

UNIVERSITY OF ANTWERP

FACULTY OF APPLIED ECONOMICS

Diversity and Inclusion in the Smithsonian Institution

The Diversity Advisory Councils in the National Museum of Natural History and the
National Museum of American History

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Thesis submitted to fulfill the requirements for
the degree of:

Master of Cultural Management

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Abstract

This Cultural Management thesis – conducted at the Office of Smithsonian Organization and Audience Research (SOAR) - explores the Smithsonian’s approach to diversity and inclusion, specifically that of the Diversity Advisory Councils in the National Museum of Natural History and the National Museum of American History. The main question of the thesis is: *how effective are the Diversity Advisory Councils at changing the Smithsonian National Museum of American History and the Smithsonian National Museum of Natural History into more diverse and inclusive organizations?*

This thesis is structured into five main chapters. In the first chapter a theoretical framework was construed, based on a literature review and interviews with diversity and inclusion professionals within the museum sector. The literature review was founded on management theory from two theoretical domains: diversity management (DM) and organizational development (OD), specifically the eight-step change model by Kotter (2012) and the multi-level approach described by Ragins (1995). Both theoretical models were combined and connected to best practices, insights, tactics and interview data, which resulted in a set of indicators and barriers structured around three levels of change: cultural, structural and behavioral. The second chapter reflects on the Institution as a whole and situates the Councils in their broader institutional context. The third chapter mainly focuses on the history, role, structure and initiatives of the Councils based on their policy documents and reports and interviews with their members. In the fourth chapter the aforementioned indicators were used to analyze the effectiveness of both the Diversity Advisory Councils in NMAH and NMNH, which resulted in a set of recommendations in chapter five.

Executive Summary (Dutch)

Deze scriptie, geschreven in het kader van de masteropleiding Cultuurmanagement aan de Universiteit Antwerpen, kwam tot stand naar aanleiding van een probleemgeoriënteerde onderzoeksopdracht en bijbehorende praktijkcomponent in de *Smithsonian Organization and Audience Research (SOAR)* in Washington, D.C.

Probleemstelling

Een studie van de *American Association of Museums* (2008) toonde aan dat amper 9% van de Amerikaanse museumbezoekers bestaat uit minderheden. Tegelijkertijd worden de Verenigde Staten steeds kleurrijker, zo zullen volgens Medvedeva en Farrel (2010), tegen 2035, de huidige minderheden de meerderheid gaan vormen. Behalve het museumpubliek, is ook de meerderheid van het museumpersoneel blank. Volgens een studie van de *American Alliance of Museums* en *Boardsource* (2017) zijn 93% van alle Amerikaanse museumdirecteurs blank en volgens de studie van de *Mellon Foundation* (2015) behoort ongeveer 28% van alle Amerikaanse museumpersoneel tot een minderheid, waarvan het overgrote deel werkzaam is in veiligheid, gebouwbeheer, financiën of human resources. Ten slotte is er ook een tekort aan tentoonstellingen en exposities die het standpunt van minderheden vertegenwoordigen, zo toonde Dodd, Sandell, Delin en Gay aan in 2004 dat de meeste musea een collectie hebben met een link naar fysieke en mentale beperkingen, maar dat die link amper wordt begrepen of aangetoond.

Er verschillende voordelen verbonden aan het creëren van een divers en inclusief museum. Ten eerste is het ethisch of moreel 'juist' (Patterson, et al., 2017). Ten tweede is het noodzakelijk: als musea relevant willen blijven in de toekomst moeten zij hun omgeving reflecteren in hun publiek, personeel, collecties en exhibities (Taylor & Kegan, 2017). Ten slotte is er ook een *business case* te maken voor diversiteit en inclusie. Herring (2009) toonde aan dat bedrijven met meer vrouwelijke en raciaal diverse werknemers meer winst en klanten genereerden. Ellemers en Rinks toonden aan dat bedrijven met meer vrouwelijke werknemers winstgevender zijn (Ellemers & Rink, 2016). Bovendien verhoogt diversiteit ook de doeltreffendheid van organisaties (Sommers, 2006) en volgens Galinsky maken diverse teams meer doordachte beslissingen.

Afbakening onderzoek

In dit onderzoeksproject is het de bedoeling om te onderzoeken hoe een museum doeltreffend kan veranderen in een diverse en inclusieve organisatie. De focus van het onderzoek ligt op twee case studies, de *Diversity Advisory Councils (DAC)* in de *National Museum of Natural History (NMNH)* en de *National*

Museum of American History (NMAH). Behalve de DAC's in NMNH en NMAH, hebben ook het *Smithsonian American Art Museum* en de *National Zoological Park* DAC's. De focus van het onderzoeksproject ligt echter op de *Councils* in de NMNH en de NMAH omdat zij meer documentatie hebben (zoals een charter, strategisch plan, surveys, etc.) en meer acties ondernamen. De centrale onderzoeksvraag van de scriptie is:

Hoe doeltreffend zijn de Diversity Advisory Councils in het veranderen van het Nationale Museum van Natural History en het Nationale Museum van American History in meer diverse en inclusievere organisaties?

De secundaire vragen zijn:

Hoe worden diversiteit, inclusie, billijkheid ('equity') en toegankelijkheid ('accessibility') gedefinieerd in de managementliteratuur en de museumpraktijk?

Wat zijn indicatoren en karakteristieken van een doeltreffend diversiteits- en inclusie initiatief?

Hoe kunnen de diversiteits- en verandermanagement discoursen verbonden worden aan de *best practices* en tactieken die gebruikt worden door diversiteits- en inclusie professionals?

Wat is de missie, visie en het beleid van het *Smithsonian Instituut* (SI) met betrekking tot diversiteit en inclusie en wat zijn de verschillende actoren binnen het Instituut die met diversiteit en inclusie te maken hebben?

Wat is de missie, visie en het beleid van de NMNH en de NMAH met betrekking tot diversiteit en inclusie?

Methodologie

Het onderzoeksproject is gebaseerd op kwalitatieve onderzoeksmethodes, bestaande uit een literatuurstudie en veertien semi-gestructureerde diepte-interviews. De literatuurstudie is gebaseerd op twee managementdomeinen: verandermanagement en diversiteitsmanagement. Het gaat specifiek over twee theoretische modellen, het achtstappenmodel van Kotter (2012) en de 'multi-level approach' beschreven door onder andere Zane (1994), Holvino, Ferdman en Merrill-Sands (2012) en Ragins (1995). Beide modellen worden in het theoretisch kader gelinkt aan *best practices* en *tools* en gegevens uit de interviews. De analyse van de managementliteratuur, de *best practices* en de interviews werden verzameld in een operationeel kader dat bestaat uit indicatoren en obstakels die gebruikt worden om de doeltreffendheid van *Councils* aan af te toetsen.

De interviews zijn opgedeeld in drie categorieën: de interviews met de leden van de *Councils* (appendix 2.1), de interviews met interne stakeholders (appendix 2.2) en de interviews met externe stakeholders (appendix 2.3). Elke categorie is verbonden aan een specifieke interviewgids. De interviewgids gericht aan de leden van de *Councils* is opgedeeld in zes onderwerpen: geschiedenis, management en operationele omgeving; missie, visie en doelen; bezoekers; museumpersoneel; impact; toekomst. Elk onderwerp bevat ongeveer zeven vragen. De interviewgids gericht naar de interne stakeholders bestaat uit vragen over hun specifieke eenheid (b.v. kan u beschrijven hoe het Latino Center werkt?) en meer algemene vragen over de SI (b.v. wat zijn de grootste uitdagingen die de SI tegemoet zullen komen in de toekomst?). De interviewgids gericht naar de externe stakeholders bestaat uit specifieke vragen (b.v. hoe helpt de MassAction toolkit musea inclusiever te worden?) en meer algemene vragen (b.v. hoe definieert u diversiteit, inclusie en billijkheid?).

Zes van de veertien interviews (zie appendix 1) zijn afgenomen met leden van de *Councils*, waarvan twee van de *Councils* in NMAH, één van de *Council* in NMNH, één van de *Council* in SAAM en twee van de *Council* in NZP. Tracey Cones, voormalig voorzitter van het NMNH *Council* werd tweemaal geïnterviewd. De interne stakeholders zijn geen leden van de *Councils*, maar maken deel uit van eenheden doorheen de SI die met diversiteit en inclusie te maken hebben. Zij werden geselecteerd op basis van hun functie en machtsniveau binnen de Institutie (zie appendix 1). De externe stakeholders, maken geen deel uit van de SI en representeren een extern perspectief (zie appendix 1). Alle interviews zijn getranscribeerd en werden nauwkeurig doorgelezen. Enkel de interviews met de leden van de *Councils* werden gecodeerd, aangezien enkel deze interviews met exact dezelfde vragen werden uitgevoerd (zie appendix 2.1).

Validiteit

De validiteit van het onderzoek is enigszins gecompromitteerd door het feit dat de individuen die geïnterviewd werden elkaar kennen en dus dezelfde perspectieven delen. Bovendien is het theoretisch kader gedeeltelijk gebaseerd op tools aangereikt door de individuen die geïnterviewd werden.

Structuur

De thesis is opgedeeld in vijf hoofdstukken. In het eerste hoofdstuk wordt het theoretisch kader uiteengezet en geoperationaliseerd in een reeks indicatoren die gebruikt worden om de effectiviteit van de *Councils* af te toetsen. In het tweede hoofdstuk wordt stil gestaan bij het beleid van de Institutie, de bezoekers en personeel en de talrijke eenheden binnen het Instituut die zich bezig houden met diversiteit en inclusie. In hoofdstuk drie worden de *Councils* beschreven op basis van beleidspapieren en de

interviews met de leden en interne stakeholders. In het vierde hoofdstuk worden de indicatoren die gedistilleerd werden uit het theoretisch kader, gebruikt om de *Councils* te analyseren en het vijfde hoofdstuk bestaat uit aanbevelingen gericht naar NMNH en NMAH.

Hoofdstuk 1: Het theoretisch kader

Het theoretisch kader bestaat uit vijf delen. In het eerste deel worden de begrippen 'diversiteit', 'inclusie', 'billijkheid' (equity) en 'toegankelijkheid' gedefinieerd. 'Diversiteit' en 'inclusie' worden beide vanuit een managementperspectief en vanuit het perspectief van de museumpraktijk gedefinieerd. 'Billijkheid' en 'toegankelijkheid' werden beide aan het 'diversiteit en inclusie model' toegevoegd door Dr. Johnetta Cole op een Keynote Speech in 2018. Dit zorgde voor het ontstaan van het DEAI-model dat gebruikt wordt door AAM en in het AAM rapport, *Facing Change*.

In het tweede deel van het eerste hoofdstuk wordt nagegaan hoe een organisatie kan veranderen in een diverse en inclusievere organisatie via twee theoretische modellen uit de verandermanagement en de diversiteitsmanagement. Het model uit de verandermanagement is het achtstappenmodel van Kotter (2012). Volgens Holvino, Ferdman en Merrill-Sands (2012), komen de meeste organisatietheoretici overeen dat een duurzaam diversiteitsinitiatief drie niveaus van organisatorische verandering moet aanraken: culturele, structurele en gedragsmatige verandering. Een diversiteitsinitiatief is duurzaam wanneer er organisatorische verandering is op alle drie niveaus.

In het derde deel van het eerste hoofdstuk worden beide theoretische modellen gelinkt aan *best practices*, inzichten en tactieken. De *best practices*, tactieken en inzichten werden gebaseerd op het *Facing Change* rapport van AAM (2018), de dertien tactieken van Holvino, Ferdman en Merrill-Sands (2012), drie benchmarkingstudies samengevat in een literatuurstudie door SOAR (2012), onderzoek en aanbevelingen van Morrison (1992), de MassAction toolkit (2017) en de interviews met interne en externe stakeholders, waaronder Lisa Sasaki, directrice van de *Smithsonian Asian-Pacific American Center* en Nicole Ivy, Directeur van Inclusie in de *American Alliance of Museums* (AAM) Elke *best practice*, tactiek en inzicht wordt gecategoriseerd onder de drie veranderniveaus besproken in het *multi-level* model.

In het vierde deel van het eerste hoofdstuk werden de meest voorkomende obstakels beschreven tot de diversiteits- en inclusie initiatieven op basis van het werk van Miller en Katz (1998), Thomas en Woodruff (1999), Kirkham (1992) en Holvino, Ferdman en Merrill-Sands (2012). De obstakels bestaan uit: een tekort aan middelen, een tekort aan steun van topmanagement en het verloop van '*key change agents*'. Een ander mogelijk obstakel is wanneer de coalitie of raad die verantwoordelijk is voor het veranderen van de

organisatie de doelen van het diversiteits- en inclusie initiatief onvoldoende relateert aan de percepties van de werknemers. Het volgende obstakel is wanneer de groep of coalitie onvoldoende autoriteit krijgt, een ander obstakel is wanneer ervan uitgegaan wordt dat korte-termijn training voldoende is, een zevende obstakel is wanneer het diversiteits- en inclusie initiatief geïsoleerd wordt in één departement (meestal HR) of wanneer de vooruitgang enkel wordt gemeten in cijfers en niet in impact op het werk en de mensen. Het laatste obstakel is het ontbreken van een duidelijke visie en wanneer die visie onvoldoende effectief wordt gecommuniceerd. In het vijfde deel werd de theorie geoperationaliseerd in een tabel (zie hoofdstuk 1, deel 5).

Hoofdstuk 2: de Smithsonian Institution (SI)

Het tweede hoofdstuk bestaat uit vier delen. In het eerste deel komt de geschiedenis, missie en structuur van de SI aan bod. De SI werd officieel erkend in 1846 en is het grootste museumcomplex ter wereld, het bevat negentien musea, 21 bibliotheken, negen onderzoekscentra en de Nationale Zoo (The Smithsonian Institution, sd). Het Instituut heeft een collectie van 154 miljoen objecten (Kernan, 1997). In 2016 ging het meest recente museum open, namelijk het *National Museum of African-American Art History and Culture* (The Smithsonian Institution, sd). Het SI wordt geleid door een *General Counsel* dat bestaat uit een *Board of Regents* en de Secretaris. Het Instituut heeft tot nu toe dertien Secretarissen gehad. De huidige Secretaris, David J. Skorton, werd benoemd in 2015.

In deel twee van het tweede hoofdstuk werd het diversiteits- en inclusiebeleid van de SI besproken. Volgens Diaz en een recent artikel in de *Art Newspaper* (Wecker, 2018), is Secretaris Skorton eerder te vinden voor een gedecentraliseerde aanpak waarbij de managers en opzichters binnen hun eigen eenheden en departementen de verantwoordelijkheid nemen voor het bevorderen van inclusie en diversiteit. Rodriguez, Carter en Cones zien liever een centrale raad, departement of inclusie directeur, terwijl Nemazee en Mieri zich voldoende gesteund voelen vanuit centraal management. In de officiële beleidsverklaring van 2017 benadrukt de Secretaris dat elke manager en werknemer in een leiderschapspositie diversiteit en inclusie als elementen zal hebben in hun prestatieplan wat de gedecentraliseerde aanpak van de Secretaris bevestigt (Skorton, 2017). In het meest recente strategische plan (2017-2022) van de SI zijn diversiteit en inclusie onderdeel van het vierde doel: *to understand an impact 21st Century Audiences* (Smithsonian Institution, 2017, p. 4).

In het derde deel van het tweede hoofdstuk wordt de SI geanalyseerd op basis van bezoekers, personeel en het aantal diversiteits- en inclusie initiatieven ondernomen zijn binnen SI. Wanneer de cijfers worden

onderverdeeld volgens ras en etniciteit wordt duidelijk dat het bezoekersprofiel van de SI zo goed als overeenkomt met de nationale populatie. Dit is echter niet geval met de lokale populatie, zo is 14% van de lokale bezoekers van de SI Afro-Amerikaans, maar bestaat de Washington D.C. populatie uit 47,7% Afro-Amerikanen (Lieberman & al., 2017). Bij de werknemers binnen de SI is er vooral een kloof tussen blanke en niet-blanke werknemers in jobs van een hogere graad, dat wil zeggen managementjobs of jobs waarvoor minstens een masterdiploma nodig is.

In het vierde deel van het tweede hoofdstuk werden de verschillende eenheden, comités en taskforce besproken die zich op een pan-institutioneel niveau bezig houden met diversiteit en inclusie. Dit deel van het hoofdstuk is gebaseerd op de beleidsdocumenten, informatie van de website van SI en interviews met interne stakeholders. Het gaat meer bepaald over de *Office of Equal Employment And Minority Affairs* (OEEMA), *het Accessibility Program*, drie *Cultural Centers*, vijf *Affinity Committees* en de *Academic Appointment Diversity and Publicity Taskforce* (AADAPT). De vijf *Affinity Committees* en AADAPT zijn vrijwillige comités, hun leden worden niet vergoed (zie chapter two, part 4).

Hoofdstuk 3: De Diversity Advisory Councils

Hoofdstuk drie bestaat uit drie delen. In het eerste deel wordt stilgeestaan bij de DAC in NMNH. De DAC in NMNH was de eerste DAC binnen de SI en werd opgericht in 2010 door de voormalige museumdirecteur Cristian Samper en de *Associate Director for Operations* Susan Fruchter. Het initiatief voor de Council kwam echter van Tracey Cones, een Human Resource manager binnen de NMNH. In 2012 verliet Samper het museum en volgens Cones beschouwde de interim directeur Mike McCarthy de DAC niet als een prioriteit. Wanneer de nieuwe directeur aan boord kwam in 2013, Kirk Johnson, werd de DAC ontbonden.

Volgens het strategisch plan van de DAC is de Council bedoeld als een adviesorgaan voor het leidinggevend personeel binnen het museum (The Diversity Advisory Council, 2011). In 2011 had de *Council* vijftien leden (zie appendix 3). De leden vertegenwoordigen vier van de zes departementen binnen het museum. De leden hadden ook verschillende functies op verschillende machtsniveaus. De *Council* werd voorgezeten door twee medevoorzitters. Om hun acties te verwezenlijken, kreeg de DAC fondsen toegewezen van andere departementen binnen het museum.

De *Council* heeft drie initiatieven gesponsord en uitgevoerd: twee personeelsopleidingen en de ontwikkeling van een *diversity survey*. De andere initiatieven werden niet gesponsord en uitgevoerd door de *Council*, maar gepromoot door de *Council*. Het gaat meer bepaald over het in dienst nemen van een toegankelijkheidsspecialist en een individu die zich bezig hield met relaties op te bouwen tussen het

museum en lokale middelbare scholen, dit leidde onder andere tot het ontwikkelen van het YES! Programma. De DAC steunde ook een tentoonstelling, RACE in 2011, dat ging over ras en racisme in de Verenigde Staten. Ten slotte ontstond er het idee in het DAC om een 'nieuwe moeder ruimte' te creëren binnen het museum. Dit initiatief werd uitgevoerd na de ontbinding van de DAC.

Het tweede deel van het derde hoofdstuk bestaat uit een beschrijving van de DAC in NMAH. De DAC in de NMAH werd opgericht in 2011 nadat verschillende personeelsleden de *Conscious Inclusive Leadership* proeftraining volgden binnen de NMNH. Behalve de opleiding, waren er ook enkele andere omstandigheden die het ontstaan van de DAC inspireerden (zie hoofdstuk drie, 2.2.1). Rond dezelfde periode verliet de voormalige directeur Brent D. Glass, het museum en besloot de DAC een *white paper* (witboek?) te schrijven met daarin een opsomming van de problemen binnen het museum met betrekking tot diversiteit en inclusie. De *white paper* werd samengesteld op basis van zes gefaciliteerde discussies met personeelsleden van verschillende departementen, ervaring en machtsposities. De nieuwe museumdirecteur, John Gray, erkende de *white paper* in 2012 en de DAC werd officieel erkend als *Council*. Vandaag bevindt de *Council* zich in een overgangsfase, de museumdirecteur en beide medevoorzitters hebben het Smithsonian verlaten en er zijn maar acht van de veertien leden over.

Volgens het strategisch werkplan van de DAC (2015) en Magdalena Mieri, is de hoofdrol van de *Council* het adviseren van de directeur (Diversity Advisory Council, 2015; Mieri, personal interview, April 18, 2018). In 2015 had de *Council* veertien leden (appendix 4), die vijf van de zes departementen vertegenwoordigen binnen de NMNH waaronder personeelsleden met verschillende functies op verschillende machtsniveaus binnen het museum. De DAC heeft ook twee medevoorzitters. De DAC heeft, in tegenstelling tot de DAC in NMNH, tweejaarlijkse toegewijde fondsen en kan beslissen waar de fondsen aan gespendeerd worden. Alle initiatieven die de *Council* steunde, hebben zij ook zelf uitgevoerd en gesponsord. Het gaat specifiek over twee personeelsopleidingen, het in dienstnemen van een stagair en het sponsoren van het Museum Day Live project.

In het derde deel van het hoofdstuk werd via de interviews met de leden van de *Councils* nagegaan in hoeverre er contact is tussen de DAC's.

Hoofdstuk 4: Analyse van de Diversity Advisory Councils

In hoofdstuk vier werden de *Councils* geanalyseerd per verander niveau op basis van de operationele tabel uit het eerste hoofdstuk (hoofdstuk één, deel 5). In het eerste deel werd de NMNH DAC geanalyseerd. Op cultureel veranderniveau bleek onder andere dat er in het strategisch plan van de DAC (2010-2015) een

visie ontbreekt en dat het plan niet gebaseerd is op een solide analyse van de diversiteitsproblematiek in het museum. Bovendien zijn de doelen, strategieën en tactieken in het plan door de hoeveelheid (44 in totaal) onvoldoende haalbaar. Op het vlak van structurele veranderniveau, bleek onder andere dat de DAC enkel met het YES! Project invloed heeft gehad op de vierde indicator: het aantrekken en recruterend van divers personeel. Ten slotte bleek op het gedragsmatige veranderniveau dat beide opleidingen georganiseerd door de DAC's conventioneel en eenmalig waren.

Uit de analyse van de DAC in NMAH bleek op cultureel veranderniveau onder andere dat het meest recente strategisch werkplan van de DAC (2015) geen visie of missie heeft en enkel de *white paper* een missieverklaring bevat. De missieverklaring bleek duidelijk en begrijpelijk. Het geeft bovendien de richting van verandering aan en werkt enigszins coördinerend en motiverend. Verder bleek dat de charter van de DAC een definitie van diversiteit heeft die voldoet aan het theoretisch kader. Het werkplan is niet gebaseerd op een solide analyse van de diversiteitsproblematiek binnen NMAH. De doelen zijn gelinkt aan de kernwerking van het museum en totaal zijn er 18 strategieën en tactieken. De strategieën en tactieken zijn over het algemeen haalbaar zijn, maar zijn niet verbonden aan kpi's of andere meeteenheden. Op structureel veranderniveau bleek er een algemeen probleem te zijn met de percepties van de prestatieplannen, beoordelingen, erkenningen en onderscheidingen binnen het museum (NMAH Employee Perspective Survey., 2016, pp. 8-9). Op gedragsmatig veranderniveau bleek ten slotte de één van de twee opleidingen onconventioneel kan beschouwt worden en dat beide opleidingen eenmalig waren.

Hoofdstuk 5

De analyse van de DAC's in hoofdstuk vier leidde tot de volgende aanbevelingen:

De DAC in NMNH zou meer effectief zijn in het veranderen van het NMNH museum in een diverse en inclusievere organisatie, als:

- De DAC een strategisch plan ontwikkelt met een visie die exclusief is toegewijd aan het diversiteits- en inclusie initiatief, met een gevoel van urgentie, een duidelijke richting, dat motiverend werkt en mensen kan coördineren
- De visie gemakkelijk te verstaan is, niet te lang is en in duidelijke taal wordt geformuleerd
- Het strategisch plan gebaseerd is op een solide analyse van de diversiteitsproblematiek binnen het museum, dit kan onder andere door een survey te organiseren (zoals in 2011) of door

bijvoorbeeld open discussies te organiseren met werknemers die alle departementen van het museum vertegenwoordigen en alle machtsniveaus

- Het strategisch plan minder strategieën zou hebben, zodanig dat de doelen meer haalbaar zouden zijn
- De DAC toegewijde middelen zou hebben
- De personeelsopleidingen open zouden zijn voor alle personeelsleden en onconventioneel zouden zijn zoals de CITE training in NMAH

De DAC in NMAH zou meer effectief zijn in het veranderen van het NMAH museum in een diverse en inclusievere organisatie, als:

- De DAC een strategisch plan ontwikkelt in plaats van een strategisch werkplan, dat de missieverklaring uit de *white paper* bevat als visie en de brede definitie van diversiteit uit de charter van de DAC
- Het toekomstig strategisch plan gebaseerd is op een solide analyse van de diversiteits- en inclusieproblematiek binnen het museum, dit wordt enigszins gepland in de vorm van de survey met SOAR
- Een deel van de tactieken en strategieën voorgesteld in het werkplan (2015) ingepland worden als korte termijn winst om grotere doelen aan te pakken
- De leden van de DAC niet enkel de verschillende departementen binnen het museum representeren, maar ook werknemers met diverse seksuele oriëntaties, gender, rassen, etniciteit, enzovoort.
- De DAC een divers personeelsbestand zou aantrekken door gerichte wervingsactiviteiten te organiseren en de diverse werknemer te blijven steunen doorheen de loopbaan door bijvoorbeeld het ontwikkelen van zijn/haar leiderschaps capaciteiten zoals met de *Conscious Inclusive Leadership* training in NMNH
- Behalve de *unconscious bias training* en *civility training*, de DAC ook *inclusive leadership* training en *cultural competency* training organiseert

De DAC's in NMNH en NMAH zouden meer effectief zijn in het veranderen van de musea in diverse en inclusievere organisaties, als:

- De DAC's visies effectief zouden gecommuniceerd worden door het bijvoorbeeld te promoten op algemene personeelsvergaderingen, de visie te vermelden in toespraken door leiderschap of in nieuwsbrieven binnen het museum
- De DAC's de doelen in hun strategische plannen zouden verbinden met duidelijke meeteenheden en eventueel zoals bij NMAH door middel van een tijdlijn
- De leden van de DAC's niet enkel de verschillende departementen binnen het museum representeren, maar alle werknemers die op de site werken, dus ook de *Office of Protective Services, Maintenance* en *Smithsonian Enterprises*
- Het werk van de leden van de DAC's erkend wordt in hun prestatieplan
- De DAC's een jaarlijkse diversiteit en inclusie 'award' toereiken aan werknemers binnen de respectievelijke musea
- De DAC's niet enkel adviserend waren, maar ook uitvoerende macht en autoriteit hadden.
- De DAC's ervoor zorgen dat de personeelsopleidingen niet eenmalig zijn, maar zich vervolgen doorheen de loopbaan van de werknemers
- Wanneer alle werknemers binnen beide musea verantwoordelijk worden gehouden voor diversiteit en inclusie doelstellingen door diversiteit en inclusie deel te maken van hun prestatieplan
- Diversiteit en inclusie worden opvolging- en promotiecriteria binnen de musea
- De DAC's ervoor zorgen dat de musea realistische 'pipelines' creëren door stages en fellowships te betalen zodat de musea ook de kans hebben om de stagiair of fellow eventueel aan te nemen

Preface

I would like to use this opportunity to formally thank all the people who have contributed to this project. My gratitude goes out to Prof. Bruno Verbergt, for advising me every step of the way and for the motivation when I most needed it. I would also like to thank Prof. Dr. Annick Schramme, for allowing me to conduct the practical component of the Cultural Management Master's program in Washington D.C., and connecting me with Zahava Doering and the Smithsonian Organization and Audience Research. A special thanks goes out to Marije Spek, whose enthusiasm and support convinced me to start this adventure. My profound thankfulness goes out to Zahava Doering for the wonderful dinners in New York and the ever-valuable feedback, you are truly inspirational.

I would like to especially thank Whitney Watriss, Director of SOAR, for giving me the opportunity to work on this challenging project and providing me with valuable feedback. Furthermore, I would like to express my profound thankfulness to Claire Eckert and Paul Sturtevant for mentoring me as fellow at SOAR, and making me feel very welcome while offering me all the help and wisdom I needed during my time in the USA. Thank you to Aneta Barkley for the advice on my research project and the friendship, my time in D.C. would have been very different without you. I would also like to thank all the individuals I was able to interview for their openness and honesty during the interviews.

My time in Washington D.C. has been of incomparable value to my personal and academic development and it would not have been possible without the support of my marvelous parents, I am thankful beyond measures.

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Abbreviations

Smithsonian Institution

SI – Smithsonian Institution

NMAH – National Museum of American History

NMNH – National Museum of Natural History

NMAAHC – National Museum of African-American History and Culture

SAAM – Smithsonian American Art Museum

NZP – National Zoological Park

DAC – Diversity Advisory Council

OEEMA – Office of Employment and Equal Minority Affairs

SEPS – Smithsonian Employee Perspective survey

AADAPT - Academic Appointment Diversity and Publicity Taskforce

SOAR – Smithsonian Organization and Audience Research

SAAA – Smithsonian African-American Association

APAC – Asian-Pacific American Center

LWC- Latino Working Committee

GLOBE – Gay, Lesbian and Bisexual Employees

External

AAM – American Alliance of Museums

DivCom – Diversity Committee

MassAction – Museum as Site for Social Action

STEM – Science, Technology, Engineering and Mathematics

Introduction and Methodology

1. Introduction

The introduction part of the thesis describes the context and the relevance of the research project. In addition, it clarifies the methodology and defines the scope of the research, formulating the research question and the secondary questions and elaborating on the limitations and validity of the research.

1.1 Context

Diversity and inclusion are hot-button issues in today's American museum sector and have recently led to controversies questioning why museums exist and for whom. Earlier this year for example, when the Brooklyn Museum decided to hire a white woman as the curator of their African Art collections, a passionate debate ensued with people defending and attacking the Museum's decision (Greenberger, 2018). In addition, in April of this year, the Baltimore Museum of Art decided to sell some of their most valuable works (i.a.: Andy Warhol, Robert Rauschenberg, and Franz Kline) to "decolonize" their collection, with the intention of using its profits to add more artworks by women and people of color (Greenberger, 2018).

These controversies are based on the fact that, despite the many benefits of having a diverse and inclusive organization, most American museums underrepresent certain communities. Museum visitors are generally educated, wealthy, middle-aged or older and white. A study by the American Association of Museums (2008) has shown that only 9% of the American visitors to museums belong to racial minorities.¹ All the while, those minorities continue to rise in numbers, so much so, that according to Medvedeva and Farrel (2010), 46% of all American people will belong to a racial minority by the year 2035. Somewhere between 2040 and 2050, the minority groups will collectively become the new majority, effectively becoming a majority minority.

Not only is the museum audience predominantly white, so are the people working in museums. According to a study by the Andrew W. Mellon Foundation (2015), only 28% of museum staff represents people of color around the United States. And according to a study conducted last year by the American Alliance of Museums (AAM) and BoardSource (2017), 93% of all U.S. museum directors are white. This study also

¹ The AAM study: "Museums and Society 2034: Trends and Potential Futures" by the CFM institute (2008) employed the widely used racial and ethnic categories introduced in the 2000 U.S. Census. 'Minority' is defined in racial and ethnic terms and not in LGBT status and or disability status. Minority = white (non-Hispanic): African-American, American Indian or Alaska Native, Asian, Native Hawaiian or Other Pacific Islander, Two or more Races, Hispanic or Latino

shows that, although most museum directors, board members and chairs believe that staff diversity is important on every level to advance their missions, only 10% actually developed a plan of action and only 25% have written diversity and inclusion statements.

The survey conducted by the Andrew W. Mellon Foundation (2015), is the first comprehensive survey assessing the ethnic, racial and gender diversity of the staffs of art museums across the United States.² The survey provides the museum field with its first statistical baseline it could use to measure progress in encouraging diverse staffs. The good news is, that gender equality has taken a leap forward; today 60% of museum staff is female. Many of those women have curatorial, conservation or education jobs that provide a pipeline toward leadership positions. Unfortunately, this cannot be said for the members of historically underrepresented ethnic and racial groups. *Figure 1* clearly shows that although 28% of museum staff are minorities,³ the majority of these workers are concentrated in security, facilities, finance, and human resource jobs.

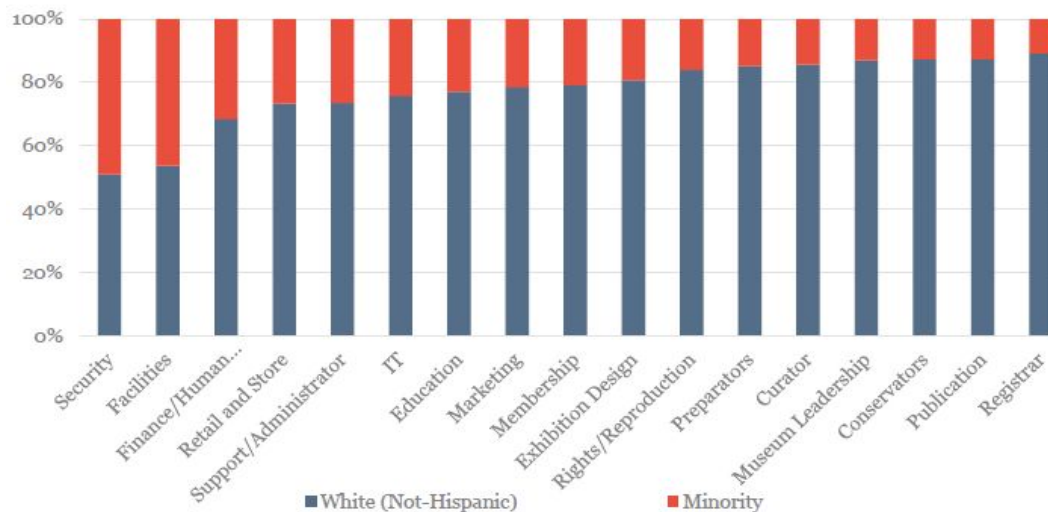


Figure 1: White (Non-Hispanic) and Underrepresented Minority Employees, by Job Category in 2015. Reprinted from: *Art Museum Staff, Demographic Survey* (p.10), by: Schonfeld, R., Westermann, M. and Sweeney, L., 2015, Andrew W. Mellon Foundation.

A diverse and inclusive museum not only reflects its community via a diverse staff on every level within its organization and attracts a diverse audience, it also represents a diverse group of people through its

² Ethnicity is an ambiguous term, that refers to the place of national origin, to common cultural tradition or to shared language. (Museums, 2010); The Census Bureau defines race as a person’s self-identification with one or more social groups. An individual can report as White, Black or African American, Asian, American Indian and Alaska Native, Native Hawaiian and Other Pacific Islander, or some other race. Survey respondents may report multiple races. Ethnicity determines whether a person is of Hispanic origin or not. For this reason, ethnicity is broken out in two categories, Hispanic or Latino and Not Hispanic or Latino. Hispanics may report as any race. (Bureau, 2017)

³ The Mellon Foundation survey (2015) employed the same categories as the AAM study in 2008 (see: previous footnote).

collection, exhibits, and programs and often that is not the case. After surveying 26 museums and galleries in the United Kingdom in 2014, the University of Leicester concluded that, although the majority of these museums and galleries have collections that contain a wealth of relevant material regarding disability, its link to is seldom understood or displayed (Dodd, Sandell, Delin, & Gay, 2004) and according to Day Al-Mohammed (2015) there is a general dearth of representation for disability narratives within museums today.

Diverse and inclusive narratives can help museums attract a more diverse visitorship. It's not surprising, that the National Museum of African American History and Culture (NMAAHC) attracts a lot more African-American visitors than any other Smithsonian museum (Berry, 2017). It's also not surprising that according to Medvedeva and Farrel (2010), African Americans are more likely to attend events featuring black themes and in which black people are well-represented among performers, staff and audience members.

Although there are known success stories, such as the High Museum in Atlanta, that has recently tripled its nonwhite audience (Halperin, 2017), the studies mentioned above indicate that the majority of U.S. museums have a lot of work ahead of them if they want to become more inclusive and diverse. Below, the three most recognized reasons why museums should try and do so are discussed.

1.1.1 Relevance of the research

If we want to succeed in everything we do and if we want to be around for another 100 years or more, we need to be relevant to our community. Not just to a particular individual in the community, but to everyone in the community (J. Rodriguez, personal interview, May 5, 2018).

There are three main reasons why museums should aspire to be diverse and inclusive organizations. First of all, according to Patterson, et al. (2017), there is an ethical or moral incentive to creating a diverse and inclusive museum: "it's the right thing to do". Secondly, as Rodriguez mentions in the quote above, there is a certain urgency. The US is on its way to becoming a majority-minority country; and if museums want to be around for another 100 years or more they need to find a way to be relevant in the future. This means they will have to start better reflecting the communities surrounding them, in both their audience, workforce, collections, exhibitions and programs. According to Taylor and Kegan (2017), if museums fail to reflect changes in society and their community, the relevance of museums to society will decline and so will the traditional audience.

Thirdly, there is a business case to be made for diversity and inclusion. There are numerous studies that link diversity to business success. For example, a 2009 analysis of 506 companies found that firms with

more racial or gender diversity had more sales revenue, more customers, and greater profits (Herring, 2009). A 2016 analysis of more than 20,000 firms in 91 countries found that companies with more female executives were more profitable (Ellemers & Rink, 2016). Diversity can also increase the effectiveness of organizations. A 2006 study of mock juries, for example, showed that when African-American people were added to a jury, white jurors processed the case facts more carefully and deliberated more effectively (Sommers, 2006). According to Rock, Grant and Grey (2016), a diverse team produces better outcomes and according to several studies (Galinsky, et al., 2015; Herring, 2009) diverse teams make better decisions and are more creative and innovative, while homogenous teams run the risk of narrow mindedness through misplaced comfort and overconfidence. In conclusion, having a diverse team is not only about doing the right thing or the necessary thing, it also leads to a more successful business.

Lastly, it is important to mention that diversity's benefits are rarely obtained without a strong sense of team and organizational inclusion. A study by Kaplan and Mason (2013) has shown that inclusive work cultures help organizations allow its employees to have more opportunities to grow and build a career. According to Hayles (2013) inclusive work cultures also help organizations achieve success in talent acquisition and retention and increase employee engagement. Attracting talented employees and increasing their engagement, in turn, increases innovation and creativity within work groups and individuals. Inclusive organizations are also able to attract more potential customers and stakeholders (Kaplan & Mason, 2013).

2. Methodology

2.1 Defining the scope

The intention of this thesis is to assess the strategies, practices and tools the Smithsonian Institution uses to effectively manage diversity and inclusion. The focus of this research is specifically on the two Diversity Advisory Councils (DAC), one within the National Museum of Natural History (NMNH) and the other at the National Museum of American History (NMAH). Both councils serve as case studies because they have the most documentation (strategic plan, charter, survey) and undertook the most initiatives. Currently, there are four DACs in total at the SI. Besides the Councils in the NMNH and NMAH, there's also a DAC in the National Zoological Park (NZIP) and the Smithsonian American Art Museum (SAAM). The DAC in SAAM was chartered only recently in 2017 and currently does not have a strategic plan nor has it taken any actions. The DAC at NZIP has been around for five years. The Council has gone through a lot of turnover in members and leadership. Last year the Director of the Zoo, who supported the DAC and promised funding, left the

NZP unexpectedly. According to the founder of the DAC, due to the turnover in NZP leadership, the majority of the DACs goals have not been materialized (J. Rodriguez, personal interview, May 5, 2018).

2.2 Research Question

How effective are the Diversity Advisory Councils at changing the Smithsonian National Museum of American History and the Smithsonian National Museum of Natural History into more diverse and inclusive organizations?

2.3 Secondary Questions

How are diversity, inclusion, equity and accessibility defined in the management literature and museum practice?

What are the indicators and characteristics of an effective diversity and inclusion initiative?

How do the change management and diversity management discourses relate to the best practices and tactics used by museum diversity and inclusion professionals in the museum field?

What are the mission, vision and policy of the Smithsonian Institution in regards to diversity and inclusion and what are the different Smithsonian-wide actors that are dealing with diversity and inclusion?

How many diverse visitors, staff, programs and exhibits does the Smithsonian Institution have?

What are the missions, visions and policies of the National Museum of Natural History and the National Museum of American History in regards to diversity and inclusion?

2.4 Research design

This thesis is based on the use of qualitative research methods, mainly a literature review and semi-structured in-depth interviews. The literature review is based on two theoretical domains: organizational development (OD), specifically change management and diversity management (DM). The change management theory used in this thesis is the eight-step change model by Kotter (2012) and the multi-level approach described by several diversity management scholars (Zane, 1994; Holvino, Ferdman and Merrill-Sands, 2012; Ragins B. , 1995). Both models are linked to best practices and tools used by diversity and inclusion professionals and to the data distilled from the interviews. This information will in turn be used to distil a set of indicators structured around three organizational change levels: cultural, structural and behavioral to analyze and compare the Diversity Advisory Councils. The analysis of the DACs will lead to recommendations towards the NMAH, the NMNH and the Smithsonian Institution in general.

2.4.1 The in-depth interviews

This research is based on fourteen in-depth interviews (appendix 1). In-depth interviews consists of two individuals discussing a topic of mutual interest; and ideally the discussion is relaxed, open and honest. Essentially, it involves a researcher asking questions and following up on the responses of the interviewee in an endeavor to extract as much information as possible from a person (Morris, 2015). The in-depth interview should be a flexible and free-flowing interaction. However, the interviewer also directs the conversation as discreetly as possible so as to ensure that the interviewee conveys as much relevant information as possible in the time allocated (Morris, 2015).

2.4.1.1 The interview guides

Every individual was interviewed in a semi-structured fashion. This means that there was an interview guide with questions; in this case, these questions were sent to the respondent beforehand. The interview guide consists of questions designed to elicit answers that give a fuller picture of the interviewee's point of view. The interview guide serves as a framework for the conversation and should not be used too strictly. Sticking too rigidly to the questions may restrict the benefits of openness and contextual information (Flick, 2014). There are three types of interview guides used in this research: one directed to the council members (appendix 2.1), one directed to internal stakeholders (appendix 2.2) and one directed to external stakeholders (appendix 2.3). The interview guides directed to the Council members are standardized in order to preserve a degree of comparability across interviews (Shank, 2006). The guides directed to the council members are divided into six topics: history, management and operation environment; mission, vision and goals; visitors; museum staff; impact; the future. For each topic, there were between one to seven questions. The interview guides for the internal stakeholders include questions about their unit (e.g. please describe how the Latino Center works?), about the Smithsonian in general (e.g. what are according to you some of the biggest issues the Smithsonian faces in regards to diversity and inclusion?) and about the future (e.g. what will be the biggest challenges for the SI and the museum world in general, regarding diversity and inclusion?). The interview guides directed to the external stakeholders include questions specifically for that individual (e.g. how does the MASS Action Readiness Assessment and toolkit help museums be more inclusive?) and more general questions (e.g. how do you define diversity, inclusion and equity?).

2.4.1.2 The selection of the interviewees

Six of the fourteen interviews were conducted with members of the Diversity Advisory Councils: two members of the NMAH Council, one of the NMNH Council, one of the SAAM Council and two of the NZP Council.⁴ Tracey Cones, member of the NMNH DAC was interviewed twice. Four of the interviewed members were founding members of the Councils and three are either chairs or co-chairs. Because diversity and inclusion are intersectional issues that are dealt with in several units throughout the Institution, there are six interviews with individuals who are not part of the Councils, but deal with diversity and inclusion within the Institution in their respective office and department. They were selected to represent different levels of functions and power within the Institution. Two are directors of cultural-specific Centers: Lisa Sasaki is the Director of the Asian Pacific Center (APAC) and Eduardo Diaz is the Director of the Latino Center and former member of the former pan-institutional Executive Diversity Committee. Patricia Bartlett is Associate Provost for Education and Access and Senior Advisor to the Secretary; Debby Burney is a Senior Assistance Program Counselor at the central Office of Human Resources (OHR); Shahin Nemazee is an Equal Opportunity Specialist at the Office of Equal Opportunity and Minority Affairs (OEEMA); and Karen Carter is a Program Specialist at the Office of Fellow and Internship (OFI) and is responsible for the Academic Appointment Diversity and Publicity Taskforce (AADAPT).

There are also two interviewees, who are not a part of the Smithsonian Institution and provide an external perspective. They are both full-time diversity and inclusion practitioners within the museum field: Chris Taylor is the Director of Inclusion and Community Engagement at the Minnesota Historical Society and also advisor of the MASSAction project. Dr. Nicole Ivy is the Director of Inclusion at the American Alliance of Museums (AAM).

2.4.3 Analyzing the interviews

The transcripts of the interviews were analyzed in several stages. The first stage consisted of a thorough read-through to achieve an overview and a sense of broad themes. In the second stage the six interviews conducted with the council members were given codes and sub-codes. The other interviews weren't completely based on the same question guide, which made the process of coding less useful. After coding the council members' transcripts the data is rearranged into thematic categories. The categories facilitate the comparison of data and aid the development of theoretical concepts. The coding process is based on

⁴ See Appendix 1 for all the names and functions of the interviewees.

the grounded theory, which means that the codes are developed inductively by the researcher during the analysis (Maxwell, 1996). In the final stage, the codes are compared and placed within an index.

2.4.5 Consent and confidentiality

To ensure full consent and confidentiality, the interview guides included following statement:

The data collected in this interview will be used in my master thesis. The interview transcripts will be read by my supervisors at the Smithsonian Organization and Audience Research (SOAR) and my supervisor at the University of Antwerp. It will also be added to the database of my Universities library. In any subsequent publishing the quotes in these interviews will be anonymized.

After the interviews were conducted, the interviewee was given the opportunity to read the transcript and change or edit parts they disagreed with. Only Shahin Nemazee elected to alter the transcript. He did not do so in a way that affected the content of the interview.

2.5 Validity

The validity of the research is compromised by the fact that the majority of the interviewees know each other personally and referred to each other, which means they share a lot of the same perspectives. Besides the shared perspectives, several tools that helped build the theoretical frame of this thesis were also referenced by some of the interviewees. For example, the MassAction project was referenced by Chris Taylor and the *Facing Change* report was partly written by Nicole Ivy. However, by using academic management literature - such as Kotter's eight-step model and the multi-level approach - these tools mentioned and used by the interviewees are sufficiently counterbalanced and the theoretical frame can withstand academic scrutiny.

3. Structure

This thesis is divided into five chapters. The first chapter is the theoretical framework, which is divided into five parts. In the first part the concepts of diversity, equity, accessibility and inclusion (DEAI) are defined in order to establish a sound terminology. Both diversity and inclusion are defined from the perspective of diversity management literature and museum practice. Equity and accessibility are not defined in the diversity management literature and have only recently been added to the diversity and inclusion model by AAM. In the second part of this chapter, the two theoretical models are discussed. The first model is by Kotter and describes how to change an organization's culture. The second model, the multi-level model, describes how an organization can effectively change to be more diverse and inclusive.

The third part of this chapter links both theoretical models to best practices, tools and tactics described by diversity and inclusion practitioners. The fourth part of the chapter reflects on common barriers to diversity and inclusion initiatives and in the fifth part the theory is operationalized in an index.

The second chapter is divided into four parts. Part one reflects on the history of the Smithsonian and its mission, vision and institutional structure. The second part of chapter assesses the Smithsonian Institution's policies regarding diversity and inclusion. Part three focuses on the Smithsonian's current diversity in visitors, audiences and the quantity of diversity and inclusion initiatives using the available data and studies. And the last part consists of a short description of the units, center and offices across the SI that deal with diversity and inclusion.

In the third chapter the Diversity Advisory Councils' history, role, structure, and initiatives are described and they are contextualized in their respective institutional context. In the fourth chapter the DACs are analyzed according to the operational framework described in the second chapter. The final and fifth chapter consists of recommendations directed to the National Museum of American History and the National Museum of Natural History and the Smithsonian Institution in general.

Chapter one: Theoretical Framework

The theoretical framework of this research is based on a literature review of relevant articles and books, spanning from practical reports to academic management literature and theories that underpin the diversity and inclusion model used by the key-figures of this research. In the first part of the first chapter, the concepts of diversity, inclusion, equity and accessibility are defined. The second part of the chapter investigates how organizations can effectively change into more diverse and inclusive organizations using theoretical frameworks from both organizational development (OD) and diversity management (DM). In the third part of the chapter, the theory discussed in the previous chapter is linked to best practices and tactics, suggested by toolkits, reports, articles and the interviews. In the fourth part, common barriers are defined to the change project. Finally, in the last part of the chapter, the theory and practices discussed before are operationalized in order to establish a set of indicators that will be used as a touchstone to analyze the effectiveness of the Diversity Advisory Councils.

Part 1: Defining diversity, inclusion, equity and accessibility

1.1 Diversity

1.1.1 A management perspective

The term 'diversity' originated in the 1980s and is commonly connected to a report funded by the US department of Labor called *Workforce 2000* (Johnston, 1987). The report considered global economic and labor trends, possible future US economic cycles, and demographic shifts and their impact on work. It made several considered recommendations to ensure the United States maintained its dominant economic position in the future (Pringle & Strachan, 2015). One of those recommendations was to find ways to 'diversify' the workforce (Johnston, 1987). The report predicted that by the year 2000, the US labor force would become more diverse, with a greater number of women, racial minorities and immigrants; it spurred the realization that an influx of women and minority ethnic groups would cause a major shift in the available workforce demographic (Pringle & Strachan, 2015). According to Zanoni (2010), Boxenbaum (2006), Kelly and Dobbin (1998), Robinson and Dechant (1997), the *Workforce 2000 Report* was the first time, 'diversity', the differences among workers within organizations, were defined as strategic assets. Diversity could provide an organization with a competitive advantage and differences among staff were no longer described as potential hindrances to the operation of the organization, but as a set of rare, valuable and difficult to imitate resources that could be managed.

Lastly, the *Workforce 2000* report initiated a broader definition of who was considered diverse. In the 1970s, most studies described the constraints of women and ethnic or racial minorities (Zanoni, 2010). In the 1980s diversity was no longer exclusively defined in terms of gender, ethnicity or race, but also in a broader variety of identities such as: age, sexual orientation, disability, size, functional background, personality, attitudes and value orientation (Zanoni, 2010).

1.1.2 In museum practice

The use of the term ‘diversity’ in today’s museum practice is based on the organizational and management theory discussed above. One of the more recent definitions was formulated by the DEAI Working Group, organized by the American Alliance of Museums (AAM). Earlier this year, the Working Group published a report called: *Facing Change: insights from the American Alliance of Museums’ Diversity, Equity, Accessibility, and Inclusion Working group* (2018). The report is presented as food for thought, to jump-start the long-term process. The report intends to be a framework for museum professionals by presenting a shared vocabulary: defining diversity, inclusion, equity and accessibility. This vocabulary is meant to keep everyone in the field “on the same page”. The definitions are based on a set of values that best capture the working group’s beliefs.⁵ In it, diversity is defined as:

All the ways that people are different and the same at the individual and group levels. Even when people appear the same, they are different. Organizational diversity requires examining and questioning the makeup of a group to ensure that multiple perspectives are represented. (p. 8)

Similar to what has been discussed above, diversity is not defined solely in terms of gender, ethnicity or race, but more broadly as ‘all the ways people are different’. This definition also differentiates the individual level from the group level: no individual should be reduced to a representative of a social group and everyone is different. Lastly, the definition of diversity in *Facing Change* is meant to help the organization to *continuously question whether they have adequate representation* (p. 8). In this sense of the word, the concept of diversity is not only a number, expressed in the quantities of diverse people in an organization. It is also a strategy to make sure the organization *makes equitable programmatic, hiring, governance, financial and other decisions* (p. 8).

⁵ The Working Group was co-chaired by: Dr. Johnnetta Betsch Cole (The Andrew W. Mellon Foundation, Cook Ross) and Laura L. Lott (CEO of AAM), members included, among others: Nicole Ivy (Officer of Inclusion, AAM), Chris Taylor (Minnesota Historical Society, Eduardo Diaz (Smithsonian, Latino Center) and Lisa Sasaki (Smithsonian Asian Pacific American Center).

1.2 Inclusion

1.2.1 A management perspective

While diversity is about having different perspectives within an organization, inclusion is about working with diversity and the process and practice of incorporating those differences in an organization. (Ferdman, 2014). Holvino, Ferdman and Merrill-Sands (2012), state that inclusion is about the degree to which every individual feels part of the critical organization processes. Nishii and Rich (2014) consider a similar concept and define inclusion in terms of *social belongingness*, meaning that an organization can only be inclusive when every member feels like they belong. According to Pringle and Strachan (2015), employees need to perceive that they are connected to co-workers, have access to information, and have the ability to participate in and influence decision-making. Similar to Pringle and Stachan, Mor-Barak and Chering (1998) link the degree of inclusion of the individual to the amount of access they have to information and resources, how involved they are in their work group, and how much they can influence decision-making. Gasorek (2000), describes inclusion as the degree to which employees are valued and their ideas are taken into account and applied.

1.2.2 In museum practice

When looking at the *Facing Change* report (2018), inclusion is defined as the following:

Inclusion refers to the intentional, ongoing effort to ensure that diverse individuals fully participate in all aspects of organizational work, including decision-making processes. It also refers to the ways that diverse participants are valued as respected members of an organization and/or community. While a truly 'inclusive' group is necessarily diverse, a 'diverse' group may or may not be 'inclusive'. (p. 8)

According to the AAM, inclusion is an intentional, ongoing effort; it is a process that allows diverse individuals to fully participate in all aspects of organizational work. Similar to Mor-Barak and Chering (1998), the AAM specifically mentions including diverse individuals in the decision-making processes and complementary to Gasorek (2000), the AAM mentions the importance of valuing the diverse individual. Lastly, the report states that a diverse group is not necessarily an inclusive group, but a truly inclusive group is necessarily diverse. Even when an organization does recruit people from underrepresented groups, it can still result into *tokenism*, where the employees from underrepresented groups are hired as a symbolic effort to give the appearance of equality within the workforce (Cox, 1993). Eduardo Diaz, Director of the Smithsonian Latino Center, put the following way:

Just because you have African-Americans or Latinos as security guards doesn't mean you're being inclusive, because, with all due respect and they do provide an important service, they're not in a position right now to be driving content and what is up on the walls and how it is being talked about (E. Diaz, personal interview, May 31, 2018).

1.3 The difference between diversity and inclusion in museum practice

When Nicole Ivy, director of Inclusion of AAM, was asked what the difference is between “diversity” and “inclusion”, she replied:

[...]diversity is an adjective and explains or describes the people. Inclusion is verbal, it's a verb. It's not just a description.. [...]I think the real benefit of inclusion as a term, is that it carries with it an 'action', it carries with it 'work' (N. Ivy, personal interview, May 18, 2018).

Chris Taylor, Chief Inclusion Officer at the Minnesota Historical Society, agrees with Ivy:

[...]inclusion is more of an active or a verb, more of a practice, an attitude, a way of approaching your work. Something that we as individuals have more agency over in terms of how we practice. Are we practicing inclusively? Are we approaching our work with an inclusive mindset? Are we building the skills to be inclusive? (C. Taylor, personal interview, May 21, 2018).

Both Ivy and Taylor interpret diversity as a static descriptive concept and interpret inclusion in terms of a process or an action. According to Ivy, this process of ‘including’ is a ‘constant question’ and it requires organizations to be vulnerable:

To be inclusive is to be willing to be vulnerable, turning to the side and ask yourself who's not in the room. I think that's what it means to have an inclusive approach. It doesn't necessarily mean counting that there is a human difference, actually it doesn't really mean that at all. It really means having an approach that is deliberately rooted in assessment. Having an approach that is willing to say: are we bringing the voices that are here to the floor. If we are not, then what do we need to do. It is a constant question. (N. Ivy, personal interview, May 18, 2018).

Eduardo Diaz, Director of the Smithsonian Latino Center, links the concept of inclusion to the involvement of members of underrepresented groups and their reflection onto the different operations of a museum:

Inclusion means, for me, the how they are involved. How is it that they are being included? Do we see research or exhibits? Are collections being acquired? Do we have educational and public programs that address the experience of diverse communities? (E. Diaz, personal interview, May 31, 2018).

Lastly, in four different interviews, interviewees use the same metaphor *diversity is being asked to come to the party and inclusion is being asked to dance* to explain the difference between the two terms.⁶ Verña Myers was the first person to use the metaphor in 2015 to illustrate the importance of inclusion. Inviting a diverse range of people to the party is to have adequate representation and asking minorities to dance is including them in the organization. In order to be truly inclusive, organizations have to *fully integrate its understanding of and appreciation for the diverse cultures and backgrounds of its employee*.⁷ Although powerful, the metaphor is quite abstract; and according to Juday (2017), a member of the National Diversity Council, the original metaphor, implies a third person who is inviting people to the party and asking them to dance. From an organizational point of view, this third person would most likely be an individual with leadership influence. Juday suggested an improved version of the metaphor: *diversity is going to a party. Inclusion is being a member of the party-planning committee* (p. para 5).

1.4 Equity

In contrast to diversity and inclusion, equity and accessibility are not defined in diversity management literature. Equity and accessibility are exclusively linked to diversity and inclusion by museum practitioners, specifically by Dr. Johnetta Cole and *Facing Change* report (2018). In 2018 Cole gave a keynote speech at the annual AAM conference, in which she mentioned “diversity” and “inclusion” in relation to “equity” and “accessibility”.⁸ Cole explained the relationship and difference between the four concepts on the basis of the metaphor mentioned before, repeated by Ivy:

[...]diversity is being asked to come to the party and inclusion is being asked to dance, [...]equity is making sure that everyone has the same amount of time and

⁶ This metaphor was mentioned in four separate interviews: see: Nicole Ivy, Shahin Nemazee, Patricia Bartlett and Chris Taylor; It was used by Verña Myers in a talk at the AppNexus’ inaugural Women’s Leadership Forum in 2015: AppNexus, 10-12-2015, Diversity is Being Invited to the Party: Inclusion is Being Asked to Dance. Retrieved from: <https://www.youtube.com/watch?v=9gS2VPukB3M>.

⁷ : AppNexus, 10-12-2015, Diversity is Being Invited to the Party: Inclusion is Being Asked to Dance. Retrieved from: <https://www.youtube.com/watch?v=9gS2VPukB3M>.

⁸ This was described by: Rollins, J. “Cole delivers message of care and empowerment in Saturday Keynote.” 28-4-2018, (accessed: 12-7-2018). DOI: <https://ct.counseling.org/2018/04/cole-delivers-message-of-care-and-empowerment-in-saturday-keynote/>

space on the dance floor. Accessibility is making sure there are no barriers to enjoy yourself (N. Ivy, personal interview, May 18, 2018).⁹

Taylor, agrees with Ivy's interpretation and described equity in terms of leveling the playing field:

Equity is about making sure that we are rationalizing structures within our society and organization that create different access to being able to succeed or find success or to move forward in an organization or access to resources, all of those different types of things. [...] It's about uplifting groups that have been oppressed [...] It's about how to level the playing field and bringing those groups, that have been marginalized, up to the level of the dominant group (C. Taylor, personal interview, May 21, 2018).

Taylor explains that equitability is about acknowledging the disadvantages of certain groups in society and making sure that those with disadvantages are compensated in order to bring those marginalized groups to the level of the dominant groups. In order to compensate for these disadvantages, Eduardo Diaz stresses the role of the distribution of resources:

I think it really has to do with distributions of resources. [...] If you're going to distribute resources, like we do with the Latino initiatives pool, which is the pool of money we use to fund Latino initiatives, it used to be only a million dollars. That's not equitable. Now we increased it to two and I would like to increase it much more. So that we can really reach equity with what's being presented and founded in Western-European traditions, which is: male-dominated, white perspectives in history and aesthetics. (E. Diaz, personal interview, May 31, 2018).

Lastly, in the *Facing Change* Report (2018), equity is defined as:

Equity is the fair and just treatment of all members of a community. Equity requires commitment to strategic priorities, resources, respect, and civility, as well as ongoing action and assessment of progress toward achieving specified goals (p. 8).

According to the report (2018), equity is about treating every member of the community 'fairly' and 'justly' manner. To be equitable is to have commitment to certain strategic priorities and having the resources, respect, civility and self-reflection to be able to achieve those priorities. (p. 8).

⁹ The original metaphor was "diversity is being asked to come to the party and inclusion is being asked to dance": according to Nicole Ivy, the metaphor has been extended by Dr. Johnetta Cole at the AAM conference in Phoenix, Arizona in 2018.

1.4 Accessibility

The *Facing Change* Report (p. 8), defines accessibility as follows:

Accessibility is giving equitable access to everyone along the continuum of human ability and experience. Accessibility encompasses the broader meanings of compliance and refers to how organizations make space for the characteristics that each person brings (p. 8).

Accessible museums are not exclusively interpreted in terms of being physically accessible to every individual. The AAM intentionally defines accessible museums as giving equitable access to everyone. This means that a museum is not only accessible for people with disabilities, but it is also accessible in its exhibitions and programs for example. In 1998 Lonnie Bunch, current director of NMAAHC, and Janice Majewski, former Accessibility Coordinator at the SI, published an article reflecting on the expanding definition of accessibility. The authors defined three levels of access: access to the exhibition's physical elements, access to the exhibition's content and access to our reflections in an exhibition. Access to the exhibition's physical elements is the most straightforward definition: it's about getting into, through and out of the exhibition space. It is mainly the work of the exhibition designer and facility maintenance staff. Access to the exhibition's content is about effective communication, making sure everyone has the same chance to understand the content of the exhibit. This layer of access applies to all audiences, not only people with disabilities. It is the work of the curators, exhibit developers conservators and exhibition designers. Lastly, accessibility is also about representation and including the stories of people of diverse communities into the narratives told by the exhibitions (Bunch & Majewski, 1998).

Part 2: Organizational development (OD) and diversity management (DM)

2.1 Change management: the eight-step model

Kotter (2012) has developed a theoretical framework to help organizations enable organizational change. The first step is to create a sense of urgency. Urgency is necessary to convince people of the need of change. A sense of urgency can be created in several ways, for example by using consultants and other means to introduce relevant data and honest discussion into management meetings. The second step is to build, what Kotter (2012) calls, a 'guiding coalition' that will be responsible to lead and manage the organizational change. According to Kotter (2012) *no one individual, even a monarch-like CEO, is ever able to develop the right vision, communicate it to large numbers of people, eliminate all the key obstacles, generate short-term wins, lead and manage dozens of change projects, and anchor new approaches deep in the organization's culture (p. 54).*

The third step is to develop a vision and a strategy. A vision required three components: (1) it needs to clarify the general direction of change; (2) it has to motivate people to take action in the right direction; (3) and it needs to help coordinate actions of different people in a fast and efficient way. A clear vision helps managers and leaders in taking decisions and helps to persuade employees to make short-term sacrifices.

While the vision provides the 'why', the strategy is the 'how'. According to Kotter (2012) *strategy provides both a logic and a first level of detail to show how a vision can be accomplished* (p. 78). It is important that the strategy is doable or feasible *if the transformation goals seem too unreachable and lack credibility, they will not be able to motivate change* (pp. 69-86).

While the first three steps are really about creating a climate for change, the fourth, fifth and sixth are about engaging and enabling the whole organization in participating in the change. It starts with step four, effectively communicating your vision. According to Kotter (2012), *the real power of a vision is unleashed only when most of those involved in an enterprise or activity have a common understanding of its goals and direction* (p. 87). Kotter (2012) suggests keeping it simple by using focused, jargon-free information that can be disseminated to large groups of people. He also recommends leading by example, *if there are inconsistencies in the messages employees receive from leadership or management, these should be explicitly addressed* (pp. 87-103).

When everyone is aware of the change you want to make, the fifth step is to empower a broad base of people within the

organization to act. Kotter (2012) suggests empowering employees via training, or by incorporating the new vision in the human resource systems, such as: performance appraisal, compensation, promotions, succession planning, recruiting and hiring practices. The sixth step is to intentionally plan visible short-term wins. A short-term win is (1) visible: large numbers of people can see for themselves whether the result is real or just a hype; (2) it is unambiguous: there can be little argument of the call; and (3) clearly related to the change effort. According to Kotter short-term wins helps *provide evidence that sacrifices*

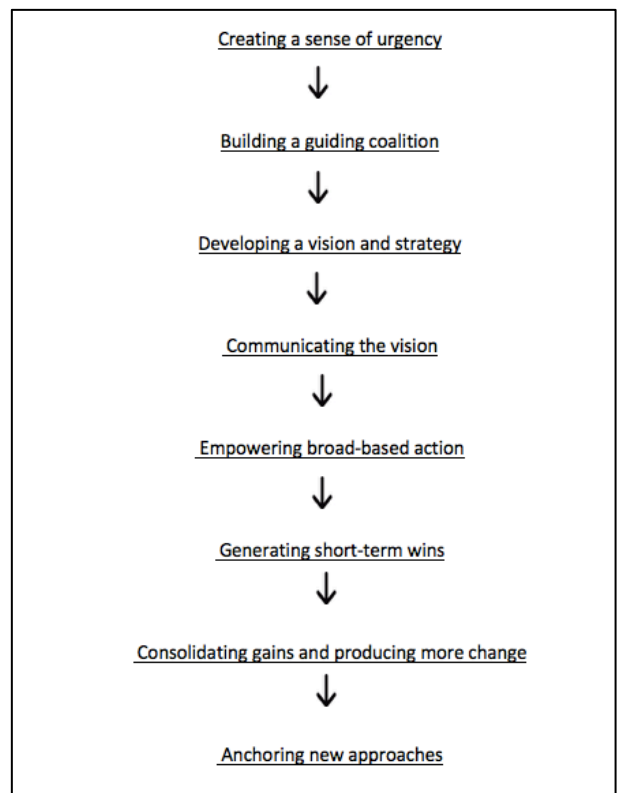


Figure 2: Kotter's eight step change model

are worth it, reward, motivate and build morale of the change agents, help fine-tune vision and strategies, undermine cynics, keep management and leadership on board and build momentum (p. 127).

Finally, the last two steps are about implementing and sustaining the change. Kotter (2012) suggests consolidating the gains of the previous step by using the credibility earned by the short-term win to tackle additional and bigger change projects. More change can be achieved by bringing in more people to help with the change efforts, focusing on maintaining clarity of shared purpose, keeping urgency levels up and focusing on specific projects. The last step is to anchor new approaches in the organizational culture by ensuring the next generation of leadership is aware of the new culture, this can be achieved by, for example, changing promotion processes to be compatible with the new practices. Kotter (2012) concludes that, in general, people are reluctant to change and will resist or undermine the change process. Sometimes, the resistance to change of an organization's culture is so severe, that a turnover in leadership and is necessary.

2.2 Diversity management: the multi-level approach

While change management theory is developed to prepare and support individuals, teams, and organizations in making organizational change, diversity management (DM) specifically refers to management practices that aim to harness the benefits of a heterogeneous workforce. DM includes espousing an official policy on diversity, active recruitment of minority group members, training and development of minority employees, examining compensation for fairness, and holding management accountable for diversity goals (NG & Stephenson, 2015). There are many different approaches and models by authors and practitioners to develop the necessary change to enable these diversity initiatives, mainly because according to Zane (1994) *scholars and practitioners come from very different disciplinary backgrounds such as organizational behavior, organization development, and sociological and feminist disciplines (p. 23).*

Between those disciplines there are considerable differences in several areas. They each have different visions of a successful diverse organization or the degree to which change is required. Despite the many different approaches, strategies and recommendations, according to Holvino, Ferdmann and Merrill-Sands (2012) most organizational theorists agree that, in order to be successful, diversity initiatives have to address three levels of organizational change: structural, cultural and behavioral change. The multi-level framework incorporates cultural, structural and behavioral changes concerning diversity. The following

description of the three levels of change is based on a chapter written by Ragins (1995) in the book *Diversity, power, and mentorship in organizations*.

2.2.1 Cultural change

This level of analysis involves change that alters the organization's culture. The organizational culture consists of the basic assumptions, values, beliefs and ideologies that define the organization's view of itself, its effectiveness, and its environment. According to Schein (2010), a positive organizational culture has four characteristics: stability, depth, breadth, and patterning or integration. Stability, because culture provides meaning and predictability, culture survives even when some members of an organization depart. Depth, because culture is often unconscious and is therefore not always visible or tangible. Breadth, because culture influences all aspects of how an organization deals with its tasks, environments and internal operations. Lastly, patterning or integration of different elements into a larger paradigm as culture is a collection of the rituals, climate, values, and behavior of an organization.

Ragins (1995) considers changing the organizational culture to be critical for effective management of diversity. According to Ragins, changing the organizational requires intensive and long-term efforts and a clear understanding of the organization's implicit assumptions regarding diversity. Kotter (2012) also acknowledges the difficulties of changing the organizational culture. In his eight-step model of change, anchoring the intended change into the organization's culture is the last step. According to Kotter, new approaches can only sink into culture after it has been made clear how they work and when they are superior to old methods. Effective cultural changes result in changes in vision, traditions, symbols, management practices and reward structures that promote diversity (Ragins B. , 1995).

2.2.2 Structural change

The structural level of analysis addresses changes to the formal systems within an organization that guide and control the work of the organization. Structural differences in access to power contribute to unequal power relationships. Structural interventions target: equal pay, unbiased recruitment practices, policies on work-family balance and striving for proportional heterogeneity of people across ranks, departments, and specializations (Ragins B. , 1995). When 'minorities' are fully integrated in the organization's structure they are represented in key positions vertically and horizontally across the organizational hierarchy. Structural interventions involve recruitment, advancement and retention programs. Examples of these are mentoring programs, career development programs, recruiting from new pools of talent, but also changing the recruitment process itself. Other structural changes that can attract and retain more diverse

groups of employees, include flexible work schedules, part-time scheduling, compressed work weeks and flexible vacation policies (Holvino, Ferdman, & Merrill-Sands, 2012).

2.2.3 Behavioral change

The behavioral level of change is a micro-level of analysis. Behavioral change interventions seek changes in behaviors, attitudes, and perceptions within and between individuals - and within and between work groups - that support or hinder diversity goals. Stereotypes and attitudes may combine to influence behavior toward minorities in work groups. The intended behaviors are often subtle and non-intentional, but have the effect of excluding and marginalizing minority groups. These behaviors include exclusion from informal peer support, networking, and mentoring; restricted information and a lack of feedback from supervisors or work groups; and inequitable delegation of tasks. (Ragins B. , 1995). A common intervention to address behavioral issues within an organization is training and education (Holvino, Ferdman, & Merrill-Sands, 2012).

2.2.4 Multi-level framework

According to Holvino, Ferdman and Merrill-Sands (2012), effective diversity management requires a multi-level approach that includes structural, cultural and behavioral change and a variety of specific interventions that reinforce and augment each other. Change in one domain is inadequate. An example of this is when an organization provides training to alter the behavior and attitudes of employees, but fails to change the structures within that organization that segregates minority employees into powerless department or positions. Or, when the organization hires a racially or gender-diverse team, but the organizational culture continues to promote homogeneity with respect to religion, sexual orientations, physical abilities, or political thought (Ragins B. , 1995). This approach leans into the concept of inclusion, discussed above: an organization can have a diverse workforce, but that does not necessarily make the organization inclusive. Finally, according to Ragins (1995), the three change levels are *synergetical*, which means a change in one level, affects the other levels. When, for example, a person of color is put in a position of leadership (structural change), this can have a clear impact on the organizational culture (cultural change), as well as the behavior of the individuals within that organization (behavioral change).

Part 3: Best practices and tactics

There's a purpose of tools that diversity and inclusion professionals use, but I think the heart of it is really being in the spirit of saying: where have I intentionally or unintentionally excluded through our process?

(N. Ivy, personal interview, May 18, 2018).

In this part of the first chapter, the change and diversity management principles discussed above are linked to best practices, insights and tactics. Every practice, tactic or insight is categorized under one of the three levels of organizational change: structural, cultural, and behavioral, described in the multi-level approach. The tactics, practices and insights are based on reports, toolkits and relevant literature written and used by diversity and inclusion professionals in the museum field. This part of the chapter is based on the five insights noted in the *Facing Change* (2018).¹⁰ It is also based on the article *Creating and Sustaining Diversity and Inclusion in Organizations* by Holvino, Ferdman and Merrill-Sands (2012). In the article the authors propose thirteen tactics *that* promote successful diversity initiatives based on their own literature research and personal experience.¹¹

This part of the chapter is also build on a literature study executed by the Smithsonian Organization and Audience Research (2012). The study was completed in the context of a diversity survey ordered by the Diversity Advisory Council in the National Museum of Natural History. SOAR based their literature analysis on several benchmarking studies (American Council for Technology and Industry Advisory Council, 2011; National Urban League , 2005; Society for Human Resource Management, 2007). All three studies are based on U.S.-wide surveys, for example the National Urban League (2005) study that drew its conclusion after analyzing more than 5.500 surveyed American workers and eight case studies of effective diversity practices Companies. This part is further based on research and recommendations by Morrison, who surveyed and interviewed nearly 200 managers in organizations across the U.S. noted for their diversity program (Morrison, 1992).¹² The best practices are also determined by the Museum As Site for Social Action (MassAction) toolkit (Feldman, MacMilan, & al., 2017). The toolkit is meant *for people working in*

¹⁰ The five insights are: (1) every museum professional must do personal work to face unconscious bias; (2) debate on definitions must not hinder progress; (3) inclusion is central to the effectiveness and sustainability of museums; (4) systemic change is vital to long-term, genuine progress; (5) empowered, inclusive leadership is essential at levels of an organization

¹¹ The 13 tactics are: (1) work from an inclusive definition of diversity that goes beyond race and gender issues to include other dimensions of difference; (2) develop a strategic vision and plan with clear objectives, focus, and appropriate financial and human resources to support it. Communicate the plan widely; (3) align the initiative to the core work of the organization and its strategic goals (4) engage many forces and people to create a broad sense of ownership; (5) have clear leadership and involvement of senior management in the change process; (6) pay attention to internal and external factors that may support or hinder the initiative; (7) build the change strategy from a solid analysis of diversity; (8) provide freedom to pilot and experiment; (9) convey the importance of engaging in a dynamic and systemic process; (10) encourage an open climate; (11) assign accountability across all levels and types of employees; (12) ensure the competence of consultants and other resources; (13) recognize, celebrate and connect “small wins” so as to aggregate small changes into a larger change process with more impact.

¹² Morrison (1994) recommends: (1) personal involvement of the top management and organizational leaders; (2) recruitment of diverse staff in managerial and non-managerial positions; (3) internal advocacy and change agent groups; (4) emphasis on collection and utilization of statistics and diversity organizational profiles; (5) inclusion of diversity in performance appraisal and advancement decisions; (6) inclusion of diversity in leadership development and succession planning; (7) diversity training programs; (8) support network and internal affiliation groups; (9) work-family policies; (10) career development and advancement.

the museum community from the inside as well as those working tactically at the margins of the field (p. 11). According to the authors, MassAction is more than a toolkit, it is a *documentation of our thinking, our process*. It is also more than a project, *it is a network of people, individuals committed to seeing the museum field change, connecting in solidarity, recognizing there is strength in numbers* (p. 11).

Lastly, this part of the chapter is based on interviews with diversity and inclusion professionals, both within the Smithsonian Institution and outside of the Institution. These people include Chris Taylor, who was part of the MassAction project and Nicole Ivy, currently the director of inclusion of AAM. It does not include the members of the Diversity Advisory Councils as they have been asked more specific questions about the councils themselves (see appendix 2.1).

3.1 Cultural level

Effective cultural changes result in changes in vision, traditions, symbols, management practices and reward structures that support and promote diversity (Ragins B. , 1995). Organizational culture determines the strategy, goals and modes of operating within the organization (Schein E. H., 2009). The most obvious indicator of an organization's culture is its strategic plan, where the organization defines its mission, vision, values and strategies. To achieve a sustainable diversity initiative Holvino, Ferdman and Merrill-Sands (2012) and the *Facing Change* Report (2018), recommend not only having 'diversity' included in the general strategic plan, but also to develop a strategic vision and plan with clear objectives, focus, and appropriate financial means, solely committed to the diversity and inclusion initiative. The strategic plan is preferably based on a solid analysis of the diversity issues in the organization and includes a broad definition and understanding of the concept of diversity, which means the definition needs to go beyond race and gender (Holvino, Ferdman, & Merrill-Sands, 2012; Smithsonian Organization and Audience Research, 2012). We can link these practices to Kotter's (2012) definition of a clear vision and strategy. AAM (2018) also recommends having a clear set of terms, as debate on definitions should not hinder the progress of becoming a more diverse and inclusive organization. The goals of the diversity initiative defined in the strategic plan, should be linked to the core work of the organization. The goals should also include intentionally planned short-term wins should be intentionally planned, as they help tackle the bigger change project (Kotter, 2012). There should also be a clear statement of needs that conveys the urgency and benefits the organization will derive from embracing change toward a more diverse and inclusive organization (Holvino, Ferdman, & Merrill-Sands, 2012). Creating a sense of urgency is also Kotter's (2012) first step in his eight-step model, urgency is necessary to convince people of the need of change.

Another tactic that can help cultural change is to establish affinity, support, or interest groups and alliances. (Holvino, Ferdman, & Merrill-Sands, 2012) Similar to Kotter's guiding coalition, Holvino, Ferdman and Merrill-Sands consider these groups as internal change agents, who build alliances and coalitions among diverse internal constituencies and networks to support the change. Kaplan and Donovan make a distinction between Affinity groups and Diversity Councils, while the Affinity groups are networks that support the change, the Councils are responsible for leading the change effort (Kaplan & Donovan, 2013). The Diversity Councils defined by Kaplan and Donovan are similar to Kotter's 'guiding coalitions', both are responsible for strategizing and leading the change effort. According to MassAction, Diversity Councils are *entities within the organization that set the strategy for inclusion initiatives and manage implementation* (p. 67). The group members are responsible for *developing an organizational strategy for inclusion, leading the change management and communicating the inclusion initiative* (p. 67).

Whether these groups have a supporting role or a leading role, the author mentioned above, agree that in order to be effective these groups need to ensure sponsorship and ensure involvement of top executives or employees with powerful formal titles (Kotter, 2012; Kaplan & Donovan, 2013). These employees should have different points of view that are relevant to the task in hand, such as people from different disciplines, work experience or cultural background (Morrison, 1992; Holvino, Ferdman, & Merrill-Sands, 2012). The Council member should also be provided with authority and accountability, that way the Council members are invested in the outcome and the Council is taken seriously in the organization (Kaplan & Donovan, 2013).

Lastly, leadership support and personal involvement of the top or senior management is crucial to changing the organization's culture (Morrison, 1992). Leadership must demonstrate its commitment to diversity (Smithsonian Organization and Audience Research, 2012) preferably beyond verbal and symbolic support. Leadership is also responsible to identify internal champions with defined responsibilities for implementing the initiative (Holvino, Ferdman, & Merrill-Sands, 2012).

3.2 Structural level

As discussed above, structural interventions or changes focus on the formal systems that guide and control the work of the organization. Structural interventions target equal pay, unbiased recruitment practices, policies on flexible work schedules and the striving for proportional heterogeneity of people across different ranks, departments, and specializations (Ragins B. , 1995). According to Nicole Ivy:

[...]sustainable diversity and inclusion work has to be systemic, it can't just rely on a charismatic leader to drive that work. It has to be built into the process and into the policies. So, to start is it has to have performance incentives around inclusion. That's the way you don't just leave it up to either a charismatic director or a really committed staff person on the frontline (N. Ivy, personal interview, May 18, 2018).

The first important structural measure is to assign accountability across all levels and types of employees, including senior management (Holvino, Ferdman, & Merrill-Sands, 2012). An accountability framework can help the museum leadership, staff, boards, and communities hold each other responsible for promoting inclusion. To hold people accountable, it is important to have metrics and clear accountability measures to ensure implementation of and measure outcomes of diversity policies (Smithsonian Organization and Audience Research, 2012). Making people accountable can be achieved by incorporating diversity and inclusion into the employee's performance plan or making diversity and inclusion a part of leadership development and succession planning, career development and advancement (Morrison, 1992). According to Kotter incorporating the new practices into the performance appraisal, compensation, promotions and succession planning helps to empower a broad base of employees (Kotter, 2012). Besides internal accountability, Nicole Ivy also pleads for "community accountability":

I think having a measure of a sort of community accountability as part of the systemic structure of a museum [inaudible, 40:56-41:06]. Whether having a board advisory Council that provides some context support and that connects a museum board to a group of community-engaged leaders. A systemic structure, whereby the leadership of the museum can be accountable to other forms of [inaudible, 41:43-41:44] leadership (N. Ivy, personal interview, May 18, 2018).

Secondly, according to Holvino, Ferdman and Merrill-Sands (2012), recognizing, celebrating, and connecting "small wins" help aggregate small changes into a larger change process with more impact. Employees should be properly rewarded and recognized for their contributions to diversity by handing out annual rewards for example (Smithsonian Organization and Audience Research, 2012). Thirdly, the museum has to adjust its hiring practices, to make sure individuals of diverse backgrounds are recruited both in managerial and non-managerial positions (Morrison, 1992) and the diversity of the organization reflects the diversity of its stakeholders (Smithsonian Organization and Audience Research, 2012). To attract diverse individuals the organization should establish unbiased hiring and promotion criteria in advance to prevent those criteria from being used selectively to benefit some groups over others (Galinsky, et al., 2015). To be aware of bias in hiring or promotion practices staff should have regular training, which is discussed in the behavioral level (3.3). A different strategy is to create realistic pipelines

via offering paid internships and housing and living stipends. Shahin Nemazee stresses the importance of paid internships:

It's very unrealistic to say to someone who lives in a rural area that's part of a historically underrepresented group, that we're interesting in engaging, to drop everything they're doing and come across the country, figure out a way to stay here and intern with us for free and still be able to eat, pay their bills and help their families. That's something we always need to think about for sure (S. Nemazee, personal interview, May 17, 2018).

Another strategy are targeted recruiting efforts in for example historically black colleges and universities (HBCU's) to raise awareness of museums as a career option (American Alliance of Museums, 2018). Lastly, Lisa Sasaki argues that after the diverse professional is hired, the organization should continue to support the employee through his/her career and develop his/her leadership skills:

I think once they get here [the diverse interns and fellows], you need to think about how to support diverse emerging professionals, what kind of support system is there to keep them engaged in the field. [...] Then you have the mid-career, how do you develop people who have been here for ten years to be able to prep them for leadership opportunities without having them have to leave the organization, and those are moments where I start to say 'are they getting leadership development courses? Are they being given advanced professional development?' [...] Then, there's another stage which is once they're prepped for leadership how then do we get them those opportunities. I think that's it: pipeline, supporting emerging professionals, mid-career and then leadership [...] unfortunately, all of those things get lumped together [laughter] under the heading of diversity (L. Sasaki, personal interview, May 17, 2018).

3.3 Behavioral level

Behavioral change interventions seek changes in behaviors, attitudes, and perceptions within and between individuals; the most important tactic to change employee's behavior is via staff training. According to Kotter taught staff training can empower employees in the future, specifically non-conventional training experiences (Kotter, 2012). Diversity training should continue throughout the career ladder (Smithsonian Organization and Audience Research, 2012). It includes, among others, unconscious bias training or awareness training, inclusive leadership training, cultural competency training and civility training. Unconscious bias training target *our automatic, often-unspoken beliefs about various social groups*. These biases influence how we judge other's competency and it influences how we set salaries,

craft job descriptions, promote employees, and design interior and exterior spaces (American Alliance of Museums, 2018, p. 8). Inclusive leadership training teaches leaders to listen to opinions that challenge the norm respectfully. Leaders and manager learn to trust the wisdom of less senior, less well paid, or temporary staff (Holvino, Ferdman, & Merrill-Sands, 2012). Cultural competency training teaches employees to interact with people from different cultural, educational, professional backgrounds. This usually includes unconscious bias training. Lastly, civility training is very similar to competency training and generally focuses on etiquette, diversity awareness and cultural sensitivity (Holvino, Ferdman, & Merrill-Sands, 2012).

Part 4: Common barriers

Several diversity and inclusion practitioners (Miller & Katz, 1988; Thomas & Woodruff, 1999; Kirkham, 1992; Holvino, Ferdman, & Merrill-Sands, 2012) have identified common barriers that can stall the change process. Almost all barriers have consequences on all three organizational levels. The first common barrier is a lack of resources (Thomas & Woodruff, 1999; Kirkham, 1992; Holvino, Ferdman, & Merrill-Sands, 2012). According to Nicole Ivy the question of resources is top-of-mind in most museums. However, she argues that diversity and inclusion initiatives don't always require large funding and that even smaller initiatives can have a high return on investment:

[...]my response to people saying they don't have the resources, is to say: you don't have to hire a director of inclusion or chief inclusion officer, if your budget can't maintain it. Inclusion is one of those things that when you put in a little bit of work, like make a survey, like a community engagement survey or partner with community leaders, your return on that investment over time is [high]. What you gain from the implementation of that resource is multifold (N. Ivy, personal interview, May 18, 2018).

The second common barrier is a lack of leadership support and not paying attention to the impact of resistant people in important positions (Kirkham, 1992; Holvino, Ferdman, & Merrill-Sands, 2012). Top-down support can help foster a culture of inclusion and sustain the result of the change project (Kotter, 2012). Sadly, this often not the case:

I think their next step is: well let's do a Black History Month program or a Latina program or Arab-American Program. This can cause a measurable uptick in the diversity of their audience at that moment, but it cannot be sustained if it is not supported from the top down who invest in really fostering a culture of inclusion (N. Ivy, personal interview, May 18, 2018).

Waiting for everyone important to be thoroughly behind the effort can also be a barrier. The third barrier that can stall the change process is the turnover of key change agents. When key change agents leave, the change process risks being stalled or stopped (Thomas & Woodruff, 1999). The fourth common barrier happens when the guiding coalition or change committee fails to relate diversity to the organizational mission and key products (Holvino, Ferdman, & Merrill-Sands, 2012). The fifth barrier manifests when the guiding coalition waits to collect all possible data and ignores the employee perceptions in the process. It is important to base the goals of the change project on perceptions that are broadly carried through the organization and not just select one individual. The guiding coalition or diversity council should also have proper authority to take actual actions and should avoid being “just another committee”:

It's just people sitting down and they meet and say: “we should do this, we should do that, and this sounds good.” But how do you get it from people sitting around the table talking to action, how does it get moved from that to some real change” (D. Burney, personal interview, May 11, 2018).

A sixth common barrier to change on the behavioral level is assuming that short-term training will be enough. Changing employees' behaviors takes time and often multiple trainings are necessary. A seventh common barrier is isolating the effort in one department - such as HR- or under one person and assuming that managing diversity is just ‘good common sense and people skills’. An eight diversity trap is measuring success by the quantity and magnitude of diversity activities and events, rather than the impact on work and people (Thomas & Woodruff, 1999; Miller & Katz, 1988).

The ninth common barrier is the lack of a clear vision. According to Kotter (2012) a *vision plays a key role in producing useful change by helping to direct, align, and inspire actions on the part of large number of people* (pp. 8-10). The vision needs to be short and understandable and it has to be effectively communicated the vision. Kotter distinguishes three patterns of ineffective communication: there's a good transformation vision, but it is not communicated well or to enough employees; the head of the organization spends a lot of time talking to all his employees via speeches, but most of the managers are silent; change is not carried by lower management; the change is effectively communicated in newsletters and speeches, but some highly visible individuals within the organization still behave opposite to the vision (Kotter, 2012).

Part 5: Operationalization

In the last part of the first chapter the organizational theory, best practices, tactics and barriers are operationalized in a set of indicators to analyze the effectiveness of the Diversity Advisory Councils. Some of the indicators overlap with other indicators within the same or different change levels. For example: recognizing an employee's contributions to diversity is a separate indicator on the structural level, but can be also achieved by putting diversity in the employee's performance plan, which is part of a different indicator on the structural level.

<u>Level</u>	<u>Indicators</u>	<u>Possible barrier</u>	<u>Sources</u>
Cultural change	1. <u>"Diversity" is mentioned in the strategic plan of the Museum (AAM, 2018)</u>	Lack of leadership support (<i>Kirkham, 1992; Holvino, Ferdman, & Merrill-Sands, 2012</i>).	Strategic plan of the NMNH and the NMAH
Cultural change	<p>2. <u>A strategic plan (SP) solely dedicated to diversity and inclusion (Holvino, Ferdman, Merrill-Sands, 2012; AAM, 2018).</u></p> <ul style="list-style-type: none"> • The SP includes a vision that: clarifies the general direction of change, motivates and coordinates people (<i>Kotter, 2012</i>) • The SP includes a broad definition of diversity beyond gender and race. (<i>AAM, 2018; Holvino, Ferdman, Merrill-Sands, 2012</i>). • The SP is based on a solid analysis of the diversity issues in the organization (<i>Holvino, Ferdman, Merrill-Sands, 2012; SOAR, 2011</i>). • The SP has strategies that are doable and feasible (<i>Kotter, 2012</i>). • The goals of the SP are linked to the core work of the organization (<i>Holvino, Ferdman, & Merrill-Sands, 2012</i>). • The SP has a clear sense of urgency (<i>Kotter, 2012</i>). 	<p>The vision is ineffectively communicated (<i>Kotter, 2012</i>)</p> <p>The vision is too complicated (<i>Kotter, 2012</i>).</p> <p>The vision doesn't have a big enough sense of urgency (<i>Kotter, 2012</i>).</p> <p>The goals of the strategic plan are not linked to the core goals of the organization (<i>Holvino, Ferdman, & Merrill-Sands, 2012</i>).</p> <p>The vision and strategies are not based on a clear analysis within of the organization (<i>Holvino, Ferdman, & Merrill-Sands, 2012</i>).</p> <p>Lack of metrics to measure the success of the goals (<i>Kirkham, 1992; Holvino, Ferdman, & Merrill-Sands, 2012</i>).</p> <p>No planned short term wins (<i>Kotter, 2012</i>).</p>	The strategic plan of the Diversity Advisory Councils, the interviews council members, diversity surveys

	<ul style="list-style-type: none"> The SP is effectively communicated (<i>Kotter, 2012</i>). The SP includes planned short-term wins) + those short-term wins are consolidated (<i>Kotter, 2012</i>), this also helps celebrate contributions by employees to the change project (see structural change, 3.). 		
Cultural Change	<p>2. <u>Internal ‘groups’</u> that support or lead the change (<i>Morrison, 1992; Holvino, Ferdman, & Merrill-Sands, 2012; MassAction, 2017; Kaplan and Donovan, 2013; Kotter, 2012</i>), that include:</p> <ul style="list-style-type: none"> Resources/sponsorship Employees with power/top executives Employees from diverse departments, work experience or cultural background Members that are held accountable: their activities in the Council are part of their performance plan 	<p>Lack of resources (<i>Thomas & Woodruff, 1999; Kirkham, 1992; Holvino, Ferdman, & Merrill-Sands, 2012</i>).</p> <p>Lack of leadership support (<i>Kirkham, 1992; Holvino, Ferdman, & Merrill-Sands, 2012</i>).</p> <p>Limited authority (<i>Holvino, Ferdman, & Merrill-Sands, 2012</i>).</p> <p>Turnover of key change agents (<i>Kirkham, 1992</i>).</p>	Interviews council members, strategic plans DACs and NMNH and NMAH
Cultural change	<p>3. <u>Leadership support</u> (<i>Morrison; SOAR</i>)</p> <ul style="list-style-type: none"> Leadership must demonstrate its commitment (<i>Holvino, Ferdman, & Merrill-Sands, 2012</i>). Preferably beyond verbal and symbolic support (<i>Holvino, Ferdman, & Merrill-Sands, 2012</i>). 	<p>Lack of leadership support (<i>Kirkham, 1992; Holvino, Ferdman, & Merrill-Sands, 2012</i>).</p> <p>Inactiveness because of waiting on full leadership support (<i>Kotter, 2012</i>).</p> <p>Lack of resources (<i>Thomas & Woodruff, 1999; Kirkham, 1992; Holvino, Ferdman, & Merrill-Sands, 2012</i>).</p>	Interviews council members and internal stakeholders, strategic plan DACs and NMAH, NMNH
Structural change	<p>1. <u>Intern accountability framework</u></p> <ul style="list-style-type: none"> Diversity and inclusion are part of the employees: <ul style="list-style-type: none"> performance plan criteria (<i>Holvino, Ferdman, & Merrill-Sands, 2012</i>). promotion criteria (<i>Kotter, 2012; Holvino,</i> 	The accountability framework is only for a certain group within the museum (e.g. only supervisors and not senior management)	Interviews council members and internal stakeholders, strategic documents

	<p><i>Ferdman, & Merrill-Sands, 2012).</i></p> <ul style="list-style-type: none"> ○ succession criteria (<i>Morrison, 1992).</i> 		
Structural change	<p>2. <u>External accountability</u> framework via community board (Nicole Ivy) consisting of community-engaged leaders</p>	<p>Lack of resources (<i>Thomas & Woodruff, 1999; Kirkham, 1992; Holvino, Ferdman, & Merrill-Sands, 2012).</i></p>	<p>Interviews council members, strategic plans of DAC and NMNH, NMAH</p>
Structural change	<p>3. <u>Recognizing and celebrating employees for their contributions to diversity</u> (Holvino, et al.)</p> <ul style="list-style-type: none"> ● Rewarding employees via e.g. annual award (SOAR) or including diversity in employees performance plan (see structural change, 1.) 	<p>Lack of resources (<i>Thomas & Woodruff, 1999; Kirkham, 1992; Holvino, Ferdman, & Merrill-Sands, 2012).</i></p>	<p>Interviews council members and internal stakeholders</p>
Structural change	<p>4. <u>Hiring and recruiting diverse staff in managerial and non-managerial positions</u></p> <ul style="list-style-type: none"> ● Establish unbiased hiring criteria (<i>Galinsky, et al. 2015).</i> ● Create ‘realistic’ pipelines (<i>S. Nemazee, personal interview, May 17, 2018).</i> ● Targeted recruiting, e.g. HBCU’s (AAM, 2018) ● Continued support after hiring diverse fellow/intern/staff member (<i>L. Sasaki, May 17, 2018).</i> 	<p>Not aware of biased (usually due to a lack of training, see: behavioral changes, 1.).</p> <p>Unpaid internships and fellowships (<i>S. Nemazee, personal interview, May 17, 2018).</i></p> <p>Lack of resources (<i>Thomas & Woodruff, 1999; Kirkham, 1992; Holvino, Ferdman, & Merrill-Sands, 2012).</i></p>	<p>Interviews council members and internal stakeholders</p>
Behavioral change	<p>1. <u>Staff training</u></p> <ul style="list-style-type: none"> ● Non-conventional (<i>Kotter, 2012).</i> ● Helps empower a broad base of employees (<i>Kotter, 2012).</i> ● continues throughout the career ladder (<i>SOAR, 2011).</i> ● Different types: <ul style="list-style-type: none"> ○ Unconscious bias training (<i>AAM, 2018).</i> ○ Inclusive leadership training (<i>Holvino, Ferdman, & Merrill-Sands, 2012).</i> ○ Cultural competency training (<i>Holvino, Ferdman, & Merrill-Sands, 2012).</i> 	<p>Assuming short, one-off training session are sufficient (<i>Kotter, 2012).</i></p> <p>Lack of resources (<i>Thomas & Woodruff, 1999; Kirkham, 1992; Holvino, Ferdman, & Merrill-Sands, 2012).</i></p> <p>The training is only open to a limited group of people</p>	<p>Interviews council members and internal stakeholders</p>

	<ul style="list-style-type: none">○ Civility training (<i>Holvino, Ferdman, & Merrill-Sands, 2012</i>).		
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Summary chapter one

In the first chapter a theoretical framework was created to analyze the Diversity Advisory Councils. Part one established a solid vocabulary. Diversity and inclusion were defined from both a management perspective and a museum practice perspective. Equity and accessibility have only recently been added to the diversity and inclusion model and were only defined from a museum perspective. Part two discussed how organizations can change and develop effective and sustainable diversity and inclusion initiatives. This part was based on two theoretical domains, change management and diversity management, specifically Kotter's eight-step change model and the multi-level approach. Part three connected the theory discussed in part two, to best practices, tactics and insights from museum professionals. In part four, common barriers were established to the change effort. In the last part of the chapter the theory, best practices and barriers were operationalized into an index that will be used to analyze the effectiveness of the two Diversity Advisory Councils.

Chapter two: The Smithsonian Institution

I don't think this is a secret, the Smithsonian's history on diversity and inclusion is a little flawed. [...], if you put it in the historic context, you know this is an Institution that came about mid-19th century, right at the advent of the Civil War more or less. And definitely began as a reflection of the politics and scientific views, social ways of that era. And I'm not sure, it's just taken a long time to incorporate the change that has occurred since then (P. Bartlett, personal interview, May 9, 2018).

The goal of this chapter is to situate the Diversity Advisory Councils in their broader institutional context. The Smithsonian is a large complex Institution and the Diversity Advisory Councils in NMNH and NMNAH are part of a bigger administrative, institutional entity. The second chapter is divided into four parts. The first part described the historical background, structure mission, vision and goals of the Smithsonian Institution. The second part of the chapter deals with the Institution's current and former diversity and inclusion policies. The third part focuses on the Smithsonian's current diversity in visitors, audiences and the quantity of diversity and inclusion initiatives using the available data and studies. The last part of this chapter discusses the different Smithsonian-wide units that deal with diversity and inclusion throughout the Institution. Many of these units have been mentioned by or are connected to the Diversity Advisory Councils members.

Part 1: the history, mission and structure of the Institution

1.1. History of the Institution

The Institution was named after a British scientist, James Smithson, who in 1836 left his estate to the United States to found *at Washington, under the name of Smithsonian Institution, an establishment for the increase and diffusion of knowledge* (The Smithsonian Institution, sd). In 1836 congress accepted Smithson's bequest, but it took another ten years to found the Smithsonian Institution and in 1846 the U.S. Senate passed the act by organizing the Smithsonian Institution. Smithson himself never set foot on American soil and his precise motives to bequeath his estate remain unknown (The Smithsonian Institution, sd).

From the offset, the Institution has always been more than a museum complex. In 1846, Congress approved the creation of an art gallery, museum, library and chemical laboratory. The first building to serve as the Smithsonian's home was named "the Castle" and was opened on the National Mall in 1855. Today the 'Castle' houses the central management of the Institution. After 1855, the Smithsonian kept on

building more museums and expanding their collection (Archibald, 2014). Today, the Smithsonian Institution is the largest museum complex in the world. It consists of 19 museums, 21 libraries, nine research centers, the National Zoo and 216 Affiliates in 46 states, Puerto Rico and Panama.¹³ To the American public, the Smithsonian is known as the ‘nation’s attic’ and holds over a 154 million items in its collection (Kernan, 1997). The latest addition to the Smithsonian museum complex is the National Museum of African-American Art and Culture (NMAAHC), which opened in 2016. The Smithsonian collection includes: the Star-Spangled Banner, the Apollo lunar landing module and a 3,5 billion-year-old-fossil (The Smithsonian Institution, sd).

1.2 The Organizational structure

1.2.1 Federal and Trust

The Institution was founded as an independent federal trust instrumentality; it is a *unique public-private partnership* (The Smithsonian Institution, 2017). This partnership between the ‘trust’ and the ‘federal’ side has certain implication for the way the Institution is organized. Because the Smithsonian is federal, two-thirds of the funding is federal and one third is private.¹⁴ As of March 2018 there are 6805 employees as in total, of which approximately two-thirds are employees of the federal government and one third is trust.¹⁵ Although the Smithsonian receives federal funding, it is a trust instrumentality; many of the laws and regulations applicable to federal agencies do not apply to the Smithsonian Institution (The Smithsonian Institution, 2017). Patricia Bartlett, Associate Provost for Education and Access, and Senior Advisor to the Secretary, considers the Smithsonian’s trust instrumentality especially beneficial because it allows the Institution to pursue external funding:

It is lovely that were a trust instrumentality and we can go for external funding. Because, outside funders like Ford or Mellon Foundation have been able to come in and give us some of the resource tools to push for a faster change (P. Bartlett, personal interview, May 9, 2018).

¹³ The 19 museums are: the National (1) Museum of African-American History and Culture; (2) African Art Museum (3) Air and Space Museum (4) American Art Museum (5) American History Museum, (6) American Indian Museum, (7) Anacostia Community Museum, (8) Cooper Hewitt, (9) Freer Gallery of Art, (10) Hirshorn, (11) Natural History Museum, (12) Portrait Gallery, (13) Postal Museum, (14) Renwick Gallery, (15) S. Dillon Ripley Center, (16) Sackler Gallery, (17) Smithsonian Castle, (18) Art and Industries Building, (19) Steven F. Udvar-Hazy Center.

¹⁴ The total Operations Budget of the Fiscal Year 2017 was: 1,48 billion dollars of which: 863 million Federal Appropriations and 614 million Private sources. See: OEEMA (2018). *People and Operations*. Retrieved August 9, 2018, from <https://www.si.edu/dashboard/people-operations#employees>

¹⁵ As of March 31, 2018: 57,3% are Federal employees, 37,3 % are Trust and 5,5 % Panamanian: See: OEEMA (2018). *People and Operations*. Retrieved August 9, 2018, from <https://www.si.edu/dashboard/people-operations#employees>

1.2.1.1 The Organizational chart

The Institution (appendix 5) is led by a General Counsel that consists of the Board of Regents and the Secretary. The Board of Regents is divided into the Office of the Regents and the Inspector General. The Secretary is the official head of the SI and is appointed by the Board of Regents. The Smithsonian has had thirteen Secretaries. The current Secretary, Dr. David J. Skorton, was appointed in July of 2015. The Secretary is supported by the Director of Equal Employment and Minority Affairs (OEEMA), the Chief Operating Officer and Under-Secretary of Finance and Administration, the Provost and Under Secretary of Museums, Education and Research, and two Assistant Secretaries: one for Advancement and the other for Communications and External Affairs.¹⁶

The Provost and Under Secretary of Museums, Education and Research are directly responsible for all of the 19 museums, 21 libraries, the National Zoo and numerous education and research centers. The Provost has an Associate Provost for Education and Access. This Associate Provost is in turn responsible for another five central units.¹⁷ The museum directors report to the Provost and Under Secretary of Museums, who in turn reports to the Secretary. Every museum is also divided into different departments that each have their own directors. The department directors only report to their museum director and not to one of the Provosts.

1.3 Mission and vision

The most recent strategic plan of the SI: *Strategic Plan: Smithsonian 2022*, was launched in 2017 and outlines the direction and priorities for the Smithsonian. It spans a five year period. The mission of the Smithsonian is *the increase and diffusion of knowledge* (Smithsonian Institution, 2017). The mission has not changed in 171 years. The vision of the SI is:

*By 2022, the Smithsonian will build on its unique strengths to **engage** and to **inspire** more people, where they are, with greater **impact**, while catalyzing critical conversation on issues affecting our nation and the world (p. 1).*

¹⁶ The Smithsonian Institution (2018). *Smithsonian Administration*. Retrieved June 8, from <https://www.si.edu/about/administration>

¹⁷ The five central units are: (1) Smithsonian Science Education Center (2) Smithsonian Center for Learning and Digital Access; (3) Smithsonian Associates; (4) Smithsonian Affiliates; (5) Smithsonian Travelling Exhibition Service (see appendix 5).

Part 2: The Smithsonian's Diversity and Inclusion Policy

I think the challenge to the Smithsonian is, because we are so decentralized, is how do you drive something down? (P. Bartlett, personal interview, May 9, 2018)

In this part of the chapter, we discuss the former Executive Diversity Committee and the Institutions policy and attitude regarding diversity and inclusion. This part of the chapter is based on the interviews, official diversity policy statement, the most recent Smithsonian strategic plan and the charter of the former Executive Diversity Committee.

2.1 The former Executive Diversity Committee

Although the SI does not have a central diversity or inclusion officer or department, it did have an Executive Diversity Committee. In 2010, Secretary Wayne Clough created the Committee to: *make the Smithsonian a diversity leader in the federal sector, museum and research communities* (Secretary's Executive Diversity Committee, 2008). According to Patricia Bartlett, who was responsible for the Committee's agenda, Wayne Clough had seen several of these councils in his earlier career as a University President (P. Bartlett, personal interview, May 9, 2018). According to the draft of the Council's charter¹⁸ the purpose of the Secretary's Executive Diversity Committee was: *to advise and inform the Secretary and senior management on Institute-wide diversity issues and identify actions and strategies for improving diversity in the Institution's programs and workforce communities* (Secretary's Executive Diversity Committee, 2008). Besides its advisory role, the Committee was meant to promote pan-institutional diversity initiatives and demonstrate the Institution's commitment to diversity in all aspects of its operations including workforce, programs, contracting and exhibitions (P. Bartlett, personal interview, May 9, 2018).

According to Eduardo Diaz, Director of the Latino Center and former Committee member, the Secretaries goal was to raise diversity and inclusion as institutional priority:

The way it operated was that Wayne really wanted to first of all raise this as an important institutional priority. That's why he gave it sort of the executive committee status, if you will (E. Diaz, personal interview, May 31, 2018).

The charter also details the types of tasks of the Committee, which range between monitoring federal agencies and peers institutions to generating opportunities to create dialogue (Secretary's Executive

¹⁸ Patrica Bartlett was only able to find the draft of the charter.

Diversity Committee, 2008). According to Patricia Bartlett the members of the Committee were a mix between small and big units:

The Council wasn't a Committee of the whole, in the sense that it wasn't all the directors. It was a mix of big and small units. Program units, meaning museums, research units and some of the enabling units, such as facilities (P. Bartlett, personal interview, May 9, 2018).

According to Bartlett the Committee had between fifteen to eighteen members who met at least three to four times a year. The meetings mostly consisted of internal discussions with updates provided by the OEEMA director (see 3.3.1) and occasionally the Committee brought in guest speakers to have an external perspective:

We tried to have a mix of internal discussions about what we could work on, that would sort of be valuable, momentum producers. [...] We would mix, trying to have these discussions and bringing in best practices, other organizations and some out of the box from where we were to the discussion. We always had OEEMA come in and give an update on where we were and how we were doing (P. Bartlett, personal interview, May 9, 2018).

Besides inviting an occasional guest speaker, the Committee did not undertake any other actions. According to Bartlett, the Committee was valuable because it was able to draw leadership support for the cause, however, she would do it differently the second time:

[...] honestly I think if we would do it over again, I might think about how it was driven a little bit better. I think, we set it up and we we're both new to the Institution. I think it was positive to draw leadership in room and say we need to be thinking about this." [...] think if I have had to do it over again, we might have found more of these connections to the unit, but also to define some very specific projects and actions as opposed to more or less keeping the general subject on the burner. Making sure people didn't forget that we care about it. That was fine, but, at some point it probably should have been driven differently. (P. Bartlett, personal interview, May 9, 2018).

The Committee ended when Skorton was appointed Secretary in 2015. According to Diaz, Secretary Skorton saw it more as a decentralized effort operations (E. Diaz, personal interview, May 31, 2018). Secretary Skorton's decentralized approach was recently confirmed in *The Art Newspaper* (Wecker, 2018). According to the article, Secretary Skorton chooses not to create a chief diversity officer role, because he wants diversity to be integral to all Smithsonian units. Era Marchall, director of OEEMA, was quoted in the article saying that the central SI leadership does not see the need to have it as a standalone (Wecker,

2018). Juan Rodriguez does not agree, he argues that a central structure would make it easier for the SI units to take diversity and inclusion initiatives:

I think the ideal situation is to have someone within the Smithsonian, who is in charge of Diversity initiatives of all our nineteen facilities and the Zoo. And having that finance and having all the different departments follow that. It's important to be unique, but having that structure would make it a little bit easier to roll things out [...](J. Rodriguez, personal interview, May 15, 2018).

Karen Carter would also like to see someone hired as a central inclusion officer, but she stresses the lack of resources and the bureaucratic inflexibility of the SI:

And I know the Institution is doing their best and everyone thinks the Smithsonian has all this money and we don't. We don't. It would be nice to have dedicated hires for this. [...] It is just a matter of getting dedicated resources. We are a bureaucracy, money moves slowly. We are not like a private company where a president or CFO can be like okay give x amount to this and create this job. The wheels have to turn. [...] It would be great if upper management give a big pot of money and hires some people, like an ombudsman, maybe someone like an inclusion officer (K. Carter, personal interview, May 15, 2018).

Tracey Cones would also like to see the Central Council renewed. According to her, diversity and inclusion are management and leadership business:

From the Secretary all the way down to all the managers. That's management business. We, at the grassroots level, can do a lot of things and make some stuff happen. But until it is a part of leadership business and they own it - they set the tone for the organization (T. Cones, personal interview, April 11, 2018).

According to Cones central Council would also make the diversity and inclusion initiatives within the SI more sustainable: *when people start leaving, you will have a systems in place that will maintain the homeostasis of the programs. This is the reason why I think there should be a council at that level* ((T. Cones, personal interview, March 11, 2018). The Central Council could advise SI leadership and provide an accountability framework: *[...] there should be oversight, there should be a diversity council at the top, at the highest level. And that advisory group would be recommending what leadership is doing and be tracking it* (T. Cones, personal interview, March 11, 2018). Cones suspects that it simply too much to deal with at the Central level and she hopes they will get over that soon:

It is possible that it is just too much to deal with for the Central Smithsonian. I don't think that's a good excuse. I hope that they will recognize whatever obstacles they have. And I hope that they see it as so important that they do whatever it takes to provide a more centralized support to the museums in becoming more diverse and inclusive. Because this is a business decision (T. Cones, personal interview, April 11, 2018).

Not everyone necessary feels like there should be a central Committee. Magdalena Mieri thinks *Secretary Skorton is very committed* and she has seen him *dedicate resources into different curatorial hires* (M. Mieri, personal interview, April 18, 2018). Shahin Nemazee also feels supported by top management:

I've seen wonderful improvement. I'm not just talking about numbers-wise, but in terms of support from top management. For example my director reports directly to Secretary Skorton. So, she is part of his cabinet and advises him on EEO, diversity and inclusion and related issues constantly (S. Nemazee, personal interview, May 17, 2018).

2.2 The official policy statement and strategic plan

In the most recent official policy statement regarding the Institution's vision on diversity, Secretary Skorton recognizes that diversity is an intersectional concept that has to be addressed at different levels: including education programs, research, visitors, donors, collections, workplace, and boards. The Secretary defines a diverse and inclusive workplace as: *a workplace where we embrace our differences, each person is treated with dignity and respect, and has the freedom to compete on a fair and level playing field, on an equal basis. It is a workplace where people are treated equitably and aren't discriminated (Skorton, 2017).*

Skorton vows to select, promote, train and award employees solely on the basis of their experience, knowledge, skills and abilities. Lastly, he stresses the responsibility of managers and supervisors to ensure everyone is aware of this policy and for promoting diversity and an inclusive climate (Skorton, 2017). Making managers and supervisors accountable for promoting diversity and an inclusive climate is consistent with the "decentralized" approach discussed above. The document also states that all managers and employees in leadership position will be hold accountable in their annual performance appraisal on whether they have elements of diversity and inclusion (Skorton, 2017). Lastly, the current strategic plan of the SI explicitly mentions 'diversity' and 'inclusion' as part of the fourth goal to

understand and Impact 21st Century audiences (Smithsonian Institution, 2017, p. 4).¹⁹ To achieve that strategic goal the SI vows to *learn how demographic changes, new learning styles and new technologies affect the relevance of cultural institutions, to reach all Washington, D.C. metropolitan K-12 students and to strengthen our relevance by creating a more inclusive culture; by accelerating the diversification of our constituents, board and workforces; and by diversifying our exhibitions and programs across the Smithsonian* (The Smithsonian Institution, 2017, pp. 3-5).

Part 3: The Smithsonian Institution: visitors, staff and initiatives

In the third part of the second chapter, we analyze the Smithsonian Institution in terms of visitors, staff, and diversity and inclusion initiatives.

3.1 Visitors

The Smithsonian Institution attracts approximately 30 million visitors every year (The Smithsonian Institution, 2017).²⁰ When comparing the demographic distribution of the national population with the visitors to the Smithsonian, the institution has done relatively well attracting a diverse audience. Meaning that the makeup of the Smithsonian's adult audiences generally mirrors the broader U.S. population. According to a four-season survey of the Smithsonian visitor experience conducted by SOAR in 2015, the Smithsonian's visitorship is becoming more racially and ethnically diverse with a 10% decrease in the proportion of white, non-Hispanic visitors. Visitors are also getting younger: in 2015 the median age was 33, compared to 38 in 1997 (Lieberman & al., 2017).

Although the Smithsonian museums attract a young and diverse public, their visitorship does not represent the local population like it does the national. For example, within the local D.C. population African-Americans make out 47, 7% of the population, but only 14% of the local visitors to the Smithsonian museums are African-American.²¹ The survey also reported that 20% of SI audiences have a 'special need' that required accommodation, 68% of whom report not having their needs met (Lieberman & al., 2017).

¹⁹ The seven goals are: Goal 1: Be One Smithsonian; Goal 2: Catalyze new conversation and address complex challenges; Goal 3: Reach 1 billion people a year with a digital-first strategy; Goal 4: Understand and impact 21st-century audiences; Goal 5: Drive large, visionary, interdisciplinary research and scholarly projects; Goal 6: Preserve natural and cultural heritage while optimizing our assets; Goal 7: Provide a nimble, cost-effective, and responsive administrative infrastructure.

²⁰According to a Multi-Calendar visitor count the Smithsonian attracted: 2016 30,3 million visitors in 2016 and 29,8 million visitors in 2017.

²¹ The survey was conducted before the opening of NMAACH.

3.2 The Staff

I think we're still very white and male at the top. [...] The people in the inner-circle are pretty much white and male. There might be some women, typically white women. But, a lot of the people at the top are not people of color. They are not Native-American, they are not Latino, they are not African-American (D. Burney, personal interview, May 11, 2018).

The Office of Equal and Minority Affairs (OEEMA) maintains the SI workforce data. *Figure 3* shows that as of March 31st, 2018 the Smithsonian staff consists of 54,2% White, 28,36% African-Americans, 9,93 % Hispanic, 5,98% Asian-American, 1,38% Native American and 0,15% Native Hawaiian employees. There are slightly more female (50,52 %) than male (49,48%) employees.²²

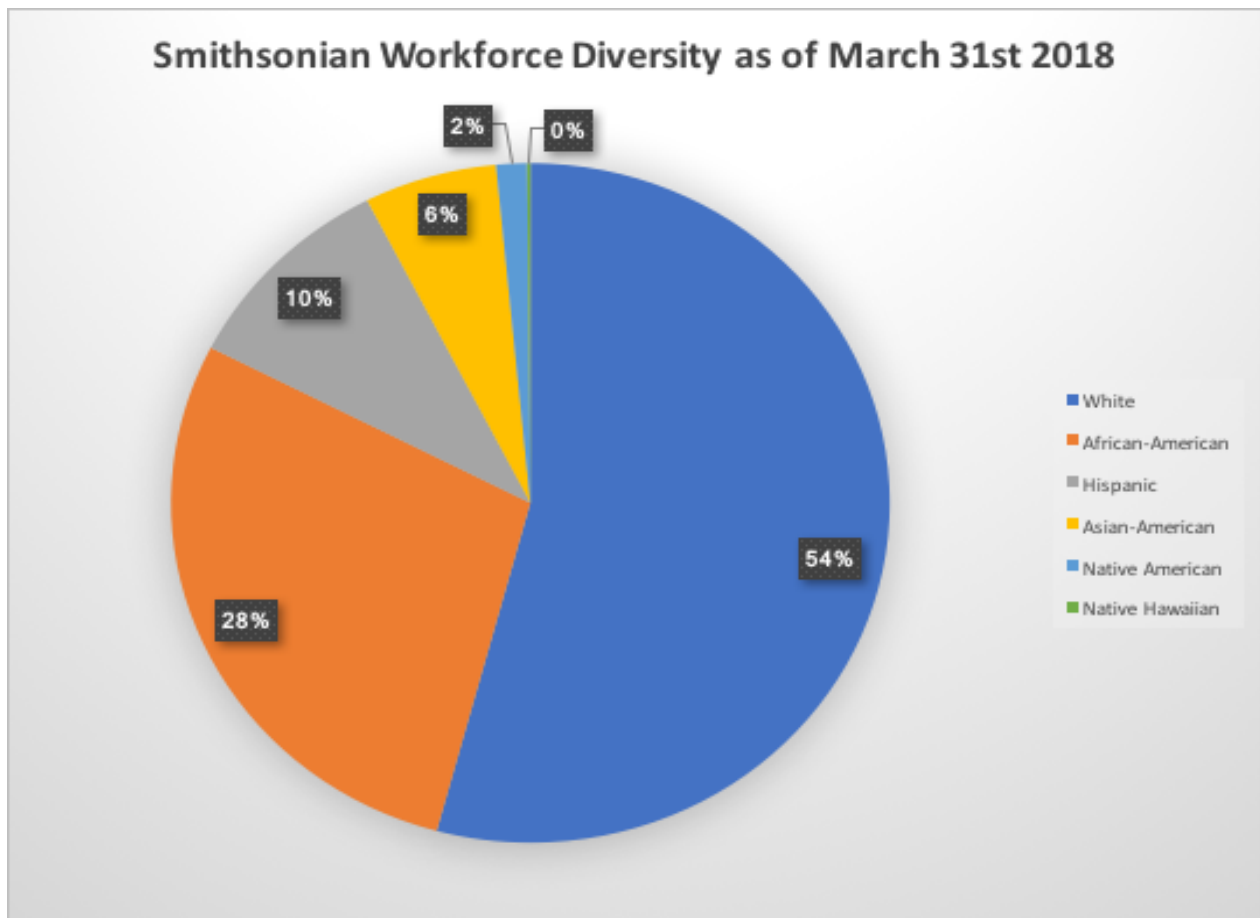


Figure 3: Racial and Ethnic distribution of the SI-staff

²² See: OEEMA (2018). *People and Operations*. Retrieved August 9, 2018, from <https://www.si.edu/dashboard/people-operations#employees>

The Smithsonian uses the DC Metro Civilian Labor Force (CLF) benchmark for diversity comparisons, which is updated monthly. In December 2017, the DC Metro CLF is 50.6% White, 25.4% African-American, 13.2% Hispanic, 9.6% Asian-American, 0.4% Native American, and 0.1% Native Hawaiian/Pacific Islander.²³ When comparing the staff with the DC Metro CLF, the Smithsonian underrepresents Hispanic, Asian-American, and White Americans, overrepresents African-Americans, Native Americans, and correctly represents Native Hawaiians. When only looking at the grades thirteen and higher (*figure 4*) the picture is totally different: 75% is white, 14% African-American, 7% Asian-American, 3% Hispanic, and only 1% are Native Americans.²⁴ According to Omar Eaton-Martinez there should be more focus on this gap in the workforce, specifically for the African-American population:²⁵

For the African-American one, for the overall institution we are actually complying, but there's a bigger story. The bigger story is that, if you remove the African-American museum and the Anacostia museum it would be a different story altogether. But the really big piece is the security officers and the professionals who maintain the building (Martinez, personal interview, 15-4-2018).

²³ Check: <https://fred.stlouisfed.org/series/WASH911LFN> for the most recent data. The DC Metropolitan area includes: all of the federal district and parts of the U.S. states of Maryland and Virginia, along with a small portion of West Virginia.

²⁴ OEEMA (2018). *People and Operations*. Retrieved August 9, 2018, from <https://www.si.edu/dashboard/people-operations#employees>

²⁵ The Smithsonian employees, trust and federal have a similar 'General Schedule' (GS), that determines your salary. There are 15 grades. A GS-13 employee needs to have a Master's or Ph.D. and at least one year experience at a GS-12 job. GS-13 is highest's grade for many career tracks in federal government. Once an employee reaches GS-13, the only way to continue increasing you pay is to change career tracks to supervisor. GS-14 and GS-15 include senior managers and technical specialists. See: generalschedule (2018). *General Schedule Base Pay Table for 2018*. Retrieved August 15, 2018, from: <https://www.generalschedule.org/>

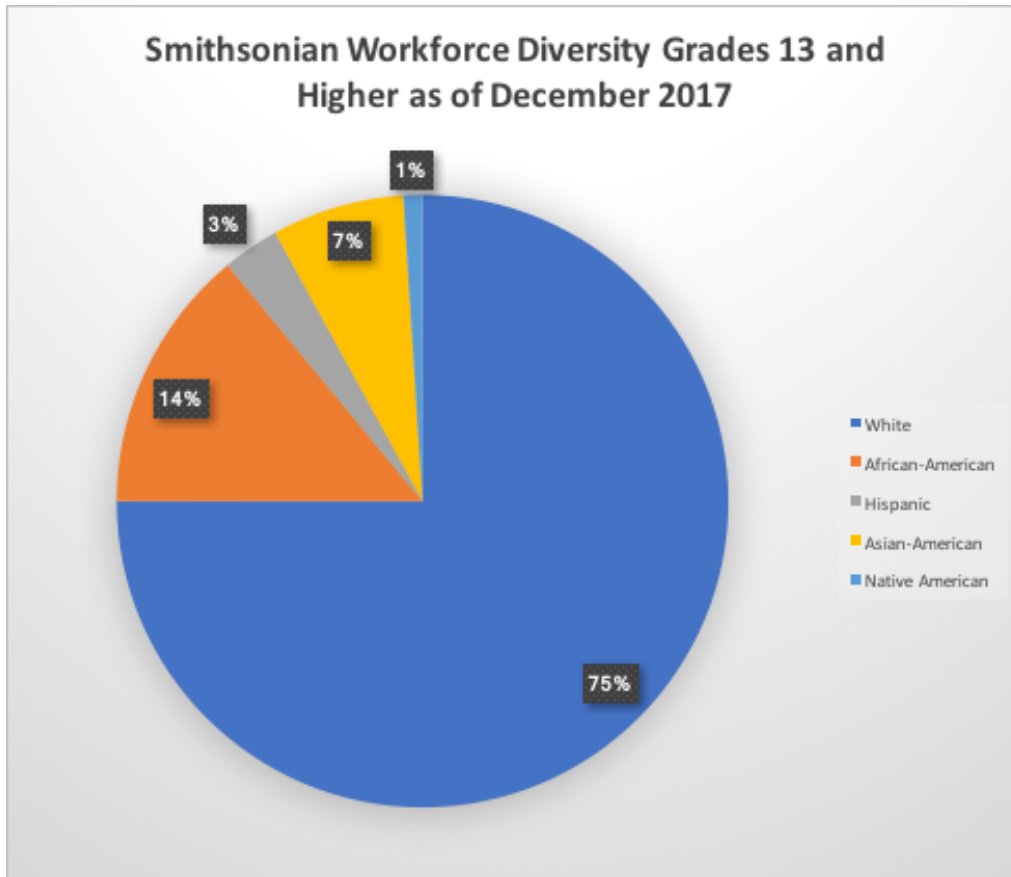


Figure 4: Racial and ethnic breakdown of SI-staff grades 13 and up

3.3 Diversity and Inclusion initiatives

The amount of diversity and inclusion initiatives within the Smithsonian are shared and reported on every year in the Diversity Initiatives Report developed and published by OEEMA (see: chapter 2, 3.1). Since the report's start in 2014, the diversity and inclusion initiatives gradually increased. In 2017 there were over 470 entries, from 24 SI units. 72% initiatives were targeting program diversity, 23% workforce diversity and 5% supplier diversity (Smithsonian Diversity and Inclusion initiatives Report , 2017). In 2016 there were significantly more entries than in 2017, over 600, from 38 units with a similar distribution between diversity categories (Smithsonian Diversity and Inclusion Initiatives Report, 2016).

Part 4: The Smithsonian-wide units

The Smithsonian, although from the outside and even from the inside looks like this behemoth that has this singular presence it is very decentralized (L. Sasaki, personal interview, May 17, 2018).

In this final part of the second chapter the different pan-institutional units, committees and taskforce across the SI are discussed that deal with diversity and inclusion. The description of the different units, committees and taskforce are based on their policy papers (e.g. strategic plans and charters), the information on their website and interviews with the internal stakeholders. The units, committees and taskforce discussed in this part are not the only actors within the SI that deal with diversity and inclusion, but the majority of the committees or units have been mentioned by the Council members.

4.1 Office of Equal Employment and Minority Affairs (OEEMA)

OEEMA reports directly to the Secretary (appendix 5) and has had a long history within the SI. Soon after the Civil Rights Act was passed in 1964, all American Federal agencies were mandated to have an Equal Employment Office (EEO) and according to Shahin Nemazee, Special Emphasis Manager within OEEMA:

A lot of the things that we do in our office come from federally mandated directives that the Smithsonian follows as a trust instrumentally of the Federal government (S, Nemazee, personal interview, May 17, 2018).

OEEMA has three key priorities: (1) ensure compliance with applicable Federal Equal Employment Opportunity (EEO) mandates;²⁶ (2) promote diversity and inclusion in all aspects of the Smithsonian workforce, programs, and activities; (3) and advocate for the use of small and disadvantaged businesses (Office of Equal Employment and Minority Affairs, 2017). According to Shahin Nemazee, the goals and priorities of OEEMA are the following:

I think our biggest objectives, goals and priorities are to make sure that EEO, diversity and inclusion are wrapped up in all aspects of the Institution. Whether it is program diversity, workforce diversity or have supplier diversity (S, Nemazee, personal interview, May 17, 2018).

To ensure that EEO is wrapped up in all aspects of the SI, OEEMA has an EEO counselor. When an employee feels s/he is not being treated equitably in an environment where s/he feels discriminated or harassed s/he has the right to contact the EEO Counselor to file an informal or formal complaint.²⁷ Besides the complaint process, EEO is ensured by mandatory training. Nemazee provides that training:

²⁶ EEO= Equal Employment Opportunity: the principle that all people should have the same opportunities at work, and should not be treated unfairly because of their sex, race, religion, etc. Source: *Cambridge Dictionary*. Retrieved August 10, 2018, from <https://dictionary.cambridge.org/dictionary/english/eoo>.

²⁷ *EEO Complaint Process, the Office of Equal Employment and Minority Affairs*. Retrieved August 10, 2018, from <https://www.si.edu/OEEMA/EEOComplaintProcess>.

[...] Additionally, I provide EEO training for all new non-supervisory employees that come through the doors of the Smithsonian. So, going over their rights and responsibilities, the policies, the laws, the expectations of how we treat each other here as part of the Smithsonian family (S, Nemazee, personal interview, May 17, 2018).

The EEO training is mandatory for every staff member and is part of the boarding process. Only a non-supervisor working in a location different than DC, is allowed to take the training online. All supervisors are mandated to take a two-day 'EEO for Supervisors' training in-person and are obliged to refresh the training every three years. The training is mostly meant to: *ensure that folks know their rights and responsibilities as it relates to harassment and discrimination in the workplace* (S, Nemazee, personal interview, May 17, 2018). Besides the EEO training, all managers and supervisors within the SI are required to have the EEO element in their performance plan (T. Cones, personal interview, May 23, 2018). OEEMA also facilitates the employment of people with disabilities by assisting with the identification and provision of reasonable accommodations and monitoring the Smithsonian's workforce, personnel policies and employment practices to eliminate barriers to the full participation of people with disabilities in the Smithsonian's workforce.²⁸

OEEMA also has a "Special Emphasis Program" which coordinates OEEMA's internship program and develops and publishes the annual Diversity and Inclusion Initiatives Report (DIIR). The DIIR started in 2014 as an effort to capture the multiplicity of diversity and inclusion related activities in the Smithsonian museums, research centers and offices.²⁹ OEEMA puts out an annual call to all Smithsonian Units to collect data on a SharePoint. The collected data is categorized into three categories: program diversity, supplier diversity and workforce Diversity. Program diversity can range from exhibits that address and represent diverse audiences to program outreach initiatives like providing sign language interpretation. Workforce diversity can be attending career fairs or recruiting diverse interns. Supplier diversity is about *[...] making sure small disadvantaged businesses have their opportunity to work with the Smithsonian as well. That's disabled owned companies, small women owned businesses, and small minority owned businesses* (S, Nemazee, personal interview, May 17, 2018).

²⁸ *Individuals with disabilities, the Office of Equal Employment and Minority Affairs*. Retrieved August 15, 2018, from <https://www.si.edu/OEEMA/IndividualswithDisabilities>.

²⁹ *Special Emphasis Program, the Office of Equal Employment and Minority Affairs*. Retrieved August 15, 2018, from <https://www.si.edu/OEEMA/SpecialEmphasisProgram>.

The goal of the report is to capture all the diversity and inclusion initiatives around the SI and to show possible gaps. Omar Eaton-Martinez thinks that showing those gaps should be the primary goal of the report and that the SI has focused too much on the ‘positives’:

[...]the idea of collecting all this information is not to get all of these gold metals and pat each other on the back, the idea is to see what’s working and what’s not working. And so far I think we have been just looking at what’s working and we need to spend some more time looking at what’s not working (O, Eaton-Martinez, personal interview, March, 15, 2018).

Martinez also critiques the report for its lack of parameters, which makes it hard to distinguish between big and small scale initiatives:

But at some point, it has to mature [...]at some point it needs to have some kind of parameter and comparison. [...]we’re a museum of 200 people working with us and some other office has ten people and they brought one intern in for eight weeks and that was their thing. Where if somebody has actually hired five fulltime staffs, those things aren’t the same. I don’t even know how they are being treated in that report. Because somebody who doesn’t know these institutions would certainly be able to look at them the same, while they are obviously not (O, Eaton-Martinez, personal interview, March, 15, 2018).

Direct Report	SI Unit	Initiative Title	Description of Initiative	Date Range	Initiative Status	Underrepresented Group(s) Engaged	Initiative Type	STEM Initiative	Diversity Category
USMR/ Provost	NASM	Youth Engagement through Science (YESI)	(In support of NMNH program) the Center for Earth and Planetary studies offers 3 high school students from underrepresented groups a 6 week program of career immersion and science communication. Participants engage in research and career skills activities.	07/2016 - 08/2016	In-Progress	Residents of Under-resourced Communities	Career Counseling Internship	Yes	Program Diversity

Figure 5: Extract of the Diversity Initiatives Report (2017) by OEEMA

Figure 5 is an example of a diversity initiative represented in the Diversity Initiatives Report. The report identifies the director of the initiative, the SI unit who took the initiative, gives a short description of the initiative and the date in which it took place and whether it was completed or not. It also identifies which underrepresented groups are being engaged, whether it is STEM related, what type of diversity it is and what category it belongs to (supplier, program or workforce) and what audience it is intended for. Shahin Nemazee is the manager of the Special Emphasis Program.

Lastly, OEEMA has a “Supplier Diversity Program” that is meant to provide advocacy for and direction to small and disadvantaged businesses (SBD’s), specifically businesses that are within the small, minority,

socially and economically disadvantaged zone (the HUBZone) and service-disabled veteran-owned businesses.³⁰

4.2. The Accessibility Program

The Accessibility Program supports the Smithsonian in making all visitors feel welcome by providing consistent, effortless access to the Institution's programs, collections and facilities.³¹ The Program has several responsibilities ranging between: advising on and implementing policy, practices, and procedures related to access for people with disabilities and reviewing facility and exhibition designs.³² The Accessibility Program's activities and programs include: *Access to Opportunities* (a paid internship for young adults with disabilities),³³ *Morning at the Museum* (a series of materials designed to help children on the Autism Spectrum)³⁴ and *Art Signs: Gallery Talks in American Sign Language* (a series of art gallery talks presented by deaf gallery guides).³⁵ According to Patricia Bartlett the Program is currently working on a project related to Alzheimer's disease (P. Bartlett, personal interview, May 9, 2018).

The Accessibility Program is not on the Organizational Chart (appendix 5), but according to Patricia Bartlett, the Program reports to the Under-Secretary of Finance and Administration (P. Bartlett, personal interview, May 9, 2018). The Accessibility Program addresses two of the three accessibility levels (see: chapter 2, 1.4). By providing technical assistance, the Program makes sure everyone has physical access to the exhibitions. With projects like *Art Signs*, the Program makes sure everyone has access to the exhibition's content. The Program does not address the third level: the access to reflections in an exhibition. That said, the exhibition's content is the responsibility of the curators in their own respective museums.

4.3 The Cultural Centers

There are three cultural Centers in the Smithsonian: the Smithsonian Asian-Pacific American Center, the Smithsonian Latino Center and the Center for Folklife and Cultural Heritage.

³⁰ *Supplier Diversity, the Office of Equal Employment and Minority Affairs*. Retrieved August 15, 2018, from <https://www.si.edu/OEEMA/SupplierDiversity>.

³¹ *About the Accessibility Program*. Retrieved August 15, 2018, from <https://www.si.edu/Accessibility>.

³² *About the Accessibility Program*. Retrieved August 15, 2018, from <https://www.si.edu/Accessibility>.

³³ *Access to Opportunities. Smithsonian Internship for people with Disabilities*. Retrieved August 15, 2018, from <https://www.si.edu/Accessibility/Access-opportunities>.

³⁴ *Mornings at the Museum*. Retrieved August 15, 2018 from <https://www.si.edu/Accessibility/MATM>.

³⁵ *Smithsonian American Art Museum. Gallery Talks in ASL*. Retrieved August 15, 2018 from <https://americanart.si.edu/education/adult/asl>.

4.3.1 The Smithsonian Asian-Pacific American Center

The Smithsonian Asian Pacific American Center (APAC) was established in 1997 with a vision to *enrich the appreciation of America's Asian Pacific heritage and empower Asian Pacific American Communities in their sense on inclusion within the national culture* (Center, 2016). According to the Director of the Center, Lisa Sasaki, APAC was created in the same period as the Latino Center and from the same motivation:

APAC, the Smithsonian Asian Pacific American Center, was created twenty one years ago now, in order to be able to address the issue of having the Smithsonian tell diverse stories. Back in the 1990s there really was a feeling and an actual audit that was done that really looked at how the Smithsonian was doing with telling diverse stories across its multiple museums, and what was found is that there were several areas that needed help and the Smithsonian Latino Center and the Smithsonian Asian Pacific American Center were created out of that (L. Sasaki, personal interview, May 17, 2018).

APAC started as a Program and evolved into a Center. To this day it does not have a physical space for the public, nor a collection:

[...]as a program it didn't have a physical space. Even though we've evolved into a Center we continue to not have a physical space open to the public. We have our offices here but we're not open to the public and we don't collect (L. Sasaki, personal interview, May 17, 2018).

The Director considers APAC to be a 'connector' and a 'convener':

[...]APAC for the nation serves as a connector and a convener. We are able to convene organizations, individuals, artists, culture makers, and together in various communities across the United States, on various different topics. That's something that nobody else can do but we can. We are also a catalyst for changing the national story, the national narrative around Asian Pacific Americans (L. Sasaki, personal interview, May 17, 2018).

It is also a "museum without walls":

[...]we've done things like created cultural labs for example, where we pop up in locations around the country. [...]those are things that we are able to do because we don't have a physical site and because we can be mobile. Our tagline is 'we're a museum without walls' and that allows us to really experiment with what a museum can do (L. Sasaki, personal interview, May 17, 2018).

APAC mainly supports and creates programming and exhibitions in collaboration with other Smithsonian units. In the past they had exhibitions in the National Museum of American History and the National Museum of Natural History (Center, 2016). However, not every Asian-American related exhibit is made by APAC, every unit remains its own entity:

American History [NMNAH] operates as a separate unit and they have exhibitions that they develop in house and present, and then APAC as a separate unit does its own programs and exhibitions. [...] they may consult with us and we may do things like review the text or offer insights or offer names of scholars who could work with them or donors who might be interested in the project, but we are not part of the project (L. Sasaki, personal interview, May 17, 2018).

The last thing the Director wants is to police other units. APAC provides advice, a network and acts as a resource:

APAC is not the police, we're not here to police the work of other units, we're here to support them. We will offer advice, we will let them know if they're in danger of saying something or doing something that might upset members of the community. We help them find scholars, donors, collection pieces etc., we help create relationships but we're not here to tell you what to do, we're here to support them (L. Sasaki, personal interview, May 17, 2018).

Within its twenty years of existence APAC grew in size, from a Program ran by two people to a Center with ten employees. But, within the SI, this is relatively small: [...] *within the scope and scale of the Smithsonian that's not very many people especially when you have nineteen units all of whom may be asking you to partner or to work on numerous projects (L. Sasaki, personal interview, May 17, 2018).* The goals of the Center have changed over time, although one long-term goal remains, APAC wants to become a museum on the Mall:

The very concrete goals for the center have changed over time, the very, very concrete goal that has always been there is for the Center to become a museum on the Mall or here in DC. [...] While that still remains a long-term goal, we recognize that having Asian-Pacific Americans be recognized on the Mall, is really important symbolically. It has a lot to do with recognition and being accepted as Americans, to be represented here in DC (L. Sasaki, personal interview, May 17, 2018).

4.3.2 The Smithsonian Latino Center

The Smithsonian Latino Center was created in the same year as APAC. Similar to APAC it does not have a physical space for visitors and it works collaboratively with the SI's museums and research centers. The goal of the Center is to *ensure that the contributions of the Latino community in the arts, history, national culture and scientific achievement are explored, presented, celebrated and preserved.*³⁶ According to the Director, Eduardo Diaz, the Center was created in response to a report called *Willful Neglect*, written in 1994 (Smithsonian Institution Task Force on Latino Issues , 1994):

The name [of the report] says it really clearly, it points out the particular poor job the Institution was doing in reflecting the contributions of Latino's in building this country and shaping this national culture
(E. Diaz, personal interview, May 31, 2018).

The task force responsible for the report could not identify a single area of Smithsonian operations in which Latinx employees were appropriately represented. (Smithsonian Institution Task Force on Latino Issues , 1994, p. 3). After the *Willful Neglect* report was published, a second study followed and this eventually led to the establishment of the Latino Center:

As a result of that report [Willful Neglect] there was a secondary study that came out called: Towards a Shared Vision, which was in the year afterwards, 1995; in which there were several recommendations including the establishment of this Center; which was called the Center for Latino Initiatives initially (E. Diaz, personal interview, May 31, 2018).

Today, the Latino Center supports Latinx initiatives across the Institution. The support is mainly through funding exhibitions, collections, research, public and education programs, publications, mentoring and online content (E. Diaz, personal interview, May 31, 2018). The Center also has its own signature programs, such as *Descubra!*, a program designed to introduce Latinx families to STEM fields and STEM education³⁷ or *The Latino Museum Studies Program* that brings graduate, master and PhD students to the Smithsonian to work on a Latinx project and *The Young Ambassadors Program*; a leadership development program designed for college-bound high school Latinx students (E. Diaz, personal interview, May 31, 2018).³⁸

³⁶ *The Smithsonian Latino Center. About the Center.* Retrieved August 15, 2018, from <http://latino.si.edu/About>.

³⁷ *The Smithsonian Latino Center. Descubra! Meet the Science Expert.* Retrieved August 15, 2018 from <http://latino.si.edu/Education/Descubra>.

³⁸ Latinx= gender-neutral term, instead of Latina or Latino.

Besides programs targeted to families and students, the Center established the *Latino Curator Initiative* in 2010, which is designed to hire Latinx content experts and place them across the Smithsonian. *The Latinx curators provide first-voice work, which is crucial to really foster a growth and diversity in the Institution* (E. Diaz, personal interview, May 31, 2018). The Latino Curator Initiative is a decentralized model, the Center simply provides the funds:

We provide the funds and they are hired by the units. We do not play a role in hiring them. It is a five-year commitment. [...] That gives the unit enough time to figure out ways to maintain and institutionalize the position after our funding goes away (E. Diaz, personal interview, May 31, 2018).

There are currently eleven Latinx curators throughout the Institution.³⁹ According to Diaz the impact has been enormous:

The impact has been enormous. The first curator we hired – she is at the Art Museum[SAAM]- she has done three major shows; brought in 300 new collections, a 65% increase of Latino Collections in American Art; the number of people that she has mentored, young scholars; public presentation and maybe 27 talks, it is ridiculous; three major publications (E. Diaz, personal interview, May 31, 2018).

Similar to APAC, the Latino Center has also had the idea of evolving into a Latino Museum on the Mall. Although Diaz does not see this happening in the near future: *They have been at it since 2011 and there's been no hearing. With this congress and the president that's currently serving, I don't see it happening.*" (E. Diaz, personal interview, May 31, 2018). The Smithsonian Latino Center recently received the Diversity, Equity, Accessibility, and Inclusion Award by the American Alliance of Museums (AAM, 2018).

4.3.3 The Center for Folklife and Cultural Heritage

The third Smithsonian Cultural Center is called the Center for Folklife and Cultural Heritage. The Center was established approximately 30 years before APAC or the Latino Center, in 1967. It is a research and educational unit that produces the annual Smithsonian Folklife Festival, the Smithsonian Folkways Recording, several exhibitions, documentary films and videos, symposia, publication and educational materials.⁴⁰ The Center's main focus is to join 'high-quality scholarship' with the community. In their most recent strategic plan (2014-2018), the Center set out four main goals: (1) expand the understanding of

³⁹ One at NMAI; two in NMAH; one in NPG; one in AAA; one at SAAM; one in NMAAHC; one at the Cooper-Hewitt; one at the Center for Folklife and Cultural Heritage, and one project management position at the Travelling Exhibit service.

⁴⁰ *Smithsonian Center for Folklife and Cultural Heritage. About us: Mission and History*. Retrieved August 15 from <https://folklife.si.edu/mission-and-history/cfch-strategic-plan/smithsonian>.

diverse living cultures; (2) invite public engagement; (3) champion cultural vitality; and (4) build organizational capacity (Smithsonian Center for Folklife and Cultural Heritage, 2014).

4.4 The voluntary-based Committees and Taskforce

In contrast to OEEMA, the Accessibility Program and the Cultural Centers, the Affinity Committees and the AADAPT taskforce are all voluntary-based.

4.4.1 The Affinity Committees

4.4.1.1 The Smithsonian African-American Association (SAAA)

The SAAA was officially established in 1990, to be *an assembly of the Institution's employees who have organized to project a united voice, to have an impact upon pan-institutional policies that affect African Americans and to convey these concerns to the Smithsonian Administration.*⁴¹ The official goals of the Association are stipulated in their constitution published in 2004, they consist of discovering and conveying the concerns and needs of African American employees on all levels to the Smithsonian administration, sharing information related to Smithsonian Institution issues among SI staff and members of the SAAA, providing a united voice representing and establishing an African American network within the SI (SAAA Constitution, 2004).⁴²

Activities of the SAAA include providing training programs, the publication of a newsletter called *Prophet*⁴³ and organizing social events. The SAAA also supported an increased African American representation in exhibitions and programs and contributed to the opening of NMAAHC in 2016.⁴⁴ Omar Eaton-Martinez, who is both member of the DAC at NMAH, the LWC and SAAA, described today's Association as *just really two or three of us that meet* (O. Eaton-Martinez, personal interview, March 15, 2018). When asked about the activities of the Association, Martinez replied that SAAA is focusing on building a website and mainly wants to shed light on the overrepresentation of African-Americans in the Security and Facilities department (O. Eaton-Martinez, personal interview, March 15, 2018).

⁴¹ Smithsonian Institution Archives. *Smithsonian African American Association*. Retrieved August 15, 2018, from <https://siarchives.si.edu/blog/smithsonian-african-american-association>.

⁴² Smithsonian Institution Archives. *Smithsonian African American Association*. Retrieved August 15, 2018, from <https://siarchives.si.edu/blog/smithsonian-african-american-association>.

⁴³ The last volume of *Prophet* found online, dates back to 1991. Retrieved August 15, 2018, from <https://siarchives.si.edu/blog/smithsonian-african-american-association>.

⁴⁴ Smithsonian Institution Archives. *Smithsonian African American Association*. Retrieved August 15, 2018, from <https://siarchives.si.edu/blog/smithsonian-african-american-association>.

4.4.1.2 The Latino Working Committee (LWC)

According to the website of the Latino Center, the Committee acts as an information clearinghouse and promoted the recruitment, hiring, retention and promotion of Latino and Latina staff, fellows and interns at the Institution.⁴⁵ According to Omar Eaton-Martinez, member of the LWC, the Committee has monthly meetings, although *lately it has been kind of tough, so we kind of meet whenever we can* (O. Eaton-Martinez, personal interview, March 15, 2018). Diaz, director of the Latino Center, describes the LWC as a ‘loose group’ that mainly focuses on maintaining and informing the Latinx network:

The working Committee is kind of like a loose group. Omar and Sulema formed the co-chair of that group for many years. They are sort of keeping people talking and letting people know; it’s networking. It’s important because it keeps people in the loop. There’s so much going on. I was at a presentation at the archives done by our new curator at the Hewitt; I would not have known about it unless I got pinged on it by the Working Committee (E. Diaz, personal interview, May 31, 2018).

According to Diaz, the LWC is mainly a way of keeping the Latinx network informed, while the Smithsonian Latino Center is more established and has more resources to actually pursue programs and other initiatives.

4.4.1.3 The Gay Lesbian and Bisexual Employees (GLOBE)

GLOBE’s first meeting was organized by Len Hirsch in 1988, who served as its first president for ten years. GLOBE’s goals are to *create a work environment that respects the equal rights of lesbian and gay staff, contractors and visitors and promote visibility in exhibitions on the role of LGBTQ individuals* (Coppola, 2017). GLOBE has had mixed success. On the one hand GLOBE and specifically Len Hirsh, influenced the Clinton administration into issuing an executive order on non-discrimination. On the other hand, when in 2010 the NPG planned an exhibit centered on the AIDS epidemic called “Hide/Seek”, members of a Catholic rights organization criticized a part of a video installation and the NPG ended up censoring the video (Trescott, 2011).

4.4.1.4 Asian-Pacific American Heritage Committee

The Asian-Pacific American Heritage Committee (APAHC) was established in 1985. According to their 2012 strategic plan it has three goals: build a thriving and supportive employee community for Asian Pacific

⁴⁵ *The Smithsonian Latino Center. Internal Smithsonian Resources: Latino Working Committee.* Retrieved August 15, 2018, from <http://latino.si.edu/Resources>.

Americans, support the inclusion of Asian-Pacific American content and build and strengthen the APAHC's community partnerships (Smithsonian Asian Pacific American Heritage Committee , 2012). According to Lisa Sasaki, director of APAC, the Heritage Committee was originally created to help the Smithsonian in organizing the Asian-Pacific Heritage month and over time they have developed in a general Committee (L. Sasaki, personal interview, May 17, 2018).⁴⁶ The Committee's members include Asian Pacific American staff from all over the institution. In fact the Chair of the Committee is an employee from the National Museum of African American History and Culture (NMAAHC) (Smithsonian Asian Pacific American Heritage Committee , 2012). According to Sasaki, the distinction between the role of APAC and the Committee is sometimes confusing, *depending on what and who is leading, the roles and responsibilities of both the Center and the Heritage Committee may change as may its relationship to the different units* (L. Sasaki, personal interview, May 17, 2018). However, Sasaki did stress that she values the Committee's autonomy:

We get together, we attend meetings but what I try very hard to do is to have the committee be autonomous, in other words, all of those staff members who spend their time and give their time to attend those meetings they don't report to me. [...] I feel pretty strongly that they should have some sort of autonomy from the center. And in turn they could take on projects to do things that the center doesn't need to police or bless, they should be able to do what they need to do (L. Sasaki, personal interview, May 17, 2018).

4.4.1.5 American Indian Employee Network

The American Indian Employee Network does not have an online presence, nor was it mentioned by the individuals interviewed for this research.

4.4.2 AADAPT

The last voluntary-based Committee is the Academic Appointment Diversity and Publicity Taskforce. AADAPT was established by the Office of Fellowships and internships (OFI) to bring together units from across the Smithsonian to create a pan-institutional presence at outreach events and create a diverse pipeline of academic appointees from historically underrepresented groups. The members represent units from across the SI: Office of Human Resources, NMAI, NZP, OEEMA, Smithsonian Latino Center, NMAAHC, NPG, NMAH, and the Accessibility Program. The members meet quarterly to share best practices and

⁴⁶ The official goals and role of the Committee are unknown: the Committee does not have a charter, strategic plan or website, it is also not described on any other SI website.

resources.⁴⁷ According to Karen Carter, chair of the ADAAPT, the taskforce includes 14 or 15 members, whose mission is to increase diversity in all forms at the Smithsonian. Similar to the Affinity Committees, the members are all volunteers; ADAAPT is not in their job description: *Chair of AADAPT is not part of my job description. It's something I do because I love it and care about* (K. Carter, personal interview, May 15, 2018). Combining her full-time job with being Chair of AADAPT does not leave Karen with a lot of time: [...] *it's shameful how little time I can actually devote to AADAPT* (K. Carter, personal interview, May 15, 2018).

In order to create these diverse pipelines, the members of AADAPT have a presence at outreach events. These events are mainly career fairs organized by organizations such as: the Hispanic Association of Colleges and Universities (HACU), the Historically black Colleges and Universities (HBCU's), the Tribal Colleges and Universities (TCU's) or the Careers for the Disabled. AADAPT also works together with GLOBE, to have a presence at the D.C. Pride-Week. Besides outreach work, AADAPT is also responsible for the CIBA program which *aims to increase diversity in the art conservation field* (K. Carter, personal interview, May 15, 2018).

⁴⁷ The Office of Fellowships and Internships. *Smithsonian Academic Appointment Diversity and Publicity Taskforce (AADAPT)*. Retrieved August 15, 2018, from <https://www.smithsonianofi.com/about-ofi/aadapt/>.

Summary Chapter two

In the second chapter the Diversity Advisory Councils were situated in their institutional context. Part one reflected on the history, structure and mission of the Institution. The Smithsonian Institution was founded in 1846 and is structured in a trust and federal side. It is led by a Secretary and hasn't changed its mission in more than a 100 years. The second part analyzed the Institution's diversity and inclusion policy by reviewing the former Executive Diversity Committee, the most recent policy statement and the SI strategic plan. Unlike his predecessor, the current Secretary has a more 'decentralized' approach. Part three used the available quantitative data to describe the SI's visitor, staff and diversity and inclusion initiatives. Currently, the Smithsonian museums visitorship does not reflect the local population and there is a substantial gap between white and non-white SI staff with a grade 13 or higher. The fourth and last part of the chapter described the numerous pan-institutional units and committees within the SI that deal with diversity and inclusion. Each unit and committee has its own specific responsibilities and goals. Contrary to OEEMA, the Accessibility Program and the Cultural Centers, the Affinity Committees and AADAPT are voluntary-based. Several of the members of the Diversity Advisory Council are also a members of the affinity committee.⁴⁸

⁴⁸ Omar-Eaton Martine and Tracey Cones are both members of SAAA; Juan Rodriguez is member of the DAC at NZP and member of the LWC.

Chapter three: The Diversity Advisory Councils

The third chapter is divided into three parts. In the first part the history, strategic plan and structure of the National Museum of Natural History and its Diversity Advisory Council are discussed. The Council's history, role, strategic goals, structure and initiatives are explored. This part also deals with the unexecuted initiatives of the DAC and the impact the DAC has had on the NMNH after its dissolution in 2013. The second part is similarly structured to the first, with the exception that it also reflects on the NMAH's DACs future. The final part of the chapter is a description of the contact between the DACs. The summary of the chapter consists of a comparison between the DACs.

This chapter is based on interviews with the members of the Councils, specifically on the questions concerning the history, management and operating environment; mission, vision and goals; visitors; museums staff and impact (see appendix 2.1). This chapter is also based on any available documentation such as strategic plans, charters, diversity surveys and the Smithsonian Employee Perspective Surveys (SEPS).

Part 1: The NMNH Diversity Advisory Council

1.1 The National Museum of Natural History

1.1.1 History

The National Museum of Natural History (NMNH) was founded in 1846 as part of the Smithsonian Institution. The museum was originally located in the Smithsonian Institution Building, known today as the Smithsonian Castle. In 1911, the museum opened its doors on the National Mall. The museum attracts more than six million visitors every year (Smithsonian Institution, 2017).⁴⁹ The NMNH is not only a museum, it's also a research complex which includes a state-of-the-art collections storage facility in Suitland, Maryland, called the Museum Support Center (MSC), a marine science research facility in Florida and field stations as far away as Belize, Alaska, and Kenya.⁵⁰ These facilities house more than a 1000 employees, of which more than 400 are scientists. The NMNH preserves a gigantic collection of more than 128 million specimens and artifacts. It is the largest collection of its kind (Smithsonian Natural History

⁴⁹ There are no visitor studies available broken down per unit into race, ethnicity, disability or any other categories.

⁵⁰ The Smithsonian National Museum of Natural History. *About the Museum*. Retrieved August 15, 2018, from <https://naturalhistory.si.edu/about/>.

Museum, 2016) . In 2003, Cristián Samper, a Colombian-American, was appointed permanent director of the museum. In 2012 Samper stepped down from the NMNH and was succeeded by Kirk Johnson.⁵¹

1.1.2 Strategic plan

In 2016, NMNH formulated a new strategic plan (2016-2022), with a new mission and six different values. The plan does not explicitly mention a vision (Smithsonian Natural History Museum, 2016).

Our Mission

Understanding the natural world and our place in it.

Our Values

EXCELLENCE. We strive to deliver the highest quality in everything we do.

INTEGRITY. We achieve our goals with responsibility and accountability.

RESPECT. We believe that every member of the Museum community has an equally important role, and that the natural world is intrinsically valuable.

DIVERSITY. We capitalize on the richness inherent in differences.

INTELLECTUAL FREEDOM. We recruit and train the best scientists and give them the independence to pursue ambitious questions.

COLLABORATION. We create and maintain mutually beneficial partnerships to increase the reach and impact of our work.

Diversity is one of the six values of the NMNH's most recent strategic plan. According to the plan there's two major challenges: (1) a rapidly changing planet and (2) the state of natural history museums. These challenges can be faced by a multitude of factors, among which the: *engaging and serving a more diverse audience and the training and diversifying of tomorrow's museum professionals* (Smithsonian Natural History Museum, 2016, p. 5).

The strategic plan is structured around three priorities: (1) Accelerate discoveries about our evolving planet through fieldwork, collections-based research and cutting-edge science; (2) Inspire and motivate planet-savvy citizens; (3) Improve operations and partnerships in support of our mission. Each priority has between two and five goals. The first priority is research-focused; the goals emphasize the importance of the research-staff, scientists and the collections. Diversity and inclusion are not mentioned (Smithsonian Natural History Museum, 2016). Within the second priority, NMNH vows to: *Welcome new audiences and*

⁵¹ The Smithsonian National Museum of Natural History. *A brief History*. Retrieved August 15, 2018, from https://naturalhistory.si.edu/onehundredyears/brief_history.htm

build future stakeholders by deepening our engagement with local communities (p. 7). The operational goals consist of partnering with local schools and supporting local teens through programming.

The first goals of the third priority is to recruit, train, and retain a diverse and talented staff to accomplish our mission. There are three strategies to achieve this goal: (1) Strengthen the hiring process and grow the diversity of the staff and volunteers through targeted recruiting; (2) Retain and grow leadership within the Museum through performance planning, training, meaningful recognition, and career advancement opportunities; (3) celebrate and preserve the legacy of long-time staff, while preparing for the future through phased retirement planning and transparent succession planning (pp. 6-7). At the time of the Council's existence, the NMNH operated under the previous strategic plan, spanning the period between 2010 and 2015. This plan had a different mission and only five values.



Contrary to the more recent strategic plan, the 2010-2015 strategic plan did explicitly mentioned a 'vision'. In fact the vision is the same as the mission of the 2016-2022 plan. Similar to the recent plan, diversity is included as a value. And instead of three priorities, the plan is structured around five broad strategic goals: (1) Explore and interpret nature and culture; (2) Inspire public appreciation and engagement; (3) Focus on priority interdisciplinary initiatives; (4) Enhance effective operations and partnerships; (5) Leverage and diversify funding. Every strategic goal is connected to a set of strategies (National Museum of Natural History, 2010).

Within the first strategic goal, the NMNH vowed to *increase the number and diversity of fellows and interns*. Within the second strategic goals, the NMNH set out to *expand, diversify, and professionalize the Volunteer Program* and to *improve accessibility for all visitors, especially those with disabilities and non-English speakers*. Within the fourth strategic goal, the NMNH wanted to *improve collaboration within the Museum, increase and leverage diversity in all aspects of the Museum's work, facilitate and promote workforce diversity* (pp. 17-19).

Both strategic plans includes 'diversity' as a value and focus on diversifying the museum's audience and

staff. As opposed to the more recent plan, the 2010-2015 plan explicitly mentions that if NMNH wants to achieve its strategic goals, there has to be organizational change within ten identified areas, among which a *representative workforce*. If the museum wants to reach the five strategic goals, its employees have to *reflect the varied backgrounds, perspectives and skills in society at large, and we will take steps to actively foster diversity in our workforce* (p. 29). Although the 2010-2015 strategic plan had a relatively bigger emphasis on diversity, Cones mentioned that diversity and inclusion are part of Kirk Johnson's 'speak' as well as that of the Associate Director of Operations: *Kirk Johnson is the primary fundraiser of this museum. That is his talk, that is his speak. The Associate Director of Operations, when he's in talking about HR and recruiting new people, this is his talk* (T. Cones, personal interview, April 11, 2018).

Cones also mentioned that Johnson has made efforts to engage and partner with cultural groups that are generally underrepresented within NMNH: *[...] our museum director has done public conversations with people who are scientists and who represent cultural groups that we would normally not see here* (T. Cones, personal interview, April 11, 2018). Johnson also supported an initiative to appoint more hiring officials in charge of hiring research staff. These hiring officials share job announcements when they go to conferences that are not exclusively related to their field of expertise. This initiative is designed to diversify the research staff of NMNH (T. Cones, personal interview, April 11, 2018).

1.1.3 Initiatives taken by NMNH

According to the Diversity Initiatives Report (see chapter 3, 3.1), the NMNH took 55 initiatives in 2016 relating to diversity, three of the initiatives were related to workforce diversity and 52 to program diversity (Smithsonian Diversity and Inclusion Initiatives Report, 2016). The initiatives included among others: internship programs, conferences with colleges and universities, mentoring programs, community engagement programs and virtual programming. Some of the initiatives were large in scale such as the developing of the *Objects of Wonder* exhibits, others were smaller such as the meeting between the NMNH Repatriation Office and the Cherokee nation. In 2017, the NMNH took 72 initiatives, 71 were program diversity and one was workforce diversity, the majority of the programs were small in scale (Smithsonian Diversity and Inclusion initiatives Report , 2017).

1.1.4 Structure

The NMNH is structured into six departments: the Exhibitions department, the Operations department, the development Department, the Communications department, the Education and Outreach

department and the Collections department (appendix 7). The museum Director reports to the Provost and Undersecretary for Museums, Education and Research.

1.2 The Diversity Advisory Council at the National Museum of Natural History

1.2.1 History of the Council

The Diversity Advisory Council in NMNH was the first of its kind, it was established in 2010 by the former Museum Director Cristián Samper and Associate Director for Operations Susan Fruchter.⁵² The initiative to start the Council was taken by Tracey Cones, a Human Resource Manager within NMNH. According to Cones, the DAC came at the right time, as the SI was lagging behind on other Federal agencies:

It was time. Also, at the time, other Federal agencies were ahead of us doing diversity work. They didn't do it the way we did it, but they were ahead of us (T. Cones, personal interview, April 11, 2018).

Cones did not consider herself a diversity expert and she mentions learning about diversity and inclusion issues from “grassroots” efforts such the Affinity Committees. She was also advised by the OEEMA Special Emphasis Manager and others:

At the time the OEEMA Special Emphasis Manager was the person who had technical oversight of the Affinity groups. She was an important advisor to me. That individual, as well as other EEO specialists, our Human Resource Training Manager and then other people in other museums (T. Cones, personal interview, April 11, 2018).

Besides initiating the first DAC in the SI, Tracey Cones also advised the other DACs:

[...]those who have had the desire to have a Diversity Council, have come to me and I have shared what we have done here and they have started their Councils (T. Cones, personal interview, April 11, 2018).

In 2012 Samper stepped down, and the new interim museum director Mike McCarthy came onboard:

When Mike McCarthy came on board he had a different vision about this effort. And during his transition, he actually didn't see the Council as a priority, [...] (T. Cones, personal interview, April 11, 2018).

⁵² Susan Fruchter is currently the Deputy Director in NMAH (2018).

The departure of Samper caused a turnover of one hundred percent in the executive leadership and the appointment of a new director eventually led to the dissolution of the Diversity Advisory Council in 2013. McCarthy was succeeded by NMNH's current Director Kirk Johnson, who did not recommission the DAC.

1.2.2 Role of the Council

According to the Strategic plan, the Council was intended as an advisory body to the executive staff of the Museum with members representing the different departments and functions across the NMNH and the Museum Support Center (MSC). The Council's purpose was to:

[...]foster effective diversity management practices in the museum, promote workforce diversity initiatives and integrate the principles of diversity in the museum. The Council is a forum to discuss diversity issues, share ideas and info, collaborate on and implement diversity initiatives and leverage organizational resources (The Diversity Advisory Council, 2011, p. 3).

Cones explained the role of the Council as follows:

The role of the council was an extension, an arm of the NMNH executive team, the director and his associate directors. [...]our role was to make recommendations to the executive team on how this organization should address any issues they saw we needed to address, regarding people feeling excluded (T. Cones, personal interview, April 11, 2018).

Because the Council had an advisory role within the NMNH, some diversity and inclusion initiatives were promoted by the Council, but executed by the museum staff in their respective departments with the funds of those department. The end of Council was not necessarily the end of the diversity and inclusion initiatives within the NMNH.

1.2.3 Structure of the Council

According to Cones the Council had approximately thirteen to fifteen members. In selecting the members, Cones focused on functional and cultural diversity:

It was important that we had a mix of functional expertise, people represented from various expertise, various grades, those things were extremely important for us. That was the first sector of diversity we wanted to focus on. And by doing that, then, we looked at cultural diversity and we pretty much hit it (T. Cones, personal interview, April 11, 2018).

The 2011 strategic plan of the DAC includes a list of fifteen members comprised of staff from different departments across the NMNH and the MSC (The Diversity Advisory Council, Diversity Council Strategic Plan 2010-2015, 2011). The index (appendix 3), shows that in 2011, four of the six departments are represented. There are seven members from the Collections department, two from the Operations department, one from the Exhibit department and one from Education and Outreach department. There are no members from the Development or Communications Department. The remaining three members are representatives of the Director's office and Museum Support Center. The members have varying functions, there are three museum specialists, one program analyst, one lab technician, two museum technicians, one Associate Director, one exhibit specialist, three researchers, one education specialist and two Director assistants. The Council was led by a chair and a co-chair. At least one of the co-chairs had to be from executive leadership. This was very important to Cones, as leadership support was crucial for the DACs success:

As former experience as a department head, as Smithsonian employee for 25 years, as a military officer, I just know that the best efforts are done when leadership is behind it. Because, it is leadership, director's business. If the Secretary and the executive Smithsonian team are not standing there with us, hand in hand, saying yeah go for it, then we conflict and we should never conflict with leadership (T. Cones, personal interview, April 11, 2018).

The first co-chair of the DAC, Susan Fruchter, was indeed part of executive leadership within NMNH. When asked whether security and maintenance were represented on the Council, Cones answered that the Council intended to have them represented, but that it is logistically very difficult to include them:

It's very difficult to get them. While, this was something that we were pushing, the museum director is not the director of their organization (T. Cones, personal interview, April 11, 2018).

However, according to Cones, Security and Maintenance were in fact included in the decision making process:

Don't think, because they were not on this, they were not included in our decision making. The Security Manager and the Building Manager had to be involved in our decisions, because of the huge overly represented one-sided cultural groups that are there. They provided a great deal of feedback for us (T. Cones, personal interview, April 11, 2018).

Besides Security and Maintenance, Smithsonian Enterprises (SE) was also not represented. Similar to Security and Maintenance, SE employees work on-site, within the museum, but report to their own

director. SE employees work in the retail stores and restaurants across the Smithsonian Institution, including NMNH.⁵³ To fund their actions, the Council used operation funds other departments, specifically the Council allocated a part of the HR training budget to organize both staff trainings.

1.2.5 *Initiatives funded and executed by the DAC*

The first initiative of the Councils was to create and distribute a diversity survey. The results of the Smithsonian Employee Perspective Survey (SEPS)⁵⁴ - used to establish the goals of the council - was rather vague and the Cones felt like the results did not fully grasp the staff's sentiment towards diversity. Via the survey, the DAC wanted a better understanding of how the staff defined diversity (T. Cones, personal interview, April 11, 2018). In 2011 the DAC hired SOAR to make a diversity survey with the intention of having a more detailed grip on the gaps regarding diversity within the NMNH and the MSC. The population of the survey was:

[...] anyone and everyone who worked at NMNH and the Museum support center: volunteers, independent contractors, interns, fellows, as well as other Smithsonian tenants of the buildings, such as the Office of Facilities Services, the Restaurant Associates, Smithsonian enterprise (T. Cones, personal interview, April 11, 2018).

The survey was sent to 2692 staff members of which 26% or 707 staff members responded. The survey is divided into five categories: (1) Overall Diversity at NMNH; (2) Respect and Inclusion; (3) Leadership and Communication; (4) Recruitment and Retention and (5) Audience (Office of Policy and Analysis, 2012). The goal of the survey was to define the priorities of the DAC, to write a strategic plan, but also to:

[...] get a baseline reading of individual's perceptions on diversity and inclusiveness of the NMNH community; to identify areas of diversity strengths and weaknesses; to aid in achieving the Diversity Council's goal of strengthening the diversity of NMNH staff and to promote a culture of inclusiveness at all levels of Museum operation (pp. 16-17).

⁵³ The Smithsonian. *Working at the Smithsonian Enterprises*. Retrieved on August 15, 2018, from https://www.si.edu/OHR/workingsi_SE.

⁵⁴ The Smithsonian Employee Perspective Survey is organized by the Smithsonian Organization and Audience Research (SOAR) since 2007. The survey is distributed to Federal, Trust, Smithsonian Enterprises, Smithsonian Tropical Research Institute (STRI) and employees employed under local Panamanian law. Employees are surveyed about their satisfaction with the Smithsonian Institution and their Unit.

Besides the survey, the SOAR team also conducted a literature review of previous studies on diversity in the workforce and twenty qualitative pre-survey interviews with individuals in NMNH facilities. The most important conclusions of the survey were:

- Leadership could take further steps to demonstrate its commitment to diversity
- Civility and respect between individuals received a high rating, however there is room for improvement in the level of inclusion between the NMNH facilities and between departments and units.
- 55% of all respondents agree there is a dominant group within NMNH.
- People working in education and outreach felt like NMNH has to do more to serve a diverse audience.
- Recruitment of candidates from a diverse pool received low scores, especially in regards to senior positions (pp. 23-26).

The DACs strategic plan was made before the results of the survey were known and Cones did not mention whether the results of the survey were used in any other capacity. The DAC also launched two training initiatives. The first training is called the *Conscious Inclusive Leadership training* and is taught by an external consultancy firm Cook Ross. Cones chose to work with Cook Ross, because they had previous experience with working with STEM organizations:

Cook Ross had done more work with medical organizations, that's a reason why I liked working with them because they understood the cultural challenges in working with STEM organizations, because you have the scientific or research workforce culture and then you have administration along with logistics
(Cones, personal interview, April 11, 2018).

Similar to other STEM-focused organizations, NMNH's culture is driven by its scientist and researchers and according Cones those researchers are the informal leaders of the museum: *the scientific researchers drive the culture of this museum* (T. Cones, personal interview, April 11, 2018). On the Cook Ross website Conscious Inclusion Series is described as *an unconscious bias training designed to provide participants with immediately applicable skills in the workplace.*⁵⁵ The training teaches participants to review key patterns of bias as it occurs in talent management, teamwork, and business processes. It also stimulates self-reflection and provides strategies for addressing and mitigation bias to create an inclusive

⁵⁵ Cook Ross. *The Conscious Inclusion Series*. Retrieved August 15, 2018, from <http://cookross.com/conscious-inclusion-job-aid/>.

environment.⁵⁶ The training consist of five modules and the participants are required to complete all five workshop (Smithsonian Diversity and Inclusion initiatives Report , 2017).

According to Cones the training is divided into the following topics: cultural competence, leading diverse teams, power and privilege, and ways how you can leverage your power to help in giving others access (T. Cones, personal interview, April 11, 2018). The training is about: *[...] not just unconscious bias, but really helping them [staff] understand how that works, how that impacts on decisions, how it impacts on impressions* (T. Cones, personal interview, April 11, 2018).

The pilot training was open SI-wide and according to Cones, Omar Eaton-Martinez, the former OEEMA Special Emphasis Manager, as well as other EEO specialists and the Human Resource Training Manager all attended. Cones wanted the diversity initiative to be known by the whole SI community: *I wanted to educate them as well because I really wanted it to be SI-wide. We're spending the effort, the money, you know, I wanted to make sure they benefited of that* (T. Cones, personal interview, April 11, 2018). Today the training is still available in the NMNH and it is open to all NMNH staff, including affiliates working with the Museum (Smithsonian Diversity and Inclusion initiatives Report , 2017). After following the course, participants are required to implement the principles they have learned and provide feedback on the changes they have made. However, this procedure is not formalized.

The second training initiative of the DAC was a Civility training, specifically targeted to the security and facilities personnel and was a result of a partnership between the Department of Education and Outreach and The Office of Protective Services (OPS). The intention of the training was to teach the security and facilities personal some basic questions about the exhibits and to make them ambassadors of the Museum. Before this initiative the Department of Education and Outreach only trained their volunteers, and docents, including OPS and Building Maintenance was completely new. Cones is not sure whether Building Maintenance actually attended the training (T. Cones, personal interview, April 11, 2018).

1.2.6 Initiatives supported and promoted by the DAC

The first initiative that was promoted by the DAC, was the hiring of an accessibility specialist by former member and Assistant Director for Education and Outreach Shari Werb. The appointment was the result of a campaign organized by the department of Education and Outreach that focused on the accessibility for visitors dealing with physical disabilities as well as language barriers. The department distributed a survey to identify the different languages spoken by volunteers, docents and staff and provided them with

⁵⁶ Cook Ross. *The Conscious Inclusion Series*. Retrieved August 15, 2018, from <http://cookross.com/conscious-inclusion-job-aid/>.

badges. (T. Cones, personal interview, April 11, 2018). Although this initiative came from the Department of Education and Outreach, Shari Werb was a member of the DAC and the initiative was promoted by the DAC. That same Accessibility Campaign also convinced the Museum to buy an upgraded fleet of wheelchairs and promoted the installation of ramps on the mall side (T. Cones, personal interview, April 11, 2018).

A second initiative that had leverage because of the DAC was the hiring of an individual who focused on establishing partnerships between the Museum and minority schools in the D.C. area. Just like the Accessibility Specialist, this person was hired by the department of Education and Outreach. According to Cones, she could not stay and work at NMNH due to competing priorities:

[...]it was a very large amount of work for one person to do. But at the same time, there were lots of challenges with competing priorities. The individual ended up leaving. While she was here, she did amazing work and we almost cried when she left (T. Cones, personal interview, April 11, 2018).

A result of the work of this person was the Youth Engagement through Science program (YES!-program). The YES-program started in 2010 and provides six-week summer research internships in various disciplines across the NMNH. It is meant for youth between thirteen and nineteen year olds, who are enrolled in high school and from the Washington D.C. area. After the summer, the students follow a college preparation course. Every student receives a stipend of \$1,750 (Office of Policy and Analysis, 2015). According to their website, the YES!-program targets youth *from communities traditionally underrepresented in science careers with the resources needed to help them to achieve their ultimate goal of attending college.*⁵⁷ The YES-program is still operating today.

A third initiative that got promoted and supported by the DAC was the RACE exhibit. In 2011, the chair of the Anthropology department and one of the primary 'allis' of Cones, brought in an exhibit called: *Race: Are we so different?* The RACE exhibit was a traveling exhibit developed by the American Anthropological Association and the Science Museum of Minnesota, that dealt with race and racism in the United States through biological, cultural, and historical points of view.⁵⁸

The last initiative that was supported by the DAC, but executed after the Council disbanded, was the creation of a *new mother space*, a nursing space for new mothers within the NMNH. This action was initiated by a former council member, who was pregnant at the time and was not able to find any space

⁵⁷ Smithsonian National Museum of Natural History. *Youth Engagement through Science (Yes!)*. Retrieved August 15, 2018, from <https://qrius.si.edu/teachers/youth-programs/yes-science-internships#/-1/>.

⁵⁸ The Smithsonian. *Race: Are We So Different?* Retrieved August 1, 2018, from <https://www.si.edu/Exhibitions/Race-Are-We-So-Different-509>.

within NMHN solely dedicated to nursing. This person was eventually able to engage the NMNH facility director and the DAC sent out a directive to the museum director to pinpoint the fact that there was no nursing space available. The director eventually asked every department to make a space available (T. Cones, personal interview, April 11, 2018). In the end, it was only one department within NMNH, that was able to open a permanent space solely dedicated to nursing (T. Cones, personal interview, April 11, 2018).

1.2.6 Unexecuted initiatives

When in 2013, the DAC ends, there were still two years left in the strategic plans (2010-2015) and according to Cones there were at least two initiatives that were never executed. The first consisted of a plan to move the school bus drop-off point from the Madison drive side to the Constitution Avenue side in order to give people access to the handicap ramps. The second was to create a community or forum for people who went through the *Conscious Inclusive Leadership course*. That way these people could stay in touch and exchange ideas and practices (T. Cones, personal interview, April 11, 2018).

1.2.7 The Impact of the DAC

According to Cones the DAC has had a lasting impact on the NMNH, even after its dissolution. The most obvious impact is the conscious Inclusive leadership training, that is still being taught today. According to Cones 80%, of the NMNH managers and supervisors underwent the training and it had a big impact on the old and new managers/supervisors:

80% of our leadership have been through this Conscious Inclusive Leadership training. I see them doing things, making decisions that are inclusive and I see the new generation of professionals come onboard with those kinds of expectations and they speak out about that and hold us accountable for it. And that's exciting! (T. Cones, personal interview, April 11, 2018).

According to the 2017 Diversity Initiatives Report, 88 current museum staff, including 35 supervisors have completed the program (Smithsonian Diversity and Inclusion initiatives Report , 2017).

Part 2: The NMAH Diversity Advisory Council

2.1 The National Museum of American History

2.1.1 History

The National Museum of American History (NMAH) was opened to the public in 1964. It is the largest institution devoted to American history and the sixth Smithsonian building on the National Mall. According to Debbie Burney, the NMAH used to have a bad reputation and it only represented 'white America':

When I went to American History as a graduate in '84 there was not one exhibit that reflected persons of color. It was all about quote-on-quote white America. It was nothing about Native Americans, it was nothing about any other group (D. Burney, personal interview, May 11, 2018).

The NMNAH has a collection of more than three million artifacts including the Star-Spangled Banner and Abraham Lincoln's top hat. The staff at NMNAH includes curators, historians, educators, archivists, artists, collections managers, fund-raisers and interns (National Museum of American History, 2012). Because of the large collection, the curators have an important position within the museum and according to Omar Eaton-Martinez, this causes NMAH to be more 'object-first' instead of 'people-first':

Certainly, for a lot of obvious reasons this museum is very curated, I mean the curatorial drives a lot of what we do, because we are objects first. But if you look a lot of community museums and midsize museums, they are not objects-based, because they don't have the capacity to take on a large collection. So, they have to do other things to do the work. And people think that situation has put them in better position to be more people-first. And that's what's missing here, I think, to be more people-first (O. Eaton-Martinez, personal interview, March 15, 2018).

It is also one of the most visited Smithsonian Museums, in 2016 and 2017 the museum attracted about 3,8 million visitors (The Smithsonian Institution, 2017). The permanent exhibitions in the East and West Wing on the three floors are organized around themes such as: democracy, opportunity and freedom and major themes in American History and Culture. According to Martinez the museum's focus recently shifted and the fundraising department has become increasingly more important:

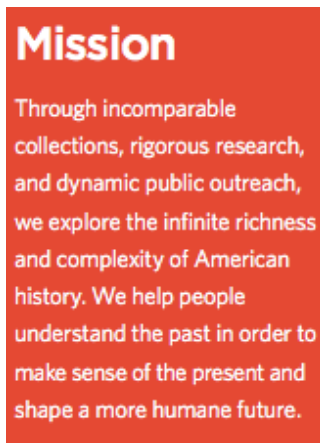
In the 150 years of our existence 70% of our funding was federal and now it has dropped with at least ten points or even more in some cases. So, that means that we need to fill in that gap with private funding. And that means we need to bring in more people who are professionals and know how to do that. So,

when I came in that office there were maybe four people and now there's twelve people (O. Eaton-Martinez, personal interview, March 15, 2018).

In 2011 the director Brent D. Glass retired and was succeeded by acting director Marc J. Pachter and director John Gray in 2015. In 2018, John Gray retired and the Museum is currently awaiting a new appointment. Susan Fruchter is the interim director.⁵⁹

2.1.2 Strategic plan

The Museums mission as written in the 2012-2018 strategic plan (National Museum of American History, 2012):



NMNAH has seven values, one of them is 'inclusion':

⁵⁹ The National Museum of American History. *Office of the Director*. Retrieved June 5, 2018, from <http://americanhistory.si.edu/about/departments/office-of-director>.

- **Stewardship**
Respecting and caring for our historic collections and believing in the importance of interpreting history through objects
- **Critical Thinking**
Using the skills of historical analysis to study the past and understand the present
- **Inclusion**
Recognizing the impact of all Americans
- **Curiosity**
Activating a lifetime of learning American history
- **Collaboration**
Embracing interdisciplinary partnerships, both internal and external
- **Risk-taking**
Supporting experimentation—with its possibility of failure—with the aim of better interpreting the American Experience
- **Ethics**
Demonstrating honesty, generosity, and belief in equality

The Strategic plan is structured around four priorities:

1. Lead the nation in understanding the American Experience
2. Expand, strengthen, and share our collections
3. Engage diverse national and international audiences
4. Revitalize and expand our staff and facilities

One of the strategies within the first priority is to: *experiment with challenging ways to think about and present American History as an encompassing, multifaceted story drawing on many strands, illuminating a multitude of people, ideas and experiences* (p. 5). This strategy materialized in the opening of a new permanent exhibit in the West wing of the Museum in 2017, called: *One Nation. Many Voices*. The exhibit showcases the diverse American voices that contributed to and continues to shape the nation and its communities.⁶⁰ Within the second priority the NMNAH vows to diversify their collections in order to *reflect all American peoples* (p. 5). And within the third priority the NMAH aims to expand its's audience via accessible portals such as theater, music and food, but also by working on the website and including developing more programs. Finally, to achieve priority four the museum wants to create an internal culture that rewards *inclusion, civility and collaboration* (p. 8).

⁶⁰ National Museum of American History. *Many Voices, One Nation*. Retrieved June 5, 2018, from <http://americanhistory.si.edu/exhibitions/many-voices-one-nation>.

2.1.3 Initiatives taken by NMAH

According to the Diversity Initiatives Report, the NMAH took 38 initiatives in 2016, of which 35 were program diversity, two supplier diversity and one workforce diversity. The initiatives included organizing panel discussions, collecting and documenting projects, conferences with colleges and universities, organizing events and one-day festivals. Some of the initiatives were rather large, for example the organization of *Latinidad*, a festival that focused on Afro-Latina women and had an attendance of 10,525, other initiatives were small like publishing a press release after the death of Muhammed Ali (Smithsonian Diversity and Inclusion Initiatives Report, 2016). In 2017 the NMAH took fourteen initiatives, ten of which were program diversity and four workforce diversity. The majority of the initiatives were small in scale, with the exception of the opening of *Many Voices*, a new permanent exhibit (Smithsonian Diversity and Inclusion initiatives Report , 2017). Although the DAC in NMNH does currently not exist, the Museum took 58 more initiatives in 2017 than NMAH (Smithsonian Diversity and Inclusion initiatives Report , 2017).

2.1.4 Structure

The NMNAH is led by a director, who is in turn assisted by a Special Assistant and a Senior Advisor (see appendix 8). The museum is structured into six departments: Audience Engagement; Building, Renovation & Exhibition Services; Communications and Marketing; Curatorial Affairs; External Affairs, Management and Museum Services. Almost every department is divided into sub-departments. The Curatorial Affairs department is by far the largest and has eleven sub-departments.

2.2 The Diversity Advisory Council of the National Museum of American History

2.2.1 History of the Council

The DAC at NMAH started when in 2011 several staff members visited the *Conscious Inclusive Leadership* training organized by the DAC in NMNH. After attending this training, Omar Eaton-Martinez, who is a founding member of the DAC, wondered: *why is it, that natural history is the only group that has a diversity council, why don't we have that?* (O. Eaton-Martinez, personal interview, March 15, 2018). According to Omar, the training inspired a group of eight to ten people within NMAH to start meeting on a regular basis to exchange experiences they had encountered within the museum regarding diversity. Besides the training, there were some other factors that prompted new interest in the diversity of staff, exhibitions and programming in NMAH (National Museum of American History Staff Members, 2011):

- a group of African-American staff began meeting in response to a perceived lack of Black History Heritage Month programming

- in a public forum, a senior Smithsonian leader discussed diversity at the institution without mentioning NMAH
- in a major conference on the role of ethnically-specific museums organized by the Under Secretary for History Art and Culture's Office, NMAH was references as the "big white building"

Around this time, the director of the museum Brent D. Glass retired and Mark Pacher came in as an Interim Director. The group presented a set of issues to Mark Packer, who agreed with their process and suggested to present an informative white paper to the new incoming director John Gray. According to the group's report (2011), the group organized six different forums open to all museum staff to collect information for the White paper and have a feel for the different issues from the staff's perspective. These forums consisted of facilitated discussions about issues members of staff encountered in regards to diversity and inclusion within NMAH. The series of discussions *[...] reflect many - but far from every – staff member's perspectives on diversity as observed and experiences in the museum. It is intended for our new Director with the sincere hope that he will make diversity a leadership and operational priority in NMAH* (p. 1).

According to the report, about forty to fifty members of staff attended every discussion, ranging from almost all the Director's Council, SI Accessibility leadership, interns, to a colleague from the Office of Facilities Engineering and Operations. The key conclusions of the report were:

- Diversity at NMAH is an internal and external issue: it includes staffing, exhibitions, public programs, and community engagement.
- Leadership and resourcing are fundamental to diversity at NMAH.
- Value all SI staff supporting NMAH and include them in NMAH community life
- Diversity should be part of everything we do (p. 2).

Ultimately, the group gathered all this information and more in the white paper and handed it over to the new director John Gray, who acknowledged the paper at his first meeting. In 2012, the Director and his staff wrote the new strategic plan for the Museum and officially chartered the Diversity Advisory Council (O. Eaton-Martinez, personal interview, March 15, 2018). According to Magdalena Mieri, member of the DAC and Director of the Program in Latino History and Culture, the first year of the Council mostly consisted of meeting other people within the Smithsonian and outside that were doing the same kind of work. The DAC met with Tracey Cones, the Park Service and the American-Indian Museum (M. Mieri, personal interview, April 18, 2018). Currently the DAC is in a transitional phase. Both co-chairs have left the Smithsonian and the Council has only has eight of its original fourteen members left:

We are a little bit in a transition right now. We have less than half of the members that were originally part of the Council. There hasn't been a lot of consistency, for me to clearly tell you what the priorities are for the next two years (M. Mieri, personal interview, April 18, 2018).

2.2.2 Role of the Council

According to the 2015 Strategic Work Plan of the DAC, the Council exists to: *study, report and advocate for diversity and inclusion for the NMAH staff, the Museum Community (including docents, volunteers, contractors, interns, fellows, building residents, NMAH board, members, donors, and visitors) and the museum's exhibits and programs* (Diversity Advisory Council, 2015, p. 1). Besides studying, reporting and advocating, the DAC is responsible for advising the director of the Museum and reports directly to his office. The DACs charter states that *the Director may request information and leadership from the Council on a variety of topics, such as a review of NMAH staff demographics, the development of diversity training for the Museum, Museum policy, and input on all programs and exhibits, such as commemorative History months or historical events* (Council, 2012). According to Mieri the Councils main goal is to advise the director and to determine what mechanism can be created to be more inclusive:

The Council was set up to report directly to the director and advise him on issues concerning diversity and inclusion. [...]our Council is focused on advising the director and working with colleagues and the structures that exist and to see what mechanisms can be created to be more inclusive (M. Mieri, personal interview, April 18, 2018).

The Council also *acts as a receptacle and guiding post to the call of OEEMA to collect data for the Diversity Initiatives Report* (O. Eaton-Martinez, personal interview, March 15, 2018).

2.2.3 Structure of the Council

According to the charter the DAC reports directly to the Director's office and needs to meet with the Director at least three times a year. The charter also states that there can be a maximum of fifteen members. Those members need to represent the various components of the Museum and at least one individual from non-staff building residents groups. The members are appointed by the Director. Membership in the DAC is staggered and members generally serve two-year terms. However, the first DAC consisted of several members that served a three-year term to establish continuity. The Council meets regularly and produces a five-year plan. The DAC also has the power to create subcommittees. No votes will be held without the presence of at least nine people (Council, 2012). According to Martinez the council member were selected represent different departments of the NMAH:

We wanted a fair representation from all the divisions [of the NMAH] and from different types of people: ethnically, racially, gender wise, sexual orientation, across disciplines and divisions and kind of get all those intersections on one piece of paper (O. Eaton-Martinez, personal interview, March 15, 2018).

Similar to the DAC at NMNH, Maintenance and Security are not represented on the Council. According to Mieri this is because:

[...] I think people are really, really busy and also most people here in this museum have been here for a very long time. So, they have seen changes and I feel they're a little hopeless. Like: yeah, I'll go, but what difference will it make? There hasn't been a difference. That's just my thinking. There hasn't been a proof of this (M. Mieri, personal interview, April 18, 2018).

In 2015 there were fourteen council members (appendix 4) representing five departments of the NMNH: two members from the department of Audience Engagement, two members from the department of Building, Renovation and Exhibition services, three members from the department of Management and Museum Services, one member from the department of External Affairs and three members from the department of Curatorial Affairs. There were no members on the DAC working in the Communications department. Lastly, there was one member from the Office of the Director and Beth Ziebarth, the Director of the Accessibility Program represented the non-staff member. The members have varying functions; they are education specialists, museum technicians, project managers and directors. The charter does not mention if the DAC should be presided by a chair or co-chair and when it started it did not have a chair. Later Martinez co-chaired the DAC with another individual. Magdalena Mieri is the current treasurer of the DAC, she oversees the funding, keeps track of the spreadsheet knows when the DAC needs to ask for more (M. Mieri, personal interview, April 18, 2018). The DAC receives a two-year allotment of the museums of federal funds and according to Magdalena Mieri it is entirely up to the DAC to decide on what to spend the funds (M. Mieri, personal interview, April 18, 2018). After every two years, the DAC can request for the next cycle. According to Martinez the DAC meets about fifteen times a year (O. Eaton-Martinez, personal communication, April 10, 2018).

2.2.4 Initiatives funded and executed by the Council

The DAC has organized two staff trainings: one on effective communication strategies and another on implicit biases in the hiring process. The first training was a Civility training, which centered on ways to communicate. According to Omar-Eaton Martinez this was necessary because of certain tensions between the staff at that time:

We had just reopened our first floor west and it was a very intense time for us and there was a lot of just not the greatest behavior. So, we wanted to get grounded in that, acknowledge that and find a way to communicate, so, that when we prepare for our second and third floor opening, we wouldn't have those same issues (O. Eaton-Martinez, personal interview, March 15, 2018).

In contrast to the first training, the second training was organized with the help of an external organization called the Cornell Interactive Theater ensemble or CITE. The CITE's mission is *to give voice and make visible, through theatre and dialogue, a variety of points of view within the human experience in order to enable and facilitate a shift in culture towards greater honesty, trust, respect, and human dignity.*⁶¹

CITE facilitates dialogue around diversity and inclusion issues in the workplace using interactive theatre and audience participation. Every training consists of three phases: a scripted scene, an improvisatory question and answer period and a facilitated discussion.⁶² The scripted scene in the training organized by the Council consisted of a ten-minute video depicting a hiring committee looking at different applications and having conversations about the applicants:

[...] basically every type of micro aggression that could happen during that discussion is showed. You have, sort of this white man that is leading the committee. He is the chair of the committee and then you have a slightly older white woman, and then you have an Asian-American man and a younger African-American woman. [...] They have a lot of different power dynamics they are dealing with lots of things, like reading certain names and reading into what those names can mean and what they think they could mean. Or what type a school they went to. All those types of things were covered in that ten-minute video (O. Eaton-Martinez, personal interview, March 15, 2018).

In the second phase, some of the actors featured in the video appeared on stage. They remained in character and the attending staff had a chance to ask them questions relating to what they just saw:

[...] we were watching the video as a group and once the video ends, the facilitator brings in the head of the Committee and the black woman. They just kind of magically come out from behind the door and stay in character. So, now they are sitting there in front of us life and we get to like grill them about why

⁶¹ Cornell University. *About CITE*. Retrieved April 19, 2018, from <https://hr.cornell.edu/professional-development/training/cite/about-cite>.

⁶² Cornell University. *About CITE*. Retrieved April 19, 2018, from <https://hr.cornell.edu/professional-development/training/cite/about-cite>.

they said certain things. They remained in character answering these questions, which is super useful (O. Eaton-Martinez, personal interview, March 15, 2018).

In the third phase the actors step out of character and facilitate a discussion with the audience:

They go out of character and they talk a little bit about what they did and how they came up with it. And then the black woman, she actually does qualitative research about this, represents her research. The last part was the director of talent acquisition for Cornell, he came in and talks about how he has used some of the findings and best practice they have created from these trainings and how they have implemented it at Cornell (O. Eaton-Martinez, personal interview, March 15, 2018).

The training was open to all SI-staff and according to Martinez it was attended by people from different departments: such as the director, deputy director, a senior advisor, but also people from the central HR and an employee from OEEMA. Besides both trainings the Council used their funds to bring in an intern to support the Council and the Internship Office (M. Mieri, personal interview, April 18, 2018). According to Mieri the problem is -once their internship or fellowship is over- there are no job opportunities within the Museum:

[...]I think it's great to bring in interns and expose them to museum world and research, but is not truly a pipeline, as there is no contract waiting or position that is being opened (M. Mieri, personal interview, April 18, 2018).

Lastly, in 2016, the SI partnered with the White House Council on Women and Girls on the Museum Day Live! Program. This program: *encourages all people across the country, and particularly women and girls of color, to explore participating museums, cultural institutions, zoos, aquariums, parks, and libraries— which will offer free admission for the day* (Mieri, Hubbard, & Clough, 2012, p. 1).⁶³ The NMAH participated in the Museum Day Live! by organizing a day-long festival in partnership specifically celebrating black Latina's. According to Martinez, the White House initiative came without funding and the DAC took a portion of their money to organize the festival (O. Eaton-Martinez, personal interview, March 15, 2018). The festival consisted of activities such as a DJ performance, a workshop around spoken word, a conversation with the music curator of NMAAHC about women in hip hop, a guided tour, but also small exhibits focusing on women of color. More than 10.000 people attended (Mieri, Hubbard, & Clough, 2012).

⁶³ For more info, see: Smithsonian NMAfA. *First Lady Michelle Obama introduces the Museum Day Live!* February 18, 2016. Retrieved August 1, 2018 from <https://www.youtube.com/watch?v=fhDkMUDuWRc>

2.2.5 Future initiatives

The DAC is currently working with SOAR on a survey to increase the understanding of how NMAH staff perceive diversity and inclusion within the museum. The survey is also meant to help the DAC in developing their new strategic plan and will provide a baseline against which to measure progress towards a diverse staff and an inclusive, equitable workplace. The first draft report is scheduled for November 2018 (SOAR, 2018). The DAC has also set aside a part of the budget to develop an Unconscious Bias training and a Cultural Sensibilities training this summer. Both trainings would preferably take place before the arrival of the new director and will – together with the planned survey- help determine the DACs future priorities (M. Mieri, personal interview, April 18, 2018).

Part Three: contact between the Councils

The last part of the fourth chapter is based on the question in the interview guide: *does the Council formally meet with the other Councils?* (appendix: 2.1). Martinez, member of the NMAH DAC, confirmed having contact with members of the DAC at the NZP and the SAAM, but only personal (O. Eaton-Martinez, personal interview, March 15, 2018). Mieri, member of the NMAH council, remembers meeting Tracey Cones, who shared some documents about the DAC in NMNH, when the DAC in NMAH was starting (M. Mieri, personal interview, April 18, 2018). Cones only remembers meeting members of the other DACs personally and not as a group (T. Cones, personal interview, April 11, 2018). In fact, Martinez mentioned that he does not *know where the other ones are at with theirs right now* (O. Eaton-Martinez, personal interview, March 15, 2018).

Summary Chapter three: comparing the DACs

There are many similarities between the two diversity advisory councils. Both DACs are - similar to the Affinity Committees and AADAPT - voluntary-based, which means the actions of the members of the DACs are not accounted for in their performance plans. Both councils have been established top-down by the executive team of their respective institution and their main goal has been to serve as an advisory body to the executive staff and the museum director. Both DACs are presided by two co-chairs and their members are selected to represent functional and cultural diversity. The main focus of both DACs has been internal, specifically on staff training. Both Councils had members representing executive leadership. The DAC at NMNH had Susan Fruchter, Associate Director for Operations and the DAC at NMAH had Beth Ziebarth, Director of the Accessibility Program. Both DACs had an external member, the NMNH had an

employee of the Museum Support Center and NMAH, had Beth Ziebarth. Both Council's did not represent the Office of Protective Services and Maintenance and Smithsonian Enterprises.

The differences between the DACs are that the DAC at NMAH has dedicated resources, while the DAC at NMNH had to allocate a part of their operations budget. For that reason, the DAC at NMNH both funded and executed several initiatives (survey, two staff trainings) and supported and promoted others (hiring accessibility specialist and education specialist, RACE exhibit, new mother space). The DAC at NMAH solely funded and executed three initiatives (two staff trainings, one internship and the Museum Day Live! Program). In 2011, the NMNH had fifteen members, representing four out of six museum departments and in 2015, the DAC at NMAH had 15 members, representing five of the six museum departments. The DAC at NMNH ended due to a turnover in the executive museum leadership in 2013 and the DAC in NMAH is currently in a transitional phase.

Chapter four: Analyzing the Diversity Advisory Councils

The intention of chapter four is to analyze the diversity advisory councils according the indicators described in the theoretical framework and operationalization index (chapter one, part 5), to answer the main research question:

How effective are the Diversity Advisory Councils into changing the Smithsonian National Museum of American History and the Smithsonian National Museum of Natural History into more diverse and inclusive organizations?

The DACs can only be effective if they address all three levels of organizational change: cultural, structural and behavioral. This chapter is divided into two parts. Each part analyzes the DAC on every change level.

Part 1: The Diversity Council NMNH

1.1 Cultural change

The first indicator to cultural change within NMNH is whether ‘diversity’ is mentioned in the museums strategic plan. In chapter three (1.1.2) we discussed that at the time of the DACs existence, NMNH noted ‘diversity’ as one of its five core values in its 2010-2015 strategic plan. The NMNH also had five strategic goals of which two had several strategies linked to diversity and inclusion. The strategic plan of the museum was made before the establishment of the DAC and the DAC was not mentioned in the museum plan. The most recent museum plan also has ‘diversity’ as one of its core values and two of its three priorities are linked to diversity and inclusion tactics (Smithsonian Natural History Museum, 2016).

The second indicator is to have a strategic plan solely dedicated to diversity and inclusion, with its own set of goals and strategies. The DAC developed a strategic plan in 2011 (The Diversity Advisory Council, 2011). The plan of the Council was aligned with the plan of the Museum at the time. Although the Council only developed its strategic plan in 2011, both the plan of the DAC and the Museum spanned a five-year period (2010-2015). A strategic plan needs to include a clear vision related to the change initiative. This is not the case, because the DAC copied the mission and vision of the NMNH. Which means, there’s no vision solely dedicated to the diversity and inclusion initiative. The strategic plan does have a statement of commitment to diversity, inclusion and cultural competency:

The NMNH diversity journey is a process that recognizes, respects, enables and encourages people’s differences on an individual and organizational level to work effectively in a changing, diverse

community, nation and world. At NMNH, diversity, inclusion and cultural competency are all integral components of our mission, values and operating principles (p. 4).

The statement does not have a clear sense of urgency that according to Kotter is needed to trigger cultural change. It does not necessarily clarify the general direction of change and as a result does not motivate people to take action in the right direction nor does it coordinate action. The statement of commitment does not serve well as a vision.

Besides a clear vision, the strategic plan should also have a broad definition of diversity that transcends gender and race. In the strategic plan (2011) diversity is defined in two ways: as a concept of its own and as one of the five core values. Diversity as a concept is defined as a collection of facets that make up our identity and that make us different. These facets are broad and include: age, sexual orientation, religion, work experience, political affiliation, seniority, income level, nationality and education level. As a value 'diversity' is defined as:

Our staffing, research, exhibitions, and public programs must reflect the diversity of interests, backgrounds, interpretations, and viewpoints that form our society. Respect for one another - our co-workers, guests, clients, customers, and colleagues – must guide our behavior as a fundamental principle (p. 4).

As a value, diversity is defined as a strategy for the NMNH. The DAC wants to make sure that the staff, research, exhibition and public programs reflect the different interest, backgrounds, interpretations and viewpoints within society. Both definitions are broad and far exceed the dimensions of gender and race.

The strategic plan should also be based on a solid analysis of the diversity issues in the organization. The strategic plan was based on the staff feedback from the annual Smithsonian Employee Perspective Survey (SEPS)⁶⁴ (T. Cones, personal interview, May 23, 2018). Cones explicitly described the SEPS results as vague and explained the 'vagueness of the results' was the main reason to develop and distribute a diversity survey. Neither the strategic plan or Cones herself, mentioned consulting with staff in regards to diversity and inclusion issues. Because the strategic plan was based on the SEPS result and made before knowing

⁶⁴ The NMNH DAC most likely used the results of the 2012 SEPS. The questions asked regarding diversity were: 'My supervisor works well with employees of diverse backgrounds' and 'Smithsonian policies and programs promote diversity in the workplace.' I was unable to find the results broken down per unit. The full report: <https://repository.si.edu/bitstream/handle/10088/26362/12.12.SEPS.Final.pdf>

the results of the diversity survey, the plan was not based on a solid analysis of the diversity issues in the organization.

The goals of the strategic plan should be related to the core work of the organization and preferably include short-term wins and clear metrics to measure their success. The strategies and tactics connected to the goals should be feasible and doable in order to motivate change. The strategic goals of the DAC are (pp. 7-10):

Goal 1: NMNH Workforce and Leadership – To strengthen the diversity of NMNH staff and promote a culture of inclusiveness at all levels of Museum operations.
Goal 2: Public Programs and Outreach – To build an increasingly diverse NMNH audience.
Goal 3: Partnerships and Community Relationships – To Build a New Generation of Museum Professionals that is more reflective of the Nation as a Whole.

The goals of the Councils are linked to the museums core work, specifically to the public programs and outreach and partnerships and community relationships. Every goal has three ‘outcomes’ that are linked to several ‘strategies and tactics’. For example, the first outcome and tactic attached to the first goal are:

1. *To increase the awareness of diversity and promote a culture of inclusiveness and tolerance; help employees understand the need for valuing an promoting diversity efforts and how such efforts benefit individuals and the organization.*
 - a. Tactics include: advocate diversity education for the entire NMNH community, including docents, interns, volunteers, security and building management staff, as well as contractors.

On its own the proposed tactics and strategies seem doable (e.g.: create a promotional marketing campaign, identify relevant organizations, host meetings, advertise positions in diverse places, etc.). However, because of the quantity (44 in total), the strategies and tactics seem less doable. Furthermore, the tactics and strategies are not linked to any timeline or metrics that can measure the success, impact and feasibility of the goals. Because the majority of the goals seem doable, some of them could be used to plan a short-term win. Those short-term wins could in turn be used to celebrate contributions by employees to the diversity and inclusion change project. There are no records available on whether the strategic plan was effectively communicated either by speeches or newsletters to the larger museum

community. In fact, improving the communication within the NMNH is mentioned as a strategy in the first goal of the 2010-2015 strategic plan (National Museum of Natural History , 2010).

The second indicator to cultural change is having affinity, support or interest groups that support or lead the cultural change. On a pan-institutional level there are five affinity committees (chapter two, 4.4.1) that support the change effort, within the NMNH, there is only the DAC that supports organizational change. Moreover, the DAC does not only support change in the organization's culture, it also acts as support group for the entire change initiative on every change level.

According to the theoretical frame these groups can only be effective when it has resources, includes employees with power, employees from diverse departments, work experience and cultural background. In chapter three the structure of the DAC was discussed and one of its members was part of executive team, specifically Susan Fruchter, Associate Director for Operations. She was also the first co-chair of the DAC. The DACs members represented four of the six departments and had different functions on different levels. The Council's members did not represent the Office of Protective Services, Maintenance or Smithsonian Enterprises. Technically these are not departments of the museum, but its employees are present on the museum site. It is unknown whether the members were from different cultural backgrounds, although Cones did mention this was a criterium to select the members (T. Cones, personal interview, May 23, 2018).

The barriers to the effectiveness of the DAC include: a lack of resources, limited authority and a turnover of key change agents. Cones never explicitly mentioned a lack of resources; she did however mention that the department of Education and Outreach had to let go of the individual working on partnerships with minority high schools (chapter three, 1.2.6). The DAC had limited authority, in the sense that it was never meant to be anything more than an advisory board to the executive leadership of the museum. Most initiatives (e.g. hiring an accessibility specialist, the Yes! Program) were executed by the departments in question, the Council only initiated and funded the two staff trainings the diversity survey. In order to do so, the DAC allocated a part of the museums operational funding and this was only possible via support from upper-management. Lastly, the DAC did not face a turnover of key change agents within the Council itself. It was however directly affected by the turnover in the museum's executive leadership, as the new director Kirk Johnson did not recommission the DAC.

Lastly, crucial to changing an organization's culture is having the leadership of that organization show its commitment to the cause. The DAC in NMNH was established by the museum director and the Associate

Director Susan Fruchter was personally involved in the DAC as a co-chair. However, one of the conclusions of the 2011 diversity survey was that the NMNH leadership could take further steps to demonstrate its commitment to diversity and when the new museum director was appointed the DAC was disbanded.

1.2 Structural Level

The first indicator to ensure structural change is to create an internal accountability framework by including diversity and inclusion in the employees performance plan and to make diversity and inclusion promotion and succession criteria. According to the 2017 policy statement by Secretary Skorton (chapter two, 2.2), all managers and employees in leadership positions will be held accountable in their annual performance appraisal on whether they have elements of diversity and inclusion (Skorton, 2017). Currently, diversity and inclusion are not separate criteria in the SI employees performance plans or accounted for as succession and promotion criteria. The SI supervisors do have an Equal Employment Opportunity (EEO) element in their performance plan (chapter two, 4.1). Although Cones doubts whether the EEO element is actually being checked:

Either way, we have these elements in our plans, which is wonderful, but it's only a ticket-punch unless when the supervisors are evaluating, they literally hold people accountable for what they have accomplished. The only way you can do that is to check. And I don't know if that's being done across the board (T. Cones, personal interview, May 23, 2018).

Moreover, every SI staff member is obliged to follow an EEO training as part of the boarding process and the SI supervisors are mandated to refresh the EEO training every three years (chapter two, 4.1). The second indicator of structural change is having an external accountability frame via an advisory board with members of the museum's community. The strategic plan of the DAC includes tactics aimed to build community relationships and partner with local cultural leaders and centers. However, the strategic plan does not mention the establishment of a board or using the community relations to hold the NMNH accountable (The Diversity Advisory Council, 2011).

The third indicator to structural change is to make sure employees are recognized and celebrated for their contributions to the change effort by including their work in their performance plan or giving them awards. According to Cones, the NMNH has several annual awards:

We have a major award in December every year. Which is our Peer Recognition Award and Service Award. [...] That's once a year. But then, there's also a Scientific Research Award and an Education and

Outreach Award that are not presented during that award ceremony (T. Cones, personal interview, May 23, 2018).

The Museum does not have an award specifically directed to diversity and inclusion efforts. Moreover, because the Council is voluntary-based, the member's activities of the DAC are not recognized in their performance plans (T. Cones, personal interview, May 23, 2018). The DAC actually addressed this in their strategic plan, as it wanted to *provide incentives and acknowledgment to all individuals who implement, facilitate and promote diversity policies and efforts throughout NMNH* (The Diversity Advisory Council, 2011, p. 7).

The fourth indicator to structural change is to hire and recruit diverse staff in managerial and non-managerial positions. In order to achieve this, the DAC should make sure there are unbiased hiring criteria, which can be established by unconscious bias training, discussed on the behavioral level. Secondly, the DAC should ensure that the pipelines created within the museum are realistic, which means the internships and fellowships should have stipends and the NMNH should have the opportunity to potentially hire successful interns or fellows. The DAC did address this partly by promoting the hiring of an individual who focused on establishing partnerships with minority high schools in the DC area, which eventually led to the development of the Yes!-program. The Yes!-Program provides a paid internship to young scholars and specifically targets underrepresented communities. There are no data that track whether successful interns actually have a chance of being hired within the NMNH after their internship ends.

Hiring diverse staff can also be ensured by targeted recruiting. Cones mentioned that the NMNH appoints hiring officials, who are instructed to share their job announcements when they go to conferences, specifically to attract more diverse staff. This initiative is supported by the Director and was initiated after the DAC disbanded. The last factor that can help the museum in attracting diverse staff, is to continuously support that staff throughout their career and to develop their leadership skills. Although the DAC planned to *provide more systematic career guidance* (p. 7) in their strategic plan, this did not translate in the DACs initiatives.

1.3 Behavioral level

The interventions on the last change level seeks to change behaviors, attitudes, and perceptions within and between individuals via staff trainings. Staff trainings are a way to make employees be more aware about their behavior and potentially change their behavior. The DAC at NMNH has organized two staff

trainings: the *Conscious Inclusive Leadership* training and a Civility training. *The Conscious Inclusive Leadership training* includes elements of developing leadership skill, awareness of unconscious bias and cultural competency training. The Civility training dealt with deflating conflict and communication and was targeted specifically to security and facilities personnel. Both trainings are relatively conventional workshops and one-offs, once the employee has done the training, s/he does not need to do it again. Both trainings do not continue throughout the career ladder.

Part 2: The Diversity Council at NMNAH

2.1 The Cultural Level

The first indicator to changing an organization's culture is to have a strategic plan that mentions diversity and inclusion. Diversity and inclusion are both part of the strategic plan of the NMAH (2012-2018). Inclusion is one of the seven values of the museum and there are multiple strategies that relate to either presenting more diverse stories, diversifying their collections and audience and creating an internal culture that rewards inclusion, civility and collaboration (National Museum of American History, 2012). In 2014 the DAC developed its first own strategic work plan and in 2015 it created an updated version. Both work plans do not have a vision dedicated to the diversity and inclusion initiative. The white paper developed in 2011 (chapter four, part 2, 2.2.2) does include a proposed mission statement:

The American Experience is as varied and complex as the many people who make up this country. We seek to more fully reflect this reality in the museum – in our exhibitions, programs, research and collections; in our staffing and administrative structures; and in our collaborations with outside organizations and groups. With this vision, we build a culture committed to representing and respecting complexity (Staff Members National Museum of American History, 2011, p. 1)

The mission statement is clear and understandable. The statement clarifies the general direction of change: NMAH needs to represent and reflect the diversity of its surroundings; and coordinates: every department within the NMAH will have to change to achieve the mission. Because the statement is easy to understand it works motivational; and is linked to the reality of the 'American Experience', which creates a sense of urgency.

Both workplans do not have a definition of diversity. Only the charter of the DAC has a definition of 'diversity' that is broad and transcends the characteristics of race and gender, it includes: age, religion, sexual orientation, disabilities, class, geographic origin, education, learning styles, political learning and other characteristics (Council, 2012).

The strategic plan should be based on a solid analysis of the diversity issues in the museum. The white paper – that served as a base of both work plans - was founded on four facilitated discussion open to all museum staff regarding potential diversity and inclusion issues within the museum (chapter three, part 2, 2.2.1). The report detailing the results of the discussions, explicitly mentions that the conclusions drawn upon the discussions reflect *far from every staff member's perspectives on diversity* (p. 1), which means both work plans were not based on a solid analysis. However, the DAC is planning on changing this in the future by developing a staff survey (chapter three, 2.2.5).

The goals of the Council, described in the most recent strategic work plan (2015), are linked to the core goals of the organization. In fact the strategies of the Council are structured around the four priorities stipulated in the strategic plan of the NMAH. For example, the first priority of the NMAH is to *lead the nation in understanding the American Experience* (p. 3). In order to support this priority, the DAC wants to:

- Create an internal working group to establish a network both within the SI and outside of it
- Proactively offer itself as a resource
- Create awareness of professional organizations and conferences among staff members and continue to remind them of resources available for attending them (p. 3).

In total the work plan has eighteen strategies to achieve the four main goals. In general the tactics are small and doable and vary between hosting informal discussions to developing diversity and inclusion guidelines. The plan also has thirteen recommendations for the Director's Council of the NMAH, equally structured around the four priorities of the NMAH strategic plan. The goals, tactics and recommendations do not have metrics, but the tactics and goals are both attached to a timeline that starts in 2015 and ends in 2018, overlapping the NMAH's strategic plan. The timeline provides the plan with short-term wins, for example: by spring 2015 the DAC members wanted to promote diverse stories in blogs and object groups through specific presentation and discussions. This is a doable and feasible strategy and can help motivate the change. Most strategies and tactics were not executed by the DAC or by any other department within the NMAH and according to both Martinez and Mieri, the main focus of the DAC has been on training (O. Eaton-Martinez, personal interview, March 15, 2018; M. Mieri, personal interview, April 18, 2018).

The DAC should also make sure to effectively communicate the strategic plan to all staff within the Museum. Up until 2015 the strategic plan or vision of the DAC was not effectively communicated. In 2011 one of the issues that became apparent in the discussions leading up to the white paper, was that the

NMAH staff are not sufficiently aware of the DACs vision and in the 2015 strategic workplan the DAC vowed to *identify liaisons for project teams to improve the communication and a greater dispersion of information and resources about diversity and inclusion initiatives* (NMAH Diversity Advisory Council, 2015, p. 3). This fits one of the three patterns of ineffective communications described by Kotter, there's a good transformation vision, but it is not communicated well or to enough employees (Kotter, 2012).

The second indicator to cultural change is to have affinity, support or interest groups that consist of employees with power and diverse backgrounds. These support groups should have resources, authority and are preferably not affected by the turnover of key change agents. As discussed in chapter three, in 2015, the DACs members represented six of the five departments of the NMAH. The members had varying functions, ranging between museum technician, deputy director to museum specialist. The DAC also included member with executive, such as Beth Ziebarth, the director of the Accessibility Program. Similar to NMNH, the DAC did not represent protective services, maintenance or staff from the Smithsonian Enterprises. The charter mentions that the members should also be selected to represent a diversity of races, ethnicities, genders, sexual orientation, etc. However, in the interviews, both Martinez and Mieri only mentioned the functional diversity of the members.

The DAC has received federal funding by the Museum and has use it to fund the Museum Day Life program and hire an intern and organize two staff trainings (chapter four, part 2, 2.2.4). Both Mieri and Martinez did not mention a lack of resources in the interviews, although Martinez did express his concerns about the lack of time the Council members have to achieve their goals. According to Mieri the DAC can choose what they do with the funding they receive from the museum, this does give the DAC a sense of authority separate from the executive leadership. Lastly, the DAC is currently in a transitional phase and this is mostly due to the turnover of key change agents, both chairs of the Council have recently left the Smithsonian.

The third indicator to cultural change is top-down support. Leadership support is crucial to changing an organization's culture and generally to the DACs existence and role within the NMAH. The DAC was chartered and established by the Director of the Museum and directly reports to the Director's office and according to Mieri, its main goal is to advise the director regarding diversity and inclusion issues. Without the support of the museum Director, the DAC would not exist. Both Mieri and Martinez did not mention a lack of leadership support. Moreover, Martinez mentioned that the former director of the museum attended the Cornell training organized by the DAC. Currently the NMAH is awaiting the appointment of a new director and Mieri is hoping the new Director will support the DAC:

[...]I'm hoping they [the new Directors' Office] will seek our Council and our advice and engage more colleagues, so it's more energetic and therefore powerful, quote-on-quote; and become a Committee that can impact the decision in the Museum (M. Mieri, personal interview, April 18, 2018).

2.2 Structural Level

The first indicator to structural change is to have an internal accountability framework. Besides the EEO element discussed in 1.2, there are no indicators within the interviews or strategic documents, that diversity and inclusion are part of the NMAH employees performance plan, promotion or succession criteria. In fact, the NMAH seems to have had a general issue with performance plans and recognition that transcends the diversity and inclusion case. In 2016 the museum administration convened four focus groups discussions around the 2015 NMAH employee Perspective Survey results and two of the key takeaways were that *performance plans, appraisals, recognition and awards are not meaningful to staff and path for professional growth, advancement, and promotions is not clear; recognition and promotion seem haphazard* (NMAH Employee Perspective Survey., 2016, pp. 8-9).⁶⁵

The second indicator to structural change is to have an external accountability framework. Similar to the NMNH, the NMAH does not have an advisory board consisting of community leaders, that can hold the DAC and the museum accountable regarding diversity and inclusion. Neither Martinez nor Mieri mentioned the existence of such board, nor was it mentioned in the strategic working plans or charter of the DAC.

The third indicator to structural change is recognizing and celebrating employees for their contributions to the change effort. In the 2015 strategic work plan, the DAC set the goal to collaborate with the Peer Awards Committee to internally recognize the work being done across the museum and to encourage more NMAH staff nominations (NMAH Diversity Advisory Council, 2015). Both Martinez and Mieri did not mention this goal coming to fruition. The fourth indicator to structural change is to hire and recruit diverse staff in managerial and non-managerial positions throughout the museum by establishing unbiased hiring and promotion criteria. The 2015 work plan does not mention any goals related to assessing the hiring process or changing the promotion criteria. However, the DAC did organize an unconscious bias training focused on the hiring process (see: 2.3.). The DAC also hired a paid intern, but Mieri stressed the fact that the NMAH generally does not have the resources to hire those individuals (M. Mieri, personal interview,

⁶⁵ Each focus group consisted of 10 NMAH staff members. One session was compromised of new NMAH staff members, one of NMAH supervisors, and two were open to all staff members. The intention of the discussion was to have specificity, texture, and depth to the SEPS responses.

April 18, 2018). When there is no option to actually hire the interns, the created pipeline is not realistic. The NMAH could also diversify its staff via targeted recruiting efforts in underrepresented communities and continuing the support after hiring the diverse staff. Both factors were not mentioned in the work plan or interviews.

2.3 Behavioral level

As discussed in chapter four, the DAC organized two training initiatives: a civility training and an unconscious bias training. The Cornell Interactive Theater Ensemble Training mostly focused on biases in the hiring process and was relatively non-conventional, which according to Kotter helps to intensify the experience. According to Martinez, the civility training was mostly on communication and a direct result of a tense atmosphere after renovating a part of the Museum floor. Both trainings were open to all museum staff, one-offs and did not continue through the career ladder.

Summary Chapter four

Chapter four analyzed both DACs on the three change levels and according the indicators of the operationalization index (chapter three, part 5). Both diversity advisory councils address the cultural and behavioral level and generally lack interventions on the structural level. For example, both DACs do not have an internal or external accountability framework and insufficiently recognize and reward their employees who contribute to the diversity and inclusion effort.

Chapter five: Recommendations and conclusion

The last chapter consist of recommendations directed to the diversity advisory councils in the National Museum of Natural History and the National Museum of American History based on the analysis in chapter four. Part one are the recommendations directed to the DAC in NMNH, part two are recommendations directed to the DAC in NMAH and the third part consists of recommendations directed to both diversity advisory councils. The chapter ends in a general conclusion.

Part 1: Recommendations directed to the Diversity Advisory Council in NMNH

The Diversity advisory Council in the NMNH could be more effective changing the Museum into a more diverse and inclusive organization, when:

- The DAC has a strategic plan with a vision solely dedicated to its cause that has a sense of urgency, a clear direction, that works motivational and coordinates people.
- The vision is easy to understand, the language is not complex and the vision is generally not too long
- The strategic plan is based on a solid analysis of the diversity issues within NMNH either by conducting a survey within the NMNH like it did in 2011 or having a series of open discussions with employees who represent the entire organization on every grade
- There are less tactics and strategies, so that they would be more doable.
- The tactics included at least one planned short-term win
- The DAC received dedicated resources
- The staff trainings are open to all staff, unconventional and continued throughout the career ladder

Part 2: Recommendations directed to the Diversity Advisory Council in NMAH

The Diversity advisory Council in the NMAH could be more effective changing the Museum into a more diverse and inclusive organization, when:

- The DAC develops a strategic plan instead of a strategic work plan, that includes the mission statement mentioned in the white paper as a vision and the definition of diversity mentioned in the charter of the DAC

- The future strategic plan of the DAC is based on a clear analysis of the diversity and inclusion issues within the Museum by for example using the results of the planned survey with SOAR. The DAC should make sure the survey reaches a fair representation of staff in different departments and different grades
- Some of the strategies proposed in the strategic work plan (2015) are used as short-term wins to tackle bigger goals
- The members of the DAC not only represent employees from different departments within the museum, but are also diverse in race, ethnicity, gender, sexual orientation, etc.
- The DAC attracts more diverse staff by supporting or organizing targeted recruiting efforts and continuing the support of the diverse staff throughout his or her career path by for example giving them the chance to develop their leadership skills via training or providing a safe space for them
- Besides unconscious bias training and civility training the DAC also organizes inclusive leadership training and cultural competency trainings

Part 3: Recommendations directed to both advisory councils

The Diversity advisory Council in the NMAH and NMNH could be more effective changing the Museum into a more diverse and inclusive organization, when:

- The DACs visions are effectively communicated by for example promoting it on an all-staff meetings, mentioning the DACs vision in museum leadership speeches or in newsletters within the museum
- The DACs provide the goals of the strategic plan with clear metrics and possibly a timeline to measure the success of the goals.
- The members of the DACs represent all on-site employees: including the Office of Protective Services, Maintenance and the Smithsonian Enterprises
- The DACs organize an advisory board consisting of community leaders as a way of holding the museums accountable
- The work of the DACs members is recognized by including the members work and activities in their performance plans
- An annual 'diversity and inclusion' award is developed within NMNH and NMAH

- The DACs had some form of executive authority and aren't exclusively chartered to advise the director, if the DACs would be less dependent on the museum directors, they would in turn be less vulnerable to turnover in leadership.
- The DACs make sure the staff trainings are not one-off affairs and continue throughout the career ladder
- All employees – of every grade- are held accountable by having a diversity and inclusion criterium in their performance plan
- When diversity and inclusion are incorporated as succession and promotion criteria
- The DACs makes sure that the NMNH creates realistic pipelines: internships and fellowships should preferably have stipends that allow any intern or fellow to live in Washington D.C. and the Museum has the opportunity to hire successful interns and fellows.

Conclusion

According to the theoretical frame the Diversity Advisory Councils can only be effective in changing the museums culture, structure and behavior when there are interventions on all three change levels. As discussed above, the DACs initiatives have mainly funded interventions on the behavioral level, specifically staff trainings. Besides the staff trainings, both councils did not realize the majority of the goals they had planned in their strategic plans. In fact in 2017, the NMNH took 58 more initiatives relating to diversity and inclusion than the NMAH, even though the museum does not currently have a DAC (Smithsonian Diversity and Inclusion initiatives Report , 2017). There are two main reasons why the DACs were not able to address all three levels of change and weren't able to lead an effective change effort. First of all, the DACs are voluntary-based, which means the activities and initiatives taken by the DACs depend on employees who voluntarily put in their effort and time. Secondly, the DACs have limited authority and resources, they are chartered to advise the director and the executive leadership. Because they lack authority and are managed top-down, they rely heavily on leadership, which in turn makes them vulnerable to turnover. This was specifically the case for the DAC in NMNH. The DAC in NMAH also faced turnover when both chairs of the council and the museum director left earlier this year.

If the NMNH and the NMAH want to establish a change effort that is less vulnerable to turnover in either museums leadership or key change agents, the Diversity Advisory Councils should be structurally anchored into the museums so that when there's a turnover, the Councils can still be maintained. There are multiple tactics to anchor the Councils into the museums. For example, the museums could hire someone whose job description specifically consists of managing the efforts of the Council or the museums could contain the efforts of the Council members in their performance plan or at least support the DACs in the future strategic plan of the museums.

Beside the museums, the sustainability and the effectiveness of the DACs and the change effort in general, could benefit from explicit support by central leadership of the Institution. A central council, department or inclusion officer could develop a strategic plan for the Institution, so that the museums who want to change into more diverse and inclusive organizations could anchor their goals into the priorities of the Institution. When the central executive leadership would be explicitly behind the change effort, it would be easier for the DACs to leverage cultural, structural or behavioral change within their respective institutions. A central committee, department or inclusion officer could also help the three currently existing DACs in being a central resource and help them navigate the multiple units and committees around the Institution that deal with similar issues.

Appendices

1. Index of interviewees

Members of the DAC	Institution	Function
Omar Eaton- Martinez	NMAH	Interns and Fellows manager
Magdalena Mieri	NMAH	Director Program in Latino History and Culture
Devin Murphey	NZP	Communications Assistant
Juan Rodriguez	NZP	Supervisory Biologist
Chavon Jones	SAAM	Communications Assistant
Tracey Cones	NMNH	Program Analyst (interviewed twice)
Internal stakeholders	Institution	Function
Patricia Bartlett	Provost	Associate Provost for Education and Access and Senior Advisor to the Secretary
Debbie Burney	OHR	Senior Assistance Program Counselor
Karen Carter	OFI	Program Specialist/AADAPT
Shahin Nemazee	OEEMA	Equal Opportunity Specialist
Lisa Sasaki	APAC	Director of the APAC
Eduardo Diaz	Latino Center	Director of the Latino Center
External stakeholders	Institution	Function
Chris Taylor	Minnesota Historical Society	Director of Inclusion and Community Engagement
Nicole Ivy	AAM	Director of Inclusion

2. Interview Guides

2.1 Interview guide: Council members

History, Management and Operating Environment

Please describe how the Council works and what it does.

Who found the Council?

How often does the Council meet?

Please describe your role or experience with the Council.

How the Council is managed, staffed, and/or structured?

Members: how does the council ensure the members of the Council are diverse? Are they from different departments within the institution?

Who are the different stakeholders?

How is the Council funded?

Who does the Council report to?

Does the Council formally meet with the other Councils?

What about the Affinity Committees and OEEMA

Mission, Vision, and Goals

How does the Council define diversity and inclusion?

What is the Council's mission and vision?

How are the mission/vision and goals different from the Museum's?

What are do you see as the Council's most important goals and priorities?

What are some of the most pressing issues that the Council needs to be address?

Visitors

What strategies does the Council use to attract or engage a more diverse audience?

Who should the museum attract more?

What does the Council do to make the diverse visitor feel more included?

Is there a diverse representation in museum exhibitions and collection?

Museum Staff

What strategies does the Council have to attract or support a more diverse staff?

If there are trainings: who typically attends these?

What does the museum do to make the diverse staff member feel more included?

Impact

How does the Council measure or evaluate its impact?

What impact has the Council had on the Museum's mission, vision or goals towards diversity and inclusion?

Future

What will be the biggest challenges for the museum world regarding diversity and inclusion?

What are the goals the Council has for the future?

2.2 Interview guide: internal stakeholder (example)

Eduardo Diaz, Director of the Smithsonian Latino Center

The Smithsonian Latino Center

Please describe how the Latino Center works and what it does.

Please describe your role or experience with the Latino Center.

How does the Latino Center define diversity and inclusion?

What is the Latino Center's mission and vision?

What do you see as the most important goals and priorities for the Latino Center?

The Smithsonian

What are, according to you, some of the biggest issues the SI faces in regards to diversity and inclusion?

How can the SI face these issues? What strategies do you think are helping?

In 2010, you were part of the Diversity Council at the Castle under Secretary Clough, three years later the Council disbanded. What are your thoughts on the workings of that Council?

Would you support a renewal of said Council?

Future

What will be the biggest challenges for the SI and the museum world in general regarding diversity and inclusion?

2.3 Example interview guide external stakeholders

Chris Taylor, Chief Inclusion Officer, Minnesota Historical Society

Can you describe what your job as the Chief Inclusion Officer at the Minnesota Historical Society entails?

How do you define the terms diversity, inclusion and equity?

What are, according to you, some of the biggest issues the museum world faces in regards to diversity and inclusion? Where do you see the biggest gaps?

What strategies, projects, and initiatives do you think are helping to close those gaps and make people feel more included?

How does the MASS Action Readiness Assessment and toolkit help museums be more inclusive?

At the Smithsonian, there are a lot of efforts to improve diversity, but in general they're not very sustainable. Have you seen examples of diversity and inclusion initiatives in other museums that have long term viability and sustainability?

Do you have any recommendations for museums like the Smithsonian?

3. Index: members of the NMNH DAC (2011)

Members of the NMNH DAC (2011)

<u>Name</u>	<u>Function</u>	<u>Department</u>
1. Bill Boykins	Museum Specialist	Collections Department
2. Tracey Cones	Program Analyst-Training	Operations Office
3. Nor Faridah Dahlan	Biological Lab Technician	Collections Department
4. David Eustaquio	Museum Technician	Museum Support Center (MSC)
5. Susan Fruchter	Associate Director for Operations	Operations Office
6. Lola Lancaster	Exhibits Specialist	Office of Exhibits
7. Ida Lopez	Museum Specialist	Collections Department
8. Tim McCoy	Research Geologist Chair	Collections Department
9. Diana Munn	Special Assistant to the Director	Director's Office
10. Eugenia Okonski	Museum Specialist	Collections Department
11. Gabriela Perez-Baez	Research Anthropologist	Collections Department
12. Wanda Porter-Young	Museum Technician	Museum Support Center (MSC)
13. Gale Robertson	Education Specialist	Education and Outreach
14. Richard Thorington	Research Zoologist	Collections Department
15. Shari Werb	Assistant Director	Education and Outreach

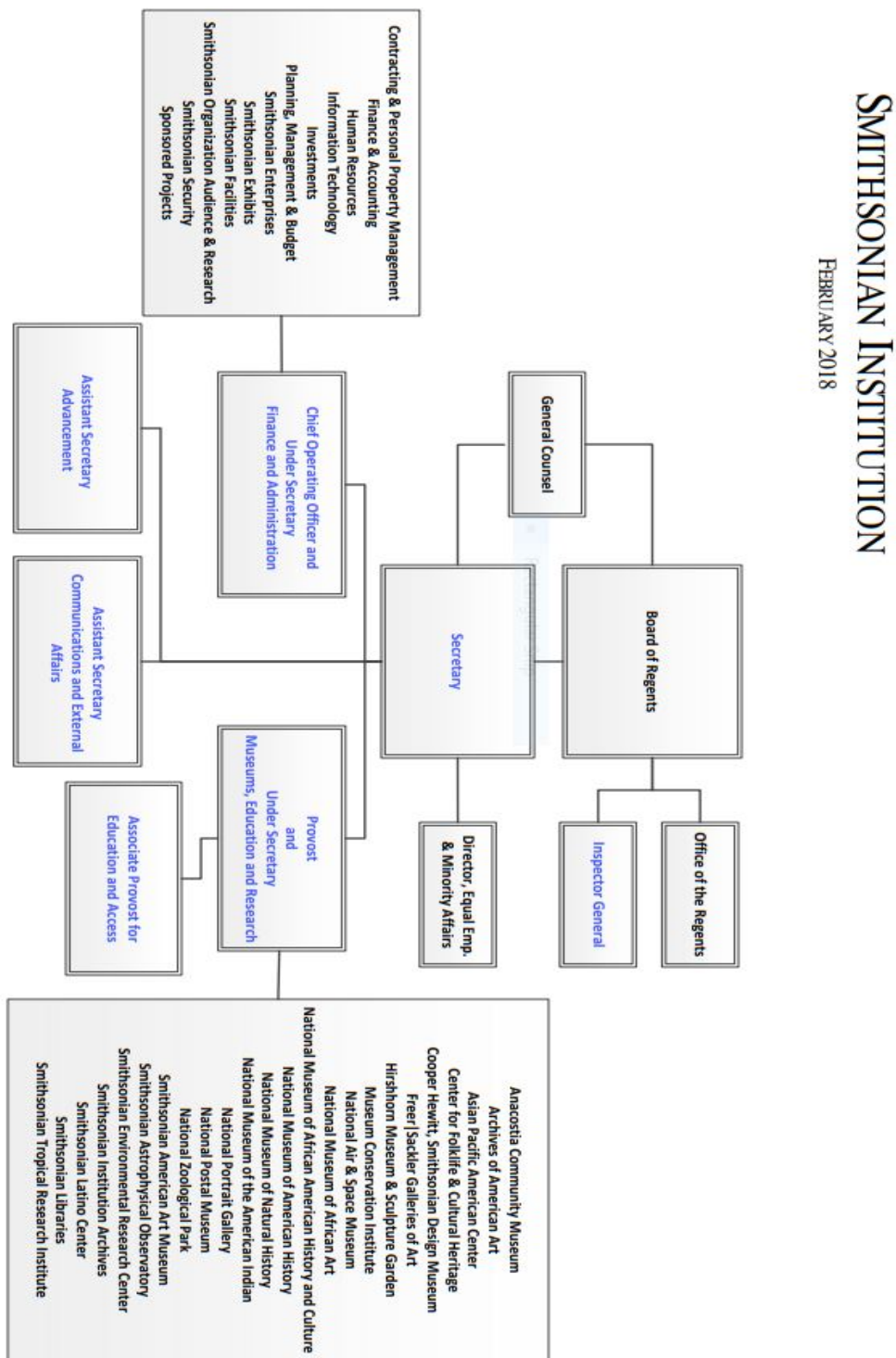
4. Index: members of the NMAH DAC (2015)

Members of the NMAH DAC (2015)

<u>Name</u>	<u>Function</u>	<u>Department</u>
1. Tory Altman	Education Specialist	Audience Engagement
2. Gary Boyd ⁶⁶	/	/
3. Jarvis Dubois	Museum Technician	Building, renovation & exhibition services
4. Omar Eaton-Martinez	Inter and Fellows manager	Management and museum services
5. Tanya Garner	Assistant Project Manager	Building, renovation & exhibition services
6. Joycinna Graves	Procurement Assistant	Management and museum services
7. Valeska Hilbig	Deputy Director	Office of the Director
8. Michael Johnson	Assistant Director of Corporate and Foundation Relations	External Affairs
9. Magdalena Mieri	Director Special Initiatives and Director Program in Latino History and Culture	Audience Engagement
10. Drew Robarge	Museum Specialist	Curatorial Affairs
11. Angel Rodriguez	Facility Zone Manager	Management and Museum services
12. Noriko Sanefuji	Museum Specialist	Curatorial Affairs
13. Helena Wright	Curator	Curatorial Affairs
14. Beth Ziebarth	Director Accessibility Program	Accessibility Program

⁶⁶ Gary Boyd's function and department were not mentioned in any of the received documents from the DAC.

5. Organizational Chart: Smithsonian Institution⁶⁷

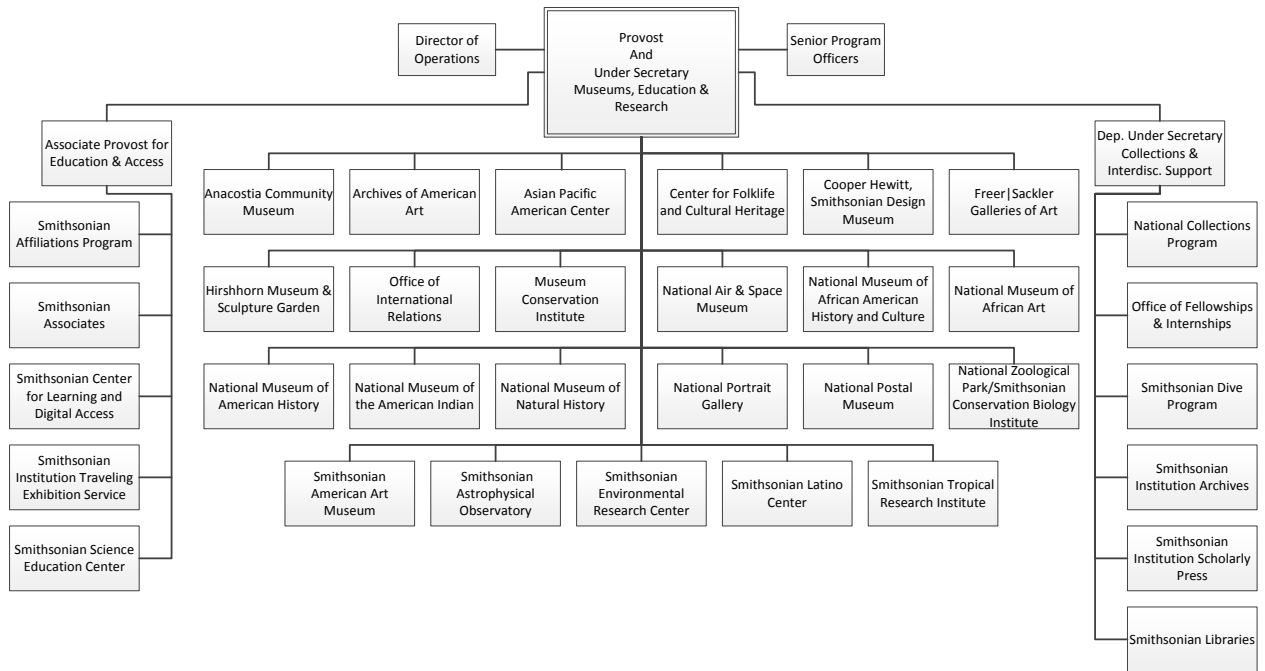


⁶⁷ The units in blue have no functional or hierarchical significance.

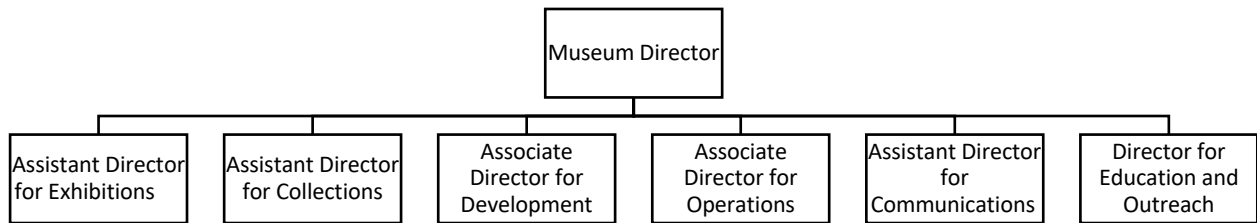
6. Organizational chart: Provost and Undersecretary for Museums, Education and Research

PROVOST AND UNDER SECRETARY FOR MUSEUMS, EDUCATION & RESEARCH

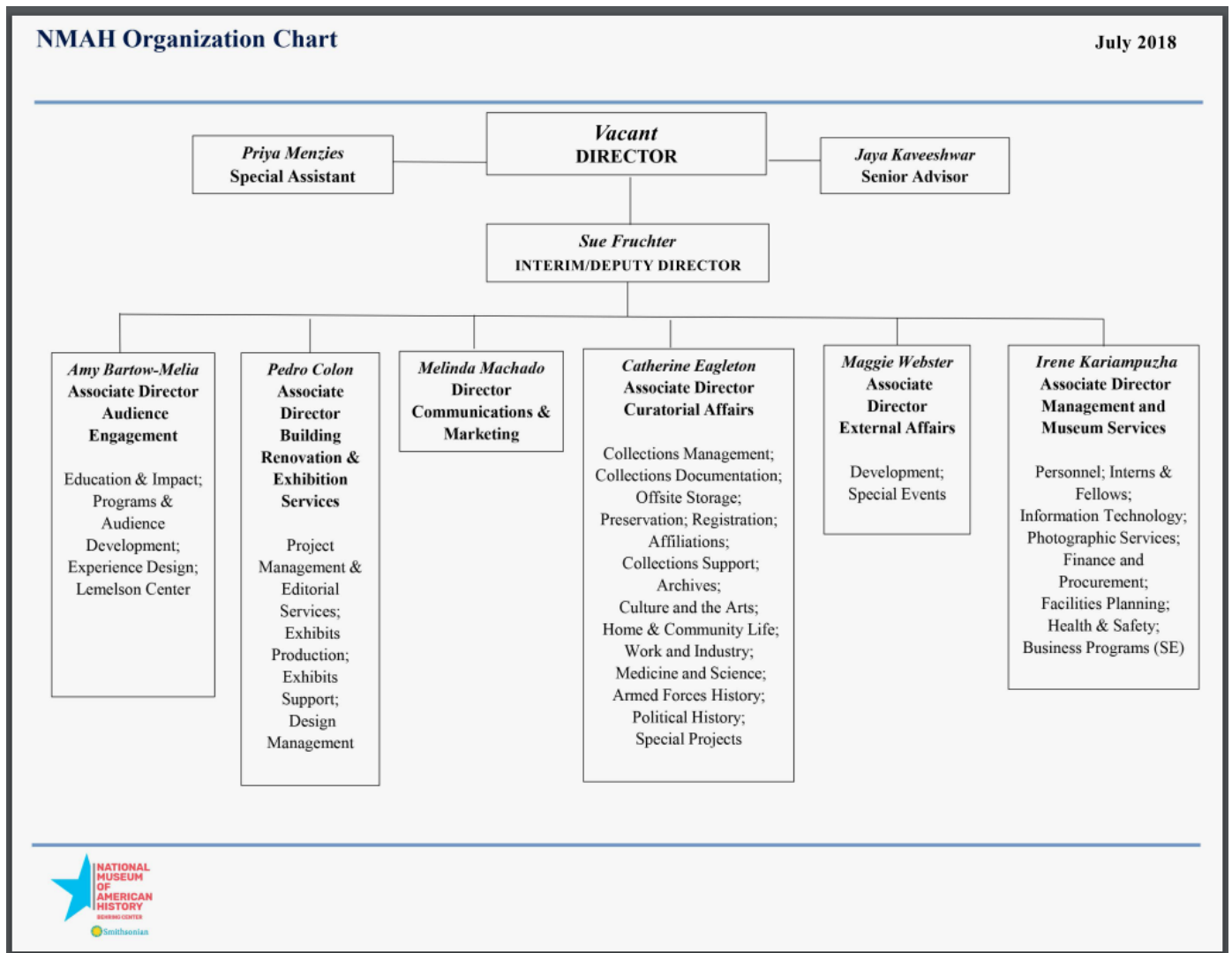
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7. Organizational Chart: National Museum of Natural History



8. Organizational Chart National Museum of American History



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