



## Equality, Diversity and Inclusion Action Plan Outline

### ***Progress Report 2023***

Our EDI Action Plan included the commitment to report to our stakeholders and the wider community on our progress on an annual basis. This report summarises challenges and achievements in the second year of our three-year plan (2022-2024).

The two strategic aims of the plan are to reduce obstacles that exist to engage with art history and to address the inequalities which underpin the intellectual and institutional structures of the discipline. This update includes our broader objectives which support these aims and is structured around the areas of focus for our activities which include: our organisation, our communities and our programmes.

#### Our Organisation

We have put in place regular EDI monitoring of our board, staff, volunteers and those who apply for volunteer and paid posts. Forms were most recently circulated in autumn 2023; we will continue to do this on an annual basis. Filling out the monitoring forms is voluntary, as they are in all instances. Our initial results show that while progress has been made in diversifying our staff and some volunteer committees (notably the Doctoral and Early Career Research Committee and the International Advisory Board) progress still needs to be made with other committees including our Higher Education and Curatorial Committees among others. Diversity in all its forms is taken into consideration when recruiting committee members and it will continue to remain a priority.

#### Our Communities

We have taken steps to enable us to be better informed about representation of those in our identified areas of focus within various aspects of our programme. We conducted a membership survey in 2023 which included EDI monitoring as well as their professional and academic needs. The results of the monitoring will inform a membership campaign in late 2024 which will include efforts to broaden engagement with and involvement in the Association.

We have created guidelines for communications to members and other audiences that make our digital and print information as accessible as possible and review our membership application process to ensure it is inclusive, facilitating participation from all of our intended communities.

We conducted a thorough review of our grants programme in 2023 in terms of EDI monitoring and utility to those in our academic and professional communities. This covered the period from March 2020 to March 2023. We found that while applicants identifying as white comprised a simple majority of 56%, the award rate to whites (64%) and those identifying as non-white (61%) were very similar. Those with disabilities were awarded grants at a rate of 67%; those without disabilities were at a success rate of 64%. It should be noted that all information sent in response to our EDI forms is anonymised

and is not available to the grants reviewing committee when assessing grant applications. To help encourage submissions from as wide a pool of applicants and perspectives as possible, we will undertake to highlight successful grant-funded projects which focus on non-Western and global majority content.

EDI monitoring of submissions to and articles published in our journal, *Art History*, has shown that we have work to do to diversify the pool of authors in both of these categories. In order to encourage a broader range of book reviewers in the journal, we have created a programme (now in its second year) to offer fees for book reviewers who do not have institutional affiliation. The results in the first year fell below our expectations and we will assess the efficacy of this effort at the end of 2024.

Informed by our discussions with art history heads of departments, we distributed a survey on efforts departments have made to diversify the cohort of undergraduate students in art history and faculty in those departments/areas of study. While the number of responses to the surveys was relatively low, we were able to glean methods that universities have employed to diversify students and faculty and that information is being shared with our university partners.

### Our Programme

Our EDI policy provides that the content of our events and initiatives will include a broad range of voices and viewpoints and that they will advance broad and inclusive art histories and include participants who are best placed to do so.

While we have insufficient data to reliably report on our goal to include speakers with diverse backgrounds, 35% of our programme in 2023 was focused on work from the global majority or that which involved issues of race, class, sexual preference and gender identity. This more than doubled our goal of 15% for the programme as a whole.

We are refining and standardising our monitoring across our organisation to analyse programme and event data to create baselines again which we will measure our EDI efforts; we have established objectives to ensure that at least 15% of those attending and presenting at our events are from backgrounds/characteristics featured in our plan including race/ethnicity, class and gender. For all of our events, we have created guidelines for accessible programming to ensure that we continue to reduce barriers to participation.

In 2023 we installed a new International Advisory Board, representing a much more diverse group of scholars, in particular those from non-Anglophone countries. One expectation of this group is that they will help to encourage submissions from a broader range of authors than is currently reflected in submissions to our journal. We expect that this type of effort will take more than one year to show the kinds of results that we would like to see in submissions to our journal and, as noted above, we will assess our progress at the end of 2024 to see whether we may need to adjust our approach bring in a broader group of authors.