discrimination

Discrimination in art museums is most commonly based on gender, age, and race or ethnicity (see fig. 46). Workers facing discrimination experience an average of two types in their workplaces. The more senior a worker is in the organization, the fewer distinct types of discrimination they experience, with a low of 1.8 among executives up to a high of 2.7 types among entry-level workers.

Figure 46

Types of Discrimination

Which of the following forms of discrimination and/or harassment have you experienced in your current museum workplace? Select all that apply.



Findings, Section 4:
Discrimination and
Harassment

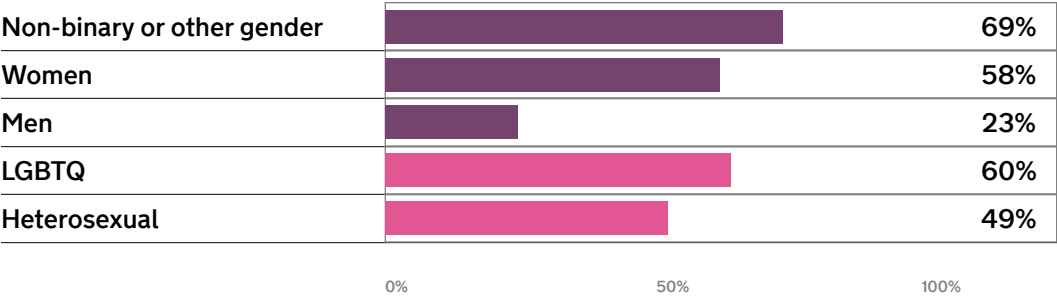
Types of Discrimination

Gender-based discrimination is most commonly experienced by non-binary or other gender workers and women in art museums compared to men (see fig. 47). LGBTQ employees are also more likely to report gender-based discrimination than heterosexual workers.

Figure 47

Gender-Based Discrimination, by Gender and Sexual Orientation

Of those who have experienced any discrimination at their current museum workplace, the proportion who selected “Discrimination and/or harassment based on gender (including pregnancy, gender expression, gender identity, etc.).”



Gender-based discrimination is highest among white workers (59%) and lower among Latinx (38%) and Black workers (42%). Interestingly, gender-based discrimination is much less common among Baby Boomers (29%) compared to every other generation (ranging from 50 to 59%), potentially due to how normalized this type of discrimination is for older generations.

Findings, Section 4:
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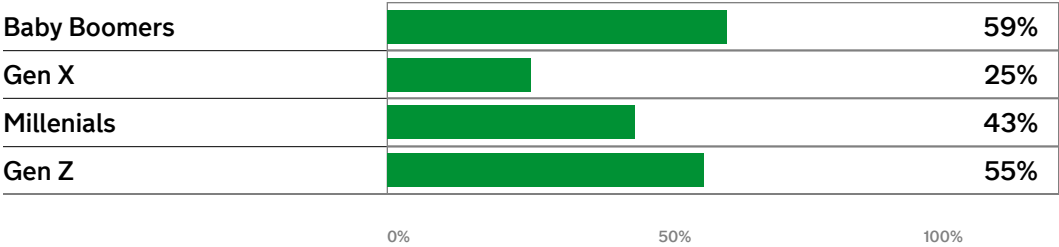
Types of Discrimination

Age is the next most-frequent type of discrimination reported (40% overall), and it is most acute for Baby Boomers and Gen Z employees, with lower rates among Gen X workers (see fig. 48).

Figure 48

Age-Based Discrimination, by Age

Of those who have experienced any discrimination at their current museum workplace, the proportion who selected “Discrimination and/or harassment based on age.”



Age-based discrimination varies significantly by department, with the highest rates in communications (53%) and the lowest rates in building operations (31%).

Findings, Section 4:
Discrimination and
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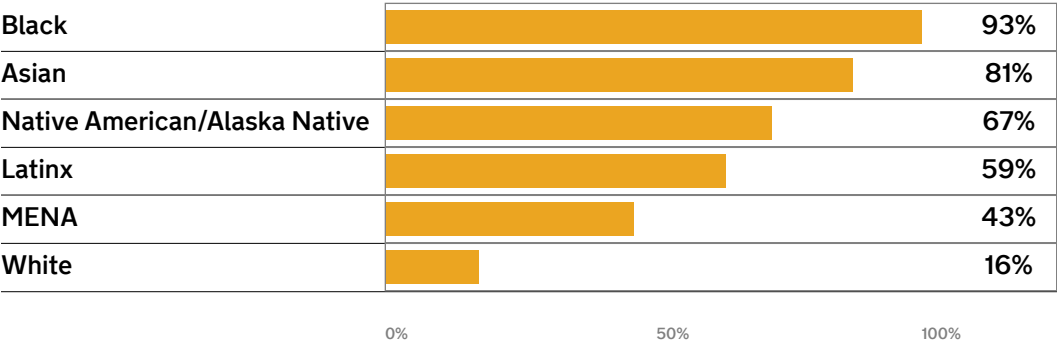
Types of Discrimination

Discrimination based on race and ethnicity is the third most common form reported by art museum workers (33% overall). **A remarkable 93% of Black workers and 81% of Asian employees have experienced race-based discrimination;** also reporting such discrimination were 67% of Native American or Alaska Native, 59% of Hispanic or Latinx, 58% of multiracial, 43% of Middle Eastern or North African, and 16% of white workers (see fig. 49).²⁰

Figure 49

Race-Based Discrimination, by Race and Ethnicity

Of those who have experienced any discrimination at their current museum workplace, the proportion who selected “Discrimination and/or harassment based on race and/or ethnicity.”



²⁰ Sample sizes were too small to reliably report this data for Native Hawaiian or Pacific Islanders.

Findings, Section 4:
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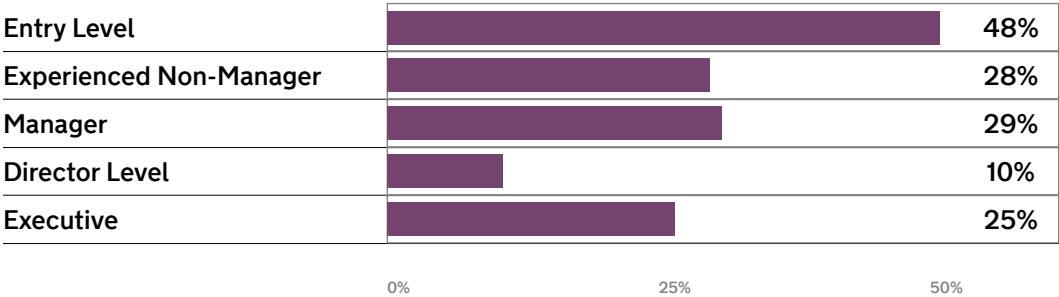
Types of Discrimination

More than a quarter of workers reporting discrimination have experienced social or economic discrimination (29%). The strongest connection to this form of discrimination likelihood is seniority level, with almost half of entry-level workers reporting such discrimination compared to a quarter of executives (see fig. 50).

Figure 50

Economic-Based Discrimination, by Seniority

Of those who have experienced any discrimination at their current museum workplace, the proportion who selected “Discrimination and/or harassment based on social or economic status.”



Disability status is also strongly connected to this form of discrimination, with 43% of those with disabilities experiencing social or economic discrimination versus 21% of those without disabilities. This type of discrimination is also more common among Latinx workers (41%).

Experiences of discrimination based on disability (13% overall) are more likely among non-binary or other gender workers (25%) compared to men (13%) and women (12%). These experiences are also most common among entry-level workers (28%) and experienced non-managers (14%), compared to other levels of seniority (5–8%), which aligns with a higher proportion of those workers who have a disability.

Findings, Section 4:
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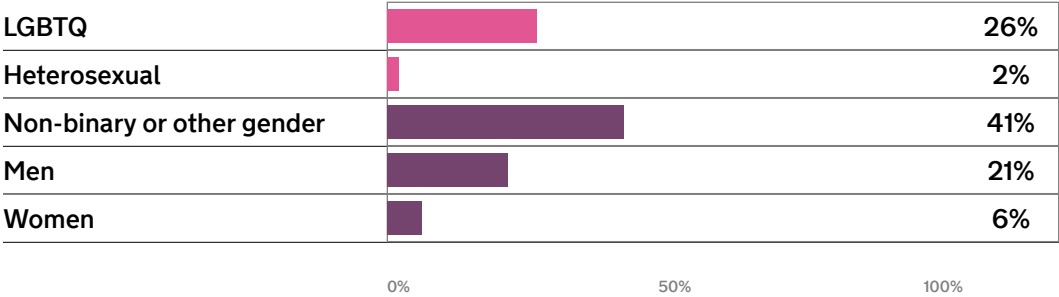
Types of Discrimination

Eleven percent of art museum workers have experienced discrimination based on sexual orientation. Among LGBTQ workers, 26% have experienced this form of discrimination compared to 2% of heterosexual workers (see fig. 51). This form of discrimination is more common among non-binary or other gender workers (41%) followed by men, then women.

Figure 51

Sexual-Orientation–Based Discrimination, by Sexual Orientation and Gender

Of those who have experienced any discrimination at their current museum workplace, the proportion who selected "Discrimination and/or harassment based on sexual orientation."



Overall, experiences of religion-based discrimination are relatively low, just 5% of those with any experiences of discrimination.

Findings, Section 4: Discrimination and Harassment

Worker Responses to Discrimination

Sadly, most experiences of discrimination are going unreported, as the most common response is to do nothing.

Almost half of workers (47%) who experience discrimination do nothing in response (see fig. 52). The next most common response is talking to human resources or a manager. While not statistically significant, there's an interesting generational shift at play in the actions workers take, with older generations much more likely to talk to an HR employee (36% Baby Boomers vs. 18% Gen Z), while younger generations are more likely to talk to a neutral employee or manager (27% Gen Z vs. 15% Baby Boomers).

Black workers have particularly high rates of action (30% have done nothing vs. 47% overall), which means they are more likely to speak up when they are being treated unfairly.

Findings, Section 4:
Discrimination and
Harassment

Worker Responses to Discrimination

Figure 52

Worker Responses to Discrimination

Have you taken any of the following actions in response to discrimination and/or harassment in your current museum workplace? Select all that apply.



Findings, Section 4: Discrimination and Harassment

Worker Responses to Discrimination

The belief that nothing will be done is the main reason workers do not take action in response to experiences of discrimination (see fig. 53).

The sample sizes in the remaining two sections of this report are notably lower than in the rest because they only cover those who reported experiences of discrimination or harassment. Therefore, none of the subgroup analysis in this section has statistically significant differences. However, some trends in the analysis align with other patterns in the report and are worth noting. The belief that nothing will be done is highest among director-level workers (76%) and lowest (though still high) among executive-level workers (67%). Entry- and executive-level workers, who are likely dealing with the general public and board members as part of their jobs, are most likely to share that they didn't report because their harasser is not a staff member (26% and 22% vs. 15% overall).

Black and Latinx workers are notably less worried about retaliation from their harassers (33% and 31% vs. 46% overall) as a reason not to report. Baby Boomers are more worried than average about retaliation from their harasser (52%), and Gen X workers are more worried about retaliation from leadership (54%).

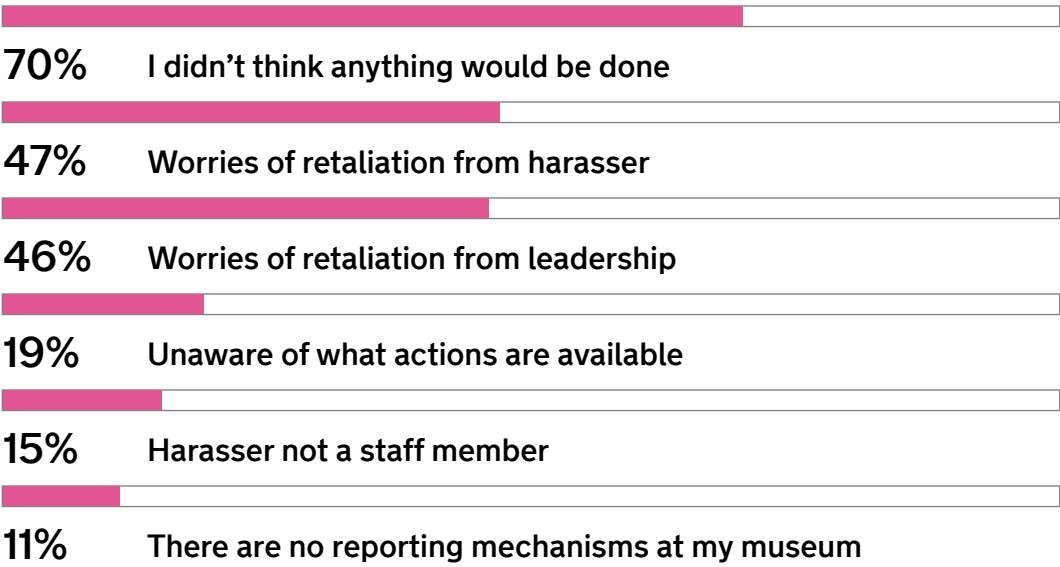
Findings, Section 4:
Discrimination and
Harassment

Worker Responses to Discrimination

Figure 53

Reasons for Inaction in Response to Discrimination

If you have experienced any discrimination or harassment and decided NOT to take action in response, what were your reasons? Select all that apply.



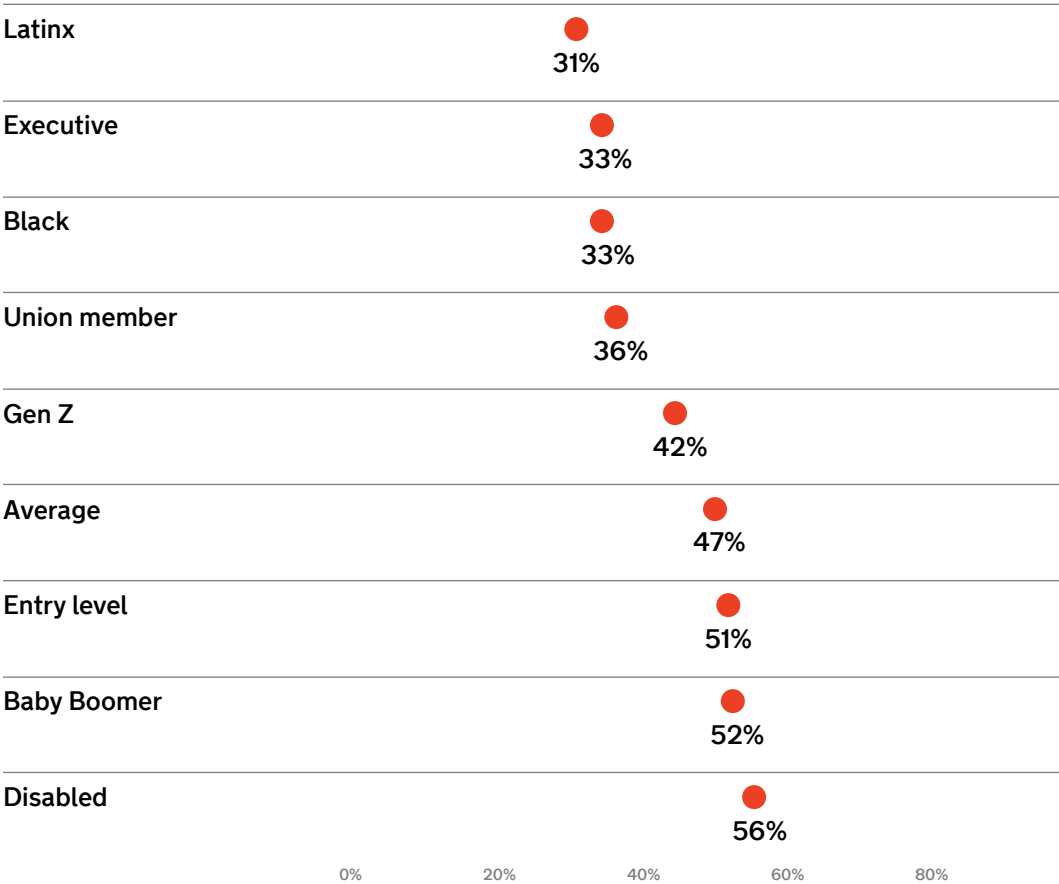
Findings, Section 4:
Discrimination and
Harassment

Worker Responses to Discrimination

Figure 54

Fears of Retaliation Preventing Reporting of Discrimination,
by Group

If you have experienced any discrimination or harassment and decided NOT to take action in response, what were your reasons? "I worried about retaliation from the person who discriminated against/harassed me."



Findings, Section 4:
Discrimination and
Harassment

Satisfaction with Discrimination Actions

The majority of workers who do report discrimination are not satisfied with how the museum resolved their complaint.

Overall, 46% of art museum workers have some level of satisfaction with how their complaint was addressed, with just 8% of workers very satisfied and 38% somewhat satisfied (see fig. 55). That leaves more than half of workers who are not at all satisfied (54%) after reporting discrimination. (See note in the section above about the small sample sizes in this final part of the report; subgroup comparisons do not meet the threshold of statistical significance applied throughout the rest of the report.) Part-time workers tend to be less satisfied with outcomes than full-time workers (30% somewhat or very satisfied for part-time vs. 48% for full-time workers).

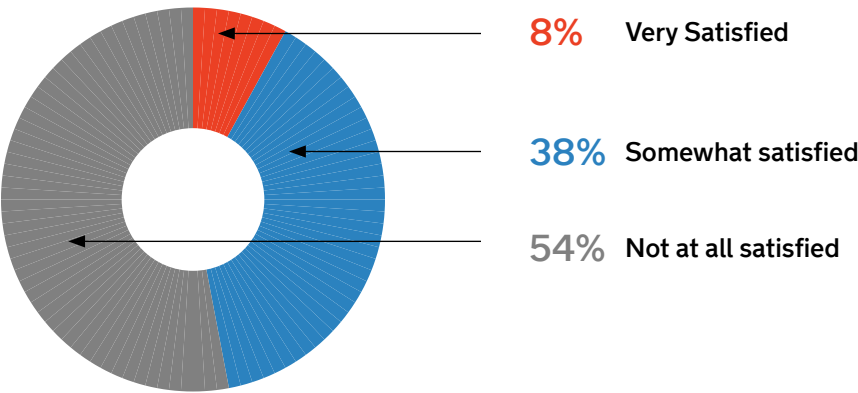
Notably, Black workers tend to be more satisfied with the resolution of their complaints (60% somewhat or very satisfied), while Asian workers have much lower rates of satisfaction (32% somewhat or very satisfied) after reporting.

A few institutional metrics seem to influence satisfaction levels as well, with 68% somewhat or very satisfied with outcomes in culturally specific museums, 64% in non-collecting museums, and just 44% in collecting institutions.

Figure 55

Satisfaction with Institution Response to Discrimination

How satisfied are you with how HR and/or the museum resolved your complaint(s) overall?



Conclusion

Conclusion

Art museum work is meaningful, as workers have overwhelmingly said in this study. Yet such workplaces are plagued with structural inequities that are not only detrimental to workers but also in deep conflict with stated institutional priorities about equity and diversity. The findings are clear: most workers can barely afford their basic living expenses with their museum compensation, including nearly a third of executives. Women and non-binary workers are having worse experiences in their workplaces compared to men. **And white workers are having an easier time and more favorable careers than anyone else in art museums.** They are getting promoted the most and staying in the field longest. They are the most satisfied with their level of pay and job security, and they are better able to cover their living expenses from their compensation than their POC peers. They also believe at higher rates than most that their museums celebrate diversity, and they experience less discrimination than their POC colleagues.

Though it's often said that the art museum field has a pipeline problem, the findings from this study suggest otherwise. **It turns out art museums are not struggling to find diverse workers; they are struggling to retain them.** Diversity retention needs to be a fieldwide effort. If we truly focus on this, it will shape the future of museum leadership and impact the field's capacity to better reflect the demographics of American society at large. It will also have a substantial impact on improving organizational culture.²¹

This study provides a picture of today's art museum workplaces through an equity lens and strives to reveal key areas of opportunity moving forward. Museum workplaces can transform into incredible spaces of collective growth, where workers are proactively nurtured and empowered and their work more sustainably drives the missions of institutions across the nation. Rooted in the lived experiences of art museum workers at all levels, here are five ways to move museum workplaces forward in 2023.

²¹ For more on the impact of diversity on organizational culture and group performance, see Letian Zhang, "An Institutional Approach to Gender Diversity and Firm Performance," *Organization Science* 31, no. 2 (2020): 439–57; Pankaj C. Patel and Cong Feng, "LGBT Workplace Equality Policy and Customer Satisfaction: The Roles of Marketing Capability and Demand Instability," *Journal of Public Policy & Marketing* 40, no. 1 (2021): 7–26; Frances J. Milliken and Luis L. Martins, "Searching for Common Threads: Understanding the Multiple Effects of Diversity in Organizational Groups," *The Academy of Management Review* 21, no. 2 (April 1996): 402–33; and Robin J. Ely and David A. Thomas, "Cultural Diversity at Work: The Effects of Diversity Perspectives on Work Group Processes and Outcomes," *Administrative Science Quarterly* 46, no. 2 (June 2001): 229–73.

Conclusion

Five Ways to Move Museum Workplaces Forward



Conclusion

Psychological Safety

Psychological safety—which can be defined as the fundamental condition allowing workers to take risks and to speak up without fear of negative consequences—is the foundation upon which all healthy organizational cultures are built.

Recommendations

- Commit to creating a “bill of rights” for workers. As most discrimination in the field goes unreported, this would make rights specifically regarding discrimination clear and actionable.
- Measure and track specific forms of discrimination happening within the museum and tailor prevention strategies for those experiencing the most harm.
- Make anonymous reporting channels more available to workers so they feel safer sharing experiences.
- Combat the widely held belief that nothing can or will be done to rectify discrimination by creating a culture of accountability based on trust, where there is always follow-through on investigations of discrimination and their outcomes.
- Share as much information as possible about the process so workers understand what is happening at every stage. Be transparent about when information needs to remain confidential and why.
- Protect whistleblowers and those reporting discrimination from retaliation or marginalization. Beyond legal compliance, HR needs to take care of those brave enough to speak up.
- Participate in MMF’s ongoing study to collect fieldwide data from workers on these critical issues while protecting privacy.

Conclusion

Emotionally Intelligent Leaders

Emotional intelligence is the most critical tool in a leader's toolbox today. Art museums have an opportunity to elevate this skill set by assessing leaders' performances, not just based on their outcomes but also on the way teams are led. Since burnout culture is driving workers out of museums, it is ever more important to evaluate leaders' holistic skills, like the capacity for self-awareness and an ongoing reflection on how one's actions impact others, or the ability to stay calm under pressure and have empathy for others.

Recommendations

- Add metrics for assessing emotional intelligence skills including empathy, effective communication, and self-awareness in performance evaluations.
- Commit to annual 360-degree evaluations—whereby feedback is solicited from all directions, including supervisor, direct reports, and peers—for all leaders that cover the treatment of others and the ability to support and unlock potential in direct reports.
- Ensure that all hires and promotions into management positions, and especially to executive leadership, be tied to a person's ability to contribute to a healthy workplace culture.
- Acknowledge burnout as an occupational hazard and actively seek ways to prevent it.
- Safeguard against unmanageable workloads through regular manager check-ins that ensure job duties and performance expectations are sustainable.
- Improve work-life balance with added flexibility for workers across levels and departments, including policies for initiatives such as reduced hours, hybrid work, and sabbaticals. Executives also need to model work-life balance by taking vacation time and being offline.
- Normalize wellness in art museum workplaces by providing and encouraging adequate breaks and time off, mental health resources, and disability accommodations.

Conclusion

Opportunities for Growth

All workers need a greater sense of career and professional growth pathways to feel excited about the future. It is time for art museums to get more creative about career growth for workers at all levels, rather than perpetuating the outdated belief that purpose-driven workers are okay with career stagnation.

Recommendations

- Encourage collaborative conversations between workers and managers about career advancement, with the dual goal of clarifying what a worker needs and what an institution can offer.
- Once a worker has identified a professional development need, work with them to meet that need. This might mean offering funds for classes, conferences, or travel opportunities. Offer opportunities for learning and skills development on and off the job, and tailor roles to best fit workers' skills and interests.
- Be honest about what is and, importantly, what isn't possible for career trajectories within a particular institution. Communicate transparently about the rates of promotion at each level.
- Normalize alternative models for career growth beyond the traditional ladder climb, such as moving to other museums or taking on new functions within existing workplaces. Jumping between jobs and even between museums is a key strategy for career advancement for those unwilling or unable to wait it out in a single institution (where the average rate of promotion is twelve years).

Conclusion

Diversity Retention Plans

Art museums have an opportunity to increase diversity in the workforce by focusing on retaining the diversity they already have. Doing so not only supports workers already on staff but also creates more incentive and excitement for other workers to join a diverse, supportive workplace.

Recommendations

- Conduct a staff demographic analysis at least every two years across all museum departments with the goal of highlighting which departments need extra attention to diversify staff. This analysis should include data (from AAM, AAMD, and/or MMF survey results) to see how a museum is performing when compared with peer institutions.
- This analysis should be done in full transparency, meaning workers should be adequately informed about what data is being collected about them and why, and results should be shared with everyone on staff.
- Incorporate more inclusive hiring practices, such as at least one group interview conducted by key staff members with whom a candidate would be primarily engaged.
- Strengthen the career pipeline through training initiatives designed specifically for early-career (entry and non-manager) workers (where the data shows the most diversity across all measures), such as a cross-functional rotational program that provides pathways to growth within museums and exposure to various departments and skills.
- Offer more resources for early-career workers to gain professional development outside of their jobs or museums as well. Empower them to consider what skills they need and work collaboratively to help them acquire these skills. Retaining the diversity of this cohort across the field means setting them up for success for future opportunities at the associate (non-manager) level, even if it's at another institution.

Conclusion

Pay Equity and Transparency

Today's business model for museums is broken. The data shows that 58% of art museum budgets are already being allocated to staff compensation and benefits, and yet 74% of workers cannot always cover basic living expenses from their compensation. This is clearly unsustainable. The future of the museum workforce will necessarily look different than it does today—museums will either need to increase their monetary resources to pay workers fairly or they will need to contract their operations to meet budget limitations. More equitable pay structures and greater pay transparency are crucial steps to undoing the status quo of underpaid museum workers.

Recommendations

- Conduct annual assessments to ensure all museum workers' salaries provide more livable wages that can cover at least the cost of living.
- Establish open communication with workers to better understand expectations and the level of satisfaction with pay, through ongoing staff-wide surveys or annual compensation reviews with managers.
- Reimagine museum compensation approaches for the modern era, considering dimensions such as race/gender pay gaps, worker caregiving responsibilities, and student debt.
- Demonstrate a sustained commitment to pay equity through an actionable five-year compensation plan and accompanying budget that sustainably increases worker pay.
- Share salary bands for all positions at the museum so that workers can have a more realistic understanding of what is possible for their career trajectories. Given that 71% of art museums are already sharing salary bands for open positions, this is the next logical step in expanding pay transparency.

The above data-driven recommendations for moving museum workplaces forward are based on the findings from this report and qualitative insights from MMF's convening program.²¹ They are intended to be strategic starting places for museums and should be further tailored to fit individual contexts, tested through iterative processes, and workshopped for efficacy. If you have tried one of these recommendations and have feedback to share, please submit a comment on the [data study website](#).

²² See MMF's website for more information: <https://museumsmovingforward.com/programs>.

Appendix A: Research Methodology

Appendix A: Research Methodology

Overview

The design of this pilot study evolved based on valuable insights from formal advisors and many informal conversations with museum leaders. At its core, this is a study of workplace equity and culture in art museums, with responses invited from all workers within participating institutions. As the research proceeded, it became clear that HR officers and museum directors each have distinct areas of insight relevant to these themes that would be valuable to include in the research, motivating a separate additional survey for staff in those positions. In total, 1,933 museum staff participated in the Museums Moving Forward research initiative through 54 art museums. In addition, 56 staff from non-participating institutions completed the survey. The response rate for the staff survey among participating institutions was 27% (1,933 responses of 7,141 invites), and the response rate for the museum director and HR officer surveys was 90% (each had 48 responses of 54 invites).

Research Process

The research team developed the MMF survey instruments through a collaborative process with MMF's advisory board, conversations with art museum leaders, and a series of cognitive interviews testing the instruments. Six one-hour cognitive interviews were conducted with a mix of HR professionals and other staff within art museums to refine question-and-response option wording and to identify areas of confusion or ambiguity. Cognitive interview participants were provided with a \$100 incentive in appreciation for their time and feedback.

The MMF team developed a set of three core criteria for participating museums on which it was seeking a range of participants: budget size, geography, and type (collecting/non-collecting, modern/contemporary, encyclopedic, culturally specific, college/university based, and city/county/state/government affiliated). The MMF research team and advisors reached out through their networks to share the open call for any interested institution to participate in the pilot study. One-on-one meetings were held with more than fifty art museum leadership teams to share the opportunity for participation, and a webinar was hosted through the Association of Art Museum Directors (AAMD) to share the research opportunity.

Participating institutions were promised their own institution's results benchmarked against relevant institutions (by geography, budget size, and type). For the staff survey, participating workers were also provided with the same benchmark comparisons for their institution and the field as the leadership team received. For the HR and director surveys only the officers who completed them for their institutions received access, and, again, benchmarks against comparable institutions were provided. There was no monetary cost for institutions to participate. However, institutions were required to receive at least ten responses to see their organization's individual staff survey data in order to protect the privacy of participating workers.

Interested institutions had the option of distributing the staff survey links themselves or providing their staff mailing list to the MMF team to distribute the survey (31% were distributed by MMF). The surveys were open to all respondents between October and December 2022. An update was sent to each participating museum midway through data collection with an update on their sample size to date. Any institutions with fewer than ten responses were still provided access to fieldwide aggregate data and relevant benchmark comparisons based on budget, size, and institution type.

The research team worked to ensure complete confidentiality of responses by partnering with two professors of computer science at Boston University (BU)—Dr. Gabe Kaptchuk and Dr. Mayank Varia—experts in cryptography and data security. The BU team implemented a survey platform that used a technology called secure multi-party computation (MPC), a way

Appendix A: Research Methodology

of extracting collective insights about data without exposing individuals' responses to anyone on the data analysis team. Execution of the MPC protocol was done collaboratively between members of the MMF team, Dr. Kaptchuk and Dr. Varia at BU, and Kinan Dak Albab, a PhD student at Brown University. Additional details about the computational techniques used will be shared in a separate report. MPC has been used to collect sensitive information to study important questions, like gender and racial wage gaps across the city of Boston.²² While this approach provides total confidentiality of responses, it also limits the type of analysis that can be conducted on the data (no weighting or regressions were available).

A set of analysis queries or splits for the data was determined in three main categories: organizational characteristics, individual demographics, and individual job characteristics. Four splits were run on organizational characteristics: region,²³ budget size, collecting/non-collecting, and institution type. An additional five individual demographic splits were run, including race/ethnicity, gender, disability status, sexual orientation, and generation. And five splits were run on individual job characteristics: seniority, department, union membership, full-time or part-time status, and if the worker had any experience of discrimination or harassment in their current workplace. Two additional questions not included in the report appendix were asked of museum staff: whether they are employed directly by the museum or through a government or university, and whether their position is endowed. These questions did not contribute meaningfully to our understanding of the data, but they are available in aggregate upon request.

Based on early discussions of findings with staff in which cost of living was hypothesized as a potentially important influence on pay and promotion, we developed a new split based on cost of living with data from the Council for Community and Economic Research. This zip-code level data ranged from 85 (Mississippi Museum of Art) to 176 (Honolulu Museum of Art), with a score of 100 representing the average cost of living in the United States. We grouped museums into one of three categories: low (85–99), medium (100–130), and high (131+), with groups of approximately equivalent sizes.

Data was provided to the leadership teams of participating museums on April 1, 2023, and the staff survey results were available to all staff who completed the survey on May 1, 2023. A series of three to five convenings to talk through the data and discuss the meaning for the field were held for museum directors, HR officers, and all museum workers. The MMF team polled participating institutions to determine what topics the group wanted to discuss. These sessions were immensely helpful in shaping the storylines included in this report, and the research team would like to thank the participants for their time and feedback.

²³ Boston Women's Workforce Council, Gender and Racial Wage Gaps in Boston by the Numbers webpage, <https://thebwwc.org/wage-gap-studies>.

²⁴ Regions align with the Association of Art Museum Directors definitions. They are Southeast (AL, AR, FL, GA, KY, LA, MS, NC, SC, TN, VA, WV, and PR), Mountain Plains (CO, KS, MT, ND, NE, NM, OK, SD, TX, WY), Western (AK, AZ, CA, HI, ID, NV, OR, UT, WA), New England (CT, MA, ME, NH, RI, VT), Mid-Atlantic (DC, DE, MD, NJ, NY, PA), and Midwest (IA, IL, IN, MI, MN, MO, OH, WI).

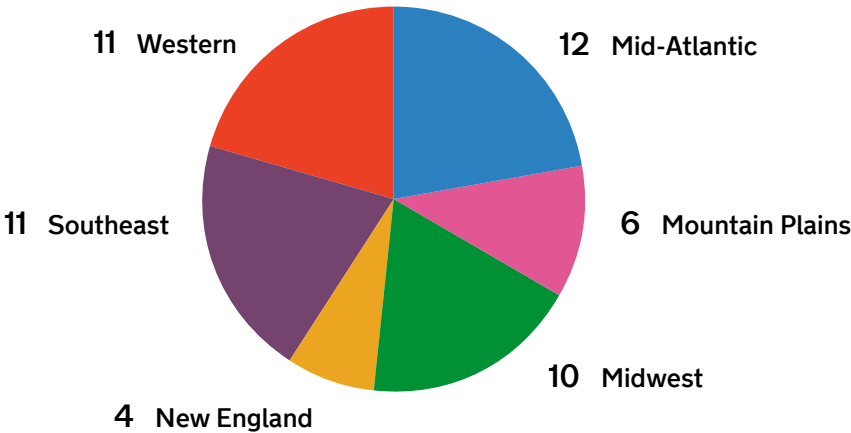
Appendix A:
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Profile of Participating Art Museums

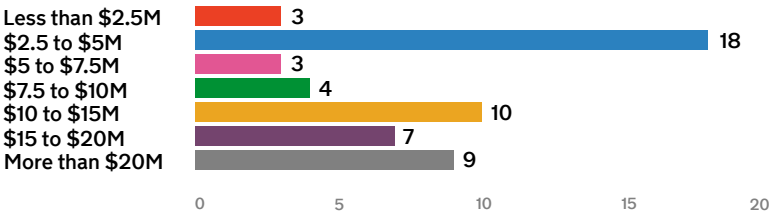
The MMF team aligned geographic categories for participating museums with those used by the AAMD: Mid-Atlantic, Midwest, Mountain Plains, New England, Southeast, and Western. Representation was relatively evenly distributed across the regions, with somewhat lower participation from New England (4 museums). In terms of budget size, there were quite a few museums in the \$2.5–\$5 million budget range (18) and at least three museums in each of the seven budget ranges that were used for analysis. When divided between budget sizes of less than and greater than \$10 million the split is almost even, with 28 institutions under \$10 million and 26 institutions above \$10 million in annual operating budget. The majority of institutions (44) were collecting, with ten non-collecting institutions participating. Five or more museums of each type participated, with culturally specific (5) the least common, followed by city/county/state/government affiliated (7), encyclopedic (8), college/university affiliated (11), and contemporary or modern (17).

Figure 56

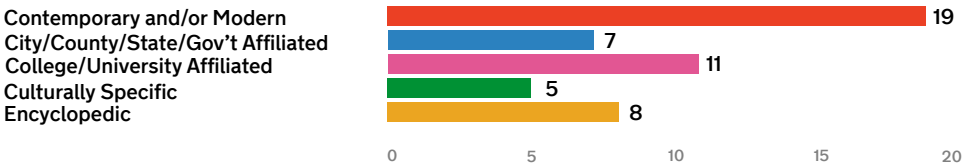
Geography



Budget



Type



Appendix B: Detailed Demographics and Institutional Context

Appendix B: Detailed Demographics and Institutional Context

Gender

The majority of respondents to MMF's survey identify as women (71%),²⁴ with a quarter identifying as men (25%) and 5% identifying as non-binary, gender neutral, or other gender.

Race and Ethnicity

The vast majority of respondents identify as white (78%),²⁵ followed by Latinx (12%), Black and Asian (each 8%), multiracial (6%), Native American or Alaska Native (2%), Middle Eastern or North African (MENA) (1%), and Native Hawaiian or other Pacific Islanders (< 1%). Respondents were given the option to "select all that apply" from a list of racial and ethnic categories. Respondents who selected more than one racial group were also classified as multiracial (and kept in each of the racial groups they elected). Those who selected Hispanic or Latinx could also select (and be counted in) a separate racial identity. Therefore, responses by race and ethnicity add up to more than 100%. This approach privileges the multiplicity of individual identities held by art museum staff over the priority of having proportions for this category sum to 100%.

Age/Generation

The majority of our survey respondents, born between 1981 and 1996, are part of the Millennial generation (47%). This is followed by Gen X (born between 1965 and 1980) at 32%, Baby Boomers (born between 1946 and 1964) at 14%, and Gen Z (born between 1997 and 2012) at 7%.

Disability Status

In this study, 17% of respondents shared they have a disability, which is a lower rate than reported among the US population overall, at 27%.²⁶ There is a linear correlation between disability status and age. A remarkable number of Gen Z workers report having a disability (39%); rates are also higher among Millennials (21%), but lower among Gen X (11%) and Baby Boomers (9%).

Full-time and Part-time Status

The vast majority of survey respondents are full-time workers (86%), a number likely skewed by the lack of designated museum email addresses and the restraint of hourly work schedules characteristic of part-time employment. Full-time workers are more likely to feel included in museum research and more likely to be aware that research is underway. However, the actual proportion of full-time workers in these institutions is 65%, according to data provided by HR officers, so it's important to note that part-time workers are underrepresented in this sample and that full-time voices are overrepresented.

²⁵ In comparison, in Mellon's 2022 Art Museum Staff Demographics study, women made up 60% of the art museum workforce, men made up 40%, and non-binary workers were < 1%.

²⁶ Again comparing to Mellon's study, white workers comprised 64% of art museum workers, <https://sr.ithaka.org/wp-content/uploads/2022/11/Mellon-Art-museum-Staff-Demographic-Survey-11162022.pdf>.

²⁷ Centers of Disease Control and Prevention, "Disability Impacts All of Us," <https://www.cdc.gov/ncbddd/disabilityandhealth/infographic-disability-impacts-all.html>.

Appendix B:
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Seniority

Experienced (non-managers) make up the largest proportion of art museum workers (46%), followed by managers (with one or more direct reports, 27%), entry-level workers (13%), director-level workers (9%), and executives (6%).

Museum workers who are non-binary or have another gender identity are disproportionately in entry-level roles (28% of non-binary workers vs. 13% overall) and experienced non-manager positions (52% vs. 46% overall). Women are more likely to be in entry-level positions than men (13% vs. 9% overall) while men are more likely to be in manager positions than women (31% vs. 26% overall). Men and women are about equally likely to be in experienced non-manager, director-level, and executive/leadership roles given their total numbers.

Figure 57
Seniority Level, by Gender
What type of position do you have at the museum?

| | Entry level | Experienced (non-manager) | Manager (with 1+ direct reports) | Director level | Executive |
|----------------------------|-------------|---------------------------|----------------------------------|----------------|-----------|
| Women | 13% | 46% | 26% | 9% | 7% |
| Men | 9% | 45% | 31% | 8% | 7% |
| Non-binary or other gender | 28% | 52% | 17% | 2% | 0% |

Appendix B:
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Seniority

There are some interesting patterns in seniority level by race and ethnicity. Asian workers are disproportionately likely to be in the two lower position levels—entry-level (19% vs. 13% overall) and experienced non-manager (51% vs. 46%)—and commensurately less likely to be in manager (22% vs. 27%) and director-level (3% vs. 9%) roles. The average executive worker is most likely to be white, but Black and MENA workers are more likely than average to be in executive positions (12% and 14% vs. 6% overall).

Figure 58 Seniority Level, by Race and Ethnicity
What type of position do you have at the museum?

| | Entry level | Experienced (non-manager) | Manager (with 1+ direct reports) | Director level | Executive |
|-------------------------------------|-------------|---------------------------|----------------------------------|----------------|-----------|
| Asian | 19% | 51% | 22% | 3% | 6% |
| MENA | 14% | 33% | 29% | 10% | 14% |
| Black | 18% | 36% | 26% | 8% | 12% |
| Latinx | 18% | 43% | 27% | 7% | 5% |
| Native American or Alaska Native | 9% | 60% | 23% | 3% | 6% |
| Native Hawaiian or Pacific Islander | 38% | 25% | 38% | 0% | 0% |
| White | 12% | 46% | 27% | 9% | 6% |
| Multiracial | 17% | 45% | 28% | 3% | 8% |

Appendix B:
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Tenure

On average, art museum workers have been in the field for 10.6 years and at their current institutions for seven years, so the majority of their time in the field has been at the same institution. Those working in collections tend to have longer tenures, likely due to the fact they have more specialized roles (conservators and curators, for example) and there are fewer job opportunities available in the field.

There are key connections between a worker’s tenure in art museums and their gender, race, and/or ethnicity. Men have been in the field for an average of twelve years compared to women (average of ten years); this drops significantly for non-binary or other gender workers, who have been in the field for an average of four years. White workers have the longest tenure in the field (11 years), followed by Native American or Alaska Native (10), MENA (9), Black (8), multiracial (8), Asian (8), Latinx (7), and Native Hawaiian or Pacific Islander (5) workers.

At their current institutions, men again have the longest average tenures (9 years), followed by women (7) and non-binary/ other gender workers (2). White workers have the longest institutional tenures at 8 years, followed by Native American or Alaska Native (6), Black (6), MENA (5), multiracial (4), Latinx (4), Asian (4), and Native Hawaiian or Pacific Islander (3) workers.

Simply put, white men have the longest average tenures within their respective museums and in the field as a whole.

Figure 59

Tenure in the Art Museum Field at Current Institution,
by Gender

Approximately how long have you been working in the art museum field?
And how long have you been working at your current museum (this could be the same as the
previous question)?

| | Tenure in field (years) | Tenure at current institution (years) |
|-------------------------------|----------------------------|--|
| Women | 12.0 | 8.7 |
| Men | 10.4 | 6.7 |
| Non-binary or other gender | 4.1 | 2.3 |

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Figure 60

Tenure

Tenure in the Art Museum Field at Current Institution,
by Race/Ethnicity

Approximately how long have you been working in the art museum field?
And how long have you been working at your current museum (this could be the same as the
previous question)?

| | In field (years) | At current institution (years) |
|--|------------------|--------------------------------|
| White | 11.2 | 7.5 |
| Native American or Alaska Native | 9.6 | 6.0 |
| MENA | 8.7 | 4.5 |
| Black | 8.2 | 5.5 |
| Multiracial | 7.5 | 4.4 |
| Asian | 7.8 | 4.4 |
| Latinx | 6.9 | 4.3 |
| Native Hawaiian or Pacific Islander | 5.4 | 2.9 |

Sexual Orientation

The majority of survey respondents identify as heterosexual (71%); 29% identify as LGBTQ, 10% as bisexual, 6% as gay, 3% as pansexual, 2% as lesbian, 1% as asexual, and 7% as another sexual orientation/no label.

Education Level

The most common level of education among art museum workers is a master’s degree (42%), followed by a bachelor’s degree (40%). Similar proportions of workers hold a professional or doctorate degree (8%) as hold some college/ associate’s degree (9%). Just 2% have a high-school degree as their highest level of education. Women in museums tend to achieve higher average education levels than men.

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Department

Overall, administration roles make up the largest proportion of art museum workers (42%) in this study, followed by collections (33%), public engagement (27%), building operations (24%), and communications (15%).²⁷ Art museum workers could select more than one department, and the individual departments have been collapsed into five main thematic areas for ease of interpretation (the full list of departments and how they map to these thematic areas is available in the Glossary of Terms).

Racial diversity differs considerably across departments in art museums, with public engagement and building operations roles reflecting the greatest proportion of POC workers. Hispanic/Latinx workers are also represented at high rates in communications roles, perhaps due to field-wide attempts for greater Spanish-language accessibility.

Figure 61 Race/Ethnicity in Art Museums, by Department
With which of the following racial and ethnic groups do you identify? Select all that apply.

| | Asian / Asian American | Black / African American | Hispanic / Latinx | Middle Eastern / North African | Native American / Alaska Native | White / European American | Multiracial | Other Race |
|---------------------|------------------------------|--------------------------------|----------------------|---|--|---------------------------------|-------------|------------|
| Public Engagement | 11% | 12% | 15% | 2% | 2% | 72% | 7% | 3% |
| Building Operations | 7% | 11% | 11% | 1% | 2% | 77% | 5% | 3% |
| Communications | 8% | 6% | 14% | 2% | 3% | 78% | 5% | 3% |
| Collections | 9% | 6% | 11% | 1% | 2% | 80% | 5% | 2% |
| Administration | 8% | 9% | 11% | 1% | 2% | 79% | 5% | 2% |

²⁷ In comparison, Mellon’s 2022 Art Museum Staff Demographic survey recorded 35% building operations, 23% administration, 20% public engagement, 14% collections, and 6% communications. However, different response methodologies were used: single select for the Mellon research and multi-select for Museums Moving Forward.

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Museums Moving Forward Pilot Survey Findings Fielded Fall 2022

Sample size

| | |
|------------------------------|-------|
| Number of survey respondents | 1,907 |
|------------------------------|-------|

1. Approximately how long have you been working in the art museum field?

| | |
|------------------------------|------|
| Average years in art museums | 10.6 |
|------------------------------|------|

2. And how long have you been working at your current museum (this could be the same as the previous question)?

| | |
|---------------------------------|-----|
| Average years in current museum | 7.0 |
|---------------------------------|-----|

3. Which of the following best describes your current position level in the museum?

| | |
|----------------------------------|-----|
| Entry Level | 13% |
| Experienced (non-manager) | 46% |
| Manager (with 1+ direct reports) | 27% |
| Director Level | 9% |
| Executive | 6% |

4. What type of position do you have at the museum?

| | |
|------------------------------|-----|
| Full-Time/Permanent Employee | 86% |
| Part-Time Employee | 10% |
| Temporary Employee | 2% |
| Seasonal Employee | 0% |
| Paid Intern | 1% |
| Apprentice/Fellow | 1% |

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Museums Moving Forward Pilot Survey Findings Fielded Fall 2022

5. Which of the following categories does your current museum position fall into? Select all that apply.

| | |
|---------------------|-----|
| Administration | 42% |
| Building Operations | 24% |
| Collections | 33% |
| Communications | 15% |
| Public Engagement | 27% |

6. Are you a member, or do you have the option of being a member, of a union as part of your museum job?

| | |
|--|-----|
| Yes, I am a union member for my museum job | 13% |
| No, I have the option to be a union member for my museum job but have not chosen to join | 3% |
| No, a union is not available for my museum job | 84% |

7. How are you compensated in this position?

| | |
|---------------|-----|
| Annual salary | 65% |
| Hourly wage | 35% |

8. Compared to people at similar position levels (e.g., entry level, associate, manager, executive) in my institution, I think my salary is:

| | |
|--------------------------|-----|
| Above others | 8% |
| About the same as others | 50% |
| Below others | 36% |

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Museums Moving Forward Pilot Survey Findings Fielded Fall 2022

9. Compared to people at other art museums with comparable position levels (e.g., entry level, associate, manager, executive), I think my salary is:

| | |
|--------------------------|-----|
| Above others | 13% |
| About the same as others | 39% |
| Below others | 48% |

10. Have you ever received any of the following combinations of promotions and pay increases while at your current museum? Select all that apply.

| | |
|---|-----|
| FULL PROMOTION: Title Change and Pay Increase | 31% |
| HOLLOW PROMOTION: Title Change But No Pay Increase | 12% |
| PAY-FOCUSED PROMOTION: Pay Increase But No Title Change | 31% |
| None of the above | 44% |

10A. Full promotion details

| | |
|--|-------|
| Average Number of Promotions per Person | 0.58 |
| Average Tenure in the Museum in Years | 7.02 |
| Annual Promotion Rate for the Average Worker | 0.08 |
| Average Years to Promotion | 12.19 |

10B. Hollow promotion details

| | |
|--|-------|
| Average Number of Promotions per Person | 0.16 |
| Average Tenure in the Museum in Years | 7.02 |
| Annual Promotion Rate for the Average Worker | 0.02 |
| Average Years to Promotion | 44.31 |

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Museums Moving Forward Pilot Survey Findings
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10C. Pay-focused promotion details

| | |
|--|------|
| Average Number of Promotions per Person | 0.78 |
| Average Tenure in the Museum in Years | 7.02 |
| Annual Promotion Rate for the Average Worker | 0.11 |
| Average Years to Promotion | 8.99 |

11. How well does your current compensation from the museum cover your living expenses (e.g., rent, utilities, food, childcare)? My salary is:

| | |
|---|-----|
| Always enough to cover living expenses | 26% |
| Usually enough to cover living expenses | 31% |
| Sometimes enough to cover living expenses | 23% |
| Rarely or never enough to cover living expenses | 20% |

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Museums Moving Forward Pilot Survey Findings Fielded Fall 2022

12. Which of the following statements best represents your museum's post-COVID Return-to-Work policy, as it applies to you? Select all that apply.

| | |
|--|-----|
| I am/will be working in person only | 37% |
| I am/will be working in a hybrid setup where the museum chooses how many and which days to work from home and which days to work from the museum | 17% |
| I am/will be working in a hybrid setup where I get to choose how many and which days to work from home and which days to work in the museum | 22% |
| I am/will be working in a hybrid setup where the museum chooses how many days to work from home and how many days to work from the museum and I get to choose which days | 33% |
| I am/will be working in a hybrid setup where I get to choose how many and which days to work from home and which days to work in the museum | 1% |
| I don't know much about the museum's return-to-work plans | 3% |

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Museums Moving Forward Pilot Survey Findings Fielded Fall 2022

13. Please rate how much you agree or disagree with the following statements in relation to the culture of your current museum workplace.*

*Percent agreeing with each statement highly—a 4 or 5 on a 5-point scale

| | |
|---|-----|
| I believe that I can learn and grow in this organization | 71% |
| I feel burned out in this organization | 52% |
| My manager supports me | 76% |
| I believe performance reviews contribute to growth and/or advancement in my institution | 32% |
| Diversity and difference are not celebrated in this organization | 22% |
| I believe that what I do here is meaningful | 82% |
| The culture of my workplace negatively affects my mental and/or physical health | 40% |
| Mistakes are held against you in this organization | 24% |
| I would recommend this workplace to friends and family | 53% |
| I don't feel that I have a voice in decision making in this organization | 42% |
| My institution provides management and/or leadership training for all supervisors | 24% |
| People in my organization are held accountable for discrimination and harassment | 40% |
| I feel like I have to hide some of who I am in this organization | 30% |

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Museums Moving Forward Pilot Survey Findings Fielded Fall 2022

14. Please rate how much you agree or disagree with the following statements in relation to the culture of your current museum workplace.*

*Percent rating this attribute as low—a 1 or 2 on a 5-point scale

| | |
|---|-----|
| I believe that I can learn and grow in this organization | 17% |
| I feel burned out in this organization | 28% |
| My manager supports me | 13% |
| I believe performance reviews contribute to growth and/or advancement in my institution | 39% |
| Diversity and difference are not celebrated in this organization | 60% |
| I believe that what I do here is meaningful | 7% |
| The culture of my workplace negatively affects my mental and/or physical health | 43% |
| Mistakes are held against you in this organization | 49% |
| I would recommend this workplace to friends and family | 21% |
| I don't feel that I have a voice in decision making in this organization | 38% |
| My institution provides management and/or leadership training for all supervisors | 41% |
| People in my organization are held accountable for discrimination and harassment | 28% |
| I feel like I have to hide some of who I am in this organization | 51% |

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15. Which of the following statements best reflects the salary sharing practices of your museum workplace? Select all that apply.

| | |
|--|-----|
| My workplace shares the specific salaries of all employees publicly | 12% |
| My union handbook lists salary levels for each job | 6% |
| My workplace shares salary ranges for all positions or levels with employees | 11% |
| My workplace posts salary ranges for each open position | 38% |
| My workplace actively discourages employees from discussing their salaries | 17% |
| None of the above | 16% |
| I don't know | 22% |

16. In the past twelve months, have you experienced any of the following in your museum workplace? Select all that apply.

| | |
|--|-----|
| My major accomplishments have been acknowledged or recognized | 57% |
| I wasn't given appropriate resources, materials, or time to execute a job task or responsibility | 41% |
| I was given opportunities to do work that will likely help me advance | 41% |
| Someone took credit for my accomplishments | 19% |
| I developed positive relationships with my coworkers | 83% |
| Someone I work with was unfairly blamed or criticized for something | 26% |
| I was unfairly blamed or criticized for something | 18% |
| Another employee yelled, raised their voice, or spoke to me in an unprofessional manner | 24% |
| None of the above | 3% |

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Museums Moving Forward Pilot Survey Findings Fielded Fall 2022

17. How you ever considered leaving your current museum workplace for another art museum?

| | |
|-----|-----|
| Yes | 60% |
| No | 40% |

18. Which of the following reasons made you consider leaving your current museum workplace for another art museum? Select all that apply.

| | |
|---|-----|
| Pay is too low | 61% |
| Other institutions have more flexible work hours | 9% |
| No full-time work is available in this institution | 7% |
| Opportunities for growth at the other museum | 54% |
| Experiences of discrimination or harassment | 14% |
| Lack of opportunities at my museum | 51% |
| Unsafe working conditions | 5% |
| Positive reputation of the other museum | 22% |
| Burnout | 59% |
| Desire to live in a different town or city | 28% |
| Interpersonal issues with other staff members | 24% |
| Poor management | 46% |
| I don't believe my institution can change for the better | 25% |
| Personal reasons unrelated to my current museum workplace | 19% |

19. How you ever considered leaving the art museum field in the past five years?

| | |
|-----|-----|
| Yes | 68% |
| No | 32% |

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Museums Moving Forward Pilot Survey Findings Fielded Fall 2022

**20. Which of the following reasons made you consider leaving the art museum field?
Select all that apply.**

| | |
|---|-----|
| Pay is too low in art museums | 68% |
| Other fields have more flexible work hours | 22% |
| More interested in other fields | 19% |
| Full-time work is unavailable to me in most art museums | 10% |
| Experiences of discrimination or harassment in art museums | 11% |
| Lack of opportunities for growth in art museums | 47% |
| Unsafe working conditions in art museums | 4% |
| Burnout in the art museum field | 54% |
| Exciting opportunities in other fields | 35% |
| Interpersonal issues with other staff members are common in art museums | 16% |
| Poor management in art museums | 41% |
| I don't believe art museums can change for the better | 15% |
| Personal reasons unrelated to art and/or museums | 29% |

21. Have you felt discriminated against or harassed on the basis of your gender, sexual orientation, racial or ethnic background, social or economic status, religion, age, or disability while working in your current museum workplace?

| | |
|-----|-----|
| Yes | 26% |
| No | 74% |

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Museums Moving Forward Pilot Survey Findings Fielded Fall 2022

21A. How often have you felt discriminated against and/or harassed while working in your current museum workplace?

| | |
|---|-----|
| Very frequently (daily or almost daily) | 5% |
| Often (a few times a month) | 17% |
| Sometimes (a few times a year) | 48% |
| Rarely (one or two times total) | 30% |

21B. Which of the following forms of discrimination and/or harassment have you experienced in your current museum workplace? Select all that apply.

| | |
|---|-----|
| Based on gender (including pregnancy, gender expression, gender identity, etc.) | 52% |
| Based on sexual orientation | 11% |
| Based on race and/or ethnicity | 33% |
| Based on social or economic status | 29% |
| Based on religion | 5% |
| Based on age | 40% |
| Based on disability | 13% |
| Another form of discrimination or harassment | 21% |

21C. Have you taken any of the following actions in response to discrimination and/or harassment in your current museum workplace? Select all that apply.

| | |
|--|-----|
| I filed an HR complain form (in person or online) | 11% |
| I talked to an HR staff member who is available to employees | 29% |
| I used an anonymous reporting mechanism | 5% |
| I used an employee complaint hotline | 1% |
| I talked to a neutral employee or manager who can communicate the issues to HR | 26% |

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Museums Moving Forward Pilot Survey Findings Fielded Fall 2022

21D. How satisfied are you with how HR and/or the museum resolved your complaint(s) overall?

| | |
|----------------------|-----|
| Not at all satisfied | 54% |
| Somewhat satisfied | 38% |
| Very satisfied | 8% |

21E. If you have experienced any discrimination or harassment and decided NOT to take action in response, what were your reasons? Select all that apply.

| | |
|--|-----|
| I worried about retaliation from people in leadership at the institution | 46% |
| I worried about retaliation from the person who discriminated against/harassed me | 47% |
| I didn't think anything would be done about it | 70% |
| I didn't think anything could be done about it because the person who discriminated against/harassed me is not an employee of the museum (e.g., visitor, board member, artist) | 15% |
| I didn't know about what actions I could take | 19% |
| My workplace doesn't provide any mechanisms to report discrimination and/or harassment | 11% |

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Museums Moving Forward Pilot Survey Findings Fielded Fall 2022

22. In your current employment situation, how satisfied are you with each of the following characteristics?*

***Percent rating this attribute as high—a 4 or 5 on a 5-point scale**

| | |
|--|-----|
| Level of pay | 29% |
| Stable and predictable pay | 70% |
| Stable and predictable hours | 67% |
| Control over hours and/or location (e.g., ability to work flexible hours, work remotely) | 58% |
| Job security | 68% |
| Employee benefits (e.g., health care, retirement) | 58% |
| Career advancement opportunities (e.g., promotion path, learning new skills) | 28% |
| Enjoying your day-to-day work (e.g., good coworkers/managers, pleasant work environment) | 57% |
| Having a sense of purpose and dignity in your work | 66% |
| Having the power to change things about your job that you're not satisfied with | 28% |

22A. In your current employment situation, how satisfied are you with each of the following characteristics?*

***Percent rating this attribute as low—a 1 or 2 on a 5-point scale**

| | |
|--|-----|
| Level of pay | 46% |
| Stable and predictable pay | 12% |
| Stable and predictable hours | 13% |
| Control over hours and/or location (e.g., ability to work flexible hours, work remotely) | 21% |
| Job security | 11% |
| Employee benefits (e.g., health care, retirement) | 21% |
| Career advancement opportunities (e.g., promotion path, learning new skills) | 41% |
| Enjoying your day-to-day work (e.g., good coworkers/managers, pleasant work environment) | 17% |
| Having a sense of purpose and dignity in your work | 12% |
| Having the power to change things about your job that you're not satisfied with | 41% |

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Museums Moving Forward Pilot Survey Findings Fielded Fall 2022

23. Thinking about the past twelve months in your workplace (or total tenure if less than twelve months), which of the following three emotions do you most associate with working at your museum? Select up to three.

| | |
|---------------------|-----|
| Content | 34% |
| Worried | 36% |
| Excited | 29% |
| Sad | 9% |
| Connected to others | 42% |
| Bored | 13% |
| Angry | 15% |
| Hopeful | 34% |
| Disappointed | 38% |
| Inspired | 28% |

24. What kind of role, if any, do you have in your museum's diversity, equity, and inclusion efforts? Select all that apply.

| | |
|---|-----|
| I personally incorporate principles of diversity, equity, and inclusion in my overall work | 68% |
| I am currently a member of a diversity, equity, and inclusion committee at work | 18% |
| I was previously a member of a diversity, equity, and inclusion committee at work | 11% |
| My position specifically focuses on diversity, equity, and inclusion | 7% |
| None of the above, I am not involved in my museum's diversity, equity, and inclusion efforts | 19% |
| None of the above, I am not clear about how to get involved in my museum's diversity, equity, and inclusion efforts | 11% |
| Not applicable, my museum does not have any efforts towards diversity, equity, and inclusion | 3% |

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Museums Moving Forward Pilot Survey Findings Fielded Fall 2022

25. To your knowledge, has your museum measured the composition of any of the following groups with respect to gender, race, and ethnicity within the last three years? Select all that apply.

| | |
|------------------------------|-----|
| Artists in the collection | 49% |
| Board and/or trustee members | 45% |
| Staff members | 52% |
| Volunteers | 15% |
| None of the above | 3% |
| I don't know | 38% |

26. What/Who do you believe has a large impact on museum leadership's decisions? Select all that apply.

| | |
|--|-----|
| The museum's mission, vision, and/or values | 58% |
| The museum board's priorities | 68% |
| Input from staff members | 30% |
| The interests of current museum visitors | 24% |
| The interests of the communities around the museum | 31% |
| None of the above/I don't know | 12% |

Appendix D: Director and HR Survey Data Tables

Appendix D:
Director and HR
Survey
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Museums Moving Forward Pilot Survey Findings
for the Museum Director Survey²⁸
Fielded Fall 2022

1. Through what group or fund is your salary as a museum director predominantly (or wholly) paid?

| | |
|------------------------------------|-----|
| The general budget of my museum | 56% |
| An endowment from a named position | 23% |
| Another form of endowment | 2% |
| A municipality | 0% |
| A university | 19% |
| Other | 0% |

2. In your last complete fiscal year, approximately what proportion of your annual budget was allocated to staff compensation and benefits?

| | |
|--------------------|-----|
| Average per museum | 58% |
|--------------------|-----|

3. For your last complete fiscal year, approximately what proportion of your organization’s revenue was directly contributed by board members?

| | |
|--------------------|-----|
| Average per museum | 11% |
|--------------------|-----|

²⁹ Directors from forty-eight art museums completed this survey.

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Museums Moving Forward Pilot Survey Findings
for the Museum Director Survey
Fielded Fall 2022

4. Do you know the gender, race, and ethnicity of each of your board members?

| | |
|-----|-----|
| Yes | 70% |
| No | 30% |

5. Keeping in mind just your board members who are on the Finance and/or Executive committees, how many members of each gender do you have?

| | |
|--------------------------------------|-----|
| Women | 54% |
| Men | 45% |
| Non-binary/gender queer/third gender | 1% |
| Another gender | 0% |

6. Is your museum part of a college or university?

| | |
|-----|-----|
| Yes | 26% |
| No | 74% |

7. What’s the governance structure of your museum?*

*Only answered by those who are part of a college or university

| | |
|--|-----|
| My museum has an independent governance board | 9% |
| My museum has the same board as the university | 91% |

Appendix D:
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Museums Moving Forward Pilot Survey Findings for the Human Resources Officer Survey²⁹ Fielded Fall 2022

1. How many people are currently employed by your organization in each of the following categories? Please choose the best single category for each employee if more than one could apply.

| | |
|--------------------|-----|
| Full-time employee | 65% |
| Part-time employee | 21% |
| Temporary employee | 7% |
| Seasonal employee | 2% |
| Paid intern | 3% |
| Unpaid intern | 0% |

2. In the past calendar year, how many full-time staff in your organization received an annual salary/compensation of...

| | |
|------------------------|-----|
| Less than \$25,000 | 3% |
| \$25,000 to \$49,999 | 31% |
| \$50,000 to \$74,999 | 33% |
| \$75,000 to \$99,999 | 16% |
| \$100,000 to \$149,999 | 11% |
| \$150,000 to \$199,999 | 4% |
| \$200,000 to \$299,999 | 2% |
| More than \$300,000 | 1% |

³⁰ Human resources officers from forty-eight art museums completed this survey.

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**Museums Moving Forward Pilot Survey Findings
for the Human Resources Officer Survey
Fielded Fall 2022**

3. In the past calendar year, how many part-time staff, seasonal staff, temporary staff, and paid interns in your organization received an annual salary/compensation of...

| | |
|------------------------|-----|
| Less than \$25,000 | 64% |
| \$25,000 to \$49,999 | 24% |
| \$50,000 to \$74,999 | 7% |
| \$75,000 to \$99,999 | 2% |
| \$100,000 to \$149,999 | 1% |
| \$150,000 to \$199,999 | 1% |
| \$200,000 to \$299,999 | 0% |
| More than \$300,000 | 0% |

4. In the past calendar year, how many staff received a promotion (with title change and pay increase beyond cost-of-living adjustment) that resulted in a salary within each of the following pay levels?

| | |
|------------------------|-----|
| Less than \$25,000 | 4% |
| \$25,000 to \$49,999 | 28% |
| \$50,000 to \$74,999 | 34% |
| \$75,000 to \$99,999 | 13% |
| \$100,000 to \$149,999 | 8% |
| \$150,000 to \$199,999 | 4% |
| \$200,000 to \$299,999 | 5% |
| More than \$300,000 | 4% |

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Museums Moving Forward Pilot Survey Findings for the Human Resources Officer Survey Fielded Fall 2022

5. Over the past calendar year, how many staff members were hired by your organization at pay level:

| | |
|------------------------|-----|
| Less than \$25,000 | 38% |
| \$25,000 to \$49,999 | 34% |
| \$50,000 to \$74,999 | 17% |
| \$75,000 to \$99,999 | 6% |
| \$100,000 to \$149,999 | 3% |
| \$150,000 to \$199,999 | 1% |
| \$200,000 to \$299,999 | 1% |
| More than \$300,000 | 0% |

6. In the past two calendar years (2020 and 2021), how many full-time regular employees have been hired by your organization?

| | |
|--------------------|-------|
| Average per museum | 21.75 |
|--------------------|-------|

7. How many of those full-time regular employees you hired in the past two calendar years (mentioned in the previous question) still work for your organization?

| | |
|--------------------|-------|
| Average per museum | 15.42 |
|--------------------|-------|

8. Are new employees required to sign binding arbitration or confidentiality agreements during their onboarding process (e.g., in an employment letter, employee handbook)?

| | |
|--------------------------------------|-----|
| Yes, for all positions | 46% |
| Yes, but only for specific positions | 44% |
| No | 4% |

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Museums Moving Forward Pilot Survey Findings for the Human Resources Officer Survey Fielded Fall 2022

9. Over the past calendar year, how many staff members departed your organization (voluntary or involuntary) at pay level:

| | |
|------------------------|-----|
| Less than \$25,000 | 30% |
| \$25,000 to \$49,999 | 39% |
| \$50,000 to \$74,999 | 17% |
| \$75,000 to \$99,999 | 6% |
| \$100,000 to \$149,999 | 5% |
| \$150,000 to \$199,999 | 2% |
| \$200,000 to \$299,999 | 1% |
| More than \$300,000 | 0% |

10. How many of those staff who departed your organization (voluntary or involuntary) over the past calendar year signed NDAs (Non-Disclosure Agreements)?

| | |
|--------------------|-----|
| Average per museum | 0.4 |
|--------------------|-----|

11. Has your organization measured the composition of any of the following groups with respect to gender, race, and ethnicity within the last three years? Select all that apply.

| | |
|------------------------------|-----|
| Artists in the collection | 39% |
| Board and/or trustee members | 70% |
| Staff members | 83% |
| Volunteers | 20% |
| None of the above | 9% |

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Museums Moving Forward Pilot Survey Findings for the Human Resources Officer Survey Fielded Fall 2022

12. Which of the following benefits does your organization provide for the following types of employees? Select all that apply.

| | Full-time | Part-time | Temporary or Seasonal |
|---|-----------|-----------|-----------------------|
| Health insurance (covered 100% by the employer) | 29% | 4% | 0% |
| Health insurance (covered partially by the employer) | 81% | 38% | 10% |
| Disability insurance (long and short term) | 79% | 27% | 2% |
| Life insurance | 79% | 31% | 2% |
| Paid time off | 94% | 56% | 6% |
| Paid sick leave | 85% | 67% | 25% |
| Paid family leave (equal to the statutory requirement) | 63% | 35% | 6% |
| Paid family leave (beyond the statutory requirement but not including paternal or maternal leave) | 23% | 8% | 0% |
| Paid paternal and/or maternal leave beyond any statutory requirement | 56% | 21% | 4% |
| Workplace safety protections | 73% | 60% | 42% |
| 401k/403b/other retirement funds (with employer contribution) | 75% | 42% | 8% |
| 401k/403b/other retirement funds (without employer contribution) | 40% | 25% | 4% |
| Mental health coverage (beyond health insurance) | 35% | 17% | 8% |
| Employee Assistance Program (other than mental health coverage) | 77% | 60% | 29% |
| Dental insurance (fully covered or shared by employer) | 79% | 27% | 2% |
| Vision insurance (fully covered or shared by employer) | 79% | 27% | 2% |
| Bereavement leave | 88% | 42% | 13% |
| Funding for professional development | 81% | 42% | 13% |
| Commuter benefits | 40% | 31% | 13% |
| Pet insurance (fully covered or shared by employer) | 17% | 6% | 2% |

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**Museums Moving Forward Pilot Survey Findings
for the Human Resources Officer Survey
Fielded Fall 2022**

**13. Which of the following statements best reflects the salary sharing practices of your museum?
Select all that apply.**

| | |
|--|-----|
| The museum shares the specific salaries of all employees publicly | 15% |
| A union handbook lists salary levels for each job at the museum | 17% |
| The museum shares salary ranges for all positions or levels with employees | 31% |
| The museum posts salary ranges for each open position | 71% |
| The museum actively discourages employees from discussing their salaries | 4% |
| None of the above | 15% |

14. What kind of reporting mechanisms for workplace disputes, harassment, or discrimination are currently in place at your organization? Select all that apply.

| | |
|--|-----|
| An HR complaint form (i.e., in person or online) | 60% |
| An HR staff member who is available to employees | 88% |
| A union-provided grievance process for reporting | 33% |
| An anonymous reporting mechanism | 58% |
| An employee complaint hotline | 31% |
| A neutral employee or manager who can communicate the issues to HR | 44% |
| A third-party reporting process (e.g., use of an ombudsman) | 33% |
| Another reporting mechanism | 15% |
| My organization doesn't have any reporting mechanisms | 0% |

Appendix D:
Director and HR
Survey
Data Tables

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15. In the past calendar year, how many staff (please consider all staff members, including full-time and part-time) have formally and/or informally expressed concern or dissatisfaction related to the following topics:

| | Formal complaints (average per museum) | Informal complaints (average per museum) |
|--|--|--|
| Workplace culture (e.g., being welcomed/included) | 1.2 | 2.9 |
| Compensation/Salary | 1.1 | 2.6 |
| Title/Promotion/Advancement | 0.3 | 1.8 |
| Racism, race-based discrimination, microaggressions | 0.9 | 2.0 |
| Gender, sexual orientation, gender expression, gender-based discrimination | 0.5 | 0.8 |

16. In the previous question, you reported how many staff members made formal and/or informal complaints about various workplace issues in the past calendar year. How many of these complaints resulted in the following outcomes?

| Average per museum | Legal action | Internal investigation | External investigation | Disciplinary action |
|--|--------------|---------------------------|---------------------------|------------------------|
| Workplace culture (e.g., being welcomed/included) | 0.2 | 1.5 | 0.0 | 0.4 |
| Compensation/Salary | 0.0 | 1.3 | 0.0 | 0.0 |
| Title/Promotion/Advancement | 0.0 | 0.6 | 0.0 | 0.0 |
| Racism, race-based discrimination, microaggressions | 0.1 | 2.1 | 0.1 | 0.1 |
| Gender, sexual orientation, gender expression, gender-based discrimination | 0.1 | 0.7 | 0.0 | 0.2 |

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17. How many claims were filed with the Equal Employment Opportunity Commission last calendar year?

| | |
|--------------------|-----|
| Average per museum | 0.2 |
|--------------------|-----|

18. How many claims were filed with your city or state municipality in the last calendar year?

| | |
|--------------------|-----|
| Average per museum | 0.1 |
|--------------------|-----|

Colophon

| | | |
|---------------------------|--|---|
| About MMF | <p>Museums Moving Forward (MMF) is an independent, limited-life organization devoted to envisioning and creating a more just museum sector by 2030. Together with a diverse network of museums, cultural workers, and philanthropists across the US, MMF drives urgent conversations about the most effective ways to make and measure real change inside museum workplaces. Through data, discourse, and advocacy, MMF is committed to the evolution of museums toward equity by improving the working conditions and lives of cultural workers.</p> <p>MMF’s core values are care, equity, accountability, and impact. MMF is a 501c(3) nonprofit.</p> | |
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