

2020 AMIA Salary and Demographics Survey of the Field: Findings and Future Directions

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AMIA

The AMIA 2020 Salary and Demographics Survey of the Field: Findings and Future Directions

ABSTRACT

In November 2020, the Association of Moving Image Archivists (AMIA) launched the AMIA Annual Salary & Demographics Survey of the Field. This study was a continuation of research conducted by AMIA in 2019 and it was also informed by similar surveys commissioned by the Society of American Archivists and American Library Association. Like other studies from allied cultural heritage professions, the AMIA survey demonstrates that diversity is lacking in the audiovisual archives field and that serious and deliberate effort must be made to address this. AMIA has already taken some actions in response to this, such as the development of the AMIA Pathways fellowship program that will fund young professionals from diverse backgrounds in paid internships and mentorship activities. Additionally, the 2020 survey showed some issues with archivists' costs of living and workplace conditions, especially in the wake of the COVID-19 pandemic, that should inform the AMIA's future advocacy efforts.

PUBLICATION NOTE

This is a preprint version of a peer-reviewed report that has been accepted for publication in the Spring 2022 issue (vol. 22, no. 1) of *The Moving Image: The Journal of the Association of Moving Image Archivists*. Readers are invited to consult the final published version of record in due course. AMIA thanks the University of Minnesota Press for recognizing the timely relevance of the findings of this study to persons currently working in the audiovisual archives field, and for allowing AMIA to self-archive this version of the text online in advance of its formal publication.

Brian Real
November 11, 2021

INTRODUCTION

The Association of Moving Image Archivists (AMIA) is a professional nonprofit organization dedicated to the support of established and aspiring professionals in the field of audiovisual preservation and access. AMIA has been interested in issues of salary fairness and diversity since its founding in 1990, but in 2016 the organization's leadership made structural changes and allocated additional resources to take more direct and intentional action to promote positive change across the profession.

In 2019, recognizing that good data are necessary precursors to effective advocacy, AMIA collaborated with the National Film Preservation Board's Diversity Task Force (NFPB DTF) to gather data on age, race and ethnicity, ability, sexual identity, level of education, years of professional experience, and other intersectional factors to examine how they might affect salary, employment, and professional advancement. In addition, AMIA launched a series of roundtables about advocacy concerns at its annual conferences in 2018 and 2019. The results of the survey and roundtables, as well as the findings from the NFPB DTF final report, showed significant concerns for the field, including but not limited to inadequate racial and ethnic representation and high student loan debt loads relative to participants' salaries. To work toward increasing equity, promoting fair labor practices, and encouraging professional sustainability field-wide, the organization saw a need for ongoing data collection and analysis and decided to continue such research each year as the AMIA Annual Salary and Demographics Survey of the Field. The first follow-up in this ongoing longitudinal research project was launched in December 2020. Executing the survey at this time meant that questions about workplace situations coincided with the ongoing COVID-19 pandemic.

This analysis primarily presents data from the 2020 AMIA Annual Salary and Demographics Survey of the Field, and the reader should assume that information comes from that study unless the text explicitly states otherwise. However, for purposes of comparison, the authors have also included data from its 2019 predecessor survey at various points. In some instances where results from the most recent data collection

cycle are surprising, showing demographic trends in the field of audiovisual archiving differing from the general population, the 2019 data appear to confirm that this is not due to sampling errors or other survey bias. Additionally, there are some discrepancies between the 2019 and 2020 samples that show possible impacts of COVID-19 on younger persons' representation in the field and their interactions with AMIA and other professional organizations.

Some of the findings that follow may seem discouraging, since it is clear that the makeup of the audiovisual heritage field does not match the diversity of the general population in the United States and beyond; but AMIA is dedicated to finding ways of allowing this profession to be shaped by a full array of voices, experiences, and perspectives. There are significant barriers to entry that must be addressed, and the financial costs of education and training to enter the field for some may even negate the benefits that come with an eventual career in the audiovisual heritage community. These issues can only be surmounted through open discussion and a willingness to take decisive action to promote positive change.

BACKGROUND TO THE STUDY

The AMIA Annual Salary and Demographics Survey of the Field was influenced by broader professional trends in libraries, archives, and museums, along with discussions by AMIA's membership and leadership. Other organizations such as the American Library Association (ALA) and Society of American Archivists (SAA) have conducted studies of these issues and are in the process of developing policies to allow professionals to advocate for fair salaries and to promote more diversity among library and archives staff.

DIVERSITY AND SALARY ISSUES IN LIBRARIES, ARCHIVES, AND MUSEUMS

ALA collected data on the field of librarianship in 2009-2010 for its most recent iteration of its Diversity Counts study, which was published in 2012.¹ The organization

found that 88 percent of librarians with master of library science (MLS) or master of library and information science (MLIS) degrees were non-Latino white.ⁱⁱ Additionally, 83 percent of librarians with relevant grad degrees were women, and 73 percent were white women. These figures improve somewhat for paraprofessionals or librarians who do not hold an MLS or MLIS degree, as about 73 percent of persons in that group are non-Latino white. To put this in perspective, according to 2019 estimates from the United States Census Bureau, 76.3 percent of the U.S. population identifies as white and 60.1 percent of the total population identifies as non-Hispanic, non-Latino white.ⁱⁱⁱ

The authors of this study do not consider gender disparity favoring women in the library, archives, and museum professions to be a problem in itself. However, considering trends in the United States and other nations of women being paid less than men for the same work, a profession perceived as having a gender bias toward women carries the risk of lower salaries in general. SAA's Women Archivists Section (WArS) chose to address this problem head-on through the 2017 Women Archivists Section Salary Survey.^{iv} This study "was developed in response to [SAA] member interest in salary data about the archives profession and, in particular, in data about women archivists across intersectional identities."^v The authors' findings suggested that women and Black, Indigenous and other Persons of Color (BIPOC) did receive less pay and have less access to opportunity within the field. However, perhaps the most significant finding is that the field of archives is overwhelmingly white, since 87.7 percent of respondents identified as such, meaning that SAA should take an active role in recruiting diverse persons to the profession and promoting equitable treatment of employees in a way that will promote retention.^{vi} To work against these inequities, SAA has taken numerous actions that include cultural diversity scholarships and other recruitment initiatives; salary transparency, to make it so that people in the field know what other persons in comparable positions are paid; refusing to post positions to its listservs or website without salary and benefit details; and more. As discussed below, AMIA has also been taking similar actions to promote diversity and salary transparency in the subfield of audiovisual archives.

AMIA'S ADVOCACY FOR DIVERSITY AND SALARY FAIRNESS

AMIA has taken numerous actions to promote diversity, equity, and inclusion (DEI) over the years, but in 2016 AMIA began the process of structural reformations that would allow the organization to place a greater emphasis on these matters. A statement on DEI was drafted and opened to the full membership for comment before adoption by the Board of Directors. A major step was made in the recommendation of AMIA's Diversity Committee of the Membership to dissolve itself and fold its objectives into the core work of the Board of Directors and other parts of the organization's senior leadership and expanding operations. In 2017, the board hired management consultant and DEI expert DeEtta Jones to work with the board in managing organizational change, offered training for committee and project leadership, and led conference sessions on DEI and organizational change. AMIA has hosted several cultural competency trainings since then, and it is in the process of launching a webinar series that will be mandatory for organizational leadership and free for members.

In 2018, AMIA transitioned its Advocacy Committee to the Advocacy Committee of the Board (ACOB). The primary difference between these two bodies is that the first consisted of AMIA members who volunteered for the committee discussing advocacy issues within the field, while members of the new committee were appointed by AMIA's Board of Directors and intended to be instrumental in developing AMIA's policy agenda, especially in the areas of promoting DEI and advocating for better working conditions in the audiovisual archives field for all.

In 2019, NFPB funded a study on diversity, equity, and inclusion in the audiovisual archives field, initiated by the NFPB DTF and chaired by Dr. Jacqueline Stewart, who is now Chair of the NFPB Board. This first field-wide assessment of key indicators on cultural equity and inclusion within the profession emerged out of a growing awareness that more understanding was needed of the deep structural issues preventing full participation in the audiovisual heritage community by all. Dr. Stewart provided oversight and Teague Schreiner, an accomplished audiovisual archivist who was then a member of AMIA's Board of Directors, was hired as an independent contractor to collect

qualitative and quantitative data for this study. To begin open conversations with the community, Schneider and Stewart held three in-person open forum meetings in New York, Los Angeles, and Washington, DC, along with an online multi-region session via Zoom. This allowed them to obtain a baseline understanding of concerns in the field. Schneider and Stewart followed this up with ten online focus groups where colleagues of different affinities and shared experiences navigating the field. This included BIPOC-led sessions; student-led sessions; regional forums and topical discussions, such as a conversation about visible and invisible disabilities; and more. To protect anonymity of the participants, none of the focus groups or forums was recorded, allowing the approximately 190 persons who took part in these events to speak freely about challenges they experienced and opportunities they saw for the field to do better.

Working with the AMIA Board and staff members, Schneider and Stewart used the information gained from the open forums and focus groups and drew inspiration from the 2017 Women Archivists Section Salary Survey to develop the first field-wide survey of salary and demographics in the audiovisual archives profession. AMIA Managing Director Laura Rooney provided logistical support, allowing this to launch in June 2019. This survey found similar issues in the field to what WArS and SAA had discovered through their 2017 study, but also uncovered problems that were distinct to the area of media preservation and confirmed others that had been initially identified through the forums and focus groups. Salaries for entry-level media archivists are low when compared to costs of living, and the fact that many of the jobs in the field are clustered around three of the most expensive housing markets in the country (Los Angeles, New York, Washington, DC) makes this particularly acute. High levels of student debt for persons entering the field compounded these concerns.

To ensure that this first field-wide survey effort of reporting realities of the field was made a part of AMIA operations and done so under institutional review board (IRB) oversight, Teague Schneider approached Dr. Brian Real, a library and information science educator with a background in survey research, to work on a revised version of the survey in 2020. The immediate impetus for this study, now officially named the AMIA Annual Salary and Demographics Survey of the Field, was to follow-up on

specific trends in the earlier survey, especially to verify how much the field needs to improve to be truly representative of the wide array of people, cultures, and collections that ensure a healthy and thriving profession globally. A secondary objective was to capture information about the state of the profession during the COVID-19 pandemic and determine if AMIA needed to engage in any short-term interventions to meet the needs of its constituency.

METHODOLOGY

The 2019 survey and its associated focus groups were funded by a grant from the NFPB DTF and administered by Teague Schneider, who worked on this as an independent contractor at a flat rate for the full report. She contributed some of her own time to the project, as well. This survey was launched through the SurveyMonkey software platform. The 2020 survey was not directly funded by any organization, but the lead author of this study and coordinator of that survey cycle, Brian Real, does receive compensation for his research time as part of his salary for his faculty position at Southern Connecticut State University. Additionally, he used some university resources, such as its institutional license for the Qualtrics survey platform, which he used for data collection in the 2020 study.

Schneider worked with ACOB to create the questions for the 2019 NFPB DTF Survey of the Field, using some of the concepts from 2017 Women Archivists Section Salary Survey and other survey resources, such as the SAA Census, as a point of departure. Real oversaw the revisions for the 2020 survey, working with Schneider and ACOB to address concerns they developed during the previous survey and using his own past work as a quantitative researcher to refine questions for easier analysis. Additionally, Real worked with his partners to add several free-text entry questions to gather qualitative comments that could be useful in the design of the next iteration of the survey.

The authors collaborated with AMIA staff and ACOB members to publicize each survey through AMIA's various communication channels, social media, and during conference sessions. The survey was also sent through the email lists and social media accounts of the Society of American Archivists, the Association of Recorded Sound Collections, and several other allied groups. In both the 2019 and 2020 surveys, people working in audiovisual archives or in library positions primarily focusing on moving image and audio materials, regardless of whether these are analog or digital, were asked to participate, as were students studying for these types of careers. The surveys did not collect participant names or the names of their workplaces, allowing for more open responses on somewhat sensitive topics. It did, however, include a question about the cities where participants work.

Participants were able to skip any question, and in many instances no response was a valid answer. As such, the authors determined most of the percentages that follow by dividing the total number of responses by the total number of survey participants. However, for questions where available responses covered all possible responses, the authors determined percentages by using the total number of responses to the individual question as the divisor.

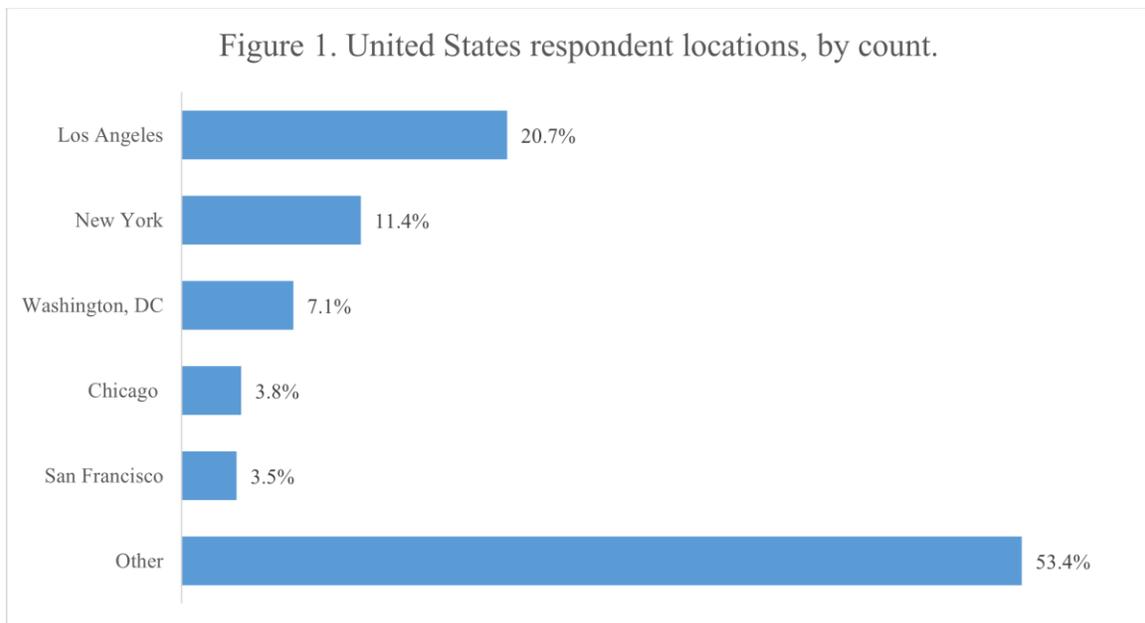
Real submitted the 2020 study to his university's IRB for their review and approval. The IRB determined that the survey posed minimal risk to participants, due to all responses being anonymous, exempting it from further review. Although the 2019 survey did not undergo a similar review, that study had a similar methodology and the same level of anonymity.

FINDINGS

A total of 477 persons replied to the 2020 iteration of the survey. Three hundred and ninety-five of these responses came from persons who work in the United States, composing 83.2 percent of the sample, while an additional 37 responses (7.75 percent)

came from Canada. Only two participants worked in Mexico and no other responses came from other North American countries. Twenty-five responses (5.2 percent) came from Europe, while the combined response rate for Oceania, Asia, Africa, and South America was less than 4 percent of the sample. By comparison, the 2019 survey received 545 responses, with 74.5 percent of these persons being from the United States. There has not been a full census of the audiovisual archives field and, as a result, it is impossible to say how strong the two response rates actually are. However, AMIA usually has between 925 and 950 members, while 631 people registered for the organization’s fall 2020 conference.

As shown in Figure 1, almost half (46.5 percent) of the persons from the United States who responded to the 2020 survey worked in or within ten miles of five major metropolitan markets. Los Angeles had the strongest representation of any major city, as 20.7 percent of U.S.-based respondents were located in that area, while 11.4 percent were in New York City, 7.1 percent worked in or near Washington, DC, 3.8 percent worked in the greater Chicago area, and 3.5 percent worked in or near San Francisco.



AGE, GENDER IDENTITY, SEXUAL ORIENTATION, AND DISABILITY

Both survey cycles had six categories for age groups, but since there were no responses from persons over 75 years of age in either year, the authors are able to report on five groupings, as displayed in Figure 2. The smallest of these was the 65-75 group, at just 5.1 percent of the total sample in 2019 and 3.4 percent in 2020. This is unsurprising since that is effectively retirement age. Persons in their thirties constituted the largest portion of the sample, at 33.6 percent in 2019 and 36.9 percent in 2020. However, there are some notable discrepancies between the two cycles of the survey for other categories. Fourteen and a half percent of respondents in 2019 were under thirty, but this dropped to 10.3 percent in 2020. Meanwhile, only 22.4 percent of respondents were in the 40 to 49 group in 2019, but this increased to 30.2 percent in 2020.

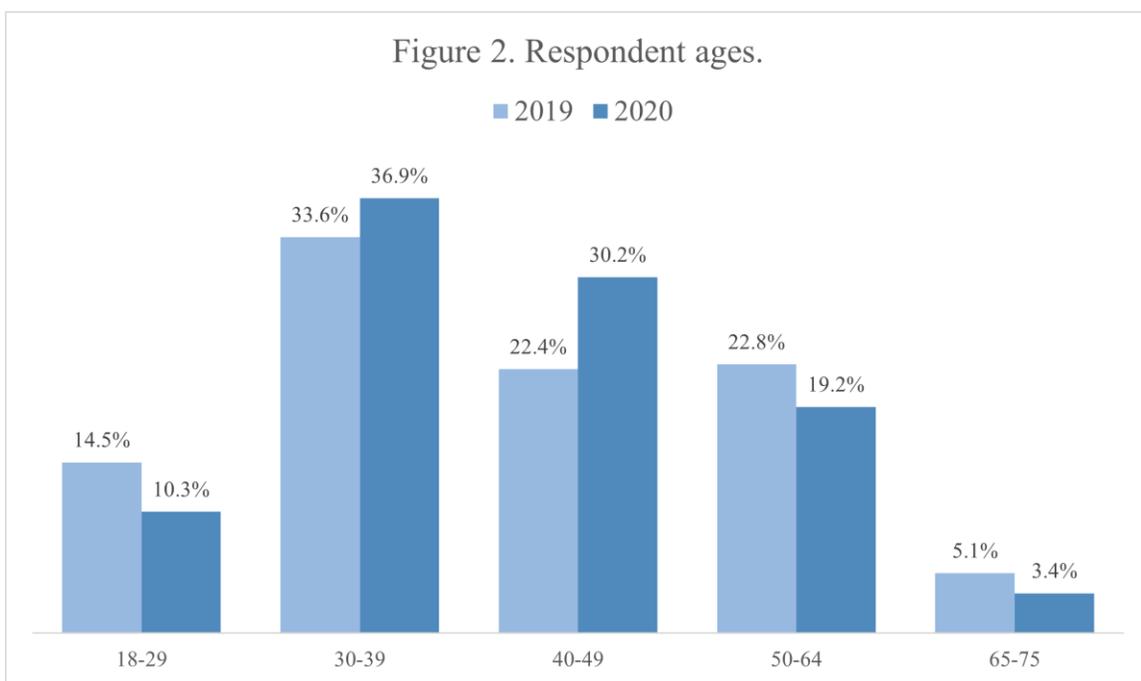


Figure 3 shows participant responses to questions about gender identity. A total of 61.2 percent of respondents identified as women in 2019 and 61.6 percent did so in 2020, showing little change between the two years. By comparison, men accounted for 36.2 percent of respondents in 2019 and 33.8 percent in 2020. This follows the general trend that women are better represented in cultural heritage fields like libraries, archives, and museums than men. Meanwhile, the authors saw a notable climb in the number of persons who identified as nonbinary between the two surveys, increasing from 0.6 percent in 2019 to 2.9 percent in 2020. The number of participants who identified as transgender also increased from 0.4 percent in 2019 to a full percentage in 2020. It is difficult to establish a firm baseline for how much of the population is nonbinary or transgender, since the United States Census does not collect data on this and there have also been problems of oppressive practices and cultural stigmas against such persons, often limiting their openness about their identity. However, more people being willing to identify as who they are is a good thing, and the shift in these figures may reflect societal progress on openness about people's identity.

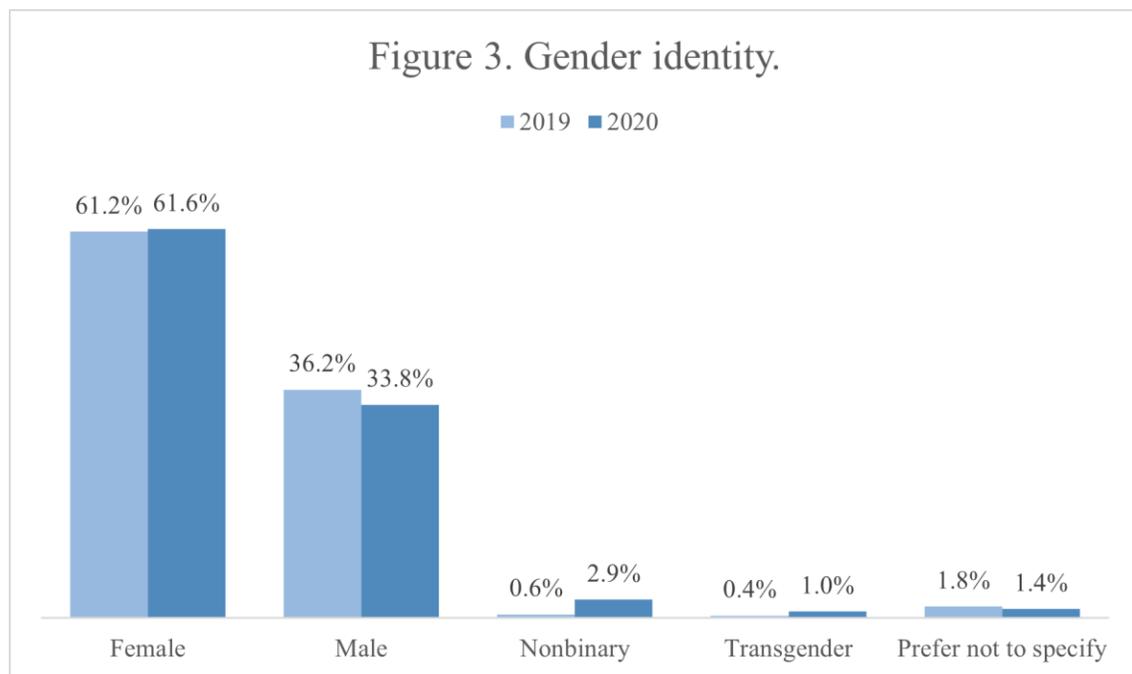
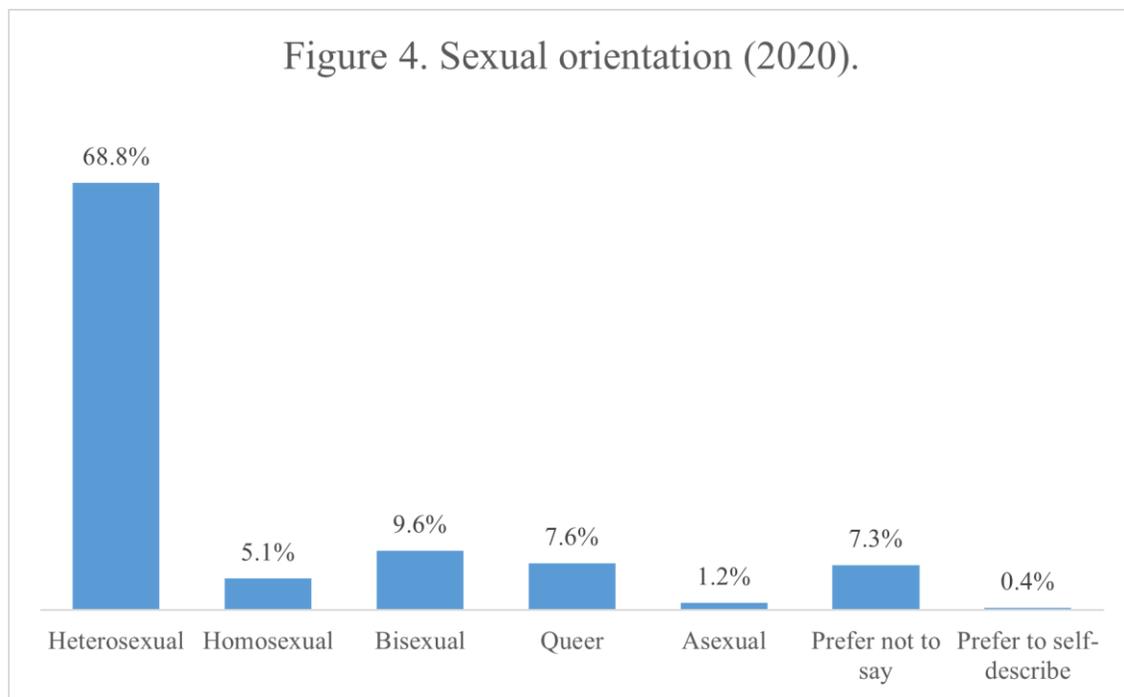


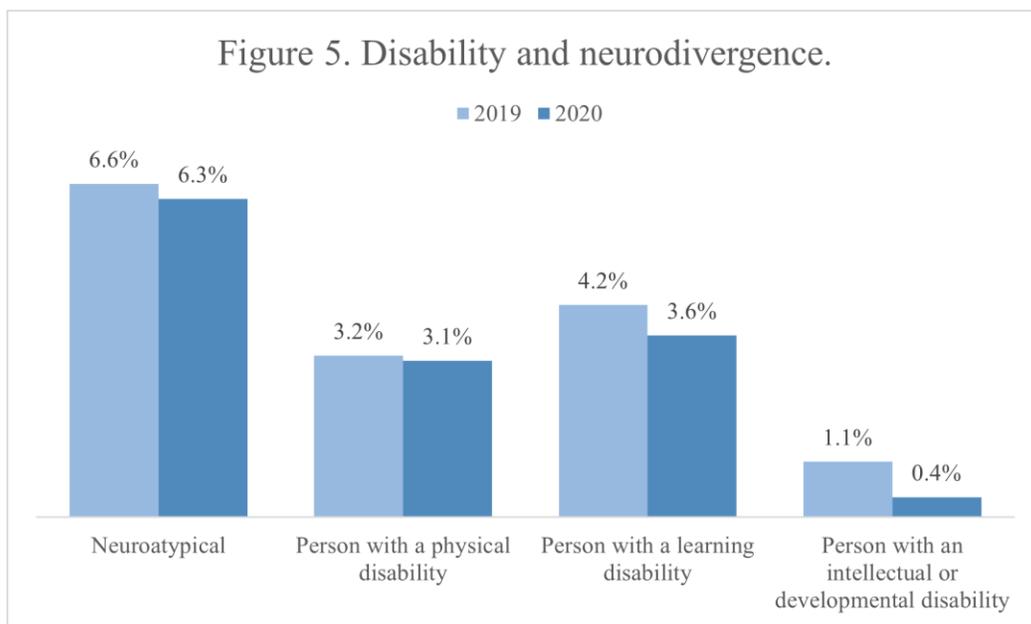
Figure 4 shows that in response to a 2020 question about sexual orientation, 68.8 percent of participants identified as heterosexual, 5.1 percent as homosexual, 9.6 percent as bisexual, 7.6 percent as queer, and 1.2 percent as asexual. A total of 7.6 percent of participants chose the option “prefer not to say,” meaning that their sexual orientation is unclear. The combined total for individuals who selected an option other than heterosexual or “prefer not to say” was 23.5 percent. The 2019 survey asked a similar question about sexual orientation that had three possible responses. In that instance, 72.7 percent of respondents reported they were heterosexual, 23.2 percent selected LGBTQIA+, and 9.7 percent chose “prefer not to say.” As such, a similar number of participants each year reported that they were not straight.



The United States Census does not collect data on sexual orientation, so it can be difficult to establish a baseline for diversity in this area. However, Gallup has conducted polls about this since 2012, and in February 2021 the organization estimated that 5.6 percent of the population is LGBT, to use Gallup’s preferred acronym and grouping.^{vii}

The fact that nearly a quarter of AMIA survey respondents in 2019 and 2020 made a selection other than straight or “prefer not to say” almost certainly makes the audiovisual archives community more representative and inclusive of LGBTQIA+ persons than the general population.

Participants were allowed to select more than one option for the question about disabilities and neurodivergence. Figure 5 shows that in 2020, 6.3 percent of respondents identified as neuroatypical, 3.1 percent responded that they had a physical disability, 3.6 percent noted that they had a learning disability, and 0.4 percent identified as having an intellectual or developmental disability. The frequency of reporting for all of these categories decreased slightly when compared to 2019, suggesting that this is an area to monitor in future survey cycles. According to the Centers for Disease Control and Prevention, 13.9 percent of Americans reported having some form of mobility disability (i.e., serious difficulty walking or climbing stairs), 5.9 percent identify as deaf or hard of hearing, and 4.6 percent reported that they are blind or vision impaired.^{viii} As such, the fact that only 3.1 percent of respondents reported having any form of physical disability shows that the audiovisual heritage field needs to do more to be equitable and inclusive in this area.



RACE AND ETHNICITY

A total of 81.1 percent of survey respondents selected white as their race or ethnicity in 2019 and 81.6 percent did so in 2020 (Table 1). Considering that the survey had a number of responses from Canada, Europe, Oceania, and other geographic areas that have less racial diversity, one might hope that the situation may improve when looking at data only for the United States. However, this is not the case, since Table 2 shows that 82.6 percent of U.S.-based respondents selected “white” as an option for their race or ethnicity in 2020.

	Count	Percent
White	400	81.6%
Latino, Latina, or Latinx	23	4.7%
Asian (East Asian, South Asian, Central Asian, Southeast Asian)	25	5.1%
Black or African American	11	2.2%
American Indian, Alaska Native, or Indigenous	5	1.0%
Middle Eastern or North African	5	1.0%
Native Hawaiian or Pacific Islander	2	0.4%
Mixed Race	12	3.2%
Total	490	

Table 1. Race and ethnicity--all respondents (2020).

	Count	Percent
White	336	82.6%
Latino, Latina, or Latinx	22	5.4%
Asian (East Asian, South Asian, Central Asian, Southeast Asian)	14	3.4%
Black or African American	11	2.7%
American Indian, Alaska Native, or Indigenous	5	1.2%
Middle Eastern or North African	4	1.0%
Native Hawaiian or Pacific Islander	2	0.5%
Mixed Race	13	3.2%
Total	407	

Table 2. Race and ethnicity—United States (2020).

There were some instances in which respondents who identified as “white” for the 2020 survey and also made other selections. This includes ten instances of persons who identified as “Latino, Latina, or Latinx” and six instances of persons who identified as “mixed race” also selecting “white.” However, this does little to mitigate the simple fact that the audiovisual archives field is not a profession that is ethnically or racially diverse. Of the persons within the United States who responded to the question about their race or ethnicity, 80.8 percent selected “white” without making any other selection. This white domination of the field, alongside other data about the low participation among certain groups, such as tribal and Indigenous professionals, shows that much work needs to be done.

Geography did have an impact on measures of race and ethnic measures, as 73.9 percent of respondents from the five metropolitan areas with the highest response rates--Los Angeles, New York, Washington, DC, Chicago, and San Francisco--selected “white” as their race or ethnicity with no secondary option in addition to this. By comparison, this was the case for 85.8 percent of respondents in the United States who were outside of these urban areas. However, much of this was driven by the two largest clusters of respondents, as 70.7 percent of participants from the greater Los Angeles area and 68.8 percent of those in New York City reported as “white” with no other race or ethnicity selected. The greater Washington, DC, area lagged on diversity measures, since 82.1 percent of participants selected “white” as their only response to race or ethnicity, while Chicago fared worse with 93.3 percent reporting as such.

FIELDS OF EMPLOYMENT AND LEADERSHIP

Survey respondents were able to select from a wide range of categories to describe their place of employment. These were non-mutually exclusive, meaning that participants could select more than one category for their workplace. Table 3 shows these results in an unedited manner, which provides a broad view but does not lend itself to easy analysis. However, there are two trends related to race and ethnicity worth noting. A total of 36.1 percent of participants reported that they worked in colleges or universities.^{ix} Of these individuals, 79.7 percent selected “white” as their race or ethnicity with no other option selected. Similarly, 15.9 percent of respondents work in government, and 82.9 percent of these persons identify only as white. In other words, academia and government are two of the largest employment categories for the audiovisual archives field, and ethnic and racial diversity in these areas is as lacking as it is for the profession as a whole. These are two target areas that should be considered for improvement initiatives.

College or university--archives	131	Law librarianship	1
College or university--libraries	94	Medicine and health-- professional practice	1
College or university--academic department	41	Medical and health librarianship	2
Studio or streaming service	30	Nonprofit	113
Corporate (for profit)	34	Historical society	17
Commercial broadcasting	16	Religious organization	14
Nonprofit broadcasting/public media	35	Consultant or freelance	22
Government (federal, state, or local/county/municipal)	76	Tribal government agency	1
Special collections	89	Tribal cultural heritage agency	1
Stock footage house	10	Professional archivist organization	12
Museum	53	Accrediting body organization	1
Public library system	21	Non-archivist position with limited archives-related responsibilities	11
Law--legal firms or courts	1	Service or product supplier to the field	13
Law--policing and law enforcement	1	Self-employed	26

Table 3. Types of organization or employment (2020).

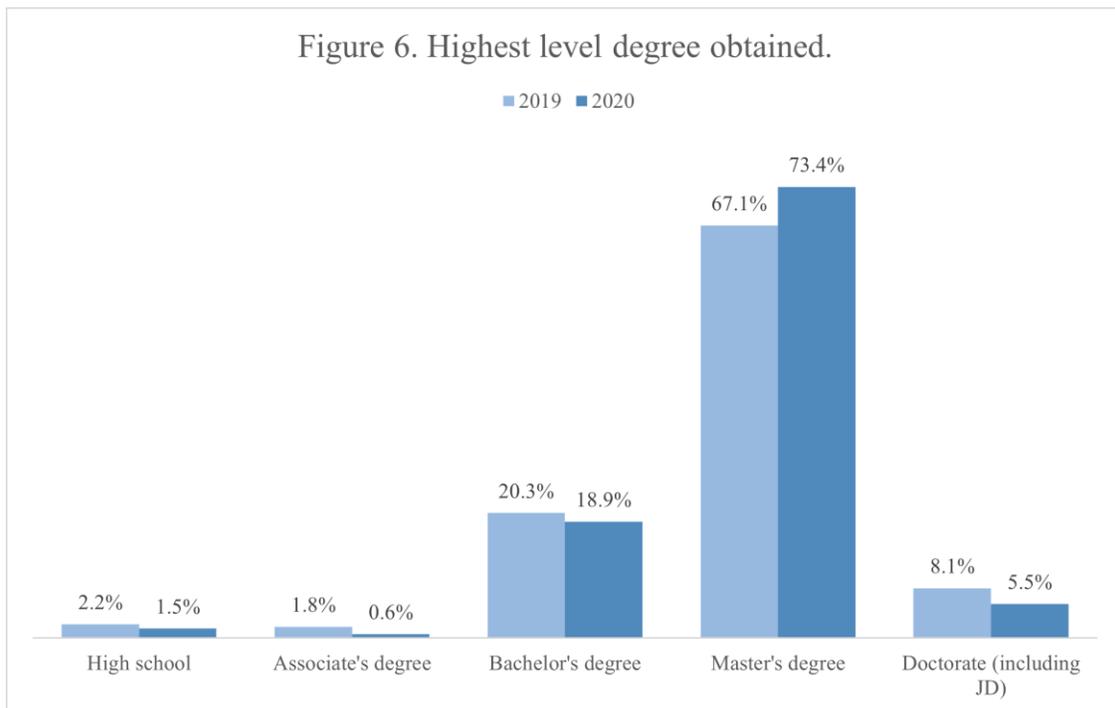
As detailed in Table 4, almost half (48.6 percent) of the respondents have some form of supervisory roles in their organizations, while 18.7 percent are part of their organizational leadership. The authors found that race and ethnicity had no significant impact on the likelihood of someone having supervisory duties or being part of organizational leadership. However, gender identity seems to be more of an issue. Nonbinary persons were less likely to have supervisory or leadership duties but transgender persons were more likely to have such roles than the overall sample. Considering that persons from these categories represent a small portion of the sample, though, it is not possible to conclude that these trends are part of any negative or positive bias. Meanwhile, women and men are about equally as likely to perform supervisory duties, since 52.9 percent and 51.0 percent of persons from these categories respectively reported as such. A greater concern is the fact that men are almost ten percent more likely to be part of their organizational leadership than women, as 24.5 percent of men reported this versus just 15.6 percent of women. Longevity in one’s career has something of a positive impact on this, since 20.2 percent of women who had ten years or more of experience in the audiovisual heritage field were part of their organizational leadership, but this also increased slightly to 29.1 percent for men.

	Supervisory duties (count)	Supervisory duties (percent)	Organizational leadership (count)	Organizational leadership (percent)	Total responses (count)
Female	125	52.9%	41	15.6%	263
Male	75	51.0%	36	24.5%	147
Nonbinary	5	35.7%	1	7.1%	14
Transgender	3	75.0%	2	50.0%	4
Total	208	48.6%	80	18.7%	428

Table 4. Survey participants in supervisory positions

EDUCATION AND STUDENT LOAN DEBT

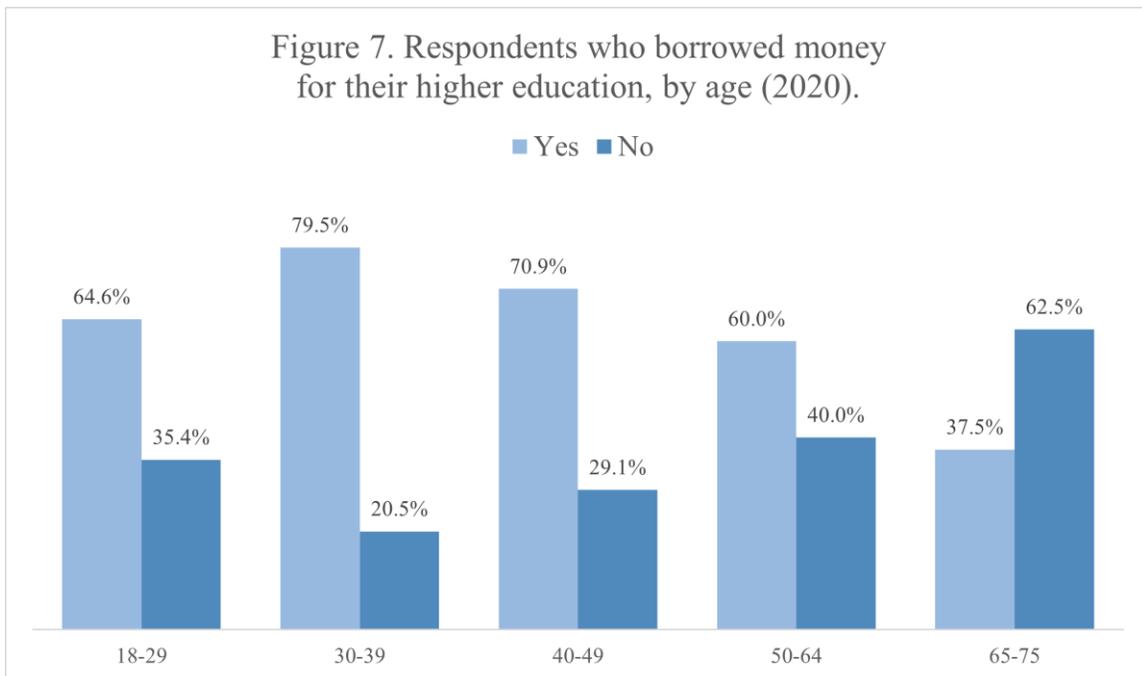
A total of 95.5 percent of 2019 survey respondents and 97.8 percent of 2020 participants hold a bachelor's degree or higher (Figure 6). It is clear that a master's degree is often considered a prerequisite to employment in the audiovisual archives field, since 67.1 percent of respondents reported this as their highest degree obtained in 2019 and 73.4 percent did so in 2020. This 6.3 percent increase between the two surveys shows something of a concerning trend, since the number of respondents with only a high school diploma decreased from 2.2 percent in 2019 to 1.5 percent in 2020, those with an associate's degree as their highest formal education achieved declined from 1.8 percent to 0.6 percent, and those whose formal education ended with a bachelor's degree decreased from 20.3 percent to 18.9 percent. It is unclear whether this is due to some form of discrepancy in the data collection between the two surveys or if such individuals are not as actively involved in the profession as they were before COVID-19.



Participants were able to enter the areas of study for their education into a free-text box. This question did not ask participants to identify the education level of the relevant degree (e.g., undergraduate, graduate), but instead only the subject. The purpose of this was to collect data that can be used to create a more refined quantitative question for the next iteration of the survey. The fact that participants could enter any text they deemed appropriate makes it difficult to provide exact figures for subject trends, so the analysis that follows is less precise than the rest of the findings. More than a third of the participants who answered this question mentioned “library” or “information” as a degree subject, while about a tenth of respondents mentioned archives without library or information science, often as part of a history or public history program. Just under twenty percent specified a non-MLIS film preservation degree or certificate, such as the George Eastman Museum’s graduate certificate in film preservation, Moving Image Archives and Preservation master’s degree at New York University (NYU), or master of Moving Image Archives Studies at the University of California, Los Angeles (UCLA), which has recently been discontinued in favor of an MLIS concentration. Meanwhile, about a quarter of participants who responded to this question had some form of degree in film and media studies or film production, but approximately a third of these people also had an MLIS or a specialized film preservation degree.

A total of 80.1 percent of participants who selected “white” as their only choice for race or ethnicity held a graduate degree in 2020, versus 81.1 percent for the sample as a whole. As such, race and ethnicity appear to have no significant impact on education level in the audiovisual archives field. This does not eliminate the possibility that education may be connected to the lack of ethnic and racial diversity in the field in other ways, though, as barriers to educational access may keep many people out of a profession that requires a graduate degree for many positions.

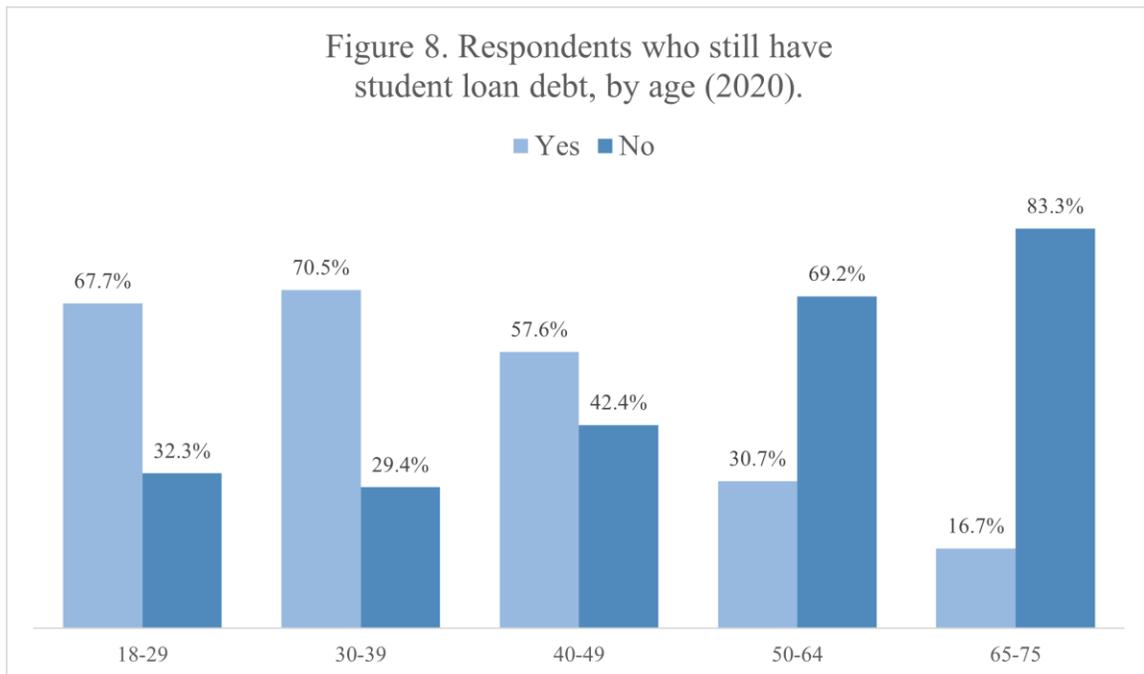
Meanwhile, Figure 7 shows that 70.1 percent of survey respondents said they had borrowed money to finance their post-high school education, while 29.9 percent of respondents said they did not do so. Persons in the 30-39 age group were the most likely to have borrowed funds for this purpose, as 79.5 percent of respondents said as such, while persons in the 40-49 age group were the second most likely to do this at 70.9 percent. Only 37.5 percent of persons in the 65-75 age bracket borrowed money to finance their higher education, making this the only group for which a majority did not do so. This is despite all but one of these sixteen persons having a college degree, including eight with master's degrees and three with doctorates. Meanwhile, 60.0 percent of the persons in the 50-64 age group borrowed money for their education.



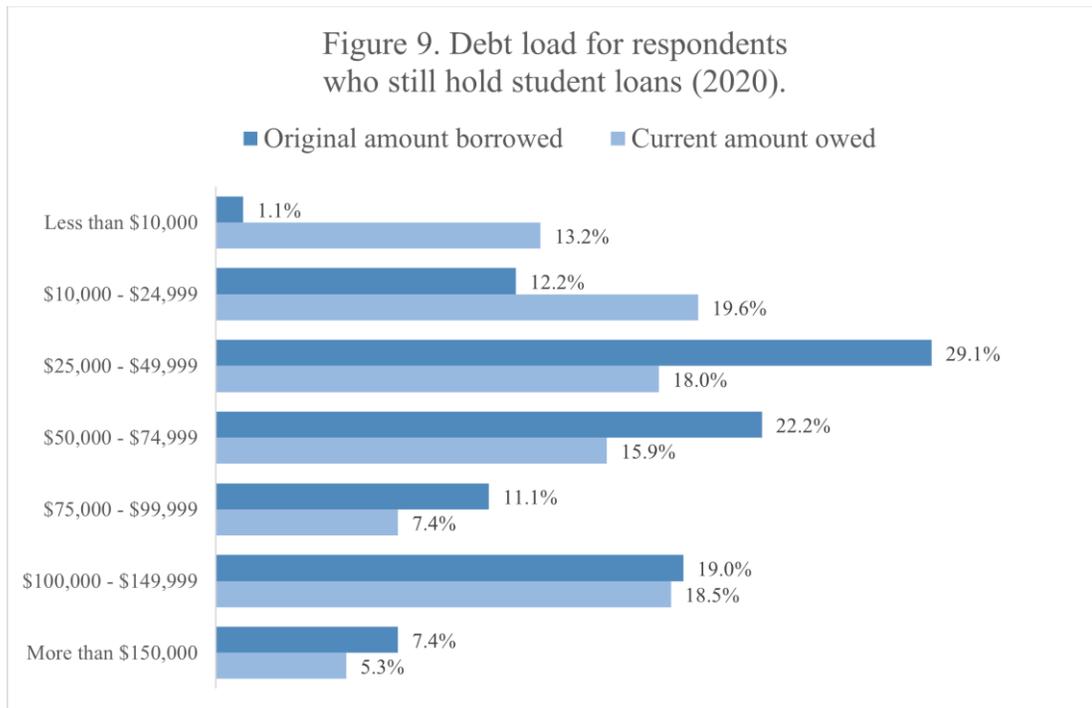
Respondents under the age of thirty appear to be something of an outlier in this study, since 64.5 percent of these persons borrowed money to finance their education, making them 14.9 percent less likely to have done so than persons in their thirties. If not for the inclusion of this group, there would be a steady trend of younger respondents

being more likely to have financed their education through loans, since persons in the 30-39 age group were more than twice as likely to have done so than those who were 65 or older. It is impossible to make a clear determination as to why persons below the age of thirty defy this trend, but this will be something to watch with future iterations of the survey.

Figure 8 shows how many people who borrowed money for their education still hold debt. Just over two-thirds (67.7 percent) of persons under the age of thirty have outstanding student loans, but this increases to 70.5 percent for persons in their thirties, once again showing a trend among the youngest participants that defies expectations. Beyond this, debt loads decrease as persons get older, but 57.6 percent of participants in their forties still reported owing student loan debt. This only dropped to under half of participants with the 50-64 age group, since 30.7 percent reported that they are still paying for their higher education, before further declining to 16.7 percent for persons aged 65 or older.

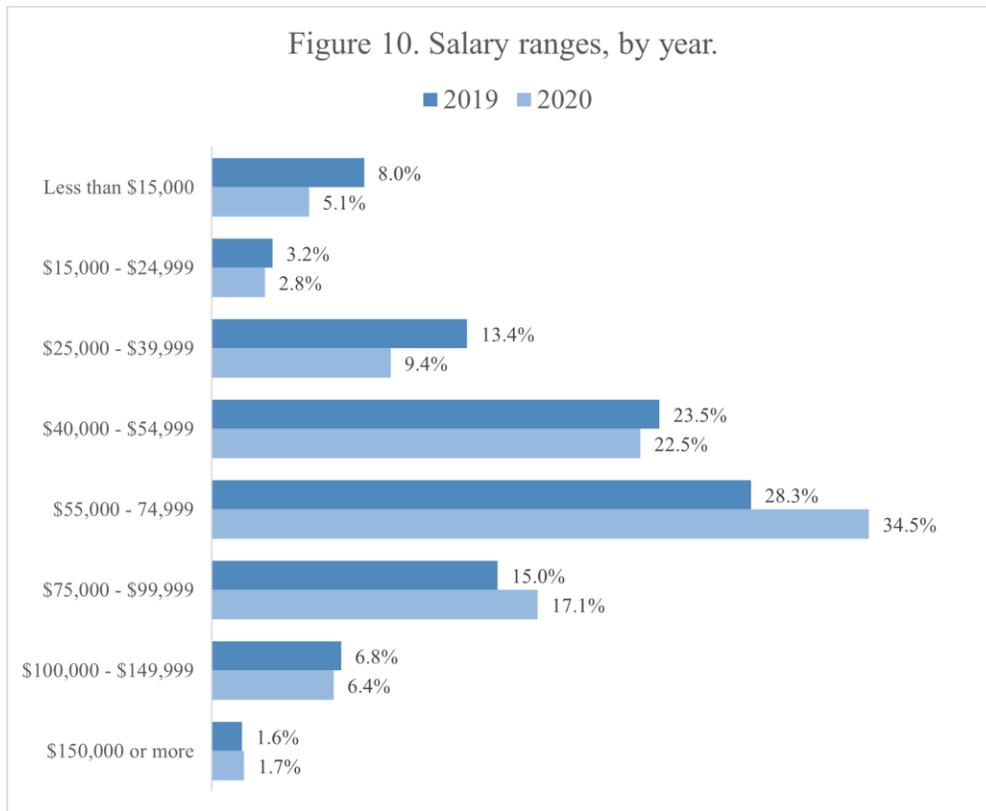


On that note, Figure 9 contains responses from only the portion of survey respondents who still hold student loan debt, which constitutes 39.4 percent of the total survey sample. For the most part this is at least somewhat encouraging. As an example, just 1.1 percent of persons who still hold debt borrowed under \$10,000 for their education, yet 13.2 percent currently owe that amount. The only way that the number of people owing that amount could have increased is through participants paying down their debt. Likewise, one-third (33.3 percent) of respondents who have debt reported initially borrowing more than \$50,000 and less than \$100,000, and this has now declined to 23.3 percent owing in that range. However, a notable concern is that 26.4 percent of respondents who reported that they borrowed money to finance their higher education took out loans in excess of \$100,000, while 23.8 percent of persons who still have loans owe more than this amount, showing a decline of just 2.6 percent. Put another way, 9.9 percent of total survey respondents currently owe more than \$100,000 in student loans. Of the forty-seven individuals who owe more than six figures in student loans, just seven have PhDs while forty have a master’s degree as their highest level of education achieved.



SALARIES, BENEFITS, AND PROFESSIONAL DEVELOPMENT

There are some notable discrepancies between salaries in the 2019 and 2020 data sets, as displayed in Figure 10. The largest single portion of survey participants make between \$55,000 and \$75,000 per year, but this increased from 28.3 percent of respondents in 2019 to 34.5 percent in 2020. Meanwhile, 24.6 percent of respondents in 2019 made under \$40,000, but in 2020 that dropped to 17.3 percent. A genuine increase in average salaries in the audiovisual archives field would be a cause for celebration, but it seems unlikely that this is the reason for these differences, especially during the financial uncertainty caused by the COVID-19 pandemic. As discussed later in this analysis, these discrepancies are mostly likely the result of differences between the two samples that may stem from slight variances in recruitment methods, or differences in active participation in the survey and the field as a whole for persons with lower salaries between the two years.



Focusing only on the 2020 data, as shown in Figure 11, salaries do vary to some degree in relation to race or ethnicity. A total of 21.0 percent of persons who did not select “white” as one of their options made \$25,000 or less per year, versus just 5.5 percent of participants who selected white as one of their options. That is certainly alarming, but conversely, 14.1 percent of persons of color in the sample reported making over a hundred thousand per year, versus about half that (7.4 percent) for participants who selected “white” as one of their options for the race or ethnicity question. The most common salary range for the sample was \$55,000 to \$75,000, as about 35 percent of participants selected that option, regardless of race or ethnicity.

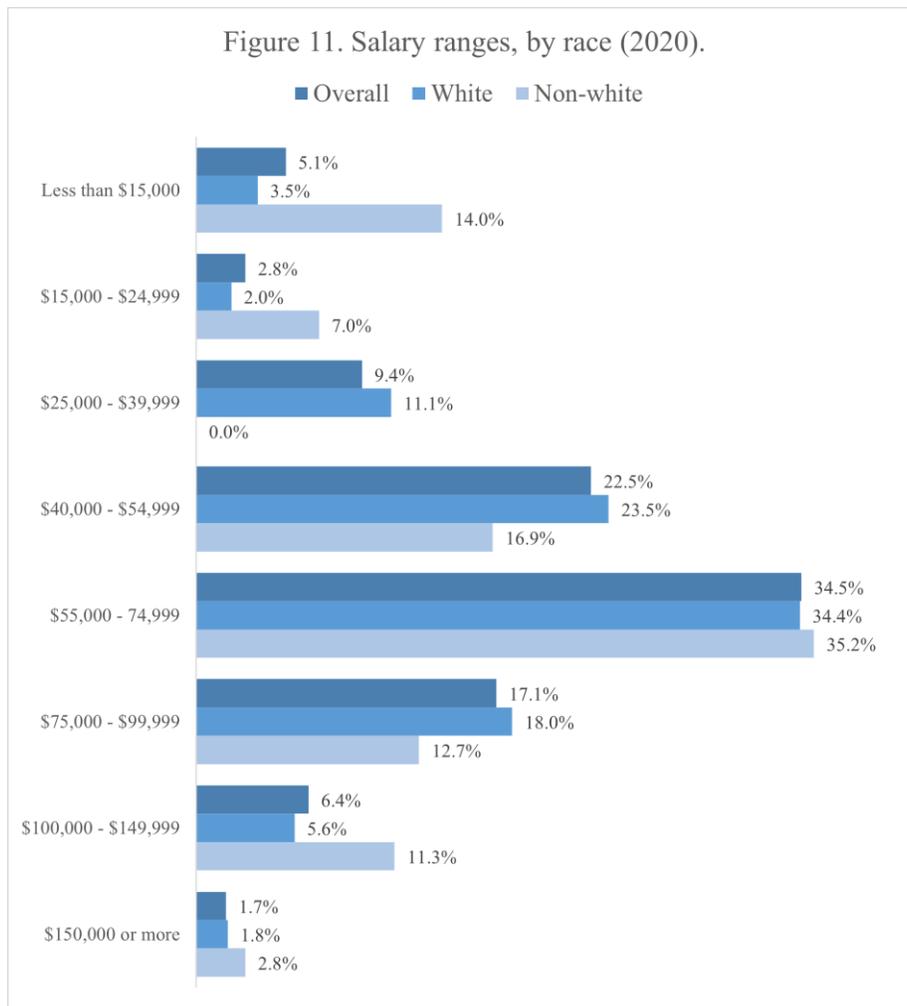
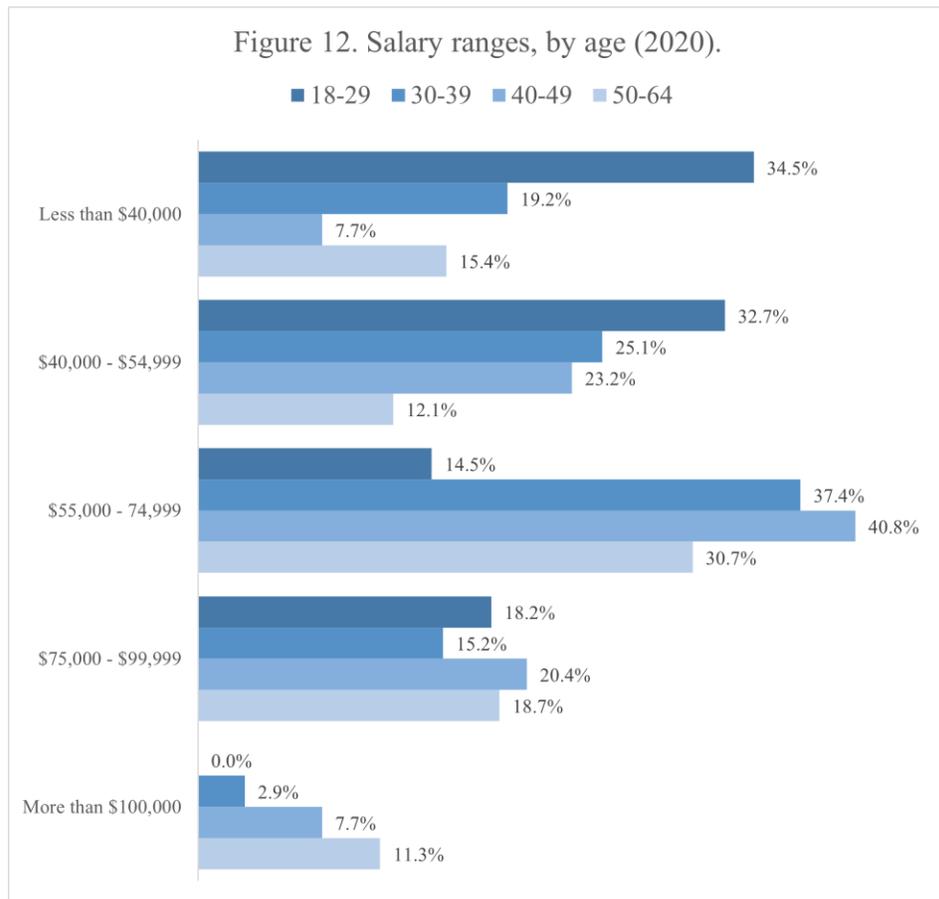


Figure 12 shows response rates for salary ranges by age. A total of 34.5 percent of 2020 survey participants earned at least \$55,000 and less than \$75,000 per year. Persons in their thirties slightly exceeded this at 37.4 percent and 40.8 percent of persons in their forties reporting this as their pay range. Only 14.5 percent of persons under thirty earn a salary in this range, and that is a result of these persons earning less pay, since 67.2 percent of these respondents earned under \$55,000 versus just 39.8 percent for survey respondents of all ages. Conversely, 30.7 percent of persons in the 50-64 age group have salaries in the \$55,000 to \$74,999 range, making this group 4.5 percent less likely to earn in this range than the total population. However, 30.0 percent of these persons earn over \$75,000 annually, versus 25.2 percent of the survey population as a whole.



As detailed in Figure 13, most respondents receive some core employment benefits. A total of 77.8 percent of participants reported that their workplaces offer health insurance, 79.7 percent provide sick-day compensation, and 81.3 percent allow employees to take paid vacation time. However, a notable concern is that less than half of workplaces (47.4 percent) provide employees with paid parental leave. Likewise, pensions are somewhat rare, since just 26.6 percent of respondents received this benefit, while just two-thirds (66.0 percent) of participants receive retirement fund contributions, showing that a significant number of persons in the audiovisual archives field may face challenges when they are ready to transition out of the workforce.

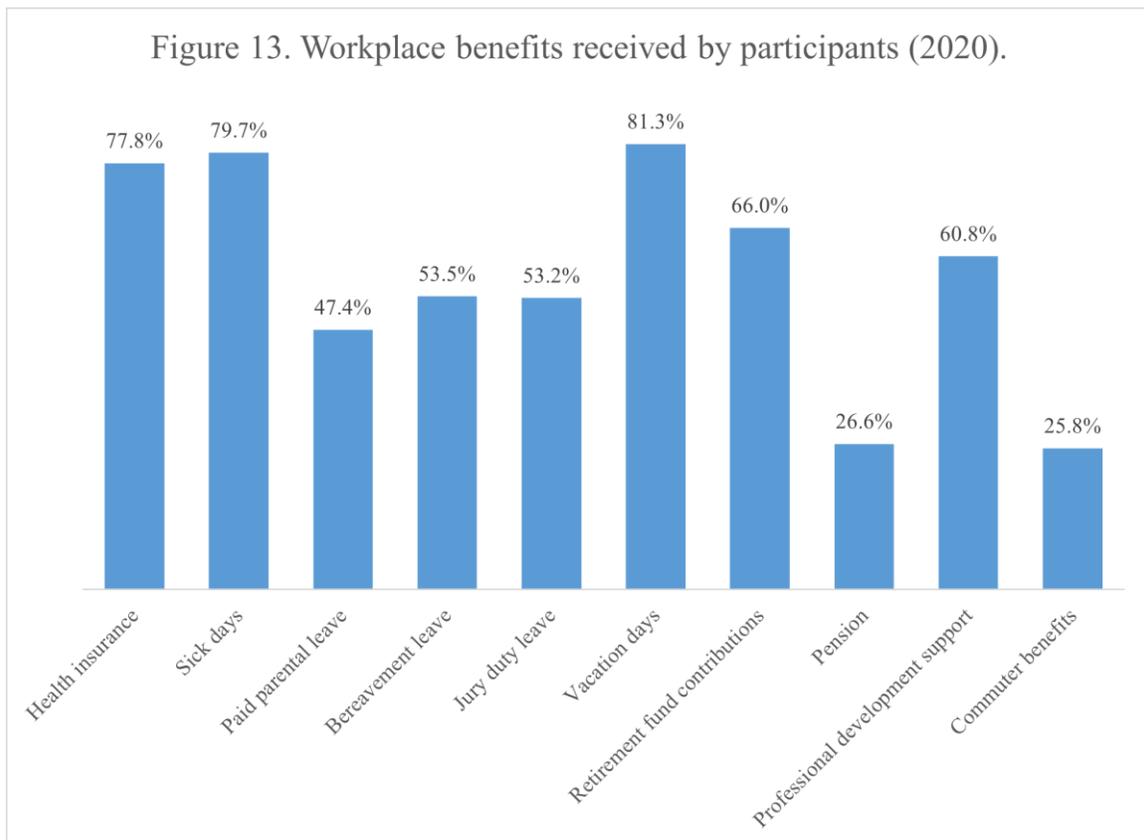
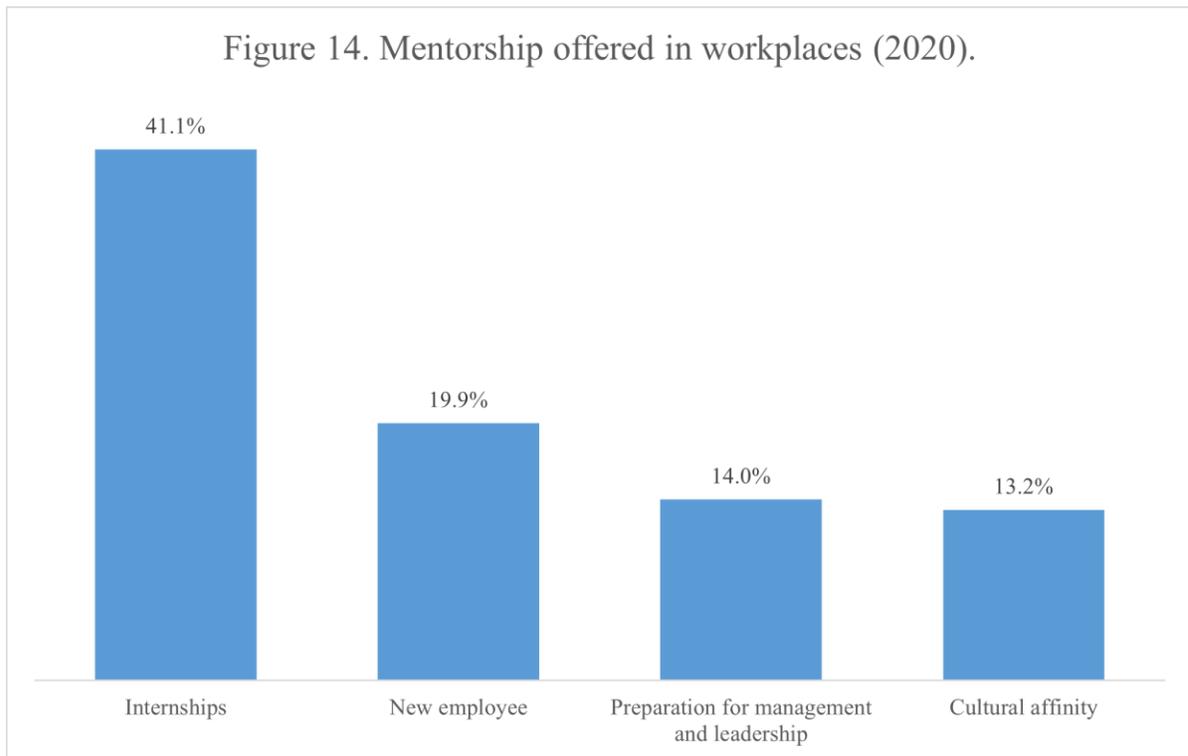
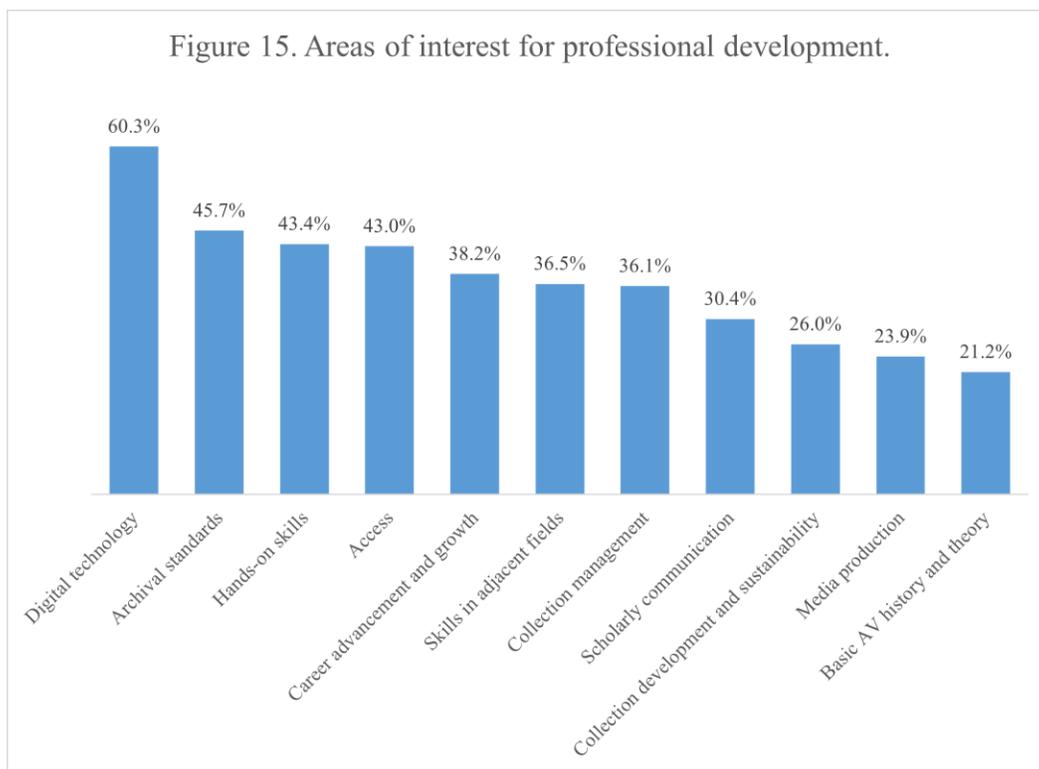


Figure 14 shows responses to a question about mentorship programs offered by participants' workplaces. Internships were the most common selection, at 41.1 percent. Just a fifth (19.9 percent) of audiovisual archivists' workplaces offer planned mentorship programs for new employees, while 14.0 percent offer mentorship for people who express interest in advancing to leadership and management positions. Cultural affinity groups are organizations that allow persons of certain racial or ethnic backgrounds, gender identities, sexual orientations, or other cultural factors to meet with each other regularly to discuss their experiences and provide support for each other. A total of 13.2 percent of participants reported that such groups exist in their workplaces.

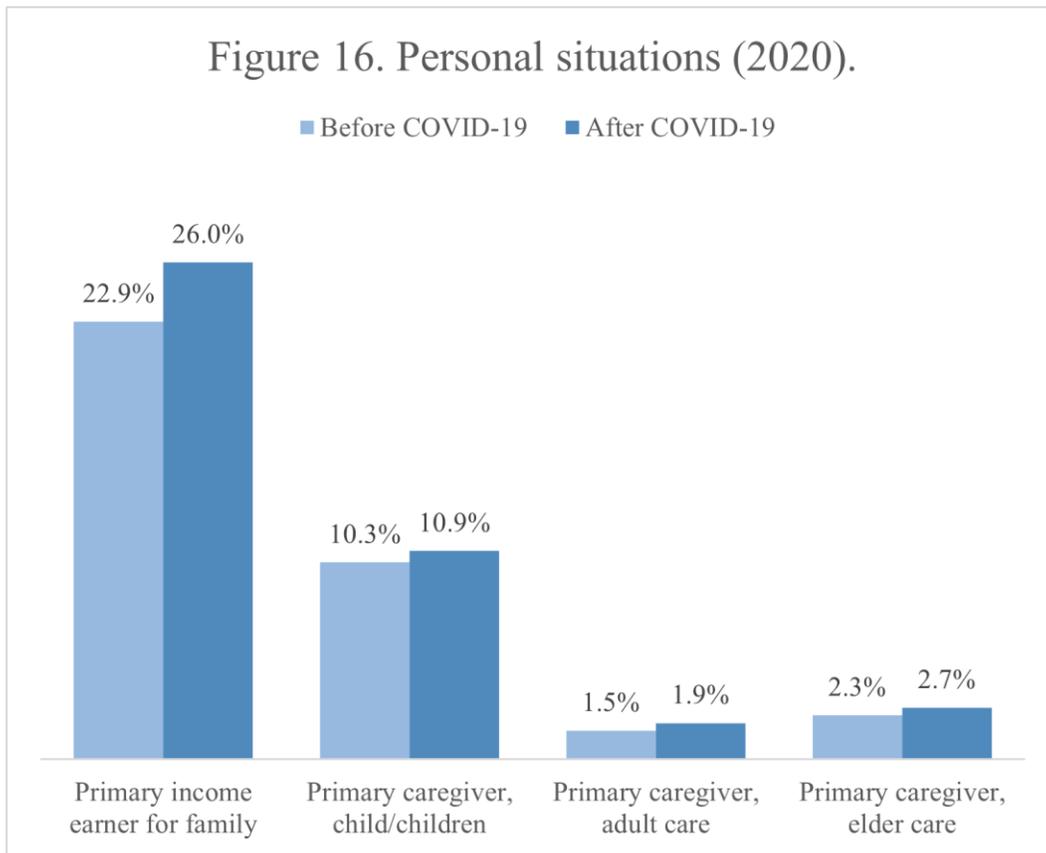


As shown in Figure 15, the survey also asked participants about what types of training and continuing education programs they would find useful. Just over one-fifth (21.2 percent) of respondents selected basic audiovisual history and theory, making it the least popular category. Considering that many people who enter the field came in with some sort of interest or educational or professional background in film and media production or studies, the majority of participants may feel that they have already been adequately trained in this area. Meanwhile, the most common area of interest for further training was digital technology, as 60.3 percent of participants selected this option. Part of this is undoubtedly due to the constantly changing nature of digital tools and the need to stay up-to-date, but more research is needed as to whether students feel adequately prepared for their careers coming out of degree and other training programs. However, archival standards was the second most popular requested training area, at 45.7 percent, followed by hands-on skills at 43.4 percent. Even if digital technology training is the most popular area, the need for more traditional archival skills and the ability to handle physical artifacts is still relevant for professionals in the field.

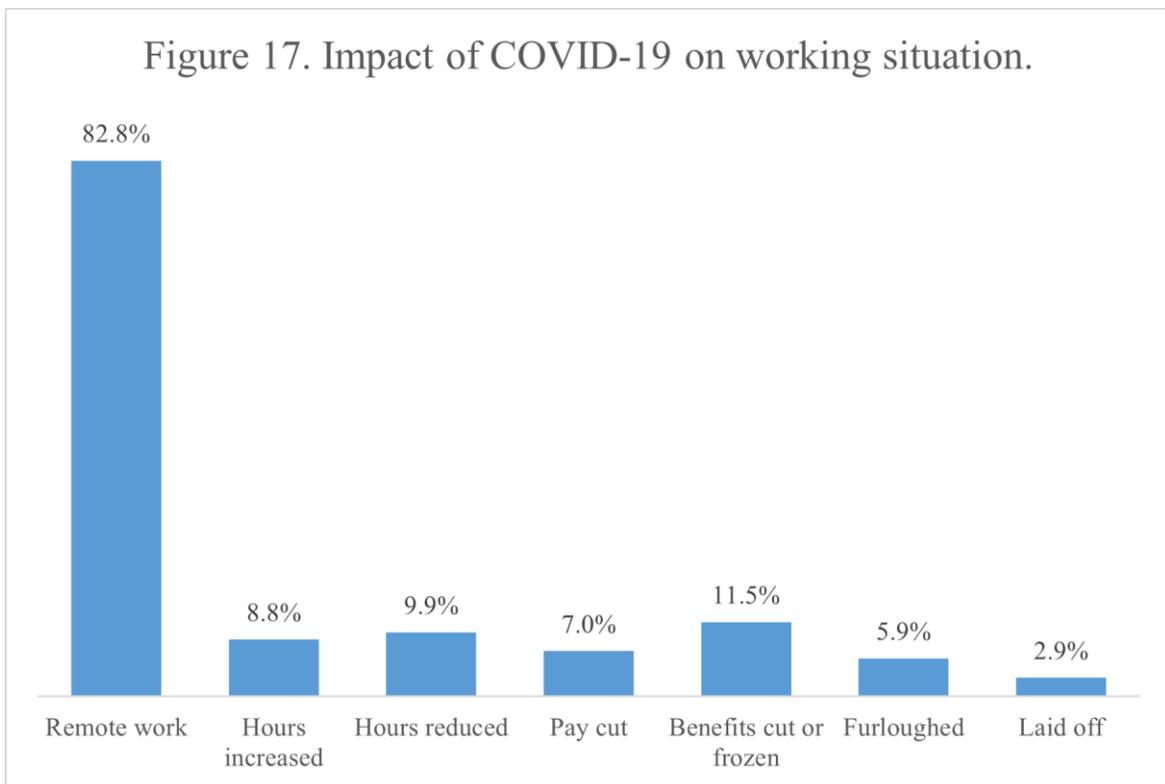


IMPACTS OF COVID-19

The authors discuss some possible indirect impacts of the COVID-19 pandemic below, in the Discussion section. However, the survey did include some direct questions about how this affected participants' lives and livelihoods, since data collection occurred in November and December 2020, when there was no clear end of the crisis in sight. As shown in Figure 16, 22.9 percent of participants noted that they were the primary income earner for their family before the pandemic, but this increased to 26.0 percent afterward. A total of 10.9 percent of respondents were the primary caregiver for a child or children, 1.9 percent acted as the primary caregiver for an adult, and 2.7 percent provided elder care after the start of the pandemic. The frequency of this occurring increased by less than a percentage for all of those three categories, suggesting that the pandemic only had a minor effect on these matters.



Meanwhile, Figure 17 shows that the most widespread impact of the COVID-19 pandemic was that 82.8 percent of respondents shifted to remote work at some point during the shutdowns. A total of 8.8 percent of participants saw their hours increase, while 9.9 percent saw their working hours reduced. Pay cuts affected 7.0 percent of individuals, while 11.5 percent saw their benefits cut or frozen. However, perhaps the greatest impacts were felt by the 5.9 percent of respondents who were furloughed and the 2.9 percent who were laid off during the pandemic. The authors of this analysis will follow up on these issues in future iterations of the AMIA Annual Salary and Demographics Survey of the Field to see if these impacts have remained past the end of the COVID-19 pandemic.



DISCUSSION

It is impossible to make definite statements about the causes of some of the problems that the authors identified through the analysis of the AMIA Annual Salary and Demographics Survey of the Field. As such, the discussion that follows includes reasonable assumptions about why certain demographics are not adequately represented in the survey sample and the audiovisual archives profession as a whole, but this should still be read with some criticism. What is clear, however, is that AMIA is dedicated to acknowledging problems in the field and attempting to find meaningful solutions, such as the AMIA Pathways Fellowship program, and shifts to make AMIA spaces more welcoming, prioritizing inclusion and belonging for those who have been historically marginalized in the field.

RACIAL AND ETHNIC DIVERSITY

One considerable limitation to the analysis presented above is that issues of racial and ethnic diversity are often framed in terms of white versus non-white participants. This type of binary viewpoint is problematic, to say the least, since it agglomerates diverse groups of people and carries the risk of making whiteness seem like a normal or preferred state. This was not the intention of the authors, but instead they did this because breaking down data points by specific racial or ethnic grouping could create misleading arguments. As an example, only eleven participants, or 2.2 percent of the respondents, selected Black or African American as one of their options for race or ethnicity. While it would be possible to determine salary ranges or other data points for that specific group, this is a small enough portion of the sample that it would be irresponsible to describe this as the typical experience for such individuals at present or to suggest that these figures will remain stable as diversity increases in the audiovisual archives profession. Likewise, this also made it difficult to analyze trends according to people's always intersectional identities. However, the core message from all survey data related to race and ethnicity is that the field, and those within it who are in a position to advocate for change, must do better. The fact that no racial or ethnic group,

other than white people, is represented at the same level or higher than they are in the United States population is unacceptable.

Two target areas for improvement should be academic institutions and government, which respectively constitute 36.1 and 15.9 percent of survey respondents' workplaces. Despite these being areas where leadership should have more awareness of the need to create workplaces that reflect the general population, these subsamples are about as lacking in diversity as the field as a whole, as least in terms of employees working in audiovisual preservation and access. Encouraging these types of institutions to do targeted hiring and training could lead to direct improvement of the field's lack of DEI. A recent fellowship program launched by AMIA could also serve as a model for recruitment and retention for these types of institutions.

The AMIA Diversity and Inclusion Fellowship Program (ADIFP) was launched in summer 2020 as a pilot program, initiated as a direct continuation of the NFPB DTF Report by Teague Schneider. AMIA wrote a follow-up grant proposal and received support from the Library of Congress's National Film Preservation Board and the Council on Library and Information Resources to support four emerging professionals of different races and ethnicities, gender identities, and sexual orientations in fellowship programs that would allow them to receive paid mentorship and training to help them enter and succeed in the audiovisual archives profession. Due to the COVID-19 pandemic, the ADIFP Task Force had to retool its plans for each fellow to work in paid, in-person internships with a host. Instead, three fellows were able to complete hybrid (remote and in-person) internships safely. But the shift in focus to increasing online mentorship and curriculum-based training led to a reallocation of resources that let them expand the program to six fellows who hoped to pursue a career in the audiovisual archives profession. The lead author of this analysis is currently conducting an evaluation of the experiences of this first cohort, but AMIA plans to continue the program in future years under the new name AMIA Pathways.^x In 2021, the project received a multiyear grant from the Institute of Museum and Library Services (IMLS) to continue the program for cohorts in summer 2022 and 2023. Beyond being a means to recruit and retain persons of different racial and ethnic backgrounds, varying gender expressions, and those that

have disabilities, the continuation of this program can serve as a way to address AMIA's challenges in encouraging aspiring audiovisual archivists, especially the next generation, to actively be involved in the organization.

YOUNGER PERSONS IN THE AUDIOVISUAL ARCHIVES PROFESSION

Persons under the age of thirty composed 14.5 percent of the sample in 2019, but this declined to 10.3 percent in 2020. It is possible that this is due to differences in recruitment between the two years but, in both instances, the publicity mainly occurred through the email lists of AMIA and various other professional organizations related to the audiovisual archives profession. One notable difference is that the 2020 survey was also publicized during various panels at AMIA's annual conference. The authors will follow the data in upcoming survey cycles to determine if this was just a temporary drop-off for this age group and to see if reasons for relatively low participation from persons in this age group may become more clear. One concern is that since younger persons are less likely to be at stable points in their careers and tend to have lower salaries, some of these individuals may have stepped away from their developing careers to pursue work in other fields that offered more short-term benefits, or they stopped participating in professional organizations during the COVID-19 pandemic due to cost or time.

On that note, there are several trends among persons under thirty that defy expectations. According to the 2020 survey, these individuals were 14.9 percent less likely to have borrowed money for their higher education than persons in their thirties. Among those who did borrow money for this, persons who were under thirty were 2.9 percent more likely to have paid off their debt than respondents who are in their thirties. Meanwhile, while survey participants who are under thirty generally had lower salaries than older participants, 18.2 percent of these individuals reported in 2020 that they earned at least \$75,000 and less than \$100,000 per year, versus 17.1 percent for the survey population as a whole.

There appear to be a significant number of persons who come from privilege--the type of privilege that allows someone to complete their higher education without debt--who are influencing trends in the data for younger persons. This is representative of only a portion of the younger participants, rather than majority, but it is still a strong enough trend to skew the data. The authors will monitor the data from future surveys and if the frequency of persons in their thirties having borrowed money for their education or still owing that debt declines, then this was clearly just a reflection of the state of the field. However, it seems more likely that individuals with personal economic advantage are able to enter the profession and become stable in their careers at an earlier point, which in turn makes them more likely to be involved in relevant professional organizations and thus more likely to have participated in the survey.

As such, it is a concern that aspiring professionals may not participate in AMIA due to cost, and this absence may have declined further during the time of economic uncertainty that came with the COVID-19 pandemic. If AMIA is going to continue to advocate for the needs of emerging professionals and work toward inclusion and belonging for a wide array of practitioners, it should want the people who would be best served by this to be involved. Although the organization already has a sliding scale for conference attendance based on salaries, it is in the process of reviewing these existing rates and considering a sliding scale for membership fees. New conference and membership fees may include lower prices for new professionals in the field and a "bridge rate" for persons who are unemployed or underemployed. Additionally, AMIA offers year-long free memberships and event attendance, including all conferences and webinars, for ADIFP/AMIA Pathways Fellows.

There are also AMIA student chapters at a dozen universities and the organization takes other actions to promote itself to persons who are entering or considering entering the career; but the data show that AMIA needs to constantly consider how it can do more to recruit and retain younger persons, especially those from less privileged backgrounds, and to find ways to ensure financial support for their professional pathways and career development.

GENDER BIAS AND DISPARITIES

It bears repeating that women making up about sixty percent of the audiovisual archives profession is not a problem in itself, but this does come with the risk of this labor being undervalued and for salaries to mirror national trends of men being paid more for their work than women. As such, AMIA's decision to collect data on salaries, advocate for salary transparency through means such as disallowing job postings on their job board without salary range information, and related actions will continue to be prudent and necessary. Any effort to make the labor of audiovisual archives more visible and understood by broader audiences, including constituencies such as academics in film studies, will be useful for this purpose.

The authors' initial analysis of the survey data did not show clear evidence of widespread gender-based bias, which is not to say that the field is devoid of problems, but instead that such issues did not become apparent through the type of quantitative data the survey was designed to collect. However, a notable exception is that 15.6 percent of women who participated in the survey are part of organizational leadership in their workplaces, versus 24.5 percent of men. There are numerous ways to approach this problem, and one of these is to ensure that women have access to the training needed for leadership. Only about a fifth of workplaces offer mentorship for new employees and just 14.0 percent offer mentorship for employees who are interested in advancing to management and leadership. AMIA has already started to take some action to remedy this and step into the role that most employers are not fulfilling, with its launch of a manager training webinar series in June 2021 being one example. AMIA could also work with employers to help them develop their own programs. This could be an area for collaboration with related organizations, such as the Society of American Archivists, American Library Association, and Association of Recorded Sound Collections.

Meanwhile, it is unclear if the increase in the number of nonbinary and transgender participants between the 2019 and 2020 surveys is representative of the state of the

field or if this is the result of some form of sampling difference. Considering that there is no clear baseline data for the percentage of the population that falls into these categories, there is also no way to know at present if 2.9 percent of survey participants being nonbinary persons and 1.0 percent being transgender persons match societal trends. The authors will continue to monitor responses to future iterations of the survey and other data sources to determine how AMIA can ensure it is a welcoming environment and community for people to be their whole selves.

DISABILITY

The survey included only a single question that asked about disability issues and this contained rather broad categories. The authors are working to revise this for the next cycle of the survey, allowing them to capture more nuanced and granular data in this area. These revisions will be especially useful for understanding the experiences of persons with visible and invisible disabilities of all kinds in the audiovisual archives field, and the authors also plan to add questions to determine how many persons in the field have some form of chronic illness. However, the responses for both the 2019 and 2020 cycles indicate that there are considerably fewer persons with physical disabilities in the audiovisual archives field than there are in the U.S. population. Some of this may be related to the nature of the profession, since vision or hearing impairments may prevent individuals from performing certain essential tasks. Persons with mobility disabilities should be able to enter the field, though, but the fact that 13.7 percent of Americans have these forms of disabilities while just 3.1 percent of survey respondents are persons with any form of physical disability is alarming.

Revisions to the survey will help AMIA to understand these issues, but there is only so much that can be done through quantitative means. It appears that persons with physical disabilities face barriers to entry to the profession and the best way to understand these matters may be through qualitative interviews and other forms of discussions with individuals who are already in the audiovisual archives field and allied professions, such as libraries and archives.

SALARIES, EDUCATION, AND DEBT

It is difficult to make definitive statements about certain trends with participant salaries, but this will become more clear as additional survey cycles allow for longitudinal data analysis. One issue that appears to be immediately troubling is that persons of color are four times more likely to earn under \$25,000 per year than white respondents. Future analysis should address structural racism, bias, and other issues that may be causing this gross inequity. The fact that about thirty-five percent of all participants, regardless of race or ethnicity, earn between \$55,000 and \$75,000 annually suggests that this might be the case. However, a situation where persons of color are more likely to earn less in the early stages of their careers is certainly an equity problem on its own and if this is, in fact, a systemic problem, it may act as a barrier to entry and work counter to retention in ways that have contributed to the audiovisual heritage field's lack of racial and ethnic diversity.

Educational trends in the audiovisual heritage field also present some areas for concern. The fact that 78.9 percent of 2020 survey participants have a graduate-level education is useful for advocacy purposes, since it supports arguments that audiovisual preservation and access require skilled, intellectual labor. However, more research is needed to determine if the need for a graduate degree for many positions acts as a barrier to entry for the field as a whole. While the organization already hosts regular continuing education programs, AMIA is also considering the support and development of alternative training programs for new professionals outside of the structures of higher education. If the organization takes further steps in this direction, though, it will be necessary to determine if there are biases in the field in favor of persons with graduate degrees that would limit the prospects of persons with alternative training, and it would be important to also consider the potential impacts of this variance on long-term salaries.

The student debt for many participants was particularly concerning, since forty percent of respondents have student loan debt and just below ten percent of survey

respondents currently owe over \$100,000. Further analysis needs to be conducted to determine why debt is so widespread in the field and whether this effectively negates the strength of typical salaries that many people receive once their careers are fully established. Two of the most popular American graduate programs for audiovisual preservation and access are respectively located in Los Angeles and New York, which have high costs of living, and this is also the case for the graduate program, Preserving and Presenting the Moving Image, at the University of Amsterdam. Students often have to complete internships as part of these and other programs and, considering that a combined 39.2 percent of U.S.-based survey participants work in or near Los Angeles, New York, or Washington, DC, it would follow that many training and early career positions are in areas with high costs of living, as well.

AMIA has already implemented certain actions to promote salary fairness and prevent the exploitation of labor in the audiovisual heritage field. The organization will not publicize any job postings for the field without a salary or salary range attached. This transparency ensures that employers cannot offer candidates less than they deserve, especially if due to conscious or unconscious biases. AMIA has also decided that they are unwilling to post advertisements for internships that are unpaid; the fact that student debt can increase as a result of unpaid internships was a factor in this decision. More research and analysis will be needed to determine what strategic, systemic, and ongoing steps needs to be taken, however.

CONCLUSION

AMIA initiated efforts to understand representation, equity, belonging, and salary issues in the audiovisual heritage field as a core part of its strategic mission of diversity, equity, and inclusion, and its growth and sustainability as an organization. Some of the findings above--especially in regard to field-wide underrepresentation of people from different backgrounds and experiences, student loan debt, and the frequency of women being in leadership roles--may not seem encouraging. However, since the first field-wide survey of these conditions was only conducted in 2019, we do not have earlier data to show

how the field has improved over past years and decades. More importantly, though, AMIA is committed to this data collection as it intends to use this information as the basis for open and honest conversations about how audiovisual heritage professionals, organizations, and companies, and the association itself, can grow into a place that is of, by, and for all peoples. AMIA is committed to growing strategic equity initiatives, such as the recently IMLS-funded Pathways Fellowship, and doing the hard work ahead to ensure that a diverse workforce can learn out about the field, are able to enter it, and are supported to thrive within it.

ACKNOWLEDGMENTS

The National Film Preservation Board Diversity Task Force (NFPB DTF) funded the 2019 field-wide assessment of key indicators on cultural equity and inclusion within the audiovisual archives profession. We are grateful for the organization's support and especially for current NFPB chair and former Association of Moving Image Archivists (AMIA) board member Dr. Jacqueline Stewart's leadership in promoting a more diverse field. The 2020 AMIA Annual Salary and Demographics Survey of the Field benefitted from the momentum of this prior support, as well as the feedback and encouragement of the AMIA Board of Directors and the AMIA Advocacy Committee of the Board (ACOB). ACOB Chair Brenda Flora was particularly generous with her time in supporting this project and publicizing the 2020 survey. The authors would like to thank all members of the audiovisual archives community who participated in this research. Finally, none of these projects could have been completed without the invaluable support and feedback of AMIA Managing Director Laura Rooney.

BIOGRAPHICAL STATEMENTS

Brian Real (he/him) is an assistant professor of Information and Library and Information Science at Southern Connecticut State University. He holds a PhD in information studies and a master of library science from the University of Maryland. His primary research areas are the historical impact of federal policy on film preservation and the modern social impact of public libraries on their communities. He is an active member of the Association of Moving Image Archivists (AMIA), serving on its Advocacy Committee of the Board and acting as the reviews editor for the organization's academic journal, *The Moving Image*. Real has previously published research articles in *The Moving Image*, *Journal of Archival Organization*, *Public Library Quarterly*, *Library Quarterly*, *Information Technology and Libraries*, and *Historical Journal of Film, Radio, and Television*.

Teague Schneiter (she/her) is the founder and Director of the Academy of Motion Picture Arts and Sciences' Oral History Projects Department, where she is responsible for new video productions and the acquisition and preservation of a collection of over 2,000 legacy interviews with filmmakers (1948-present). Teague is a graduate of the



University of Amsterdam's Preservation & Presentation of the Moving Image program, and worked in the early part of her career with oral history, human rights, and other cultural heritage materials in Australia, the Netherlands, Canada, and the United States, and with organizations like WITNESS and IsumaTV. From 2016-2020 Teague served on the Board of AMIA, as vice president, and cofounded: AMIA's CEA Task Force, Pathways Fellowship, Advocacy Committee of the Board, and Oral History Committee. Teague is currently serving as the inaugural Project Director for the AMIA Pathways Fellowship, funded by the Institute of Museum and Library Services.

NOTES

ⁱ American Library Association, “Diversity Counts,”

<https://www.ala.org/aboutala/offices/diversity/diversitycounts/divcounts>.

ⁱⁱ American Library Association, “Diversity Counts: 2009-10 Updated Tables,”

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ⁱⁱⁱ United States Census Bureau, “Quick Facts,”

<https://www.census.gov/quickfacts/fact/table/US/PST045219>.

^{iv} Robin H. Israel and Jodi Reeves Eyre, “The 2017 WArS/SAA Salary Survey: Initial Results and Analysis,” <https://www2.archivists.org/sites/all/files/WArS-SAA-Salary-Survey-Report.pdf>, 1-74.

^v Israel and Eyre, 1.

^{vi} Israel and Eyre, 8.

^{vii} Jeffrey M. Jones, “LGBT Identification Rises to 5.6% in Latest U.S. Estimate,”

<https://news.gallup.com/poll/329708/lgbt-identification-rises-latest-estimate.aspx>.

^{viii} Centers for Disease Control and Prevention, “Disability Impacts All of Us,”

<https://www.cdc.gov/ncbddd/disabilityandhealth/infographic-disability-impacts-all.html>.

^{ix} This includes anyone who selected any of the three categories that began with “college or university.” If a respondent selected more than one of these categories, that individual was only counted once.

^x Association of Moving Image Archivists, “AMIA Pathways Fellowship,”

<https://amianet.org/about/amia-pathways-fellowship/>.



AMIA