

H I G H

HIGH MUSEUM OF ART ATLANTA

Art and Inclusion

2015-2023



Art and Inclusion

When I arrived at the High in 2015, the museum faced a difficult truth: an exceptional collection and world-class architecture could not exclusively make us essential within the diverse and growing city that we call home. That realization forced us to change. We embraced inclusivity as a value *and* as a measurable objective.

This report both underscores the very real adaptation of our culture and points to gaps and shortcomings. In other words, while it marks our progress, it more importantly establishes a new baseline to guide the museum's ongoing dialogue about what's next.

We certainly do not have all the answers. We understand that there is progress that is not "graphable." And we're aware that we've not achieved the full measure of change to which we aspire.

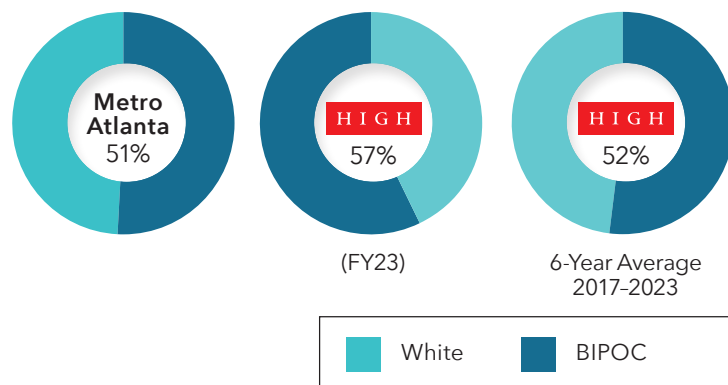
However, we will continue steadfastly toward our goal of being a place where all Atlanta is comfortable coming together. Achieving that will take continuous focus and the relentless reinforcement of inclusivity as integral to everything we do.

A handwritten signature in black ink, appearing to read 'RS', with a stylized, looping flourish extending from the end.

Rand Suffolk
Director

Visitation

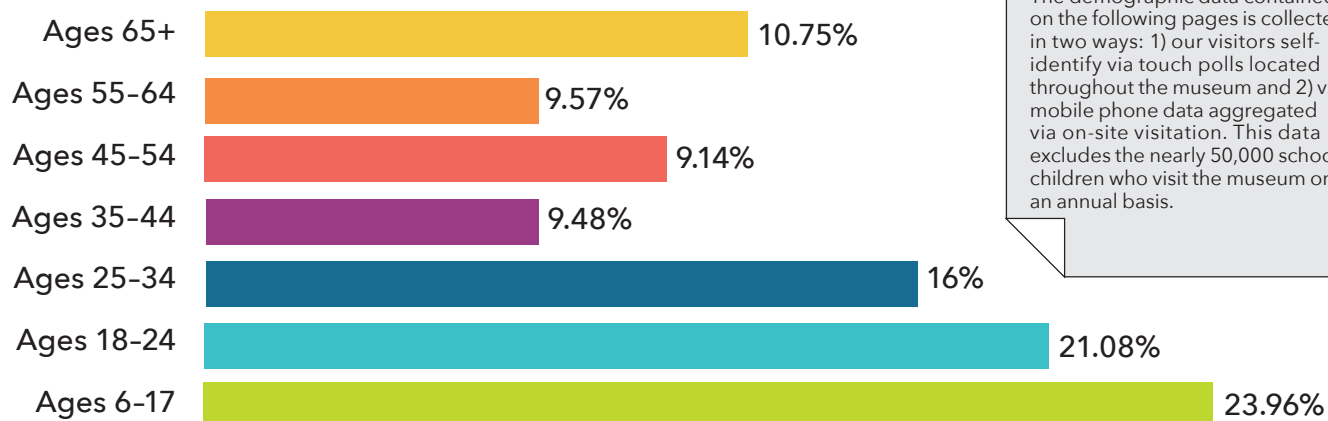
From 2015 to 2020, the High increased its Black, Indigenous, people of color (BIPOC) participation from 15% in 2015 to 51% in 2020, a 240% increase. Over the last six years, we have averaged 52% in BIPOC audience participation. We have made a conscious effort to ensure that our audience reflects the diverse makeup of Metro Atlanta communities by intentionally presenting diverse exhibitions, increasing community access, establishing and continuing unique partnerships, and developing interesting programming.



| | High Museum FY23 | Atlanta U.S. Census Bureau | Arts Audiences 2020 Culture Track** *** | US Adult Population 2020 Culture Track** *** |
|----------------------------------|---------------------|-------------------------------|--|---|
| White | 43.25% | 37.6% | 85% | 63% |
| Black/African American | 23.45% | 51.8% | 3% | 12% |
| Latine and Hispanic | 8.3% | 4.3% | 5% | 16% |
| Asian or Pacific Islander | 9.11% | 4.2% | 4% | 6% |
| Native American or Alaska Native | 1.16% | 0.2% | <1% | 1% |
| Multiple Races | 8.2% | 2.4% | 2% | 2% |
| Other | 6.63% | — | — | — |

Data from 653 participating organizations' respondents. *Courtesy LaPlaca Cohen.

Age of Visitors (FY23)



QUICK NOTE

The demographic data contained on the following pages is collected in two ways: 1) our visitors self-identify via touch polls located throughout the museum and 2) via mobile phone data aggregated via on-site visitation. This data excludes the nearly 50,000 school-children who visit the museum on an annual basis.

Education (FY23)

Graduate Degree: 28.82%

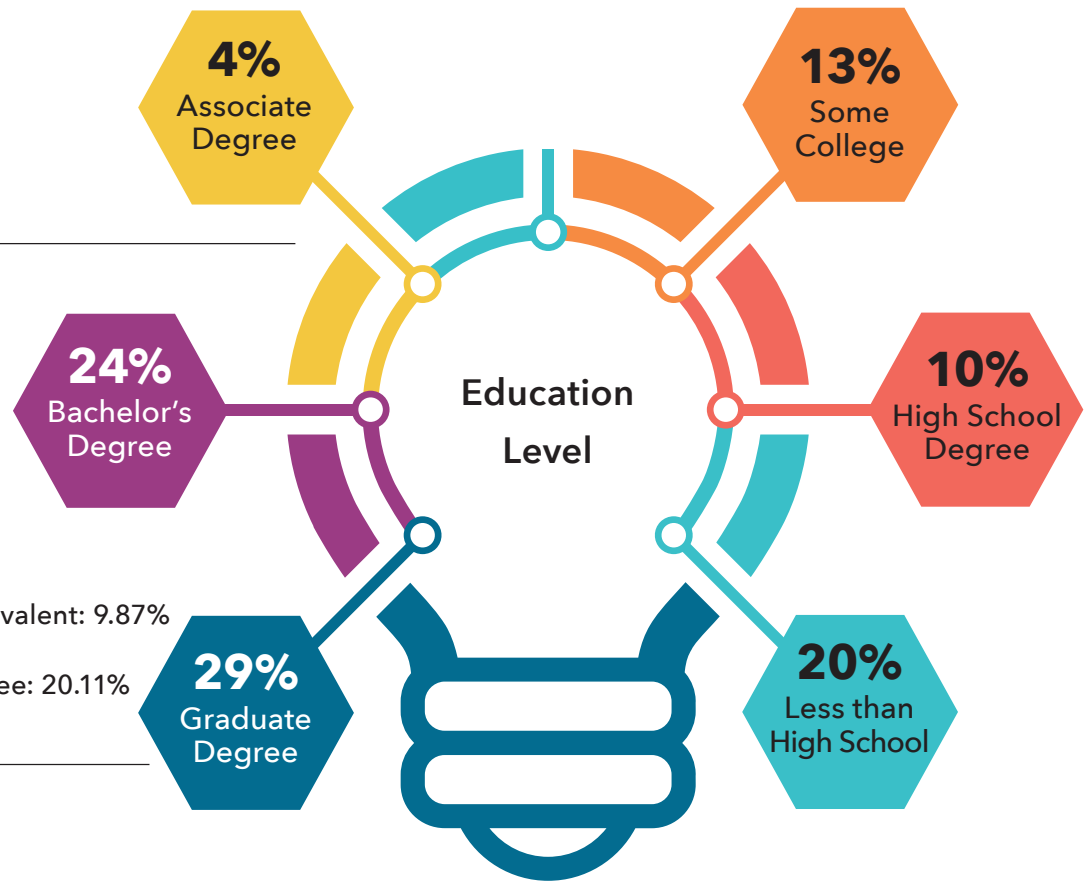
Bachelor's Degree: 24.42%

Associate Degree: 3.95%

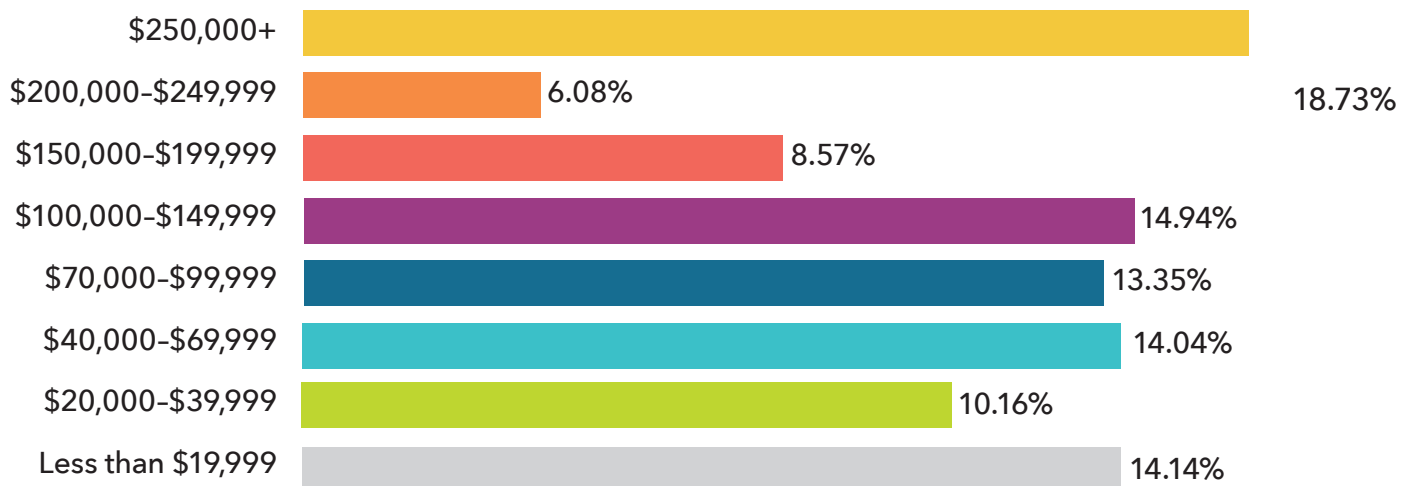
Some College: 12.84%

High School Degree or equivalent: 9.87%

Less than High School Degree: 20.11%



Household Income (FY23)



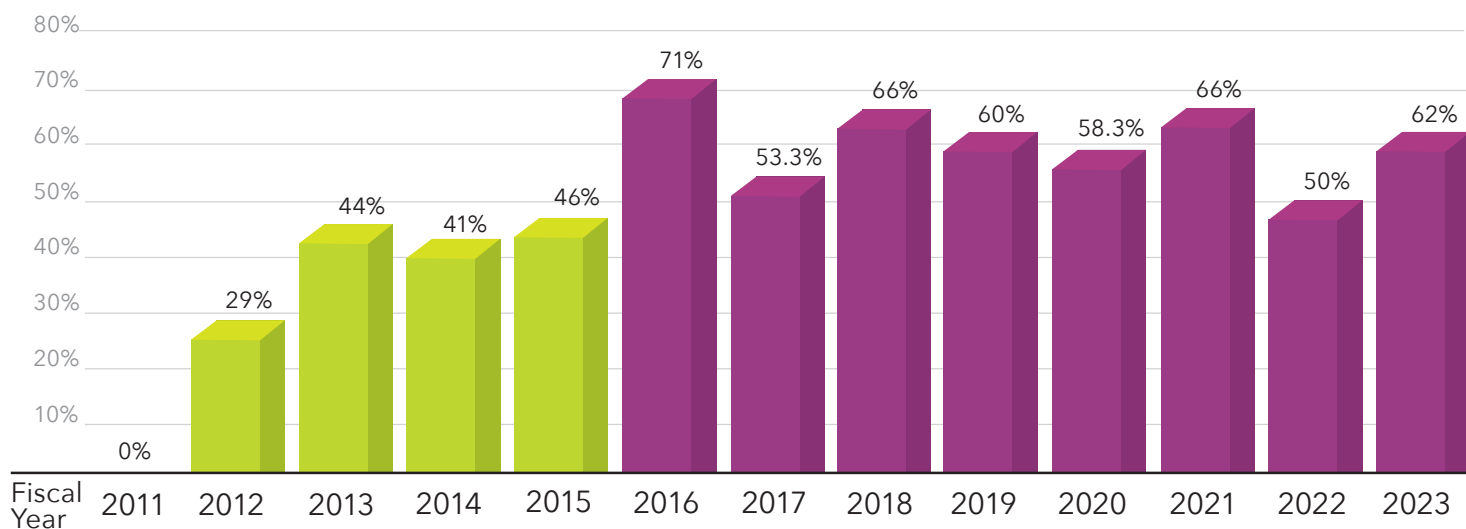
Artworks on View

FY23 | 1,224 total works on view in the collection



Exhibitions

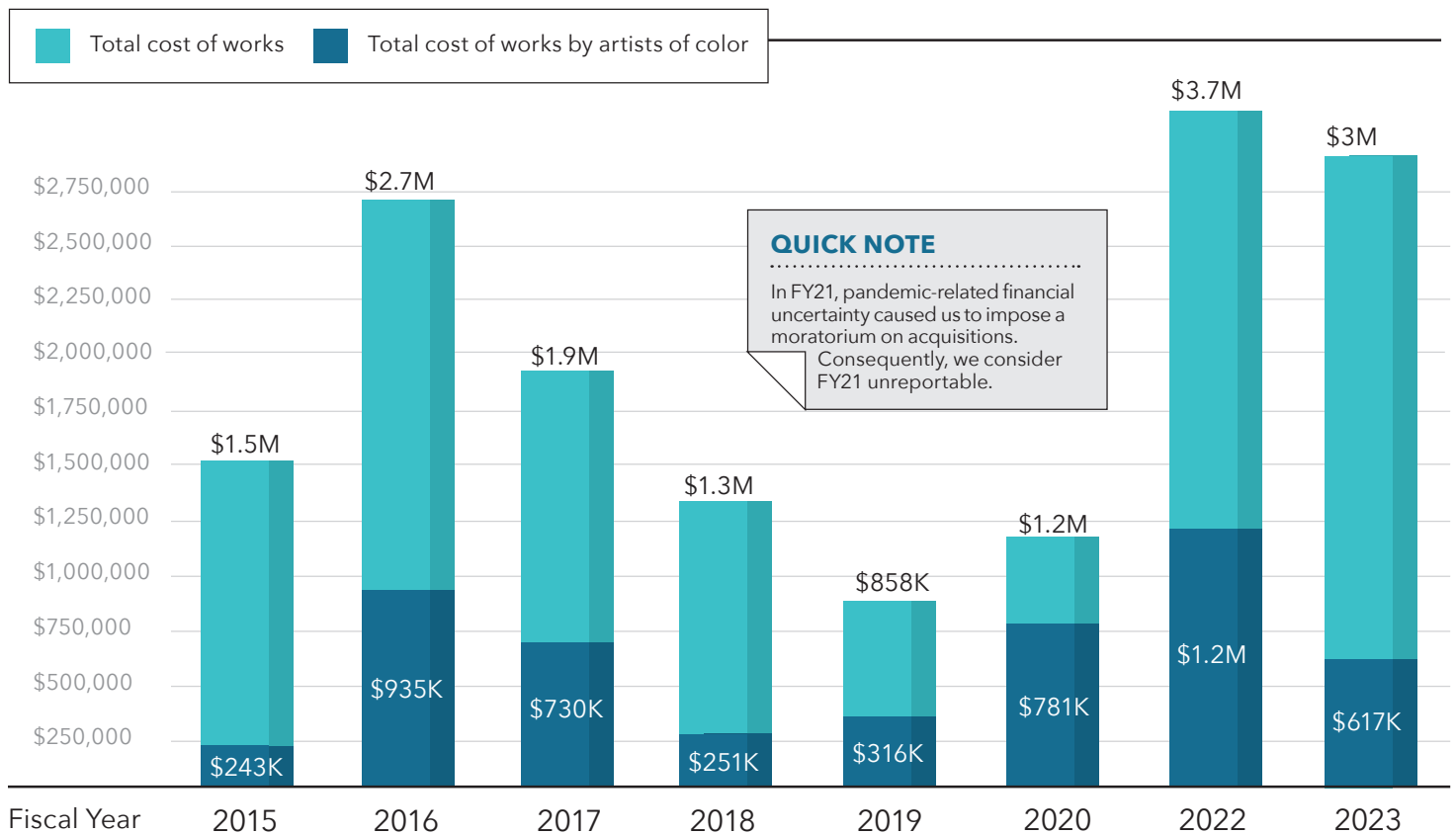
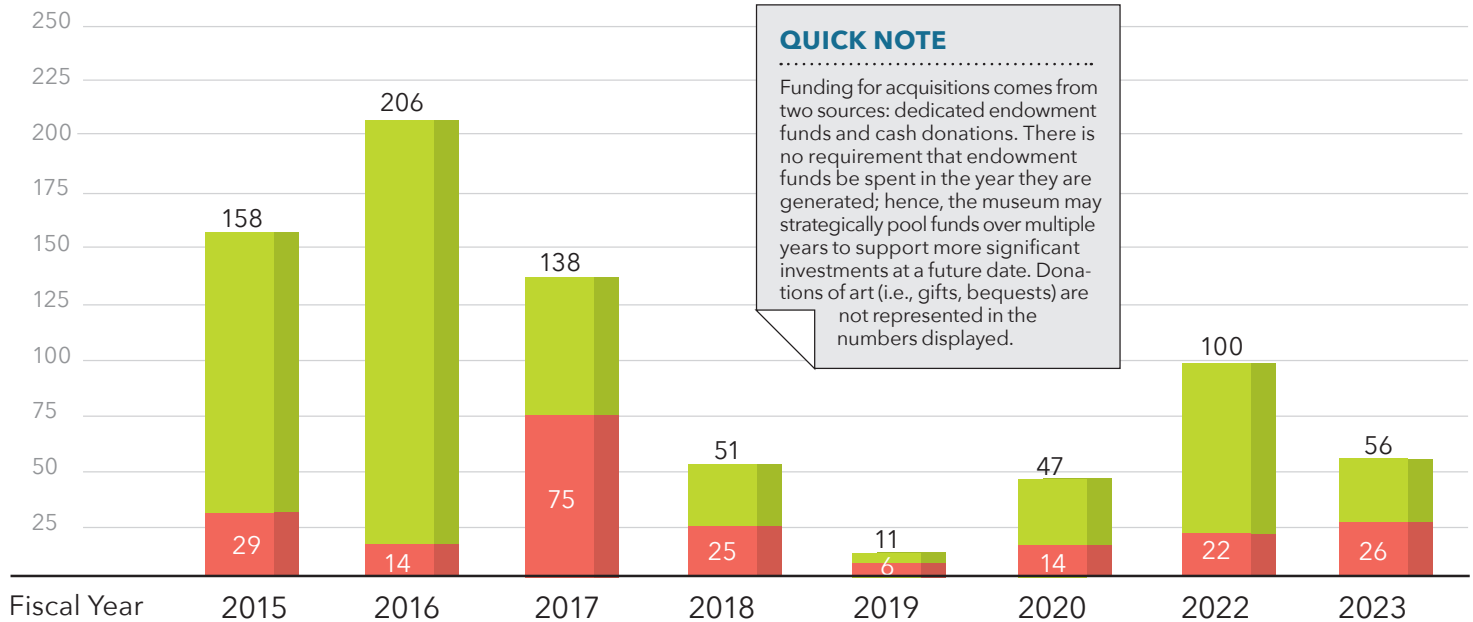
From FY11 through FY15, 32% of exhibitions featured women artists, artists of color, and LGBTQIA+ artists. Since FY16, we redoubled our efforts, increasing our presentation of exhibitions featuring women artists, artists of color, and LGBTQIA+ artists to an annual average of 61%.



Acquisitions

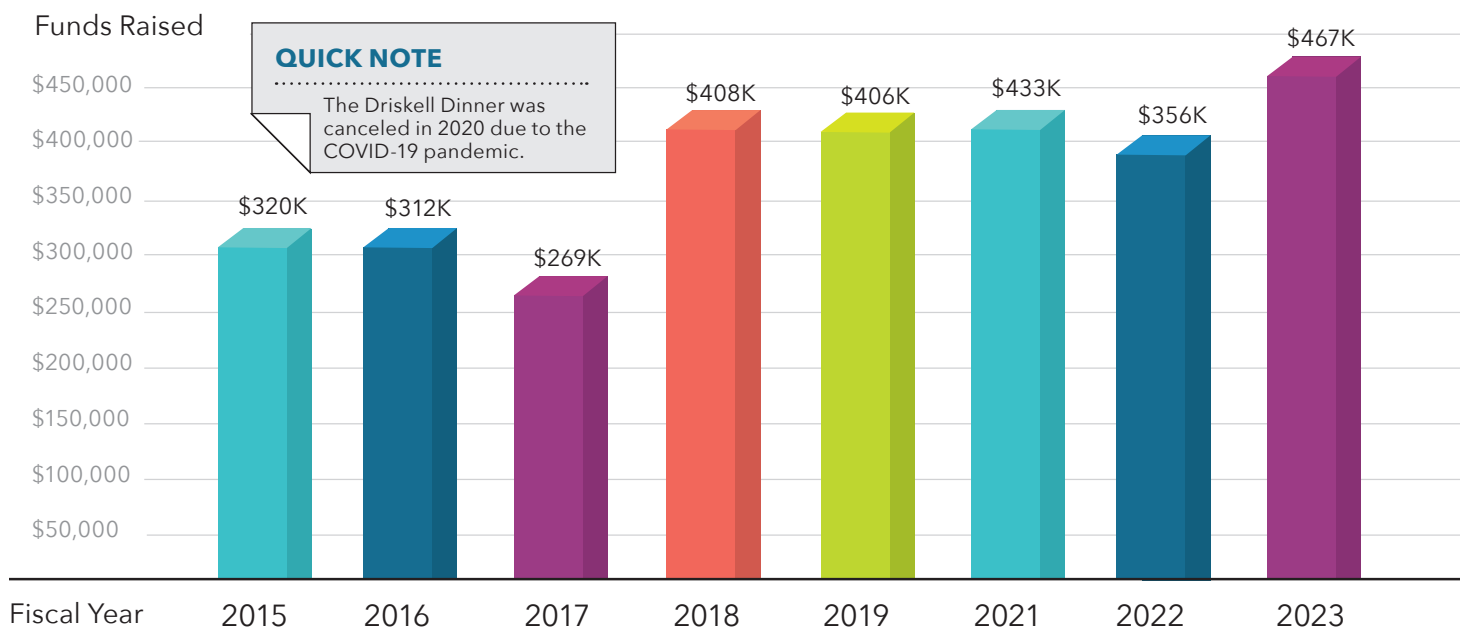
■ Total works purchased
 ■ By artists of color

The following historical data shows acquisitions from two perspectives: total number of works purchased and total cost of works purchased. To gain a comprehensive overview of this data, it is important to toggle between both charts. For example, between FY17 and FY19, artists of color represented on average 32% of the funds annually expended to purchase new works. However, during that same time period, those same acquisitions represented on average 52% of the total number of works acquired each year.

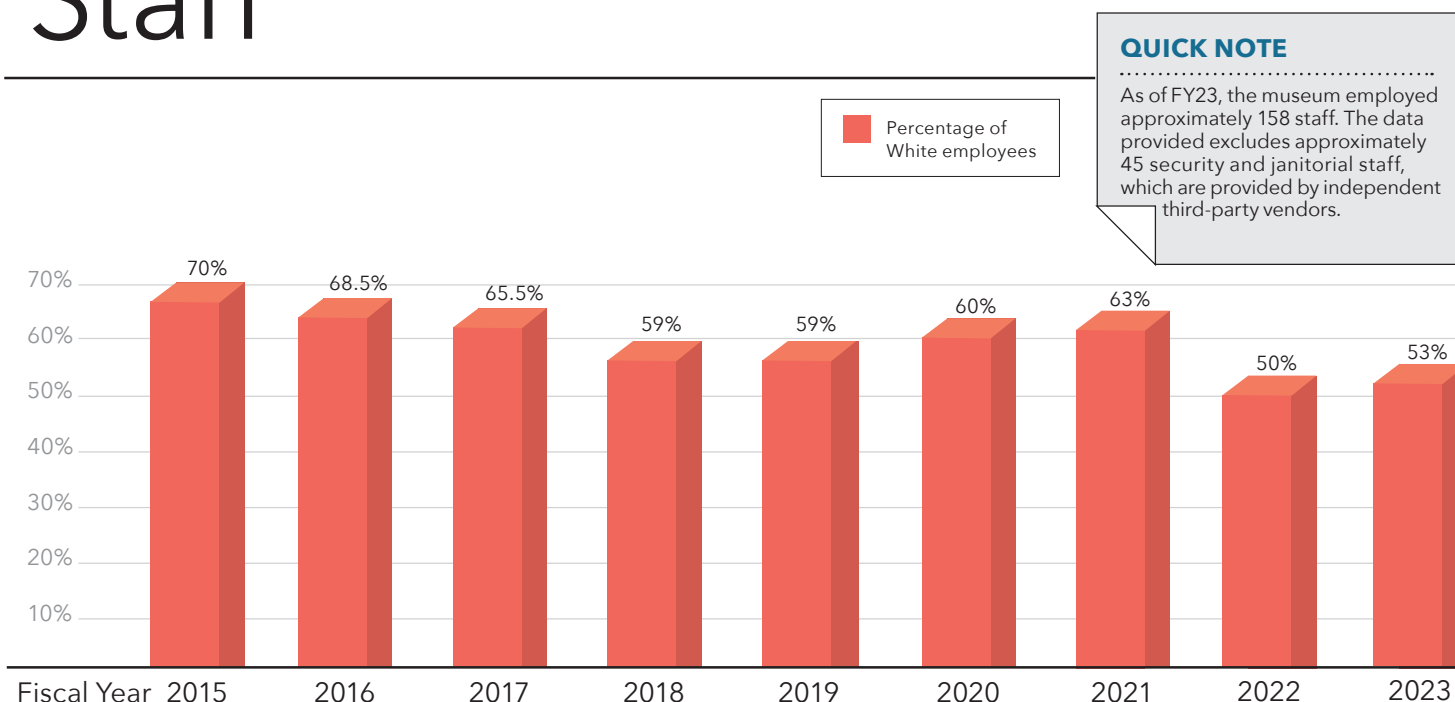


Driskell Prize

Since its inception in 2005, the Driskell Prize has annually recognized an early- to midcareer African American scholar or artist whose work makes an original and important contribution to the field of African American art or art history. The endowment for Driskell, which boasts just over a million dollars for the acquisition of African American artwork, has supported the purchase of 50 works by African American artists and awarded cumulative gifts of \$500,000 to past recipients.



Staff

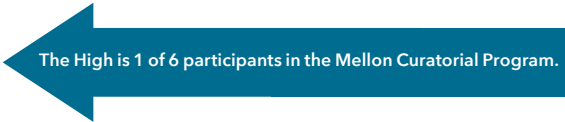


Talent Pipeline



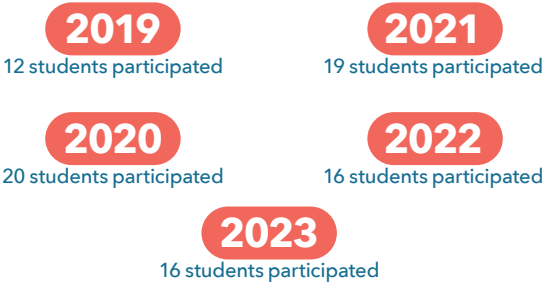
Mellon Undergraduate Curatorial Fellowship Program

In 2012, the High was named an original partnering institution of the Andrew W. Mellon Undergraduate Curatorial Fellowship Program. The program increased diversity in the curatorial field by mentoring undergraduate students who have an interest in pursuing curatorial studies. The Mellon program supported a two-year paid fellowship (\$20,000 for full two-year fellowship). As of 2023, thirteen students have been assigned to the High, and several have been hired in various disciplines within the museum.



AUC Art Collective

In 2019, the High joined the Atlanta University Center Collective for the Study of Art History and Curatorial Studies. The collective's goal is to extend the talent pipeline and further the important work of diversifying the field of curatorial studies with high school students. In partnership with the Early College Programs in Art History and Curatorial Studies at Spelman, the High supports rising junior and senior students of color to pursue undergraduate studies in art history and curatorial studies.

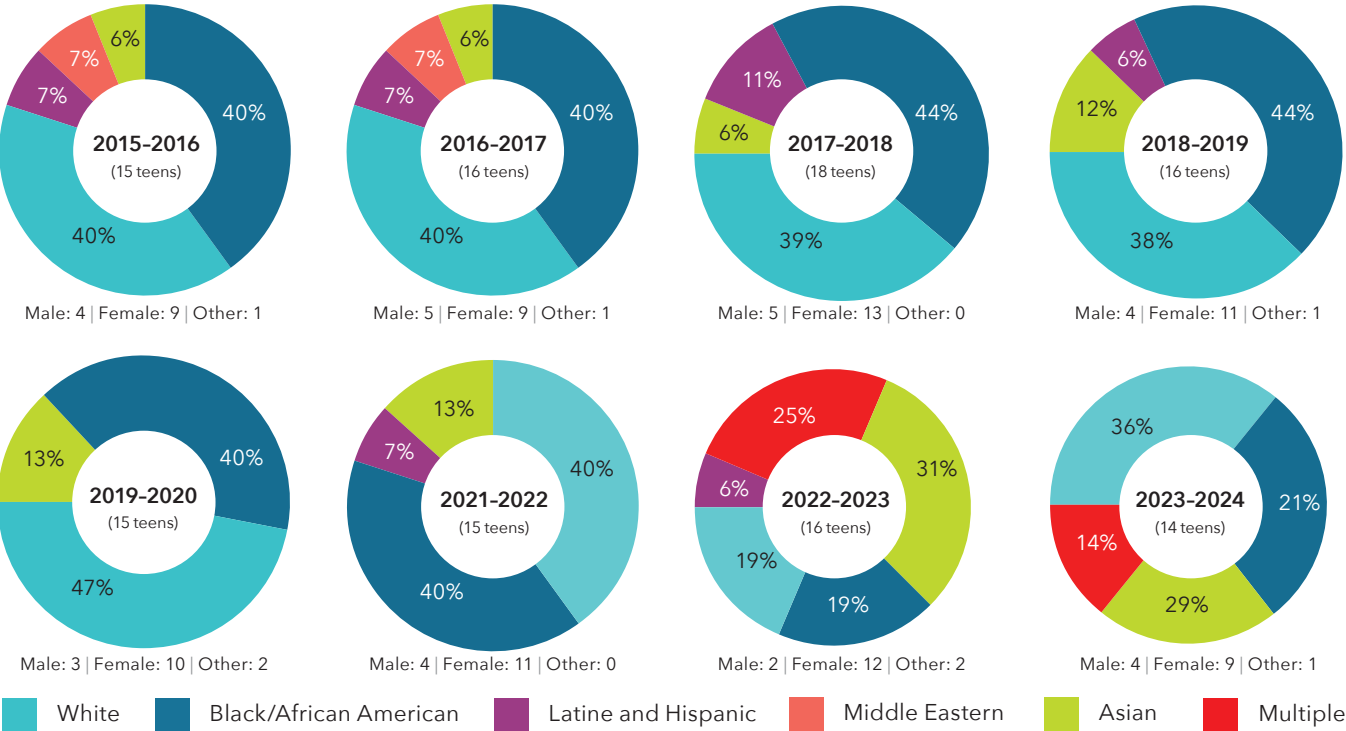


Teen Team

The Teen Team is a diverse group of junior and senior high school students who work at the museum as paid employees to gain knowledge and experience in various disciplines of the museum. The Teen Team program is nationally regarded as a competitive program for teens who may be interested in the arts. Each year, at least two Teen Team seniors are offered Posse Scholarships, which cover full tuition and board to some of the nation's top universities.

QUICK NOTE

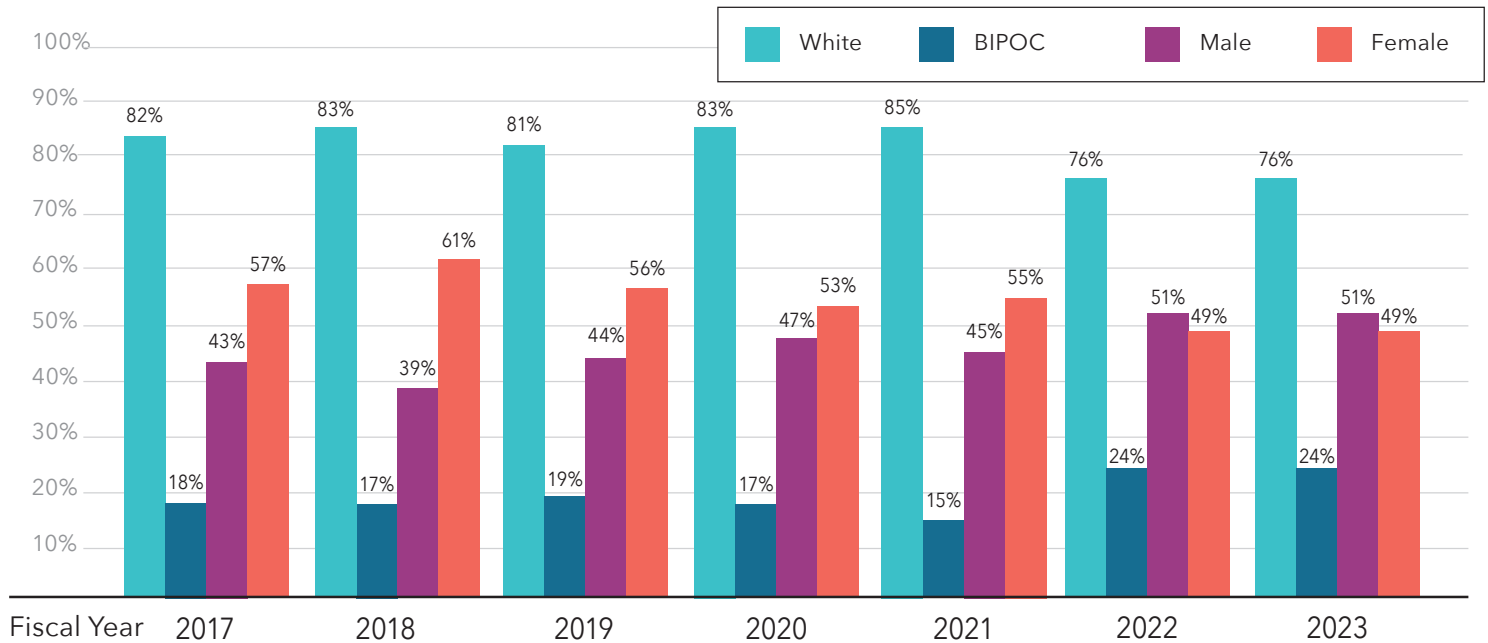
The 2020-2021 Teen Team was canceled due to the COVID-19 pandemic.



Board of Directors

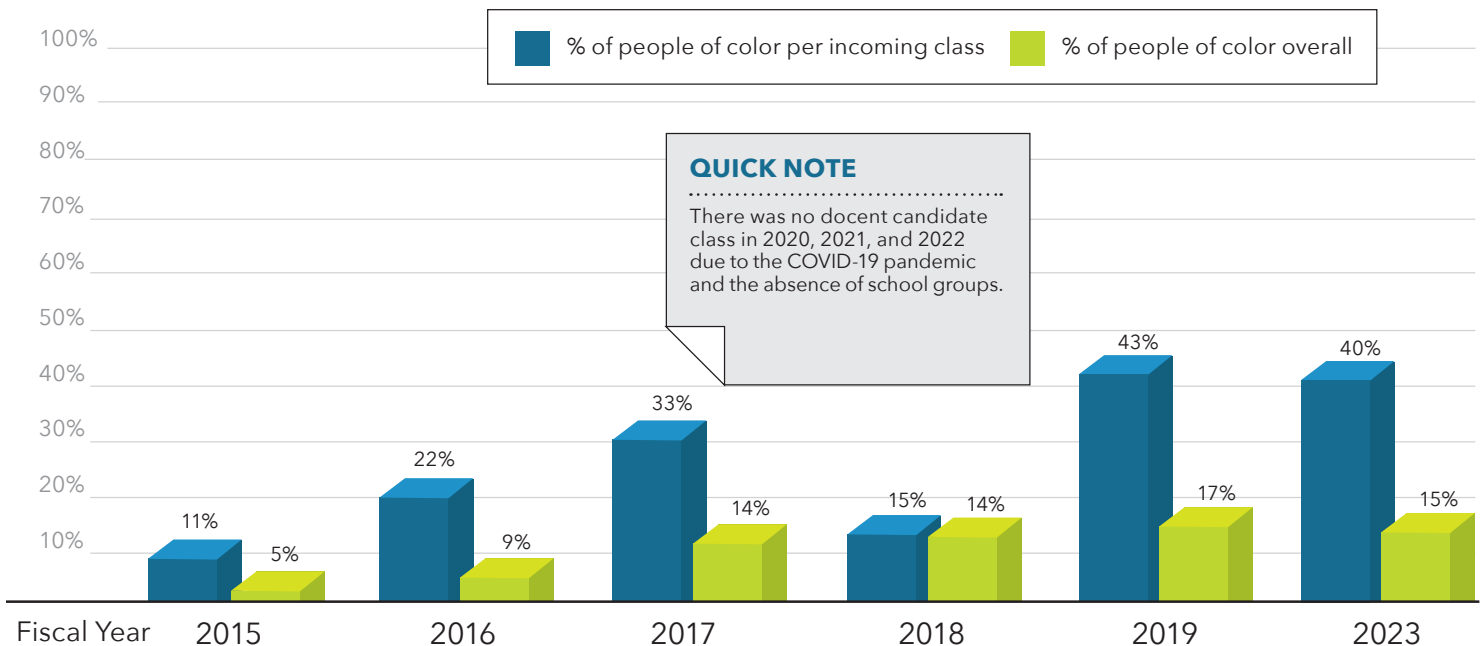
QUICK NOTE

While progress has been made in diversifying board representation by age and gender, further diversification by ethnicity is a strategic priority and area for improvement.



Docents

Over the last five years, the High's docent corps has steadily and successfully increased its recruitment efforts to invite people of color to act as art ambassadors for the museum.





H I G H

HIGH MUSEUM OF ART
1280 PEACHTREE STREET, N.E.
ATLANTA, GEORGIA 30309
HIGH.ORG

growth.
collaboration.
connectivity.
inclusivity.

