



Census of Art Information Professionals: Preliminary Report of Findings

Sponsored by the Art Libraries Society of North America
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I. Project Overview

The Census of Art Information Professionals is the first attempt by the Art Libraries Society of North America (ARLIS/NA) to survey the demographic makeup of the art information profession. The survey sought to capture a snapshot of the current characteristics of the art information profession by gathering data not collected by our annual membership forms. The survey was conducted online and asked participants to describe their demographics, educational backgrounds, positions, employers, salaries, credentials, job functions, professional development, professional identity, and affiliations.

The survey was developed and conducted by a Task Force formed in September 2015 under the ARLIS/NA Diversity Committee. Members of the Task Force included Stacy Brinkman (chair), Jon Evans, Billy Kwan, and Lily Pregill. The Task Force also worked with Executive Board liaison Ann Roll and Diversity Committee Chair Kai Alexis Smith.

The impetus behind developing the survey came from an awareness of changing demographics in North America and the knowledge that many other organizations have conducted demographic surveys in the library and museum professions. Such surveys have served as useful benchmarks to examine trends in diversity, continuing education, and leadership, and in some cases have also provided directions for advocacy. Examples of such studies include the following:

- American Libraries Association: Diversity Counts¹
- American Alliance of Museums: Demographic Transformation and the Future of Museums²
- Association for Research Libraries: Demographic Change in Academic Librarianship³
- Music Library Association: Survey of Personnel Characteristics⁴
- Society of American Archivists: A*CENSUS⁵
- Higher Education Arts Data Services Project⁶
- Andrew Mellon Foundation and Association of Art Museum Directors: Art Museum Staff Demographic Survey⁷

The Task Force designed the survey questions in the Fall of 2015 based on many of the surveys listed above. The project was also approved as exempt from IRB review by the Miami University Office of Research Compliance.

The Task Force was particularly careful in considering how to present demographic questions in the survey, preferring to use the most inclusive language and survey design possible. In considering questions regarding LGBT identity, the Williams Institute's (UCLA) Sexual Minority Assessment Research Team's report on "Best Practices for Asking Questions about Sexual Orientation on Surveys"⁸ was particularly influential. The Task Force also made every effort to collect data about gender identity in the most inclusive manner possible. For this, we consulted several resources including the Williams Institute's Gender Identity in the US Surveillance Group's "Best Practices for Asking Questions to Identify Transgender and Other Gender Minority Respondents on Population-Based Surveys"⁹ and reports from the Human Rights Campaign.¹⁰ We also sought feedback on versions of questions related to gender

¹ <http://www.ala.org/offices/diversity/diversitycounts/divcounts>

² <http://www.aam-us.org/resources/center-for-the-future-of-museums/demographic-change>

³ <http://www.arl.org/focus-areas/statistics-assessment/2597>

⁴ <https://www.musiclibraryassoc.org/?page=PersonnelSurvey>

⁵ <http://www2.archivists.org/initiatives/acensus-archival-census-education-needs-survey-in-the-united-states>

⁶ <https://secure3.vaultconsulting.com/HEADS/>

⁷ <https://mellon.org/programs/arts-and-cultural-heritage/art-history-conservation-museums/demographic-survey/>

⁸ <http://williamsinstitute.law.ucla.edu/wp-content/uploads/SMART-FINAL-Nov-2009.pdf>

⁹ <http://williamsinstitute.law.ucla.edu/wp-content/uploads/geniuss-report-sep-2014.pdf>

¹⁰ <http://www.hrc.org/resources/collecting-transgender-inclusive-gender-data-in-workplace-and-other-surveys>

identity from several individuals who identified as transgender or gender queer but who were not otherwise involved in the creation of the survey or involved in the art information profession.

The survey questions as well as the recruitment message and methods were approved by the ARLIS/NA Executive Board. ARLIS/NA members were informed in advance that the Census was being conducted by then-ARLIS/NA President Kristen Regina. The survey opened on February 17, 2016 and was distributed to the ARLIS-L, VRA, AASL, and ACRL-Arts listservs. ARLIS/NA members received an additional email inviting them to participate in the survey, and the survey was mentioned several times at the ARLIS/NA and VRA joint conference in Seattle. Two follow-up reminder emails were distributed to listservs. The survey closed on April 8, 2016. Recruitment and informed consent letters are included in Appendix A.

572 individuals responded to and completed at least part of the survey. Not all surveys that were started were completed. The only required question on the survey was Question 1: acknowledgement of informed consent and agreement to participate in the census. Participants could skip any other question in the survey without any penalty. Because the survey used skip logic in certain sections, some questions were only available to a portion of respondents, based on their previous responses.

Of the 572 respondents, 437 (76.4%) identified as current or former members of ARLIS/NA.

Initial analyses of the results were completed using native tools in Survey Monkey. Additional analysis was conducted using SPSS and Excel. Final data sets were saved as SPSS files, an Excel file, and a codebook of variables. The preliminary quantitative analysis for this report was performed by Stacy Brinkman. Additional recoding of variables was conducted on all fields where participants wrote in an answer (e.g. in fields with “other” categories). The raw data for these fields has been preserved in the SPSS and Excel files, and has also been extracted into Word documents and included as Appendices. Qualitative analysis on free-text questions was performed by Lily Pregill and Billy Kwan.

II. Results

Section 1: Education/Background (Q2-Q5)

Section 1 sought to examine the various paths towards entering the art information profession by asking questions about earned degrees and professional certifications. This information may be helpful for thinking about continuing education within our profession but also may be useful when considering recruitment initiatives. In the survey, this question was presented as a matrix, where participants entered degree types and areas of study for one Bachelor’s or Baccalaureate degree, and up to three Advanced degrees.

Q2. Please indicate below the degrees/diplomas you have earned, including areas of study:

Table 1.2.1. Degree type

	BA/BS/BFA	MA/MLIS/ MFA/MS	PhD/EdD	Other	Total
Bachelor’s or Baccalaureate Degree	522 (97.6%)	10 (1.9%)	0	3 (0.6%)	535

Advanced Degree 1	15 (2.9%)	490 (95.9%)	1 (0.2%)	5 (1%)	511
Advanced Degree 2	1 (0.5%)	190 (89.2%)	9 (4.2%)	13 (6.1%)	213
Advanced Degree 3	0	23 (60.5%)	7 (18.4%)	8 (21%)	38

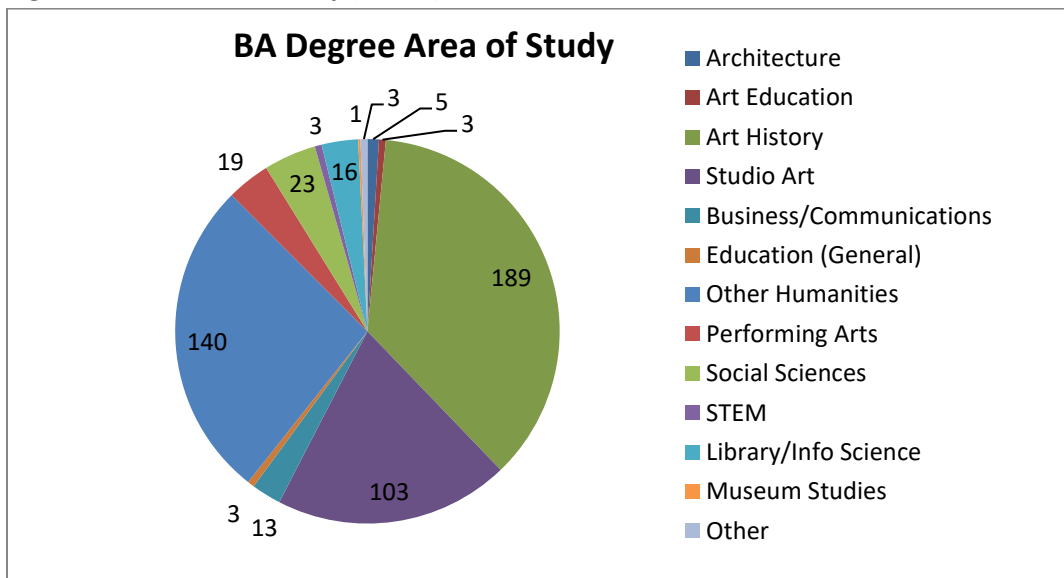
Bachelor's or Baccalaureate Degrees Areas of Study

Of the 521 responses recorded of Bachelor's or Baccalaureate degrees earned, 300 (57.6%) were related to a visual arts field (Architecture, Art Education, Art History, Studio Art). Another 140 Bachelor's Degrees (26.9%) were in a humanities field. Initially, 39 responses were marked "Other," but upon further review, 36 of these responses fit into an existing category and were re-coded (see Appendix B). 51 individuals skipped this question.

Table 1.2.2. B.A. Area of study (n=521)

Answer choice	# Responses	Percentage
Architecture	5	1.0%
Art Education	3	0.6%
Art History	189	36.3%
Studio Art	103	19.8%
Business/Communications	13	2.5%
Education (General)	3	0.6%
Other Humanities	140	26.9%
Performing Arts	19	3.6%
Social Sciences	23	4.4%
STEM	3	0.6%
Library/Info Science	16	3.1%
Museum Studies	1	0.2%
Other	3	0.6%

Fig 1.2.1. B.A. Area of study (n=521)



Advanced Degrees Areas of Study

Survey participants reported earning 725 advanced degrees at the Master's level or higher, with many participants possessing more than one advanced degree. The most frequently reported Advanced Degree was in Library or Information Science, followed by Art History. All areas of study initially coded "other" fit into an existing category and was re-coded (Appendix B).

Table 1.2.3. Advanced Degree Area of study (n=725)

Answer choice	Advanced Degree 1	Advanced Degree 2	Advanced Degree 3	Total
Architecture	4	1	0	5
Art Education	3	0	0	3
Art History	101	40	4	145
Studio Art	27	5	0	32
Arts Management	0	0	0	0
Business/Communications	2	1	2	5
Education (General)	2	1	1	4
Other Humanities	50	11	5	66
Performing Arts	5	0	0	5
Social Sciences	8	3	0	11
STEM	1	0	0	1
Library/Information Science	276	139	20	435
Museum Studies	7	3	2	12
Not Applicable	0	0	1	1

Q3. Are you currently pursuing a degree or certificate?

The majority of respondents (490 of 540) indicated that they were not currently pursuing a degree or certificate. For those who indicated "yes," their free-text responses were coded into categories listed below. Some participants were seeking more than one degree or certification at once.

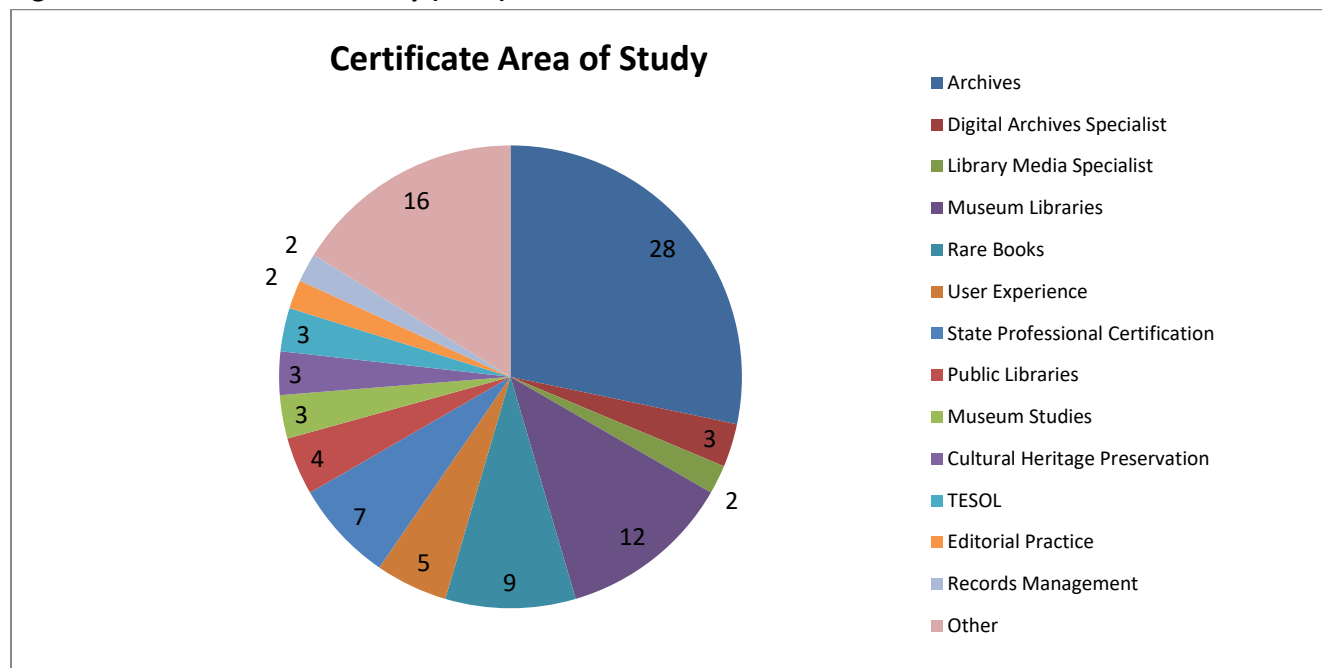
Table 1.3.1. Currently pursuing a degree or certification? (n=540)

Answer choice or coded free text of "Other"	# Responses
No, not pursuing a degree or certificate	490
Information science/Library science	20
Art History	10
Archives	4
Education related field (instructional technology, instructional design, teaching, education)	5
Other Humanities (Historic Preservation, American Studies, Humanities)	3
Management or administration	3
Art or Design	2
Other field (Digital Technology, Visual Analytics, unlisted)	4

Q4-5. Do you have a professional certification?

449 of 535 responses to this question were “no.” Of the 86 who responded “yes” to this question, 76 provided a description of their certification. Some respondents described more than one certificate.

Fig 1.5.1. Certificate Area of study (n=76)



Section 2: Employment (Q6-Q29)

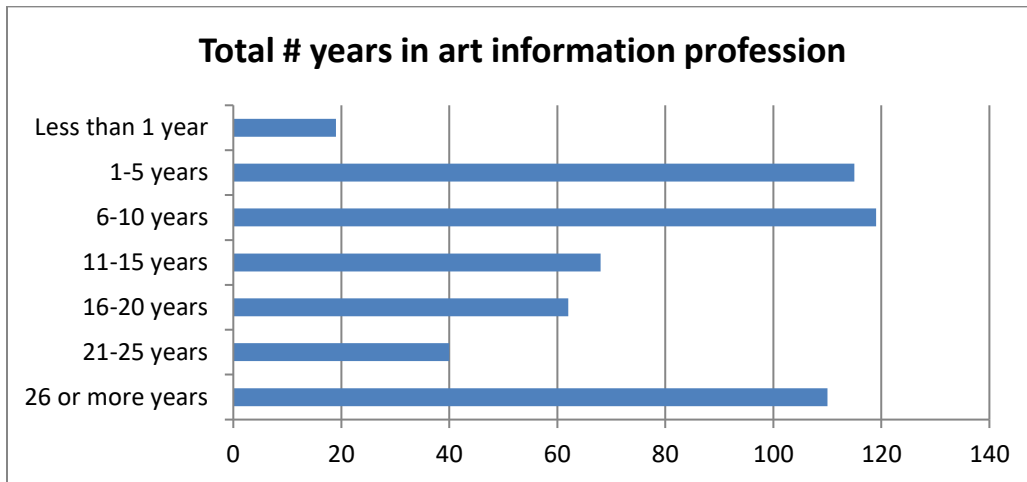
Q6. How many (total) years have you been employed or involved in the art information profession?

533 individuals responded to this question. The distribution of responses to this question was bimodal, with over 40% of respondents indicating that they have been involved in the profession between 1 and 10 years, but another 20% responding that they have been employed in the art information profession for 26 or more years. The survey suggests that there are significantly fewer mid-career art information professionals.

Table 2.6.1. Total years in profession (n=533)

Answer choice	# Responses	Percentage
Less than 1 year	19	3.6%
1-5 years	115	21.6%
6-10 years	119	22.3%
11-15 years	68	12.8%
16-20 years	62	11.6%
21-25 years	40	7.5%
26 or more years	110	20.6%
Total	533	100%

Fig 2.6.1. Total years in profession (n=533)



Q7. Employment Status

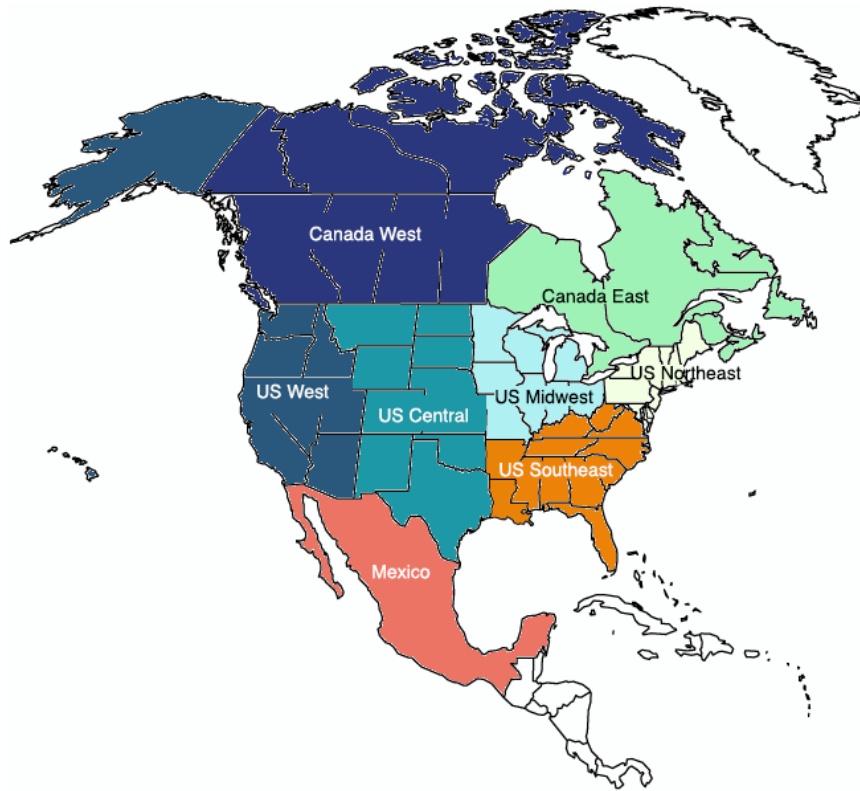
496 respondents (93%) indicated that they were employed, 13 (2.4%) indicated they were students, 21 (3.9%) indicated they were retired, and 3 (0.5%) indicated they were unemployed. Survey participants answered subsequent questions based on their responses to this question (Q7).

Q8-21: Employed Respondents (selected "Employed" for Q7)

Q8. Geographic region of employment

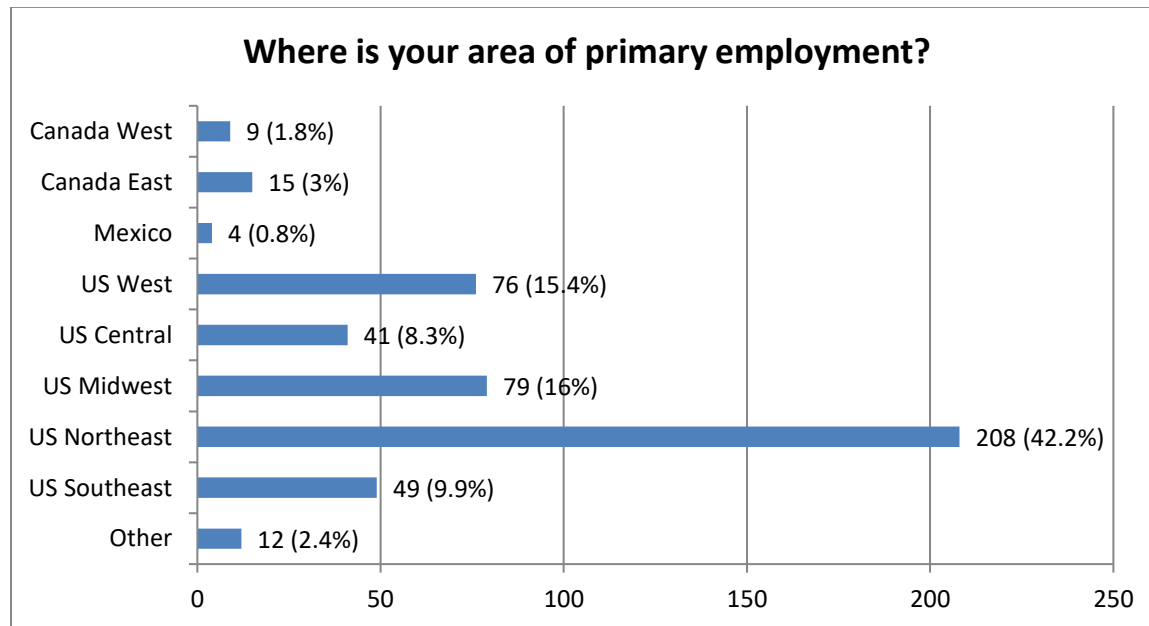
493 responses were collected for this question. Regions in North America were divided as follows:

Fig 2.8.1. Geographic regions



Over 40% of respondents reported being employed in the US Northeast. Another 30% of respondents reported being employed in either the US West or the US Midwest.

Fig 2.8.2. Primary geographic area of employment (n=493)



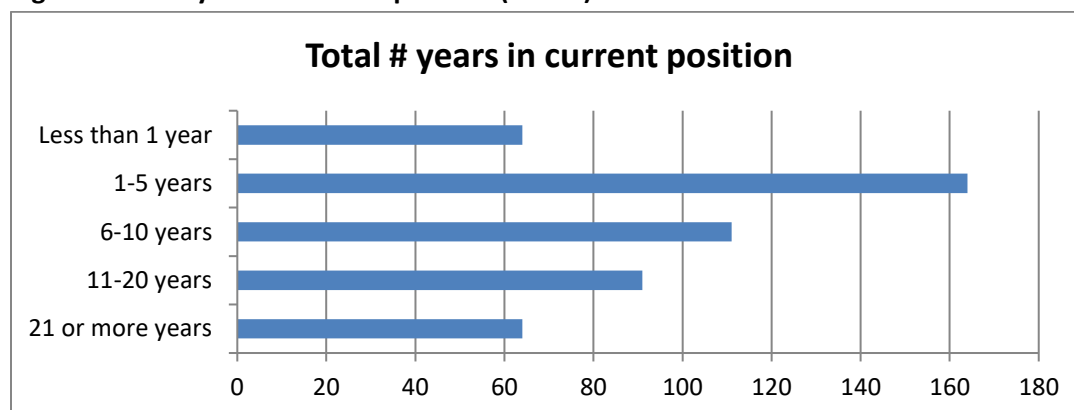
Q9. How many years have you worked in your current position?

492 individuals responded to this question about the total number of years they have worked in a particular position. Unlike the responses to the question about the total number of years in the profession, responses to this question indicate that art information professionals tend to change positions relatively frequently. Over 46% of respondents indicated that they have been in their current position for 5 years or less, and over 68% of respondents answered that they have been in their current position for 10 years or less.

Table 2.6.1. Total years in current position (n=492)

Answer choice	# Responses	Percentage
Less than 1 year	64	13.01%
1-5 years	164	33.33%
6-10 years	111	22.56%
11-20 years	91	18.50%
21 or more years	62	12.60%
Total	492	100%

Fig 2.6.1. Total years in current position (n=492)



Q11. Is your current position's responsibilities related to the visual arts?¹¹

Of those who indicated that they were employed, 340 (69%) indicated that their employment was primarily related to the visual arts. 116 (24%) said that their responsibilities were split between the visual arts and non-arts subjects, and 34 (7%) said that their position was primarily unrelated to the arts.

Q12. Which of the following best describes your type of employment?

492 respondents answered this question. Originally, 15 respondents selected "Other," but upon further review, their responses could be re-coded into existing categories. The vast majority (455 or 92%) reported that they were in full-time professional positions, and 31 reported that they were in part-time positions. A small group (5) reported that they were self-employed or worked as consultants, and one individual reported working in a completely unrelated profession. Among full-time employees, 398 reported having full-time positions that were salaried and in a permanent line (this includes tenure-track, exempt, or other professional position where there is a possibility of yearly contract renewal). Of those 398 full-time permanent employees, 112 (28%) are in tenured or tenure-track lines.

Table 2.12.1. Employment type (n=492)

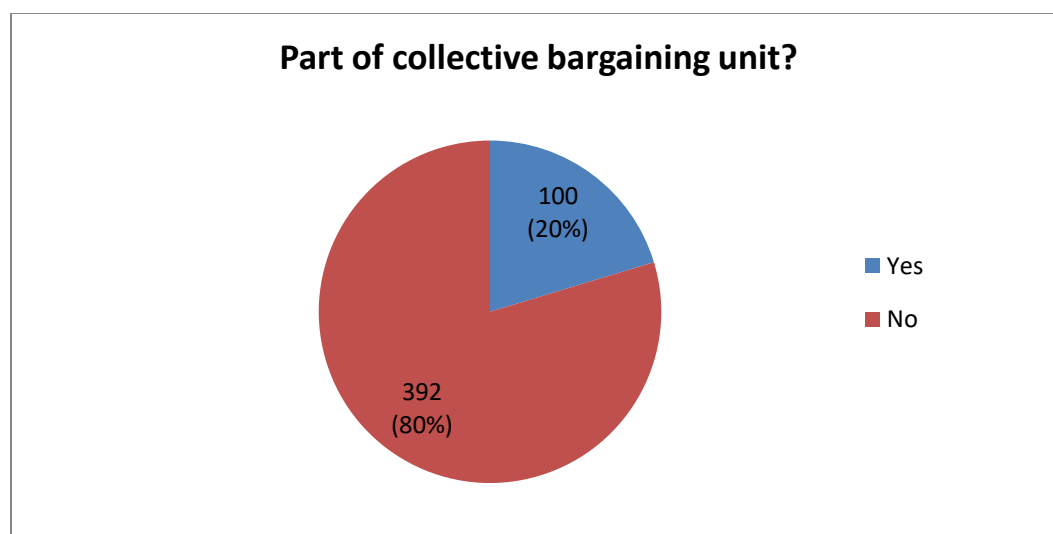
¹¹ Responses to Question 10 ("What is your annual salary range in US dollar equivalents?") are discussed after Questions 11-14.

Answer choice	# Responses	Percentage
Full-time, faculty or professional staff (tenured or tenure-track)	112	19.6%
Full-time, faculty or professional staff (non-tenure track)	286	50%
Full-time, hourly or classified staff	47	8.2%
Full-time, non-renewable contract (e.g. temporary or grant-funded position)	10	1.7%
Part-time position	31	5.4%
Self-employed/Consultant	5	0.9%
Other (please specify)	1	0.2%

Q13. Is your current position part of a union or other collective bargaining unit?

492 people responded to this question, and the majority of respondents (392 or 80%) reported that they were not part of a union or collective bargaining unit.

Fig 2.13.1. Position as part of collective bargaining unit? (n=492)



We conducted further analysis to determine whether position type influenced whether individuals were part of a collective bargaining unit. 491 individuals responded to both question the question on employment type (Q12) and the question on collective bargaining (Q13). The category of employment most likely to be part of a collective bargaining unit were full-time tenured or tenure-track faculty/professional staff (48 of 100 members of collective bargaining unit).

Table 2.13.1. Position as part of collective bargaining unit, by position type (n=491)

	Collective bargaining unit?		Total
	Yes	No	
Full-time, faculty or professional staff (tenured or tenure-track)	48	64	112
Full-time, faculty or professional staff (non-tenure track)	37	249	286
Full-time, hourly, paraprofessional, or classified staff	11	36	47
Full-time, non-renewable contract (e.g. temporary or grant-funded)	0	10	10
Part-time position	4	27	31

Self-employed/consultant	0	4	4
Other	0	1	1
Total	100	391	491

Q14. Please indicate your areas of primary responsibility in your position (check all that apply):

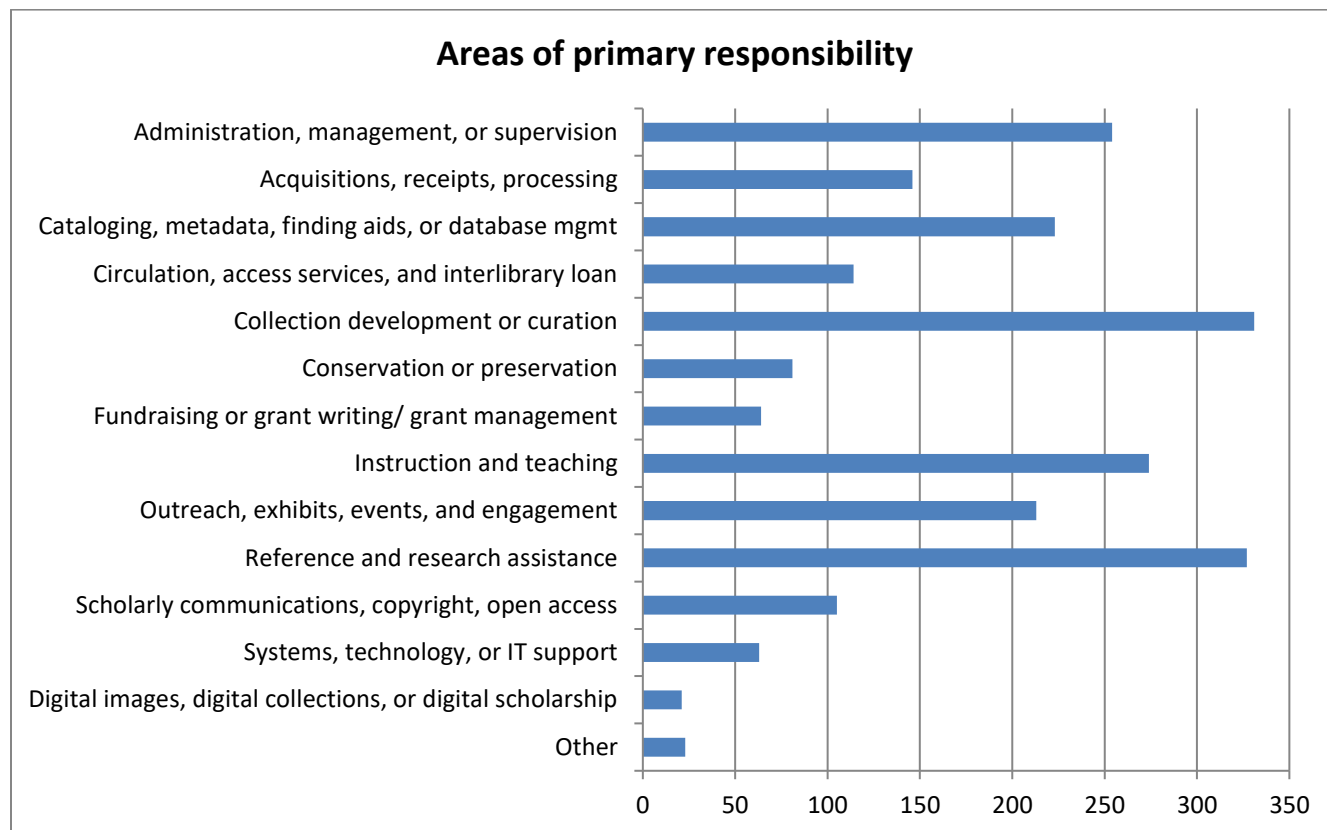
493 individuals completed this question. Respondents could select multiple responses. There were 12 categories of responsibilities and one "other" category where respondents could enter free text. One additional category - "Digital images, digital collections, or digital scholarship" - was added post hoc due to the high volume of free text responses that corresponded with this area of responsibility. We suggest that future iterations of this survey include this new category. Two categories were expanded to include some free text responses as well. The category "Circulation" was expanded to read "Circulation, access services, and interlibrary loan," and the category "Administration/management of a unit or library" was expanded to read "Administration, management, or supervision of a unit, branch, or library (including facilities and/or employees)." As part of analysis, each "Other" response was analyzed to determine whether it could fit into an existing category, and then recoded as appropriate (Appendix C).

The areas of responsibility most commonly identified were "Collection development or curation" (67.2%), "Reference and research assistance" (66.3%), "Instruction and teaching" (55.6%), and "Administration, management or supervision" (51.5%). Activities that remained coded as "other" included areas such as archives, special collections, project management, and research.

Table 2.14.1. Primary areas of responsibility (n=493, multiple responses permitted)

Area of Responsibility	Checked "yes"	Percentage
Administration, management, or supervision of a unit, branch, or library (including facilities and/or employees)	254	51.5%
Acquisitions, receipts, processing	146	29.6%
Cataloging, metadata, or database maintenance	223	45.2%
Circulation, access services, and interlibrary loan	114	23.1%
Collection development or curation	331	67.2%
Conservation or preservation	81	16.4%
Fundraising or grant writing/grant management	64	13.0%
Instruction and teaching	274	55.6%
Outreach, exhibits, events, and engagement	213	43.2%
Reference and research assistance	327	66.3%
Scholarly communications, copyright, open access	105	21.3%
Systems, technology, or IT support	63	12.8%
Digital images, digital collections, or digital scholarship (category added post hoc)	21	4.3%
Other (after re-coding)	23	4.7%

Fig 2.14.1. Primary areas of responsibility (n=493, multiple responses permitted)



Q15. Which of the following best describes the type of institution at which you are employed?

493 people responded to this question. The most common responses, accounting for 89% of all responses were "College or University" (51.7%), "Museum or Museum Library" (25.2%), and "Art and Design School" (12.4%). No respondents selected "K-12 School Library" as an institution type. Initially, 27 individuals selected "Other" as a response. However, upon further analysis of the text description of the "other" category, 16 of the 27 could be re-coded into existing categories (See Appendix D).

Table 2.15.1. Institutional type (n=493)

Answer choice	# Responses	Percentage
College or University	255	51.7%
Art & Design School	61	12.4%
Museum or Museum Library	124	25.2%
Public Library	16	3.2%
K-12 School Library	0	0%
Archive or special collection not affiliated with an academic institution	7	1.4%
Government library or agency	6	1.2%
Gallery	2	0.4%
Foundation	5	1.0%
Commercial sector	4	0.8%
Self-employed or freelance	2	0.4%
Other	11	2.2%

Q10. What is your annual salary range in US dollar equivalents?

Respondents were asked to self-report their annual salary range in US dollar equivalents. We conducted additional analysis of salary ranges by cross-tabulating data using the following four variables: (1) employment type; (2) geographic region; (3) years in profession; and (4) institution type.

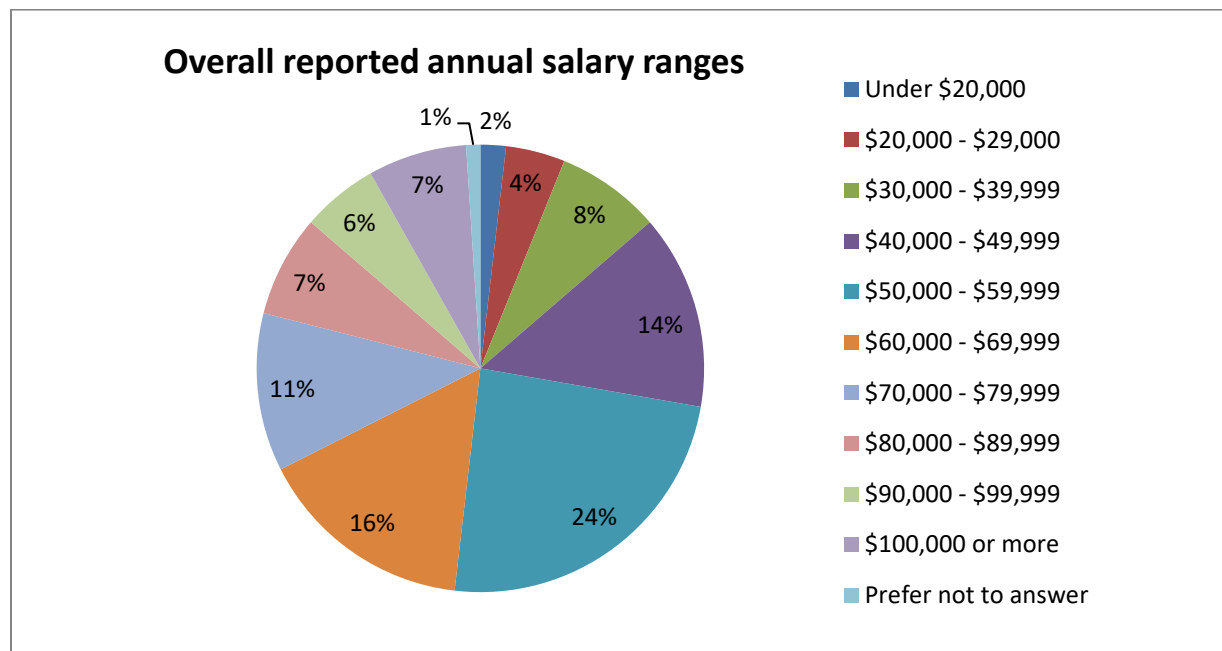
Overall Reported Salary Ranges

490 individuals responded to the question about salary range. The estimated mean salary (using midpoints of grouped salary ranges) was \$61,969. The estimated median salary using midpoints of the grouped data was \$64,000. There is a major limitation to how these estimated averages are calculated: the data ranges are "right-censored," meaning that there is no clearly defined upper limit to the salary scale (the lower limit is defined as 0). Therefore, there is a possibility for significantly skewed data in the upper range, and the averages calculated may be lower than the actual averages we would find if we had actual individual salary figures instead of grouped ranges of salaries. Midpoint values used for calculating "under \$20,000" and "\$100,000 or more" were \$15,000 and \$105,000 respectively, to keep the midpoint increments consistent at \$10,000. Averages were not calculated for categories with 5 or fewer responses.

Table 2.10.1. Overall reported salary range (n=490)

Answer choice	# Responses	Percentage
Under \$20,000	9	1.84%
\$20,000 - \$29,000	21	4.29%
\$30,000 - \$39,999	37	7.55%
\$40,000 - \$49,999	69	14.08%
\$50,000 - \$59,999	118	24.08%
\$60,000 - \$69,999	77	15.71%
\$70,000 - \$79,999	56	11.43%
\$80,000 - \$89,999	36	7.35%
\$90,000 - \$99,999	27	5.51%
\$100,000 or more	35	7.14%
Prefer not to answer	5	1.02%

Fig 2.10.1. Overall reported salary range (n=490)



Salary Range and Employment Type

Further analysis was conducted on salary range by employment type (Q 13). 489 individuals provided responses for both the question on salary range (Q 10) and the question on employment type (Q 13). 83 cases had missing data on either the salary range or the employment type. Major differences in average salaries were found between types of employment positions, with full-time, tenured or tenure-track positions commanding a significantly higher average reported salary than other types of positions.

Table 2.10.2. Salary range, by employment type (n=489)

	Salary Range by Employment Type							Total
	Full-time, faculty or professional staff (tenured or tenure-track)	Full-time, faculty or professional staff (non-tenure track)	Full-time, hourly, classified, or paraprofessional staff	Full-time, non-renewable contract	Part-time position	Self-employed/consultant	Other	
Under \$20,000	1	0	1	0	6	0	1	9
\$20,000 - \$29,999	1	1	6	1	12	0	0	21
\$30,000 - \$39,999	2	14	11	2	7	1	0	37
\$40,000 - \$49,999	4	51	8	1	4	1	0	69
\$50,000 - \$59,999	28	75	11	4	0	0	0	118
\$60,000 - \$69,999	17	53	5	1	0	1	0	77
\$70,000 - \$79,999	19	35	1	1	0	0	0	56
\$80,000 - \$89,999	17	17	1	0	0	0	0	35
\$90,000 - \$99,999	9	18	0	0	0	0	0	27
\$100,000 or more	13	19	3	0	0	0	0	35

Prefer not to answer	1	2	0	0	1	1	0	5
Total responses	112	285	47	10	30	4	1	489
Mean salary*	\$72297	\$64152	\$49255	\$50000	\$28103	**	**	
Median salary*	\$71316	\$60094	\$46875	\$52500	\$27083	**	**	

*Mean and median salaries are estimates based on midpoints of the grouped data ranges with no upper limit

** Insufficient data to report meaningful averages

Salary Range and Geographic Region

490 individuals provided responses for both the question on salary range (Q 10) and the question on geographic region of employment (Q 8). 82 cases had missing data on either the salary range or the geographic region. The highest salaries reported were from Canada West, reporting a median and mean salary \$10,000 higher than Canada East, US West, and US Northeast and significantly above the overall reported salary (16.7% above the mean and 11.4% above the median). However, the sample size of respondents from Canada West was very small, which means that the reported salary ranges could be significantly skewed. It is possible that respondents reported their salaries in Canadian dollars rather than US dollars.

Table 2.10.3. Salary range, by geographic region (n=490)

	Salary Range by Geographic Region of Employment									Total
	Canada West	Canada East	Mexico	US West	US Central	US Midwest	US Northeast	US Southeast	Other	
Under \$20,000	0	0	2	3	0	0	3	1	0	9
\$20,000 - \$29,999	0	0	1	3	3	4	8	2	0	21
\$30,000 - \$39,999	0	2	1	4	2	8	17	1	2	37
\$40,000 - \$49,999	1	2	0	9	9	10	20	16	2	69
\$50,000 - \$59,999	0	3	0	13	14	22	47	18	1	118
\$60,000 - \$69,999	2	3	0	11	6	15	34	4	2	77
\$70,000 - \$79,999	3	1	0	9	2	9	26	5	1	56
\$80,000 - \$89,999	0	1	0	10	2	5	18	0	0	36
\$90,000 - \$99,999	0	0	0	10	2	3	10	1	1	27
\$100,000 or more	2	3	0	3	0	3	23	1	0	35
Prefer not to answer	0	0	0	1	1	0	0	0	3	5
Total responses	8	15	4	76	41	79	206	49	12	490
Mean salary*	\$76250	\$66333	**	\$65133	\$55500	\$59684	\$64951	\$53980	\$57222	
Median salary*	\$73333	\$63333	**	\$65000	\$54286	\$57955	\$62353	\$52500	\$55000	

*Mean and median salaries are estimates based on midpoints of the grouped data ranges with no upper limit

** Insufficient data to report meaningful averages

Salary Range and Years in Profession

489 individuals provided responses for both the question on salary range (Q 10) and the question on total number of years in the art information profession (Q 6). 83 cases had missing data on either the salary

range or the years in profession. The data suggests that there is a strong positive correlation between the number of years in the profession and salary range.

Table 2.10.4. Salary range, by years of employment in the profession (n=489)

	Salary Range by # Years Employment in the Profession							Total
	Less than 1 year	1-5 years	6-10 years	11-15 years	16-20 years	21-25 years	26 or more years	
Under \$20,000	0	5	0	1	1	1	1	9
\$20,000 - \$29,999	2	10	7	1	0	0	1	21
\$30,000 - \$39,999	3	17	8	5	2	1	1	37
\$40,000 - \$49,999	4	26	20	8	5	3	3	69
\$50,000 - \$59,999	0	31	36	14	13	8	16	118
\$60,000 - \$69,999	2	14	25	12	10	5	9	77
\$70,000 - \$79,999	0	2	16	12	12	6	8	56
\$80,000 - \$89,999	0	2	1	7	9	2	15	36
\$90,000 - \$99,999	0	0	4	3	3	7	9	26
\$100,000 or more	0	0	1	2	5	6	21	35
Prefer not to answer	0	0	0	1	1	0	3	5
Total	11	107	118	66	61	39	87	489
Mean salary*	\$42273	\$46963	\$57034	\$63889	\$69167	\$73462	\$78690	
Median salary*	\$40625	\$48269	\$56389	\$62917	\$69000	\$72500	\$82000	

*Mean and median salaries are estimates based on midpoints of the grouped data ranges with no upper limit

Salary Range and Institution Type

490 individuals provided responses for both the question on salary range (Q 10) and the question on their employer's institution or organizational type (Q 15). One respondent selected "self employed" and chose "prefer not to answer" as a response, and therefore that data point is not included in the table below.

Table 2.10.5. Salary range, by institution type (n=490)

	Salary Range by Institution Type										Total
	College or University	Art & Design School	Museum or Museum Lib	Public Lib	Archive or Special Collection	Gov. Library or Agency	Gal- lery	Foun- dation	Com- mercial Sector	Other	
Under \$20,000	2	0	4	1	0	0	0	0	0	2	9
\$20,000 - \$29,999	3	2	14	0	1	0	0	0	1	0	21
\$30,000 - \$39,999	15	5	11	2	1	2	0	0	0	1	37
\$40,000 - \$49,999	27	15	22	1	2	1	0	0	0	1	69
\$50,000 - \$59,999	68	12	31	4	1	0	0	0	1	1	118

\$60,000 - \$69,999	42	9	15	5	0	0	2	3	1	0	77
\$70,000 - \$79,999	34	8	9	0	0	0	0	1	0	4	56
\$80,000 - \$89,999	25	3	4	1	1	0	0	1	0	1	36
\$90,000 - \$99,999	20	4	1	1	1	0	0	0	0	0	27
\$100,000 or more	16	3	12	1	0	3	0	0	0	0	35
Pref. not to answer	1	0	1	0	0	0	0	0	1	1	4
Total	253	61	124	16	7	6	2	5	4	11	489
Mean Salary	\$65754	\$60574	\$55569	\$60000	\$55000	\$71667	**	**	**	\$55000	
Median Salary	\$62619	\$57083	\$53387	\$60000	\$47500	\$70000	**	**	**	\$60000	

*Mean and median salaries are estimates based on midpoints of the grouped data ranges with no upper limit

** Insufficient data to report meaningful averages

Q16-18: College or University Employees (selected "College or University" as institution type in Q15)

Respondents who indicated that they were employed at a College or University were asked to give additional information about their institution. Over half of the responses describe universities that enroll over 20,000 students, offer doctoral degrees, and/or are publicly funded.

Q16. Highest degree awarded at your institution?

This question was asked to help determine the level of degree programs offered among "college or universities" that employ art information professionals. Of the 238 individuals who responded to this question, 195 (81.9%) indicated that their institution awarded doctoral degrees, although this does not necessarily mean that each respondent's institution offers doctoral or other advanced degrees in the arts.

Table 2.16.1. Highest degree awarded, college or universities (n=238)

Answer choice	# Responses	Percentage
Bachelor's (BA, BFA, BS, etc)	17	7.1%
Master's (MA, MFA, M.Arch, etc)	26	10.9%
Doctoral (PhD, EdD, MD, JD, etc)	195	81.9%

Q17. Which of the following describes your institutional type?

This question was asked to help determine the type of institution represented in a "college or university" designation. Just over half of the 241 respondents indicated that their institutions were publicly funded, while 44% of respondents were employed at private institutions.

Table 2.17.1. Institutional type, college or universities (n=241)

Answer choice	# Responses	Percentage
Public or State-supported	126	52.3%
Private	107	44.4%
Community college	6	2.5%
Other	2	0.8%

Q18. Institution's total student enrollment?

Over half of respondents indicated that they were employed at institutions with a total student enrollment of over 20,000 students. This figure was not surprising given that over 80% of respondents indicated that their institution awarded doctoral degrees.

Table 2.18.1. Institution's student enrollment, college or universities (n=239)

Answer choice	# Responses	Percentage
Under 2,500	25	10.5%
2,500-4,999	16	6.7%
5,000-9,999	27	11.3%
10,000-19,999	44	18.4%
20,000 or more	127	53.1%

Q19-21: Art and Design School Employees (selected "Art and Design School" as institution type in Q15)

Respondents who indicated that they were employed at an Art and Design School were also asked to give additional information about their institution. Art information professionals employed at Art and Design schools overwhelmingly described their institutions as private and small (fewer than 2,500 students), awarding up to a Master's degree.

Q19. Highest degree awarded at your institution?

60 individuals responded to this question, and a large majority indicated that their institution's highest awarded degrees were Master's degrees. It is important to note that while most Art and Design schools did not award doctoral degrees, the types of Master's degrees awarded at these institutions are likely to be terminal degrees (e.g. MFA) and the highest awarded in the profession.

Table 2.19.1. Highest degree awarded, Art and design schools (n=60)

Answer choice	# Responses	Percentage
Bachelor's (BA, BFA, BS, etc)	7	11.7%
Master's (MA, MFA, M.Arch, etc)	52	86.7%
Doctoral (PhD, EdD, MD, JD, etc)	1	1.7%

Q20. Which of the following describes your institutional type?

Most of the individuals employed at Art and Design schools reported that they worked at a private institution.

Table 2.20.1. Institutional type, Art and design schools (n=60)

Answer choice	# Responses	Percentage
Public or State-supported	8	13.3%
Private	50	83.3%
Other	2	3.3%

Q21. Institution's total student enrollment?

The majority of respondents described their institution as enrolling fewer than 2,500 students.

Table 2.21.1. Institution's student enrollment, Art and design schools (n=60)

Answer choice	# Responses	Percentage
Under 2,500	46	76.7%
2,500-4,999	8	13.3%
5,000-9,999	3	5%
10,000-19,999	3	5%

Q22-25: Student Respondents (selected "Student" for Q7)

12 respondents reported that they were students at the time of the survey. 7 were seeking an MLS, 3 were seeking a dual degree with MLS, and 2 were seeking other degree programs or did not respond. 7 student respondents were enrolled in a traditional program, and 5 were enrolled in either an online or hybrid program. In terms of geographic location of the MLIS programs, 3 were from the US West, 3 from the US Midwest, 3 from the US Northeast, 2 from the US Southeast, and 1 from outside North America.

Q26-27: Unemployed Respondents (selected "Unemployed" for Q7)

At the time of the survey, 3 respondents indicated that they were currently unemployed. All held an MLS and were seeking employment.

Q28-29: Retired Respondents (selected "Retired" for Q7)

21 of our respondents indicated that they were retired. 13 of our 21 retired respondents had been retired for 5 years or less, while 8 had been retired for 6 or more years. Among retired respondents, the majority (15) still work part-time in the art information profession, although most (8) do this as a volunteer only.

Section 3: Professional Affiliations and Activities (Q30-Q38)**Q30. Are you a current member of ARLIS/NA?**

527 people responded to this question. Of respondents, 381 (72%) indicated that they were current members of ARLIS/NA. An additional 56 (10.6%) indicated that they were members in the past, and 35 (6.6%) reported interest in becoming members.

Q31. How many years have you been a member of ARLIS/NA?

This question was only available to the individuals to responded "Yes" or "Other" to question 30.

Table 3.31.1. Number of years of ARLIS/NA membership, current members only (n=382)

Answer choice	# Responses	Percentage
Less than 1 year	23	6%
1-5 years	118	30.9%
6-10 years	91	23.8%
11-20 years	80	20.9%
21+ years	70	18.3%

Q32. How many years were you formerly a member of ARLIS/NA?

This question was only available to the individuals to responded "No, but I have been a member in the past" to question 30. 55 past members of ARLIS/NA responded to this question. It appears that attrition from ARLIS/NA occurs most frequently in the first 5 years of membership.

Table 3.32.1. Number of years of ARLIS/NA past membership, former members only (n=55)

Answer choice	# Responses	Percentage
Less than 1 year	3	5.5%

1-5 years	32	58.2%
6-10 years	8	14.6%
11-20 years	7	12.7%
21+ years	5	9%

Q33. Are you currently a member of an ARLIS/NA regional chapter?

306 respondents indicated that they were current members of an ARLIS/NA regional chapter (presumably of the 381 respondents who indicated that they were current ARLIS/NA members). This suggests that regional chapter membership is an integral part of ARLIS/NA membership.

Table 3.33.1. Membership in ARLIS/NA Regional Chapter? (n=522)

Answer choice	# Responses	Percentage
Yes	306	58.6%
No, but I have been a member in the past	79	15.1%
No, but I am considering becoming a member	49	9.4%
No, and I have never been a member	88	16.9%

Q34. Positions held in ARLIS/NA and regional chapters

486 individuals responded to this question. Respondents could select multiple responses. There were 10 categories of positions held and one “other” category where respondents could enter free text. Several respondents wrote in participation in Special Interest Groups or Divisions within ARLIS/NA. While nearly 40% of respondents indicated that they have not held positions within ARLIS/NA, the majority of respondents indicated a fairly high level of participation within the Society.

Table 3.34.1. Positions held in ARLIS/NA (n=486)

Answer choice	# Responses	Percentage
Committee or task force member	190	39.1%
Committee or task force officer	119	24.5%
Board appointed position	53	10.9%
Executive board member	85	17.5%
Editorial board member	14	2.9%
Advisory board member	7	1.4%
Discussion list moderator or manager	30	6.2%
Webmaster or web editor	28	5.8%
Regional or local organization officer	164	33.7%
None	194	39.9%
Other	32	6.6%

Q35. In what ways are you professionally active? (Activity from past 5 years)

We asked participants to list professional development activities pursued in the past 5 years. 519 individuals responded to this question, and each respondent could select multiple responses. With the exception of “Using social media for professional purposes” (50.3% of respondents), most art information professionals indicated that they participated in more traditional forms of professional activity: 51.3% indicated that they have presented papers at professional conferences, and 42.4% have published scholarship in the past 5 years. A significant portion of respondents (42.4%) also indicated that they have been active as mentors in the profession, which may be evidence of the impact of the ARLIS/NA mentoring programs at the national and chapter levels.

Table 3.35.1. Professional activity in past 5 years (n=519)

Answer choice	# Responses	Percentage
Publishing in scholarly or professional journals, books, or other media (print or online)	220	42.4%
Using social media for professional purposes	261	50.3%
Blogging for professional purposes	121	23.3%
Presenting papers at professional conferences	266	51.3%
Organizing sessions at professional conferences	179	34.5%
Moderating sessions at professional conferences	163	31.4%
Organizing, facilitating, presenting in a professional workshop	138	26.6%
Organizing, facilitating, presenting in a professional webinar	72	13.9%
Mentoring in your profession	220	42.4%
Teaching a for-credit course in a degree program	57	11%
Teaching a non-credit professional development course	11	2.1%
Teaching a course for professional certification	4	0.8%
Hosted or facilitated an internship	179	34.5%
Other (please specify)	55	10.6%
None	62	12%

Q36. Does your institution typically provide support for conferences?

521 individuals responded to this question. Respondents were able to select an answer and then have the option of providing further information in a free-text box, and 71 individuals provided comments. The majority of individuals indicated that they receive at least some funding for conferences, whether it is in the form of one funded conference, or in partial funding of conferences.

Table 3.36.1. Institutional support for conferences (n=521)

Answer choice	# Responses	Percentage
Yes, at least one conference is fully funded	262	50.3%
Yes, conferences are partially funded	158	30.3%
No, conferences are not funded	63	12.1%
Not applicable	38	7.3%

Common themes from the free-text included the following:

- Funding limited to only full-time or tenure-track positions
- Funding limited by flat dollar amount (e.g. from \$700 to \$2000 stated in comments)
- Only set part of conference cost funded (e.g. only registration, only registration and travel but not hotel, etc.)
- Conference funding comes out of other parts of librarian's budget (e.g. materials, staff) if exceeding a certain number
- Funding conditional on presenting scholarship
- Funding varies from year to year

Q37. To which other organizations do you belong?

409 individuals responded to this question, but each individual could choose more than one response. The organizations with highest membership overlap with ARLIS/NA were ALA (183 members, or 45%), ACRL (128 members, or 31%), and VRA (110 members, or 27%). A significant number of individuals checked "Other" as a category, but many of the organizations identified were regional or highly

specialized organizations that did not represent any significant overlap with ARLIS/NA membership in general. The two exceptions, with more than 5 responses written in, were CAA (21 members, or 5%) and SAH (8 members, or 2%).

Table 3.37.1. Other organizational affiliations (n=409, multiple responses permitted)

Organization Name	Checked "yes"	Percentage
American Alliance of Museums (AAM)	45	11.0%
Association of Architecture School Librarians (AASL)	39	9.5%
Association of College & Research Libraries (ACRL)	128	31.3%
American Library Association (ALA)	183	44.7%
Association of Research Libraries (ARL)	9	2.2%
International Federation of Library Associations (IFLA)	11	2.7%
Library Information Technology Association (LITA)	7	1.7%
Museum Computer Network (MCN)	12	2.9%
Music Library Association (MLA)	10	2.4%
Society of American Archivists (SAA)	44	10.8%
Visual Resources Association (VRA)	110	26.9%
Other	137	33.5%
College Art Association (CAA) – added post hoc	21	5.1%
Society of American Archivists (SAH) – added post hoc	8	2.0%

Q38. Does your institution pay for any organizational memberships on your behalf?

523 people responded to this question, and the majority of respondents indicated that institutions did not pay for organizational memberships.

Table 3.38.1. Institutional support for professional memberships (n=523)

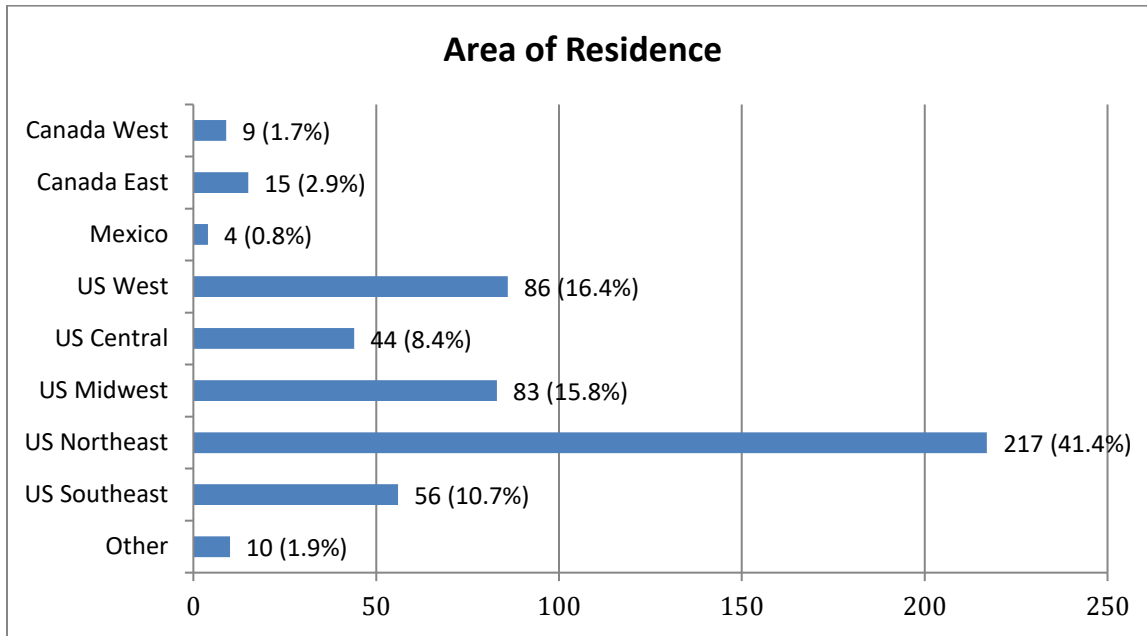
Answer choice	# Responses	Percentage
Yes, all of them	96	18.4%
Yes, partial	100	19.1%
No	303	57.9%
Not applicable	24	4.6%

Section 4: Demographic Information (Q39-Q44)

Q39. Where is your area of residence?

Participants' reported area of residence corresponded very highly to their area of employment. Over 40% of respondents reported residing in the US Northeast.

Fig 4.39.1. Area of residence (n=524)



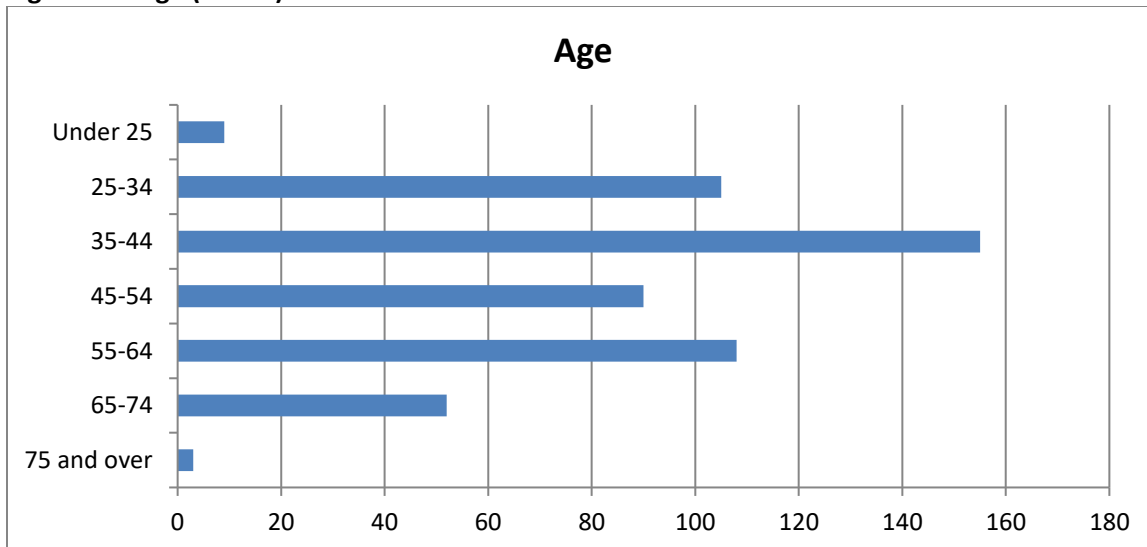
Q40. What is your age?

522 individuals responded to this question. Slightly more than half of the respondents reported being under 45 years of age.

Table 4.40.1. Age (n=522)

Answer choice	# Responses	Percentage
Under 25	9	1.7%
25-34	105	20.1%
35-44	155	29.7%
45-54	90	17.2%
55-64	108	20.7%
65-74	52	10%
75 and over	3	0.6%

Fig 4.40.1. Age (n=522)



Q41. With which race(s) or ethnic group(s) do you self-identify?

520 individuals responded to this question. Participants were allowed to check more than one box in this question. However, the vast majority of respondents selected only one box, indicated that they identified with only one race or ethnic group.

Table 4.41.1. Racial or ethnic identification by number of boxes checked (n=520)

Number of boxes checked	# Responses	Percentage
1 (identify as monoracial or monoethnic)	502	96.5%
2 or more (identify as multiracial or multiethnic)	18	3.5%

Because it is impossible to tell from a survey whether an individual who checked more than one box identifies more with one box over others, we present all checked boxes in the table below. Note that while only 520 individuals responded to this question, 544 boxes were checked.

Table 4.41.2. Racial or ethnic identification, number of times boxes were checked (n=544)

Answer choice	# Responses	Percentage
White	467	85.8%
Black or African American	10	1.8%
Hispanic, Latino, or Spanish Origin	20	3.7%
American Indian or Alaska Native	2	0.4%
Asian	22	4.0%
Native Hawaiian or Other Pacific Islander	3	0.5%
Prefer not to answer	14	2.6%
Other (please specify)	6	1.1%

In accounting for individuals rather than number of boxes checked, it was necessary to create a new category called "more than one race or ethnic group." For this census, we counted 19 respondents (3.6%) as having specified that they identify with more than one race or ethnic group, including the 18 respondents who marked more than one box, one other respondent selected the "Other" box and wrote in "mixed race."

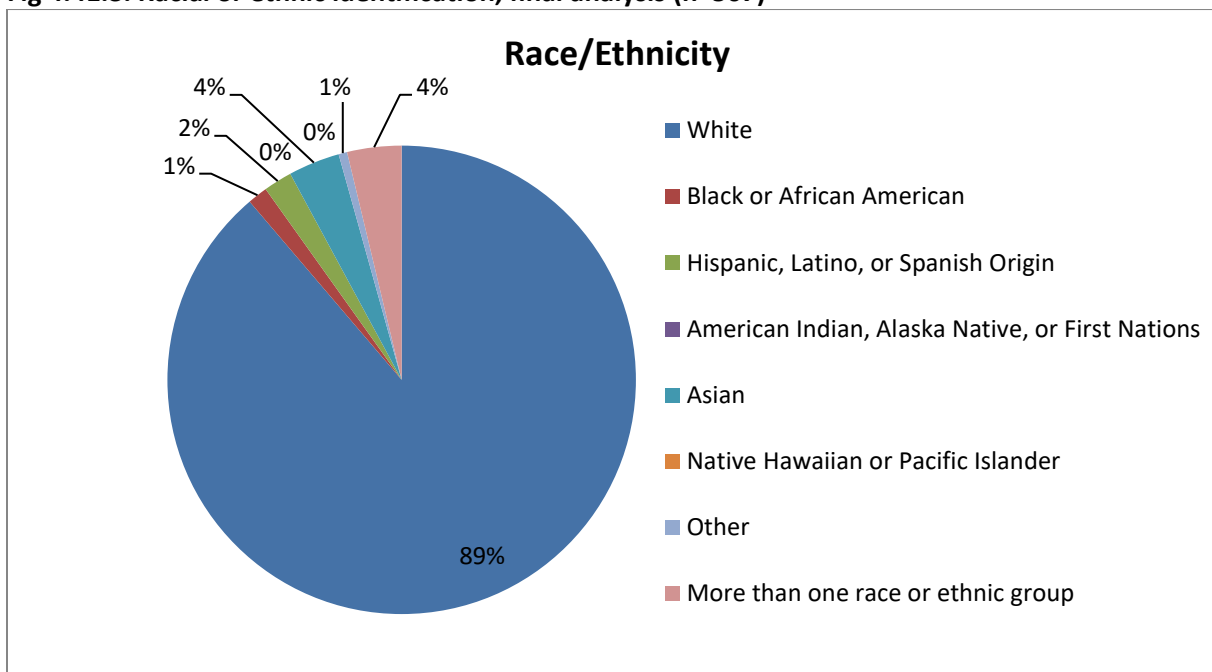
Another challenge was the "Prefer not to answer" category. Because this was not a required question and there were 52 individuals who began this survey who did not answer this question, we decided to discard the 13 responses that did not indicate any race or ethnic group in our final analysis, in order to calculate a percentage based on responses collected. This left us with 507 valid individual responses. See Appendix E for recoding details.

Table 4.41.3. Racial or ethnic identification, final analysis (n=507)

Answer choice	# Responses	Percentage
White	450	88.8%
Black or African American	7	1.4%
Hispanic, Latino, or Spanish Origin	10	2.0%
American Indian, Alaska Native, or First Nations	0	0%
Asian	18	3.6%
Native Hawaiian or Other Pacific Islander	0	0%
Other (please specify)	3	0.6%

More than one race or ethnic group	19	3.7%
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Fig 4.41.3. Racial or ethnic identification, final analysis (n=507)



For individuals who chose "other" as a category (either as a sole identifying category, or as one of several categories chosen), three respondents wrote in an ethnic identification as Muslim or of Middle Eastern descent, one respondent identified a Western European ethnic origin, and one identified Jewish descent.

Q42. What is your gender? (Check all that apply)

521 individuals responded to this question. Although participants were invited to check more than one box if they identified with more than one choice, all respondents only chose one box. One respondent chose "my gender is not listed here," but wrote in "prefer not to answer."

Table 4.42.1. Gender identity (n=521)

Answer choice	# Responses	Percentage
Man	75	14.4%
Woman	443	85%
Transgender or Trans spectrum	3	0.6%
My gender is not listed here	1	0.2%

Q43-44. Do you identify as a member of the LGB+ community?

The LGB+ community was defined in the question as including "identities such as lesbian, gay, bisexual, queer, same gender loving, and many additional identities." 518 people responded to this question.

Table 4.43.1. LGB+ identity (n=518)

Answer choice	# Responses	Percentage
Yes	62	12%
No	456	88%

Forty-two (42) individuals who responded "yes" to this question were given the option to self-describe how they identified in the LGB+ community. Some individuals listed multiple identities. Each listed identity was counted as follows:

Table 4.44.1. Racial or ethnic identification by number of boxes checked (n=42)

Description	# Responses
Gay	20
Queer	10
Bisexual	8
Lesbian	7
Genderqueer	2
Pansexual	2
Gender fluid	2

45. Do you self-identify with additional minority or underrepresented groups?

This was a free-text box, and 49 individuals provided responses. Of those responses provided, 28 were "no" or "N/A" or "prefer not to answer." Five (5) individuals identified as Jewish or Jewish-American, and a few (less than five but more than one) listed other ethnic, religious, or immigrant identities. Fewer than five individuals listed identities related to income, class, or first-generation student status. A few responses included identities already included in the survey (such as age or gender).

Section 5: Free Text (Q46-Q47)

46. Do you have any ideas or feedback for ARLIS/NA on initiatives related to diversity in our profession? If so, please describe them here?

58 individuals provided responses to this question, some of which were very detailed. The following 10 themes emerged from the feedback (supporting quotes are included in Appendix E):

1. Advocacy of greater investment in scholarships and subsidized membership/conference attendance, or mentorship for low-income students and professionals or paraprofessionals from marginalized groups and minorities in MLIS programs or library schools
2. Recruitment/Promotion of art librarianship in high schools, colleges, and library schools
3. Socio-economic/cross-generational diversity issues related to the class/rank divide between senior/more established professionals and mid-level professionals
4. A few expressed skeptical opinions/attitudes towards diversity issues/initiatives in our profession or diversity issues in general; some mention about the creation of the inclusive environment of our profession for retention and recruitment—the larger issues of diversity in our society.
5. Diversity beyond conference programs and committee activities. Instead it should be totally integrated in the entire organization/membership and leadership, e.g., non-white presenters
6. Diversity in terms of subject matters, content, and art information
7. Overall positive feedback about our diversity effort and initiative
8. Concerns over the overly whiteness of our profession.
9. Gender inequality (men vs. women) issues in our profession, in relation to racial and ethnic minorities (i.e., women vs. men of color)
10. Outreach to Hispanic community, Mexico and Latin America

47. Do you have any suggestions or comments for leadership in ARLIS/NA in general? If so, please describe them here:

60 individuals provided responses to this question. The following themes emerged as areas of focus for ARLIS/NA:

1. Greater inclusion and support for new members and members from small institutions
2. ARLIS/NA Leadership process (also the nominating/appointment process)
3. Annual conference costs and programming
4. Mentoring, mid-career support, professional development
5. Chapters need more attention
6. Scope of the organization (more specifically its relationship with VRA)
7. Advocacy
8. Membership cost and structure
9. Survey comments and critiques
10. Organizational structure
11. Communication and feedback solicitation
12. Positive feedback about ARLIS/NA in general
13. Negative feedback about ARLIS/NA

III. Supporting Documents

Appendix A: Recruitment email and informed consent

Appendix B: Re-coding of degree fields marked as “other” (Section 1: Q2)

Appendix C: Free-text re-coding of primary areas of job responsibility (Section 2: Q14)

Appendix D: Free-text re-coding of institutional type (Section 2: Q15)

Appendix E: Recoding of race/ethnicity variable (Section 4: Q41)

Appendix F: Themes emerging from free text of suggestions regarding diversity (Section 5: Q46)

Appendix G: Themes emerging from free text of suggestions for ARLIS/NA leadership in general (Section 5: Q47)

Appendix H: Codebook of variables

Appendix A: Recruitment and Informed Consent

EMAIL TO INFORM

(send to membership from Board)

Dear ARLIS/NA members,

In the next few days, you should receive an invitation to participate in a Census of Art Information Professionals. This project represents the first attempt by ARLIS/NA to survey the demographic makeup of the art information profession, and to gather data not collected by our annual membership forms.

The results of the survey will provide ARLIS/NA with a snapshot of the current characteristics of the art information profession, and will be made available in aggregate form on the ARLIS/NA website. This information will provide benchmarks that the organization can use for assessment. Further, it may also prove valuable in determining future strategic initiatives for the Society, such as recruitment and diversity initiatives. It may also help current librarians articulate needs to their administrations, while enlightening those who are considering the field to have a clearer picture of the profession.

We encourage you to participate in this important survey.

Thank you!

EMAIL INVITATION TO PARTICIPATE

(sent by Task Force ARLIS/NA membership, ARLIS-L, and distributed widely to art librarians in North America – VRA, AASL, ACRL-Arts)

Dear _____,

You are invited to participate in the Census of Art Information Professionals. Please click on the link below to participate:

<https://www.surveymonkey.com/r/artcensus>

This survey represents the first attempt by ARLIS/NA to survey the demographic makeup of the art information profession, and to gather data not collected by our annual membership forms. The survey should take between 15-20 minutes to complete.

Background:

Census reports indicate that the demographics in North America are changing. In response, many organizations have conducted demographic surveys in the library and museum professions to examine diversity trends in our professions in comparison to the communities we serve. Examples of such studies include the following:

- American Libraries Association: [Diversity Counts](#)
- American Alliance of Museums: [Demographic Transformation and the Future of Museums](#)
- Association for Research Libraries: [Changing Demographics of Research Libraries: Trends and Implications](#)
- Music Library Association: [Survey of Personnel Characteristics](#)

- Society of American Archivists: [A*CENSUS](#)
- [Higher Education Arts Data Services Project](#)
- Andrew Mellon Foundation and Association of Art Museum Directors: [Art Museum Staff Demographic Survey](#)

Results and Anticipated Impact:

The results of the survey will provide ARLIS/NA with a snapshot of the current characteristics of the art information profession, and will be made available in aggregate form on the ARLIS/NA website. This information will provide benchmarks that the organization can use for assessment, and it will prove enlightening in determining future strategic initiatives for the Society, such as recruitment and diversity initiatives. We also hope it will help current librarians articulate needs to their administrations.

Privacy:

Every effort has been taken to protect your privacy and to ensure that your responses will be kept confidential. This project has been approved by the Institutional Review Board of Miami University on behalf of ARLIS/NA. Further details are included in the Informed Consent form, which is embedded in the first page of the survey. No data will be collected without your informed consent.

Questions:

If you have any questions regarding the survey, please do not hesitate to contact Stacy Brinkman at brinkmsn@miamioh.edu or 513-529-6650.

Please distribute:

This survey is being distributed to the ARLIS-L, VRA, AASL, and ACRL-Arts listservs. Please feel free to distribute to other individuals or groups involved in the art information profession.

Thank you very much for your participation!

The ARLIS/NA Census of Art Information Professionals Task Force
Stacy Brinkman (brinkmsn@miamioh.edu), Primary Investigator
Jon Evans (jevans@mfah.org)
Billy Kwan (bkwan@nysid.edu)
Lily Pregill (pregill@frick.org)

EMBEDDED IN SURVEY**(Informed Consent):**

This survey is the first attempt at a more comprehensive and systematic survey of the demographic makeup of the art information profession in North America by ARLIS/NA. The survey should take approximately 15-20 minutes to complete.

Your participation in this survey is completely optional. Your decision to participate – or not participate – in the survey will have no impact on your membership or participation in ARLIS/NA or in other organizations. You may choose to answer any/all of the questions. You are free to skip any questions you do not wish to answer, and you may withdraw from the survey at any time.

No identifiable information will be attached to your answers, and every measure will be taken to protect your privacy. IP addresses will not be investigated and data will be removed from the server once collected. Data will be collected by members of the Census Task Force (Stacy Brinkman, Jon Evans, Billy Kwan, and Lily Pregill), and will be stored on a secure local drive during analysis. All results of the survey

will be presented in aggregate form. However, you should be aware that although every effort will be made to ensure confidentiality of your responses, all Internet-based communication is subject to the remote likelihood of tampering from an outside source.

This survey has been reviewed by the Institutional Review Board (IRB) of Miami University on behalf of ARLIS/NA. If you have questions or concerns about your rights as a participant, you may contact Miami University's Office for the Advancement of Research and Scholarship at 513-529-3600 or humansubjects@miamioh.edu

I agree to participate in the Census of Art Information Professionals. I am fully aware of the nature and extent of my participation in this project as stated above and the possible risks arising from it. By checking the box below, I acknowledge that I am 18 years of age or older and hereby agree to participate in this project.

- **I agree**
- **I do not agree**

Appendix B: Recoding of Degree Fields Marked as “Other”

Section 1: Q2

Many participants selected “Other” (15) as their response when asked to describe their area of study towards a degree. However, in many instances, an existing category (1-14) already included the area of study that the participant described. When a field initially marked “other” could easily fit into an existing category, it was recoded.

Where was 15	Recode?	Text Comment
n/a		Plus a handful of graduate courses in art history
AD1	10	International Relations
AD1	4	Design
BA	1	Interior Architecture
BA	8	Medieval Studies, focus on art history
AD3	3	ABD, Architectural history
BA	8	English Literature
AD1	8	Asian Studies
AD1	8	MFA Playwriting
BA	6	Communication
BA	8	English Literature
n/a		non-degree graduate study: Art History 30 hours
AD1	8	Archaeology
BA	9	Bachelor of Music
AD2	4	Arts Technology
BA	6	Communications
AD1	8	Middle East Studies
n/a		archives certificate
BA	8	Comparative Literature and Slavic Languages and Literature
BA, AD1	10	BS - Speech Pathology; MS - Audiology
BA	8	Film Studies
AD1	8	American Studies
n/a	8	BA English, MA Women's Studies
n/a	3	BA: Art History & Studio Art MLS: Library Science
n/a	1	I have a 5-year B.Arch degree
n/a	3	All but Thesis for an MA in Art History
BA	3	Art History and English BA
BA	8	Philosophy
AD1	10	MUP, Historic Preservation
n/a	4	Double Major: Visual Arts (both Art History and Art (studio)) & Media Studies
BA	6	BS Visual Communication
AD2	8	Historic Preservation
BA	4	BA double major: Art and English

n/a	12	My MLS was specializing in art librarianship
n/a	12	I specialized in Art Librarianship for my MLS.
n/a	4	BFA includes minor in art history
BA	4	BA: Textiles & Clothing
AD2 AD3	8	Classical and Near Eastern Archaeology
BA	8	Modern Literature
BA	8	Double major: English and Theatre
AD1	7	Pedagogy
n/a	3	Completed course load of Master Degree in Art History
n/a		PhD coursework only
AD1	12	MLS
n/a		30 graduate hours beyond MLS towards MA art history
n/a		Certificates in Photo Preservation, and from an Archives Institute
AD2	3	art and architecture history
n/a		Certificate of museum studies, part of course work towards an art history MA
n/a	3	I entered a PHD Program (Art History) & completed the coursework towards the MA but not the thesis (advisor did not get tenure)
AD2	8	Critical Studies (Film History)
n/a	3	18 graduate hours art history
n/a	8	history
n/a	8	African Studies
n/a	8	Certificate of proficiency in Italian, McGill University
BA	13	Anthropology/Museum Studies
BA	8	Gender studies
BA	11	BS Biology
BA	6	Communications with art history minor
BA	8	BA in Literature, Science and the Arts
n/a		Editorial Practices Certification, USDA Graduate School, 2007
BA	4	English and Art (combined studio and history)
n/a		Library Technician Diploma
BA	4	Fine Arts (combo of art history and studio)
BA	10	International Politics
n/a		Specified in Fine & Performing Arts Libraries within my MLIS program
AD1	6	Journalism
BA	3	History/Art History
BA, AD1	8	Classical languages (Latin, Ancient Greek)
AD3	8	Cultural Heritage Preservation
AD2	3	coursework toward masters in Art History (not completed)
n/a		I also have certification in Archives, materials restoration and conservation, and Women's Historical studies. My second advanced degree is Art History and Museum Studies
n/a		AA Fine Arts
BA	8	Comparative Literature, Slavic Languages and Literature, Art History
n/a	4	I have two bachelor's degrees; one BA in Art History, and BFA in Painting
n/a		information studies

BA	6	film and television production
n/a		additional BS in Social Sciences
n/a		Public Management (MPM)
AD1	8	MA - Middle East Studies
n/a	4	BA History (double major) with studio art
n/a	3	BA was double major in art history and history
BA	6	undergraduate degree in Journalism
BA, AD1	10	BS in Speech Pathology; MS in Audiology
n/a		60+ hours in studio art from a community college
n/a		Advanced Certificate in Museum Libraries
n/a		2nd area of study for BA: Psychology
BA	8	BA major: Humanities -- "other adv degree" is ABD in Art History
n/a	3	My BA is a dual degree in Art History and Italian Language and Literature
BA	4	Studied studio art and literature in undergrad
BA	12	My BA was in Librarianship in the UK
n/a		PhD Art History
AD2	8	Advanced Certificate in Preservation Administration
BA	4	Double BA: Psychology and Art
BA	8	history with a minor in humanities
BA, AD1	3	BA - Literature and Art History ; MA in History and Art History

Appendix C: Recoding of job responsibilities marked as “Other”

Section 2: Q14

Many participants selected “Other” (N) as their response when asked to describe areas of responsibilities in their current position. Participants used a free-text field to write in their area of responsibility marked as “other.” In many instances, existing categories (A-M) could be used to describe the free-text field. In such instances, the data was recoded as follows. Since more than one box could be checked, there were some instances where the “other” field still remained checked after recoding was complete, if the participant also described an area of responsibility that did not fit into an existing category.

	Current categories
A	Administration/management of a unit or library (including facilities and/or employees)
B	Acquisitions, receipts, processing
C	Cataloging, metadata, or database maintenance
D	Circulation, access services, and interlibrary loan
E	Collection development or curation
F	Conservation or preservation
G	Fundraising or grant writing/grant management
H	Instruction and teaching
I	Outreach, exhibits, events, and engagement
J	Reference and research assistance
K	Scholarly communications, copyright, open access
L	Systems, technology, or IT support
M	Digital images, digital collections or digital scholarship (category added post hoc)
N	Other

ID = ID number of participant who checked the "Other" box (option N)

Text = What participant entered as text for the "Other" box

How treated = How the response was coded for tabulation

N still checked = After all "other" responses were considered and re-coded when appropriate, was it necessary to retain the "Other" box as checked?

Text	How treated	N still checked?
visual resources	Added to M	No
solo librarian, involved in all aspects	Added M, other categories already checked	No
Marketing and communications	Added I	No
research assistance	J already checked	No
Special Collections Public Service, Image reproduction	Added I, J, M	Yes
instructional technology; digital scholarship	H already checked, added M	No
Serials, digital projects involving archives	Added M	Yes

Solo Librarian in charge of all aspects of librarianship	Added M, other categories already checked	No
some of the above are to a minimum level		No
oversee a Visual Resources collection / visual literacy	Added M, H already checked	No
internal communications		Yes
Interlibrary Loan	Added D	No
special collections		Yes
Policy development	Added A	No
Rights & Reproductions	Added M, K already checked	No
retail		Yes
consulting, digital collections	Added M	Yes
Project management, data visualization		Yes
Digitization (scanning); supervising students & interns	Added M, A already checked	No
Digital Imaging	Added M	No
digitization	Added M	No
budget management, staff management (recruitment, performance management, etc)	A already checked	No
Solo librarian and archivist	All boxes already checked	No
Archives		Yes
Digital initiatives	Added M	No
communications for academic unit (website content, news writing, Twitter)		Yes
Additional faculty responsibilities in MFA department		Yes
Archives		Yes
Project management		Yes
Liaison to College of Arts and Humanities	I already checked	No
Project Management		Yes
project management		Yes
Library, Teaching and Learning, Information Technology	Added H, L	No
Research		Yes
space planning	A already checked	No
Service provider		Yes
Digital Services	Added M	No
Facilities renovation, digital scholarship initiatives, strategic planning	A already checked, Added M	No
Translation of standards, mostly RDA and RDA-related documentation	C already checked	No

Archives and Records Management		Yes
makerspace partnerships and programming	Added A, I already checked	No
Primarily Outreach, Instruction and Reference	H, I, J already checked	No
Stack management		Yes
Digital Projects	Added M	No
Assessment	Added A	No
Digitization	Added M	No
Digital imaging, Photoshop editing, creating images for scholarly publication	Added M	No
I work with three special collections to manage physical and digital assets.	Added M	Yes
managed separate fine arts library within parent library: circulation, reserves, stack maintenance. These services transferred to main circulation desk.	Added D	No
Make-up testing		Yes
museum education	Added H	No
ILL	Added D	No
Research		Yes
Interlibrary Loan	Added D	No
Digital Scholarship	Added M	No
Facilities, strategic planning	A already checked	No
Instructional Design and Technology	H already checked, Added L	No
Library and organizing an archive, will be combined in one facility next year		Yes
Servicios bibliotecarios		Yes
Resource Sharing (Interlibrary Loan)	Added D	No
Digital Humanities support	Added M	No
While I don't manage other staff, I supervise our department's student workers.	Added A	No
editing of publications		Yes
Serials		Yes
Subject specialist	E, H, I, J already checked	No
Digital Art History		Yes

Appendix D: Recoding of Institutional Types marked as "Other"

Section 2: Q15

Several participants chose "Other" (12) as their response when asked to describe their institution. If another category (1-11) adequately described the institutional type, the data was re-coded.

Answer choices

1	College or University
2	Art & Design School
3	Museum or Museum Library
4	Public Library
5	K-12 School Library
6	Archive or special collection not affiliated with an academic institution
7	Government library or agency
8	Gallery
9	Foundation
10	Commercial sector
11	Self-employed or freelance
12	Other

"Other"

Recoded as	Text comment
12	Educational nonprofit
1	University Visual Resources Collection
1	University academic department
1	College Visual Resources Collection
12	Auction house
1	Visual Resources Collection within department
1	Academic Department (Art)
1	Visual Resources Collection at a university
1	previous position (4 years PT at university library)
1	College Art Department
12	Library Council
12	Research Institute
12	non-degree granting (academic) multidisciplinary arts institution, supporting artist's residencies
12	Historical Society Archive
3	Academic Research Library in a Museum
12	Commercial (full-time); academic (part-time)
7	Government archive that's also part of a major museum complex
12	Research Center with Academic affiliation
1	University for Museum Library
12	Research institute

- 2 art & design college
- 1 Museum that is part of a University
- 1 Academic PLUS museum PLUS art school
- 1 Graduate Center
- 1 I have 2 jobs, one at a university and the other at a small educational center with exhibition space
- 12 Historical society
- 12 an IRLA organization

0	0	0	0	0	0	0	0		0	
1	0	0	0	0	0	0	0		1	1
1	0	0	0	0	0	0	0		1	1
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1	0	1	0	0	0	0	0		1	3
1	0	0	0	0	0	0	0		1	1
1	0	0	0	0	0	0	0		1	1
1	0	1	0	0	0	0	0		2	8
1	0	0	0	0	0	0	0		1	1
1	0	0	0	0	0	0	0		1	1
1	0	0	0	1	0	0	0		2	8
1	0	0	0	0	0	0	0		1	1
1	0	0	0	0	0	0	0		1	1
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Appendix F: Themes from free text suggestions regarding diversity

Section 5: Q46

Q46. Do you have any ideas or feedback for the ARLIS/NA on initiatives related to diversity in our profession? If so, please describe them here:

Theme 1:

Advocacy of greater investment in scholarships and subsidized membership/conference attendance, or mentorship for low-income students and professionals or paraprofessionals from marginalized groups and minorities to prepare admissions applications for and/or succeed in MLIS programs or library schools.

- "... greater investment in scholarships and subsidized membership/conference attendance for low-income students and professionals from marginalized groups ..."
- "ARLIS should work more assiduously to offer scholarship and other forms of support to members of underrepresented minorities."
- "Develop a professional development award exclusive for POCs - travel or internship stipend."
- "Continue supporting financial aid for students; supporting diversity among student chapters."
- "Sponsor internships for minority para-professionals that will allow them to explore/experience the profession and, if desired, prepare admission applications for MLIS programs."
- "Mentorship for underrepresented communities."
- "Offer scholarships for graduate school for underrepresented groups."
- "Scholarships for minorities to attend grad school."
- "more scholarships (for courses of study, certificates, etc., in addition to conference attendance); better infrastructure & incentives for mentorship ..."
- "Have more professors in library school representative of diverse community members. create a task force, sponsor a workshop with artists discussing information communication."
- "I would like to see more scholarships and fellowships for people who are applying for an MLIS degree."
- "I wish we could do something similar to <http://www.arl.org/leadership-recruitment/diversity-recruitment/arl-mla-diversity-inclusion-initiative#.VsfHn03rvcs> (also: <http://www.arl.org/leadership-recruitment/diversity-recruitment/arl-mla-diversity-inclusion-initiative/3126-current-fellows#.VsfH2U3rvcs>)"
- "ARLIS/NA could work harder on efforts to promote admission to library and information science schools of minority groups (racial, ethnic, gender)."
- "Diverse internship opportunities, diverse mentorship pairing, diverse scholarships, and/or any information on dealing with lack of diversity in librarianship."

Theme 2:

Recruitment/Promotion of art librarianship in high schools, colleges, and library schools.

- "ARLIS should consider developing a presence in high schools and colleges so that young people can have a notion about what an art librarian is BEFORE they graduate from college; people from underrepresented minorities are less likely to have an awareness of the varieties of librarianship."
- "Target high school and college students as well as LIS students (would need to enact on a local level or reach out to associations of college counselors)."
- "Start talking to students in high school - librarianship is changing so much that one can talk about many areas needed in our high tech intensive institutions."
- "... conduct outreach on the art library profession to college students"
- "I wish we could do something similar to <http://www.arl.org/leadership-recruitment/diversity-recruitment/arl-mla-diversity-inclusion-initiative#.VsfHn03rvcs> (also: <http://www.arl.org/leadership-recruitment/diversity-recruitment/arl-mla-diversity-inclusion-initiative/3126-current-fellows#.VsfH2U3rvcs>)"
- "ARLIS/NA could work harder on efforts to promote admission to library and information science schools of minority groups (racial, ethnic, gender)."
- "Perhaps starting to reach out to diverse art & art history majors at the undergrad level -- to get them to consider library school in the 1st place"
- "Outreach to undergraduates, special interest groups, tangible projects by minority members (newsletter?)"

- “I think that the lack of diversity in our profession starts before the professional organization level, since grad programs in MLS are also not diverse enough. It seems to me that outreach needs to start in middle school and high school in order to really make a difference, and then continue in other ways at the grad school and professional levels.”
- “Diversity must start at the beginning -- somehow, if we could work with schools and colleges to get more diverse folks interested in the first place, it might help solve the problem.”
- “More recruitment in library schools”
- “Need to increase efforts related to retention and recruitment into our profession - this survey is a good start to see where we are. Maybe need to partner with initiatives through ALA? Not sure, but we do seem to lack ethnic/racial diversity in our profession as a whole (museum and libraries).”

Theme 3:

Socio-economic/cross-generational diversity issues related to the class/rank divide between senior/more established professionals and mid-level professionals.

- “Also, there appears to be class/rank divide present at ARLIS conferences. Senior professionals have fewer opportunities to meet with mid-level professionals than in the past. ARLIS does a good job of connecting leadership with newer professionals, but there is almost no time in a packed conference for mid-level mentoring to take place. This creates an odd scenario in which the most effective way to chat with higher ranking colleagues in the field of art librarianship is to go to the Society Circle event. While effective, this perpetuates a divide between those that make Society Circle a priority and those who cannot afford to do so.”
- “We need to work harder to increase racial and socio-economic diversity.”
- “more opportunities for cross-generational networking”
- “Defining diversity to include age. Are we assisting with career assessment for mid-career professionals seeking to advance or re-invigorate.”
- “The survey could include more questions applicable to people who are retired (but still active with ARLIS/NA) ... “
- “Diversity is not just about race, or gender, etc. It is also about opportunity. ARLIS needs to provide opportunities and value to members who cannot attend conferences, who cannot afford to participate in the ways well-funded professionals from well-staffed organizations can. I am glad, at least, that education portal content has been made freely available. It's a start.”
- “recognize that diversity can take many forms -- it's not always racial (or visible)”
- “Encourage paid internships so that people from economically-disadvantaged backgrounds can take advantage of those opportunities.”

Theme 4:

A few expressed skeptical opinions/attitudes towards diversity issues in general and diversity issues/initiatives in our profession; some mention the creation of the inclusive environment in our profession for retention and recruitment

- “Diversity is currently a “hot topic” in professional circles. Therefore, I question the sincerity of any diversity initiatives simply because it's trending. What ARE these initiatives related to diversity in our profession? Can they be measured?”
- “The root of the lack of diversity lies in a much larger set of conditions.”
- “We must take responsibility ourselves for making the field more inclusive and not saddle members of minority populations with the responsibility.”
- “Recruitment and retention of diverse members of our profession--I'd like to see more work addressing this issue.”
- “Developing intercultural competencies and creating inclusive environments at our institutions and within our profession is hugely important.”
- “Other initiatives could include workshops on how to create and maintain an inclusive library environment in terms of keeping diverse employees or welcoming diverse groups into the library.”
- “When one focusses so strongly on issues of diversity, one tends to lose track of the principal focus of our profession – which is art information. One should always look for the best person for the position (whether employment, educational, or leadership roles) regardless of any diversity box to be ticked, in order to have the best outcome. When all things are equal, one then looks at what would make the difference in the selection and that is when the issue of diversity enters the decision-making equation. This survey purports

to be one thing – the snapshot of the art information professionals in 2016 - but I am wondering if there is some other reason driving this inquiry.”

- “I’m not sure that we realistically can introduce more diversity into librarianship, especially art librarianship. Why on earth would a poor person of color do all of the schooling necessary for the slim chance of obtaining a position in our field, a position with poor pay and low status compared to the amount of schooling required? I think we’re kidding ourselves if we think that the diversity problem can be solved through a few cosmetic patches when the problem is embedded within the deeply entrenched system of white supremacy in the United States
- I think we would need something even more drastic than Samantha Bee did when hiring her writers (<http://feministing.com/2016/02/09/quote-of-the-day-samantha-bee-reveals-secret-to-creating-a-diverse-staff/>). But then again she could create her staff from scratch. We have librarians who have been at their jobs for decades. These librarians have helped to make the profession whiter over the last 50 years through their biases in favor of white staff. I think it would be far more productive if we more ruthlessly examined our own internalized racism and how it helped get us to the place we are now.
- I have no doubt that my white name and expensive, name-brand education helped me get the position I’m in right now. And it wasn’t easy for me to get this job either; I’d been floundering around doing projects, contract work, short-term gigs for years since I got out of library school. There are a whole lot of hoops to jump through, including the willingness to move repeatedly, live without insurance, live with uncertainty, all for the slim chance of the plum prize of being a university librarian. Given the hardships that us millennials have endured in this field, hardships that you have created, why on earth would I recommend this field to any people of color who have the support and the means to get multiple masters degrees? I’d encourage them to go into IS, or CS, or business, where the jobs are, where the money is, where they had a better ROI.
- I think that if we want this profession to actually change, we need more people to see the ways in which the system is inherently stacked in favor of upper class white people, and I don’t see that happening. I see a lot of people getting pissed that they are being denied part of the ever-shrinking pie of academic librarianship in the humanities. I don’t think ARLIS is ready to deal with the fact that there will be a lot of white women who will feel that their jobs were taken away from them through “affirmative action” hiring of people of color.”

Theme 5:

Diversity beyond conference programs and committee activities. Instead it should be totally integrated in the entire organization/membership and leadership, e.g., non-white presenters.

- “...ensuring that “diversity” does not remain siloed on conference programs and committee activities but is saturated throughout ARLIS activities. For example, the program committee might give preference to proposals that include more nonwhite presenters “across” conference topics, not merely in the “diversity” sessions.”
- “Diversity in conference speakers - it’s the same people doing multiple sessions or it’s the same session on art ebooks or whatever every year.”
- “Would like to see the diversity core value better embedded in all aspects of ARLIS/NA conferences and prof level, not relegated to a few sessions.”
- “... training sessions about diversity/inclusivity & how to combat biases/prejudices ...”
- “Having more webinars available through the learning portal on topics related to diversity or leadership development”
- “Continue to support and promote appointments of diverse leaders throughout committees and on the board”

Theme 6:

Diversity in terms of subject matters, content, and art information

- “Try not to be so “toffee nosed” about art.
- “Support and increase the use of open access licenses to make art information more accessible to the public.”
- “Recommend professional involvement in art documentation in new, non-traditional media”
- “I would like to see more panels on diverse artists, art and identity, or even being being X (LGBT, African American, Chicana/o in the profession). Librarians and art activism might be a great panel too.”
- “Less focus on European or North American art, and more attention/focus on art from Africa, the Middle East, Asia, and Latin America.”
- “I would be interested in looking at collection development, and also at strategies for working in support of diversity and inclusion in institutions where the curriculum is less inclusive.”

Theme 7:**Overall positive feedback about our diversity effort and initiative**

- “The presentations/sessions/tours on Diversity at this year's conference were great! More of those.”
- “Thank you for undertaking this survey. ARLIS/NA annual conferences have been a source of professional growth, important contacts. Our membership is strong & it is encouraging to see all the new professionals taking on responsibilities & challenges of ARLIS/NA.”
- “Glad that this has been elevated as a priority -- we have a lot of work to do!”
- “Glad to see so many diversity-related activities at the upcoming conference”

Theme 8:**Concerns over the overly whiteness of our profession.**

- “We are a very white professional society. I am glad to see that changing, but I wish it could happen faster.”
- “Having just returned from the ARLIS/NA + VRA Joint Conference, I could not help notice our membership is overwhelmingly white. I think ARLIS/NA needs to find ways to open up art librarianship to minorities, especially First Nations people. It's getting better, but it's still not enough.”
- “Continue to outreach far and wide to get people of color and others active/into ARLIS and figure out why this has been difficult (if it is).”

Theme 9:**Gender inequality (men vs. women) issues in our profession, in relation to racial and ethnic minorities (i.e., women vs. men of color)**

- “I am very much allied with initiatives to bring racial diversity to our profession, but am discouraged by initiatives to encourage more men to join. I believe this has been a female dominated profession, because much like elementary school teachers and social workers, it has been a service orientated, low paying profession. Men seem to rise to the top much more quickly in our profession. While I sympathize with the difficulties men of color face professionally, I still witness the swifter upward mobility they enjoy in our profession. It is not that I want to keep this a exclusively a woman's profession, but I certainly want to address issues of gender bias toward all women and focus on supporting women of color entering and advancing in this profession, rather than promoting men of any race, at this time. We have not, as a society, dealt with the inequity of pay and access between men and women at this time. So, in terms of diversity, I would really hope, although white women are the majority in our profession, that gender inequality not be overlooked. I am passionate about my work and that is why I chose it, and while I recognize my privilege as a white woman, I also see the ceiling. I want to advocate very strongly for outreach and support to women of color, and also keep conscious of the struggles all women face professionally as we continue to make less money for the same work and have less access to positions of power.”
- “The arts are among the last naturally diverse groups; we don't have to work on it, unless you mean employing men and women in equal numbers. In that case, I'd say that men are in the minority.”

Theme 10:**Outreach to Hispanic community, Mexico and Latin America.**

- “Proponer sedes en diversos países latinoamericanos, en este caso México.”
- “Outreach into the Hispanic community, e.g., collaboration with Mexican and Latin American professionals.”

Others, including Specific Suggestions:

- “Yes ! have and i want to be a member of ARLIS/NA.”
- “Canadians use the term 'First Nations' people, not 'Native Americans' or 'American Indians'. This would need to be respected in any diversity initiatives.”
- “These are largely from other related fields, but important for art libraries to implement as well:
 - Three Strategies to Improve Diversity in Publishing: <http://publishingperspectives.com/2015/07/three-strategies-to-improve-diversity-in-publishing/>
 - Has “Diversity” Lost Its Meaning? <http://www.nytimes.com/2015/11/01/magazine/has-diversity-lost-its-meaning.html>
 - Diversity Hiring and the Concept of “Fit” <https://thebillfold.com/diversity-hiring-and-the-concept-of-fit-4ef9949da430#.ekou3crch>
 - More Than a Pipeline Problem: In Search of Diversity in Silicon Valley:

- <http://www.npr.org/sections/alltechconsidered/2015/07/26/426364306/more-than-a-pipeline-problem-in-search-of-diversity-in-silicon-valley>
- NPR Visuals Is Trying to Reduce the Effects of Privilege while Hiring:
- <http://www.poynter.org/2015/npr-visuals-is-trying-to-reduce-the-effects-of-privilege-while-hiring/359711/>
- New Efforts Aim to Increase Diversity Among Academic Librarians:
- <http://www.ibhe.com/2015/08/new-effort-aims-to-increase-diversity-among-academic-librarians/>

Appendix G: Themes from free text suggestions for leadership

Section 5: Q47

Q47. Do you have any suggestions or comments for leadership in ARLIS/NA in general? If so, please describe them here:

Theme 1:

Greater inclusion and support for new members and members from small institutions

- “The organization is a bit tired. At conference, librarians who do not have faculty status are made to feel like lesser librarians by those who do have faculty status. Everything is a competition. Librarians who are employed by large cultural institutions or the government look down on librarians from small colleges. Is the real measure of a good art librarian the number of articles they have published? If art making was valued equally with academic work, then the playing field would be a bit more level. Our art-making is our scholarship. ...”
- “Perhaps something for those who work in smaller institutions. The focus seems to be on large museums and universities, which can be intimidating.”
- “The social events are not very welcoming to new librarians. I felt the focus was on networking with the librarians with the highest status (i.e. those who work at large museums and ivy league schools), and exchanging business cards. I've heard this from other librarians as well that the parties don't feel very inclusive. I'm also part of AASL, and I find that group is far more welcoming, and the value of your voice and contributions isn't attached to where you work.”
- “I am considering not renewing my membership because I don't feel ARLIS is a place for me. The organization feels like a sorority club and not a professional organization. The organization does not look like my neighborhood, my city, my county, my state, the country, or the planet. I've never felt welcome at any of the meetings or events I've attended.”
- “I think the organization as a whole could be more welcoming and inclusive to groups far and wide. I think this has gotten better in recent years, as the organization diversifies slightly, but I am also including retirees, parents (esp. mothers), and others to consider what support we might offer these groups and others. I am very glad that we are talking about this, because this is an issue of special importance at my institution at the moment as it attempts to diversify to a greater extent.”
- “arlis/na has always been a very boring group of elitist conservative librarians. I was always shocked with how non-artist types make the rules. I expected it to be more art-oriented, but it was more librarian-oriented. Allow more edgy forward thinking outside the box ideas. This is the reason I quit ARLIS a while ago. I find more similarities with myself as an artist librarian by going to CAA.”
- “There needs to be a further culture shift within the profession. There is, unfortunately, a serious strain of academic snobbery in the organization that makes for a high barrier to entry. A mentor several years ago when I first joined the organization was extremely rude to me. Additionally she told me I would never get a job if I didn't pursue a M.A. in art history (I already had an MFA, had almost finished my MLIS, and was currently employed in an arts environment). I didn't renew my membership for several years after that incident, and it still affects the way I view the organization. Perhaps better vetting or training of mentors might be required.”

Theme 2:

ARLIS/NA Leadership process (also the nominating/appointment process)

- “Be more attentive to the work of the nominating committee. Keep a running list of unsuccessful candidates, and return to them in subsequent years. Avoid appearances of cronyism.”
- “Try to avoid the cronyism that has characterized ARLIS/NA leadership for decades. Perhaps ensure more continuity in nominating committee membership.”
- “I would like to see more geographic diversity among the executive board and on committees. ARLIS/NA's representation tends to be top heavy with our east and west coast colleagues, who are quite competent. No complaints there. Geographically, these institutions tend to be more influential and financially stronger than other ones in the ARLIS/NA, but a push for more representation geographically would be good. Thank you!”
- “Elected officers on the board”

- “I wish someone would put a panel or webinar together explaining how one becomes a leader in ARLIS. Some of us don't know and would like to be a part of the leadership.”
- “Just an idea - maybe we could invite one local student member to shadow each regional chapter chair for a year as part of a leadership training initiative.”

Theme 3:

Annual conference costs and programming

- “I know the conference is a vital source of income for the organization, but the cost makes it a barrier to participation -- e.g. the mid-career mentorship program requires conference attendance and so does some committee participation. I understand the situation, but it leaves me detached from the organization.”
- “I suggest doing more to make conferences more affordable. Many of us do not get full funding and do not appreciate being told we should just “get a roommate.” Perhaps consider less expensive cities and certainly less expensive hotels.”
- “Why are stipends for conference attendance provided to non-members who are presenting at ARLIS conferences and not to members? It is a major incentive to drop membership in the hopes of being able better to afford attendance. Also, perhaps sometimes the conferences could be held in less expensive locations, or with a room block at a cheaper motel nearby, as is often done for ALA (and yes, I realize ALA is a very much larger group). We aren't all from well-funded universities, or from the huge museums. When one brings this up, one hears that each of us should realize it is our professional duty to sacrifice to attend conferences, but when our pay is low, that is simply not always possible.”
- “ARLIS and AASL conferences are scheduled so close together that I have to choose one, and I choose AASL because it's more specific to my profession.”
- “The conferences are too short. I suggest adding a day where the entire conference breaks out into work groups several times throughout the day to discuss areas of interest and to report back to the entirety of the conference. We are a relatively small society that does not interact face to face at the conferences as much as we might. Parties only go so far in accomplishing group discussion. We might benefit from a day of actual social engagement with each other during a conference.”
- “More meetings that involve touring collections, to give folks an inside look -- learn what other institutions have, how they manage their collections & what they do for outreach, and to give more opportunity for networking -- I know this is hard given schedule constraints”
- “I have always been curious as to how the conference session topics are selected and how one is selected to present at a given session. Possibly include more detailed general info about 'how to' get professionally involved prior to the national conference on the website.”
- “I would like to see more programming and emphasis on issues that *specifically* relate to *art* libraries and librarianship. Seems we are chasing all the generic threads without focus on why art libraries are atypical of mainstream. We can go to ALA or ACRL or other generic organizations if we are going to talk about generics. e.g. visual literacy--how is it different to teach visual literacy within the art discipline where visual literacy is the primary educational focus of the school? What special tensions exist, etc. “
- “Invite all ARLIS/NA past presidents to leadership breakfast.”

Theme 4:

Mentoring, mid-career support, professional development

- “As a new member and a recent graduate of LIS program I would like to be connected with a mentor but did not see that as an option when completing the registration for membership. If there is a mentor program for people starting out in the field please contact me ...”
- “I don't think mid-career people are getting the help they need even with all the talk about it.”
- “More regional leadership workshops would be helpful.”
- “I am interested in the subject of gender within library leadership, and would appreciate if the board would promote additional programming on this topic.”
- “More frequent webinars”

Theme 5:

Chapters need more attention

- “Neglecting the chapters is a BAD idea (canceling Leadership Breakfast, no Chapter Officers Meeting); many members cannot afford to attend the Annual Meeting every year so the Chapters provide critical contacts and programming”

- “Pay more attention to the chapters -- they are the source of members and bedrock of the Society at large. They need nurturing and help to find and keep diverse, active members.”

Theme 6:

Scope of the organization (more specifically its relationship with VRA)

- “... the joint conferences are nice, but isn't it time for VRA and ARLIS to consider rejoining as one group? ...”
- “I was both invigorated and frustrated by our recent ARLIS/NA + VRA Joint Conference – and some of that frustration lies with the organization of ARLIS/NA. To better explain my frustrations, I need to go back a bit. So bear with me – and feel free to share as appropriate. I have been an active member of both ARLIS/NA and VRA for the past 10 years. In many ways, I think of myself as having one foot in each organization – meaning that my loyalty is equally divided. I went to library school and am a product of a program that I found to be rewarding and valuable. Professionally, I am proud to identify as a librarian. My first job out of library school was working as an image cataloger in a Fine Arts Library. Both of these things would make me an “ARLIS/NA” person, right? But my next job, moved me squarely into the realm of the Visual Resources Association. I now work with digitized cultural heritage materials in a digital collection at a large academic institution. I deal with metadata for cultural heritage materials, digital preservation and digital humanities. That sort of makes me VRA, right? The point I am trying to make is that I am frustrated with these 2 organizations seeming willingness to limit themselves in terms of their membership and scope. I have encountered endless comments from ARLIS members about “not doing/interested in VR” and VRA members making comments about “not being a librarian – or not going to library school.” Why isn't there room for both? Why can't ARLIS acknowledge that not every member is going to work in directly in an art and architecture library – and yet still be interested in metadata and cataloging for digital collections? I reference the recent strategic plan in which ARLIS refers to members as “Art Information Professionals.” Seriously? That's the best name you could come up with? Just “art” professionals” - not something that is more inclusive? And in that strategic plan, no mention is made of digital collections or collaboration. How can ARLIS continue to see itself in only the terms of “art and architecture” when most ARLIS members are engaged in digital collections, metadata, digital humanities and much more? The world in which we have designated “art and architecture” librarians is fast disappearing - and this organization needs to accept that – and move forward.
In the 10 years of my involvement with these organizations, I have witnessed the same discussion about the scope and role of these 2 organizations – centered on our respective missions, our differences, and similarities. At some point, we must move beyond this endless talking and into action. Why are there two separate organizations that have so much in common – as shown at the joint conferences? We need to get our act together – and start acting together! We are better together – and steps need to be taken in that direction. Not a merger. Not a take over. But a new phoenix organization that can better address and meet the needs of EVERYONE – a new organization that builds on the term Max Marmor developed: CHIPS (Cultural Heritage Information Professional) – an organization that would make room for seasoned professionals, new library school graduates – and have areas of focus on digital humanities, digital preservation, metadata, art and architecture, project management, etc. If we don't act soon, we are in danger of being made obsolete by other more nimble organizations.”

Theme 7:

Advocacy

- “I would like to see ARLIS/NA more engaged in national public policy issues (beyond open access and copyright concerns) that affect libraries, librarians and librarianship”
- “an initiative for salary transparency would be an important next step in advocating for librarians in art librarianship”
- “Please help us as a profession get paid a living wage. PLEASE!”

Theme 8:

Membership cost and structure

- “I love ARLIS and it remains one of my most rewarding professional communities. Thank you! Nonetheless, I had to give up my ARLIS membership this year because my organization doesn't cover funding, and with a part-time temporary position I can't cover it myself. It would be great if ARLIS could operate on more of a sliding scale membership that would allow more people in precarious employment situations to stay involved!”
- “Allow regional memberships without requiring national membership, as in the past.”

Theme 9:**Survey comments and critiques**

- “This survey form does not allow one to note the variety of where one has worked. In my case I've worked at public libraries, museum libraries, academic libraries and even a brief stint at a community college library - I've had a long career.”
- “There were no survey questions specifically related to writing or editing of publications or to conference planning or participation.”
- “Thank you for this needed survey; please repeat periodically to capture the changing demographics.”
- “This survey [sic] does not seem to attempt to capture my professional experience before I became an art librarian. Is that intentional? I have worked in museums and libraries in other capacities. Perhaps it is too much to capture in a survey, just wanted to mention it though.”
- “I hope that you will share the results with the membership. My library and University are examining issues of diversity as well.”
- “Great idea to do this census.”

Theme 10:**Organizational structure**

- “I'm very glad that there is now a retirees SIG. I wish that networking were more prominent. For example consistently I suggested that tours at conferences! while waiting for people to gather! had attendees go around in a circle and introduce themselves and what they do. But I never saw that happen. Or tables at meals have “birds of a feather” signs, so people alone could meet people doing similar things. Even as a “seasoned” attendee, it would be good to meet new people in a facilitated way.”
- “I think in many ways our highly structured society i.e. divisions, sections suffer from not enough momentum. SIG's seem to have a little more momentum in terms of actual projects and deliverables, particularly the Women in Art and the Book Arts (probably more that I don't participate in). I'd like to see more task forces charged to accomplish goals - like this! to complement grassroots efforts stemming from divisions/sections/sigs. It's difficult to get anything going using the current structure. The work needs to be incentivized and not just at the board level or the CPAC level which is certainly the highest profile positions in the society, beyond Judy Dyki's multiple roles. On another note, there's been a few vacancies for positions recently that haven't had any applicants - that's incredibly hard to believe that no one wants to snap up positions and yet I think that's indicative of some kind of disconnect, somewhere between being overworked at our day jobs or that ARLIS is asking too much of people, and maybe a dash of imposter syndrome. not sure what to recommend but I do think there are some issues that we can work on resolving.”
- “I'd like to discuss starting a SIG on Latin Americas/Latino art.”

Theme 11:**Communication and feedback solicitation**

- “Soliciting feedback from student and early professionals on this topic could be quite valuable, as they are likely to be shaping the future leadership of ARLIS/NA.”

Theme 12:**Positive feedback about ARLIS/NA in general**

- “Keep up the great work!”
- “ARLIS/NA has benefited from great leadership and I expect the organization to grow and thrive in the future.”
- “I'm new to the organization, and I just attended the joint conference in Seattle for the first time. I've been impressed by the friendly members of ARLIS/NA and by the level of encouragement for participating in the organization. I hope to become more involved.”
- “I think we should take pride in the fact that there are so many women leaders in our profession, and that we are a profession that supports the advancement of all women.”
- “I'm grateful and appreciative for your work.”
- “Over my years of being an ARLIS/NA member I have seen a positive change in leadership. When I first joined it was very closed and not welcoming to new/young members having leadership positions. This has drastically changed and I have been pleased to see the difference.”
- “Thanks for all the amazing work that you do!”

- "Please continue to create an inclusive and respectful environment for all members."

Theme 13:

Negative feedback about ARLIS/NA

- "I don't think the board is regarded positively."

Other comments

- "No museum library or archive positions in my area--Working in public library"
- "I am an independent librarian, semi-retired. The Great Recession was the primary cause of the loss of my regular positions. There seems to me to be a lack of compassion and engagement from those of us, in all institutions I have experience or observed, who were fortunate enough to retain their positions through that difficult time."
- "ARLIS list is getting very busy. Perhaps some of the regional chapter business should break off to specific lists, to cut down on email volume."
- "Project professionals and freelancers representation that have no home institution"
- "impressed with high level of leadership skills in younger members"

Appendix H: Codebook of Variables

Q1agree = I agree to participate in the Census of Art Information Professionals.

1. I agree
2. I do not agree

I. Education (Q2-Q5)

Q2 = Please indicate below the degrees/diplomas you have earned, including areas of study:

Q2_BA = Degree type, Bachelor's or Baccalaureate

1. BA/BS/BFA
2. MA/MLIS/MFA/MS
3. PhD/EdD
4. Other Advanced Degree

Q2_BA_Area = Area of study, Bachelor's or Baccalaureate

1. Architecture
2. Art Education
3. Art History
4. Art (Studio): Painting, Design, Sculpture, Animation, etc.
5. Arts Management
6. Business and Communications: Marketing, Journalism, Media, Finance, etc.
7. Education (excluding Art Education)
8. Humanities (excluding Art History): History, Literature, Languages, etc.
9. Performing Arts: Music, Theatre, Dance, etc.
10. Social Sciences: Psychology, Sociology, etc.
11. STEM fields: Sciences, Engineering, Computer Science, Math, etc.
12. Information and Library Science
13. Museum Studies
14. Not applicable
15. Other area of study (use text box below)

Q2_AD1 = Degree type, Advanced Degree 1

1. BA/BS/BFA
2. MA/MLIS/MFA/MS
3. PhD/EdD
4. Other Advanced Degree

Q2_AD1_Area = Area of study, Advanced Degree 1

1. Architecture
2. Art Education
3. Art History
4. Art (Studio): Painting, Design, Sculpture, Animation, etc.
5. Arts Management
6. Business and Communications: Marketing, Journalism, Media, Finance, etc.
7. Education (excluding Art Education)
8. Humanities (excluding Art History): History, Literature, Languages, etc.
9. Performing Arts: Music, Theatre, Dance, etc.
10. Social Sciences: Psychology, Sociology, etc.
11. STEM fields: Sciences, Engineering, Computer Science, Math, etc.
12. Information and Library Science
13. Museum Studies
14. Not applicable

15. Other area of study (use text box below)

Q2_AD2 = Degree type, Advanced Degree 2

1. BA/BS/BFA
2. MA/MLIS/MFA/MS
3. PhD/EdD
4. Other Advanced Degree

Q2_AD2_Area = Area of study, Advanced Degree 2

1. Architecture
2. Art Education
3. Art History
4. Art (Studio): Painting, Design, Sculpture, Animation, etc.
5. Arts Management
6. Business and Communications: Marketing, Journalism, Media, Finance, etc.
7. Education (excluding Art Education)
8. Humanities (excluding Art History): History, Literature, Languages, etc.
9. Performing Arts: Music, Theatre, Dance, etc.
10. Social Sciences: Psychology, Sociology, etc.
11. STEM fields: Sciences, Engineering, Computer Science, Math, etc.
12. Information and Library Science
13. Museum Studies
14. Not applicable
15. Other area of study (use text box below)

Q2_AD3 = Degree type, Advanced Degree 3

1. BA/BS/BFA
2. MA/MLIS/MFA/MS
3. PhD/EdD
4. Other Advanced Degree

Q2_AD3_Area = Area of study, Advanced Degree 3

1. Architecture
2. Art Education
3. Art History
4. Art (Studio): Painting, Design, Sculpture, Animation, etc.
5. Arts Management
6. Business and Communications: Marketing, Journalism, Media, Finance, etc.
7. Education (excluding Art Education)
8. Humanities (excluding Art History): History, Literature, Languages, etc.
9. Performing Arts: Music, Theatre, Dance, etc.
10. Social Sciences: Psychology, Sociology, etc.
11. STEM fields: Sciences, Engineering, Computer Science, Math, etc.
12. Information and Library Science
13. Museum Studies
14. Not applicable
15. Other area of study (use text box below)

Q2b_OtherText = Text entry for "Other area of study"

Q3_PursDeg = Are you currently pursuing a degree or certificate?

1. Yes
2. No

Q3b_YesText = Specify the degree or certificate you are pursuing (text)

Q4_ProfCert = Do you have a professional certification?

1. Yes*
2. No

***Q5 only appears if respondent answered "Yes" to Q4**

Q5a_Archives = Do you have a professional certification in Archives?

0. Not checked
1. Checked

Q5a_DH = Do you have a professional certification in Digital Humanities?

0. Not checked
1. Checked

Q5a_DigArchives = Do you have a professional certification in Digital Archives?

0. Not checked
1. Checked

Q5a_LibMedia = Do you have a professional certification in Library Media Specialist?

0. Not checked
1. Checked

Q5a_MusLib = Do you have a professional certification in Museum Libraries?

0. Not checked
1. Checked

Q5a_RBS = Do you have a professional certification in Rare Books?

0. Not checked
1. Checked

Q5a_UX = Do you have a professional certification in User Experience?

0. Not checked
1. Checked

Q5a_Other = Do you have a professional certification in something Other not listed?

0. Not checked
1. Checked

Q5b_OtherText = Please specify the "Other"

II. Employment (Q6-Q29)**Q6_EmpYears = How many (total) years have you been employed or involved in the art information profession?**

1. Less than 1 year
2. 1-5 years
3. 6-10 years
4. 11-15 years
5. 16-20 years
6. 21-25 years
7. 26 or more years

Q7_EmpStatus = Which of the following best describes your primary employment status?

1. Employed, non-student (includes part-time or self-employed)

- a. Pipes to Q8-Q21
2. Student (may include students with part-time jobs)
 - a. Pipes to Q22-Q25
3. Unemployed, non-student
 - a. Pipes to Q26-Q27
4. Retired from primary employment (but still may consult/work part-time)
 - a. Pipes to Q28-Q29

Q8_EmpGeo = Where is your area of primary employment?

1. Canada West: BC, AB, SK, MB, NT, NU
2. Canada East: ON, QC, NB, PE, NS, NL
3. Mexico
4. US West: AK, HI, WA, OR, CA, ID, NV, UT, AZ
5. US Central: MT, WY, CO, NM, ND, SD, NE, KS, OK, TX
6. US Midwest: MN, IA, MO, WI, IL, IN, MI, OH
7. US Northeast: NY, PA, MD, DC, DE, NJ, CT, RI, MA, NH, VT, ME
8. US Southeast: AR, LA, KY, TN, WV, VA, NC, SC, GA, FL
9. Other (please specify)

Q8b_EmpGeoOther

Q9_EmpPosition = How many years have you worked in your current position?

1. Less than 1 year
2. 1-5 years
3. 6-10 years
4. 11-20 years
5. 21 or more years

Q10_EmpSalary = What is your annual salary range? (Please reply in US dollar equivalents)

1. Under \$20,000
2. 20,000-29,999
3. 30,000-39,999
4. 40,000-49,999
5. 50,000-59,999
6. 60,000-69,999
7. 70,000-79,999
8. 80,000-89,999
9. 90,000-99,999
10. 100,000 or more
11. Prefer not to answer

Q11_EmpArts = Is your current position's responsibilities related to the visual arts?

1. Yes, primarily related to the visual arts
2. Split between visual arts and non-arts subjects
3. No, primarily unrelated to the visual arts

Q12_EmpType = Which of the following best describes your type of employment?

1. Full-time, faculty or professional staff (tenured or tenure-track)
2. Full-time, faculty or professional staff (non-tenure track)
3. Full-time, hourly or classified staff
4. Full-time, non-renewable contract (e.g. temporary or grant-funded position)
5. Part-time position
6. Self-employed/Consultant
7. Other (please specify)

Q12b_EmpTypeOther

Q13_EmpUnion = Is your current position part of a union or other collective bargaining unit?

1. Yes
2. No

Q14_EmpResp = Please indicate your areas of primary responsibility in your position (check all that apply) – broken into the following questions:

Q14a_Admin = Is one of your responsibility areas Administration/Management of a unit or library?

0. Not checked
1. Checked

Q14a_Acqui = Is one of your responsibility areas Acquisitions, receipts, or processing?

0. Not checked
1. Checked

Q14a_Cat = Is one of your responsibility areas Cataloging, metadata, or database maintenance?

0. Not checked
1. Checked

Q14a_Circ = Is one of your responsibility areas Circulation or access services?

0. Not checked
1. Checked

Q14a_Coll = Is one of your responsibility areas Collection development or curation?

1. Not checked
2. Checked

Q14a_Cons = Is one of your responsibility areas Conservation/Preservation?

0. Not checked
1. Checked

Q14a_Fund = Is one of your responsibility areas Fundraising or grant writing/management?

0. Not checked
1. Checked

Q14a_Instr = Is one of your responsibility areas Instruction and Teaching?

0. Not checked
1. Checked

Q14a_Outr = Is one of your responsibility areas Outreach, exhibits, or events?

0. Not checked
1. Checked

Q14a_Ref = Is one of your responsibility areas Reference?

0. Not checked
1. Checked

Q14a_ScholCom = Is one of your responsibility areas Scholarly communications, copyright, open access?

0. Not checked
1. Checked

Q14a_Systems = Is one of your responsibility areas Systems or IT support?

0. Not checked
1. Checked

Q14b_Other = Is one of your responsibility areas Collection development or curation?

0. Not checked
1. Checked

Q15_InstType = Which of the following best describes the type of institution at which you are employed?

1. College or University
2. Art & Design School
3. Museum or Museum Library
4. Public Library
5. K-12 School Library
6. Archive or special collection not affiliated with an academic institution, museum or public library
7. Government Library/Agency
8. Gallery
9. Foundation
10. Commercial Sector
11. Self-employed or freelance
12. Other (please specify)

Q15b_InstTypeOther = text of "Other"

Q16_AcadLibDegree = What is the highest degree awarded at your institution? (For College or University employees only)

1. Bachelor's (BA, BFA, BS, etc.)
2. Master's (MA, MFA, MArch, MS, etc.)
3. Doctoral (PhD, EdD, MD, JD, etc.)

Q17_AcadLibType = Which of the following best describes your institutional type? (For College or University employees only)

1. State-supported college or university
2. Private college or university
3. Community college
4. Other (please specify)

Q17b_AcadLibTypeOth = text of "Other"

Q18_AcadLibEnroll = What is your institution's total student enrollment? (For College or University employees only)

1. Under 2,500
2. 2,500 - 4,999
3. 5,000 - 9,999
4. 10,000 - 19,999
5. 20,000 or more

Q19_ADLibDegree = What is the highest degree awarded at your institution? (For Art & Design School employees only)

1. Bachelor's (BA, BFA, BS, etc.)
2. Master's (MA, MFA, MArch, MS, etc.)
3. Doctoral (PhD, EdD, MD, JD, etc.)

Q20_ADLibType = Which of the following best describes your institutional type? (For Art & Design School employees only)

1. State-supported college or university
2. Private college or university
3. Community college
4. Other (please specify)

Q20b_ADLibTypeOth = text of "Other"

Q21_ADLibEnroll = What is your institution's total student enrollment? (For Art & Design School employees only)

1. Under 2,500
2. 2,500 - 4,999
3. 5,000 - 9,999
4. 10,000 - 19,999
5. 20,000 or more

Q22_LISprogramType = Which of the following best describes the degree program in which you are enrolled? (For Students only)

1. MLS/MLIS
2. MA + MLS/MLIS Dual Program
3. PhD or other Doctoral program
4. Other (please specify)

Q22b_LISprogramOth = text of "Other"

Q23_LISdelivery = Which of the following best describes the type of instruction delivery of your degree program (For students only)

1. Traditional – on campus, in person
2. Online
3. Hybrid
4. Other (please specify)

Q23b_LISdeliveryOth = text of "Other"

Q24_LISlocation = Where is your degree program located (if online, indicate where the institution is based)

1. Canada West: BC, AB, SK, MB, YT, NT, NU
2. Canada East: ON, QC, NB, PE, NS, NL
3. Mexico
4. US West: AK, HI, WA, OR, CA, ID, NV, UT, AZ
5. US Central: MT, WY, CO, NM, ND, SD, NE, KS, OK, TX
6. US Midwest: MN, IA, MO, WI, IL, IN, MI, OH
7. US Northeast: NY, PA, MD, DC, DE, NJ, CT, RI, MA, NH, VT, ME
8. US Southeast: AR, LA, KY, TN, WV, VA, NC, SC, GA, FL
9. Other (please specify)

Q24b_LISlocationOth = text of "Other"

Q25_LISwork = Check all of the following that apply to you (For students only)

Q25a_LISGAarts = Do you currently have or previously had a graduate assistantship or internship in an arts library or field?

0. Not checked

1. Checked

Q25a_LISGAnonart = Do you currently have or previously had a graduate assistantship or internship in a non-arts related library or field?

0. Not checked
1. Checked

Q25a_LISGawork = Do you currently or previously worked in an arts library, museum, or related institution (e.g. as a student aide)?

0. Not checked
1. Checked

Q26_UnempMLIS = Do you currently have an MLS/MLIS (for unemployed only)?

1. Yes
2. No

Q27_UnempSeek = Are you currently actively seeking employment (for unemployed only)?

1. Yes
2. No

Q28_RetYears = How many years have you been retired (for retired only)?

1. Less than 1 year
2. 1-5 years
3. 6-10 years
4. 11 or more years

Q29_RetWork = Do you still work part-time or consult in the art information profession (for retired only)?

1. Yes
2. Yes, but only as a volunteer
3. No

III. Professional Affiliations and Activities

Q30_ARLIScurMemb = Are you currently a member of ARLIS/NA?

1. Yes
2. No, but I have been a member in the past
3. No, but I am considering becoming a member
4. No, and I have never been a member
5. Other (please specify)

Q30b_ARLIScurMembOth = text of "other"

Q31_ARLISyears = How many years have you been a member of ARLIS/NA?

1. Less than 1 year
2. 1-5 years
3. 6-10 years
4. 11-20 years
5. 21 or more years

Q32_ARLISformerYears = How many years were you formerly a member of ARLIS/NA?

1. Less than 1 year
2. 1-5 years
3. 6-10 years
4. 11-20 years
5. 21 or more years

Q33_ARLISchapter = Are you currently a member of an ARLIS/NA Regional chapter?

1. Yes
2. No, but I have been a member in the past
3. No, but I am considering becoming a member
4. No, and I have never been a member

Q34_ARLISpositions = Check all the positions you have held in ARLIS/NA and its regional chapters

Q34a_CommMember = Committee or task force member

0. Not checked
1. Checked

Q34a_CommOfficer = Committee or task force officer

0. Not checked
1. Checked

Q34a_BoardAppoint = Board Appointed position

0. Not checked
1. Checked

Q34a_ExecBoard = Executive Board position

0. Not checked
1. Checked

Q34a_EditBoard = Editorial Board position

0. Not checked
1. Checked

Q34a_AdvisoryBoard = Advisory Board position

0. Not checked
1. Checked

Q34a_DiscussionList = Discussion list moderator or manager

0. Not checked
1. Checked

Q34a_Web = Webmaster or web editor

0. Not checked
1. Checked

Q34a_Regional = Regional or local organization officer

0. Not checked
1. Checked

Q34a_None = None

0. Not checked
1. Checked

Q34a_Other = Other (please specify)

- 0. Not checked
- 1. Checked

Q34b_OthText = text of "other"

Q35_ProfActivity = In what ways are you professionally active? Indicate activities within the past 5 years:

Q35a_Publish = Publishing in scholarly or professional journals, books, or other media (print or online)

- 0. Not checked
- 1. Checked

Q35a_SocMedia = Using social media for professional purposes

- 0. Not checked
- 1. Checked

Q35a_Blog = Blogging for professional purposes

- 0. Not checked
- 1. Checked

Q35a_ConfPresent = Presenting papers at professional conferences

- 0. Not checked
- 1. Checked

Q35a_ConfOrg = Organizing session at professional conferences

- 0. Not checked
- 1. Checked

Q35a_ConfMod = Moderating sessions at professional conferences

- 0. Not checked
- 1. Checked

Q35a_Workshop = Organizing, facilitating, presenting in a professional workshop

- 0. Not checked
- 1. Checked

Q35a_Webinar = Organizing, facilitating, presenting in a professional webinar

- 0. Not checked
- 1. Checked

Q35a_Mentor = Mentoring in your profession

- 0. Not checked
- 1. Checked

Q35a_CreditTeach = Teaching a for-credit course in a degree program

- 0. Not checked
- 1. Checked

Q35a_NonCredTeach = Teaching a non-credit professional development course

- 0. Not checked
- 1. Checked

Q35a_CertTeach = Teaching a course for professional certification

0. Not checked
1. Checked

Q35a_Intern = Hosted or facilitated an internship

0. Not checked
1. Checked

Q35a_None = None

0. Not checked
1. Checked

Q35a_Other = Other (please specify)

0. Not checked
1. Checked

Q35b_OthText = text of "Other"

Q36_InstSuppConf = Does your institution typically provide support for conferences?

1. Yes, at least one conference is fully funded
2. Yes, conferences are partially funded
3. No, conferences are not funded
4. Not applicable

Q36b_Comment = (Optional) Comment on your institution's professional development funding

Q37_OtherOrg = To which other organizations do you belong? Please check all that apply:

Q37a_AAM = American Alliance of Museums

0. Not checked
1. Checked

Q37a_AASL = Association of Architecture School Librarians

0. Not checked
1. Checked

Q37a_ACRL = Association of College & Research Libraries

0. Not checked
1. Checked

Q37a_ALA = American Library Association

0. Not checked
1. Checked

Q37a_ARL = Association of Research Libraries

0. Not checked
1. Checked

Q37a_IFLA = International Federation of Library Associations and Institutions

0. Not checked
1. Checked

Q37a_LITA = Library Information Technology Association

0. Not checked
1. Checked

Q37a_MCN = Museum Computer Network

0. Not checked
1. Checked

Q37a_MLA = Music Library Association

0. Not checked
1. Checked

Q37a_SAA = Society of American Archivists

0. Not checked
1. Checked

Q37a_SLA = Special Libraries Association

0. Not checked
1. Checked

Q37a_VRA = Visual Resources Association

0. Not checked
1. Checked

Q37a_Other = Other (please specify)

0. Not checked
1. Checked

Q37b_OthText = Text of Other

Q38_InstSuppMemb = Does your institution pay for any organizational memberships on your behalf?

1. Yes, all of them
2. Yes, partial
3. No
4. Not applicable

IV. Demographic Information

Q39_Residence = Where is your area of residence?

1. Canada West: BC, AB, SK, MB, YT, NT, NU
2. Canada East: ON, QC, NB, PE, NS, NL
3. Mexico
4. US West: AK, HI, WA, OR, CA, ID, NV, UT, AZ
5. US Central: MT, WY, CO, NM, ND, SD, NE, KS, OK, TX
6. US Midwest: MN, IA, MO, WI, IL, IN, MI, OH
7. US Northeast: NY, PA, MD, DC, DE, NJ, CT, RI, MA, NH, VT, ME
8. US Southeast: AR, LA, KY, TN, WV, VA, NC, SC, GA, FL
9. Other (please specify)

Q39b_OthText = Text of Other

Q40_Age = What is your age?

1. Under 25
2. 25-34
3. 35-44
4. 45-54
5. 65-74
6. 75+

Q41_RaceEthnicity = With which race(s) or ethnic group(s) do you self-identify? Check all that apply:**Q41a_White = White**

0. Not checked
1. Checked

Q41a_Black = Black or African American

0. Not checked
1. Checked

Q41a_HispLatin = Hispanic, Latino, or Spanish Origin

0. Not checked
1. Checked

Q41a_AmerInd = American Indian or Alaska Native

0. Not checked
1. Checked

Q41a_Asian = Asian

0. Not checked
1. Checked

Q41a_PacIsland = Native Hawaiian or Other Pacific Islander

0. Not checked
1. Checked

Q41a_NoAnswer = Prefer not to answer

0. Not checked
1. Checked

Q41a_Other = Other (please specify)

0. Not checked
1. Checked

Q41b_OthText = Text of Other**Q41c_numBoxSelected = Number of boxes checked in Question 41****Q41c_Recode = Recoding of multi-check boxes into single categories**

0. Selected "Prefer not to answer"
1. White
2. Black or African American
3. Hispanic, Latino, or Spanish Origin
4. American Indian or Alaska Native

5. Asian
6. Native Hawaiian or Pacific Islander
7. Other
8. More than one race or ethnic group

Q42_Gender = What is your gender? Check all that apply:

Q42a_GenderMan = Man

0. Not checked
1. Checked

Q42a_GenderWoman = Woman

0. Not checked
1. Checked

Q42a_GenderTrans = Trans or Trans spectrum

0. Not checked
1. Checked

Q42a_GenderNotList = My gender is not listed here. I identify as:

0. Not checked
1. Checked

Q42b_NotListText = Text of Not Listed

Q43_LGB = Do you identify as a member of the LGB+ community? (This community includes identities such as lesbian, gay, bisexual, queer, same gender loving, and many additional identities)

1. Yes
2. No

Q44_LGBText = Describe how you identify in the LGB+ community

Q45_AddMinority = Do you self-identify with additional minority or underrepresented groups not listed above? If yes, please list below:

Q46_ARLISDiversity = Do you have any ideas or feedback for ARLIS/NA on initiatives related to diversity in our profession? If so, please describe them here:

Q47_ARLISLead = Do you have any suggestions or comments for leadership in ARLIS/NA in general? If so, please describe them here:

NOTES

- All multi-checkbox questions were re-coded as a series of dichotomous variables