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The National Gallery of Art Library: A Collection Analysis of an Art Library's Digital Collection

By Rose Pendleton

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INTRODUCTION

Art museums and galleries are tasked with guarding and preserving pieces of the past and displaying them in exhibits for the world to see. Art libraries support these institutions through research, detailed information, and curation. Over the past few decades, libraries have begun to reach out to wider audiences by digitizing their collections and providing access online (Wittman et al., 2019). This not only draws in new audiences and drums up more interest in the collections, but also preserves the items digitally. Furthermore, this also opens the door for a library to provide service and value to patrons worldwide.

The National Gallery of Art's mission is to serve "the nation by welcoming all people to explore and experience art, creativity, and our shared humanity" (National Gallery of Art, 2022-a, para. 1). The gallery contains over 150,000 various types of works of art (National Gallery of Art, 2022-a). Its library contains special collections of rare books, such as books handmade by various artists, art images, microfilm and microfiche, and a variety of periodicals and the online catalog details both its print and digital collections (National Gallery of Art, 2022-a). This study focuses on the library's digital collection.

The American Library Association describes a well-balanced, diverse library collection as striving to "contain content by and about a wide array of people and cultures to authentically reflect a variety of ideas, information, stories, and experiences" (American Library Association, 2019, para. 1). The world is diverse, and people want to see themselves, or people like them, in the books they read, in the shows they watch, and in the items they view or hear. It can affirm the identity of a disabled person or help a person of color discover a role model that looks like them (Farkas, 2020). Cultural institutions such as museums, libraries, archives, and art galleries can utilize several ways to reflect the world around them. Ensuring that a collection is diverse can be one of many ways for a cultural institution to ensure that the items within their housing resonate with the world at large. This can be done by embracing "the

acquisition, display, and interpretation of works of art by a wide range" of artists from around the world (Goodyear, 2017, p. 13).

Purpose Statement

The purpose of this study is to evaluate the digital collection of the National Gallery of Art's library with a focus on the diversity of topics, artists, and themes.

Research Questions

R1. How many and what percentage of the library's digitized materials are attributed to female artists versus male artists?

R2. How many and what percentage of the library's digitized materials are attributed to persons of color?

R3. What percentage of the library's digitized materials are focused on art theory and techniques?

R4. What are the geographical locations covered in the library's digital collection?

R5. What art movements are covered in the library's digital collection?

Definitions

Art library: "A library charged with acquiring, organizing, preserving, and providing access to information and resources in the diverse fields constituting the visual arts (architecture, drawing, graphic design, painting, photography, sculpture, etc.). An art library usually functions as a unit within a larger academic or public library, or as a special library maintained by a host organization such as a gallery, museum, art institute, or publishing house" (Reitz, 2020).

Bibliometrics: "The use of mathematical and statistical methods to study and identify patterns in the usage of materials and services within a library or to analyze the historical development of a specific body of literature, especially its authorship, publication, and use" (Reitz, 2020).

Collection assessment: “The systematic evaluation of the quality of a library collection to determine the extent to which it meets the library's service goals and objectives and the information needs of its clientele. Deficiencies are addressed through collection development” (Reitz, 2020).

Diversity: “State or fact of being diverse; different characteristics and experiences that define individuals” (Association of College & Research Libraries, 2012). “Inclusiveness with regard to differences in age, gender, sexual orientation, religious belief, and ethnic, racial, or cultural background within a given population. In the United States, libraries strive to achieve diversity in library school admissions, hiring, collection development, services, and programs” (Reitz, 2020).

Delimitations

This study is limited to the items contained within the National Gallery of Art Library's digital collection. Any items that are listed in multiple collections are only listed once. Any sub-collections will not be used unless the items within are not already contained within the main collection. The library's collection is in constant flux, and any new items or new sub-collections added after this study is completed will not be included in the assessment.

Assumptions

It is assumed that the information displayed for the items found within the physical and digital collections of the National Gallery of Art's library is accurate, complete, identifiable, and, in the case of the items found in the digital collections, accurate copies of the original, physical items.

Importance of Study

This study is important to the library and information science field because it examines the importance of diversity in a library's digital collection. This study could be a resource to librarians responsible for digital collections and art librarians that want to ensure that their digital collections are seen as diverse. Additionally, this study adds to the body of scholarly literature related to art libraries, digital collections, and diversity, and the research conducted could be used to further analyze other digital collections.

LITERATURE REVIEW

Representation and Diversity

In Hollis' 1999 study, the author looked at 12 years of gender and race data for 86 academic libraries to see if there were more women and minority hires over the years as a result of “affirmative action and diversity initiatives” (p. 50). Hollis (1999) referenced prior research, such as a 1985 study by Barbara Moran, which provided “some of the first statistics that track the progress of women in academic library administration” (p. 52). Unfortunately, Moran did not study librarians of color. Hollis also reviewed Colleen Sullivan's 1996 thesis which updated Moran's work, finding that while there were gains for women, it seemed to only be for white women versus women of color. Hollis reviewed Moran's methodology and expounded upon it, focusing on academic library deans and including minorities in the data. The author found that “while the numbers of white female directors doubled between 1986 and 1992, only three deans of color are included in the progress...not until 1997 is another female dean of color appointed” (Hollis, 1999, p. 69). With consideration of the current climate at the time, the writer felt that collecting data on gay and lesbian academic librarians would “remain an extremely difficult matter” due to the librarians' various comfort levels in self-disclosure (Hollis, 1999, p. 70) and felt that additional research was needed on diversity.

Jaeger and Franklin (2007) argued that increasing diversity in LIS faculty members is “essential to expanding the inclusiveness of library services for diverse populations and bringing those services to diverse populations” (p. 20). The authors referred to a previous study by H.L. Totten in 2000, where the author posited that there is a circle where “minority school and public librarians who serve as role models for minority children may inspire the children to go to college. In college, minority academic librarians and library school faculty may inspire them to go to graduate school to become librarians and role models themselves” (Totten, 2000, as cited in Jaeger & Franklin, 2007, p. 20). Jaeger and Franklin (2007) argue that “such perspectives do not account for the vital importance of diverse faculty teaching master's students about inclusive library services and the way to reach diverse communities of patrons” (p. 20). It is not enough that the staff is diverse, the staff must also be able to voice their opinions and perspectives to ensure that the services and outreach at their institutions are inclusive for their patrons.

Gulati (2010) found a common complaint heard from minority library school students and librarians in the field: that many current programs were “lacking in presentation of minorities” (p. 292). This goes against the idea that libraries provide equal access to everyone. If “libraries are to be at their best, their services and staff must reflect both the people they serve and the larger global community” (Gulati, 2010, p.289). Though there are programs that many libraries already offer, such as materials offered in alternate formats, bilingual story hours, and collections centered around various cultural heritages, there are many more libraries that could follow in their footsteps. Gulati (2010) studied the Indian Trails Public Library in Illinois and found that the library staff was very in tune with their diverse community. The author found that the library staff would encourage their “Latino, Korean, Japanese, and Russian community members...to tell their truth, speak in their own words about their own perspectives on cultural protocol, about their experience with libraries in this country, and make suggestions about how to communicate with elders, children, and families when there is a language barrier” (Gulati, 2010, p. 290). Outreach was greatly improved when librarians were attentive to the needs of their diverse population and projected an inclusive environment (Jaeger & Franklin, 2007; Gulati, 2010).

Goodyear’s 2017 article was a reflection on a 1992 essay by Robert Cole, a child psychologist, who questioned whether cultural institutions, museums in particular, were unknowingly alienating their younger visitors. Cole’s concern was that institutions were not taking the traumatic effects of “racial and social conflict” into account (Goodyear, 2017, p. 12). Cole’s provided example was of a young student that showed concern over a security guard’s perceived shadowing and observation of them. Goodyear concluded their article by offering that cultural institutions should concern themselves with embracing not only the diversity of the works of art on display but also the diversity of colleagues and other staff members. These institutions should ask “how can we welcome and support colleagues who may identify with communities that have been historically underrepresented among museum curators, educators, and leaders?” (Goodyear, 2017, p. 13). This support would extend out to the broader public, answering Cole’s initial question of “whose museums?” but also Goodyear’s own question of “whose profession?” (2017, p. 14).

Though seen as the “finest private collection of its kind in the 20th century” during its initial assembly by Chester Beatty himself, the Chester Beatty Library’s change from private to public art library shifted its focus to one of global artistic heritage (Croke, 2018, p. 139). Croke (2018) offered that the library became a center for “intercultural dialogue and learning” (p. 139). The author argued that cultural institutions like museums and libraries have the opportunity to help cultivate understanding and respect between cultures, religions, and peoples. In particular, the author saw how a trip to the Chester Beatty Library can be a person’s “first step towards understanding a religion or other aspects of a culture and when objects are viewed side-by-side, the similarities rather than the differences between world cultures become apparent” (Croke, 2018, p. 140). Croke concluded that cultural institutions have multiple roles and that one of these roles was to act as a safe forum for discussion and debates and to provide a “backdrop for wider sociological debate around cultural diversity” (2018, p. 142).

Farkas’ 2020 article offered a concise explanation as to why diversity and representation are important when considering a library’s users. The author posited that “when people see their identities represented and celebrated by their library, they are more likely to see the library as a space for them” (Farkas, 2020, para. 3). Farkas went on to discuss the benefits of hiring staff members that reflect their minority community, not only in appearance, but in things like language, disability, and nonbinary identity as well. The effect could make the staff and, by extension, the library appear to be more approachable. Farkas concluded that while each library is specifically designed to be welcoming to all members of their community, “not every library achieves that goal,” but that they should try to change that (2020, para. 9).

The study of diversity and its effect on a cultural institution’s collection is not a new concept. Winston and Li’s (2007) study used surveys to look at diversity in the staffing process, services, and collections of several urban libraries. Over one hundred libraries were surveyed. Of the libraries that participated, it was found that the collections were enhanced without requiring additional funding. The libraries made themselves aware of the need for diversity and acted accordingly by utilizing activities that enhanced “the level of understanding of and support for diversity

issues among librarians and staff” (Winston & Li, 2007, p. 76). The authors concluded their study by stating that there is a need for future research related to diversity and collections, especially in “terms of the impact on user satisfaction” (Winston & Li, 2007, p. 77).

With technology advancing every day, the need for user-friendly and easy access to digital collections is more important than ever. Hughes et al. (2015) focused their study on assessing the impact of digital content on humanities studies and found that traditional methods did not work well when assessing digital content. The authors’ findings were similar to Zivali Turhan and Ayataç’s 2021 study of the effect ethnic diversity can have on public spaces. Zivali Turhan and Ayataç (2021) found that “a person’s cultural identification creates a sense of belonging and thus promotes meaningful places” (p. 74). Both studies found that the user’s ease and comfort were important to the success of an object, whether it was the public space of an institution or the use of a digital collection (Hughes et al., 2015; Zivali Turhan & Ayataç, 2021).

Previous Studies with Similar Methodologies

Conducting a collection analysis allows searchers and repositories to have an overview of a collection. This overview can reveal gaps within a collection and allow for a deeper understanding of a collection to see whether it is providing for a community’s needs or not. Madrigal’s 2018 study focused on whether the public libraries of Mississippi were providing adequate materials to the state’s Hispanic communities, such as Spanish and Spanish-bilingual literature. Mississippi has a growing Hispanic population, the group being “the second largest minorities...after African Americans” (Madrigal, 2018, para. 3). The author posited that “libraries must be receptive to the communities they serve and must be aware of community demographics so that they may provide the necessary resources to accommodate them” (Madrigal, 2018, para. 2). Language is important to a person and can be seen as part of their identity.

Thomas (2021) used a collection analysis method on libraries in Arkansas and Tennessee to focus on selected books that were frequently banned or challenged. The selected books include *I Know Why the Caged Bird Sings* by Maya Angelou; *Beloved* by Toni Morrison; *Bluest Eye* by Toni Morrison; and *The*

Color Purple by Alice Walker, books that “address topics related to Southern African-American culture” (Thomas, 2021, p. 6). The author’s analysis revealed that many frequently banned books were available within the collections studied (Thomas, 2021). The same could not be said for LGBTQ+ picture books in the Lonesome Pine Regional Library System (Griffin, 2021). Griffin conducted a collection analysis and found that the system’s collections were lacking in diversity regarding LGBTQ+ material among children’s picture books, the system only having “seven of the 63 fiction picture books named on the Rainbow List” (2021, p. 9-10).

Nearly every study listed emphasized the importance of furthering diversity studies of the collections of cultural institutions or in the field of library science and information. Many of the previous studies also illustrate the importance of user satisfaction and addressing demand by ensuring that an institution’s collections, physical and digital, are curated with the users in mind. This study intends to focus on the diversity found in the National Gallery of Art’s library’s digital collection.

METHODOLOGY

This study examined the digital collection of the National Gallery of Art’s library. Data were analyzed using a quantitative method (collection analysis) to answer the research questions listed in the introduction section of this study. The results of the analysis were calculated, and the number and percentages were entered into tables within the text of the study to visualize the data.

Information Sources and Procedures

First, each main sub-collection, and each minor sub-collection within that, were indexed to determine the number of items housed within each. Next, each sub-collection’s items were checked against each other to ensure that there were no duplications. Once sorted, the data were collected and recorded in Excel spreadsheets. Each collection had its own worksheet, with columns representing different categories. Categories within the spreadsheets include the title of the sub-collection, the number of items within, the number of items within that were created by a female artist, the number of items within that were created by an artist of color, and what geographical location was represented, if known. When determining art movements and art theory/techniques, the subjects of

each sub-collection were studied. The art movement, if given, was entered into its own column, and added to the column for subject tags. If a sub-collection is focused on teaching art theory or a technique, this column was marked with an “X.” Subject tags were added to each sub-collection.

To keep the study from being too focused on nuances, the categories for gender and race were marked in a simplistic manner. First, the overall number of items within a collection was determined. Next, a number was given to each item that was created by a female artist. Since this study is focused on determining the number of persons of color versus white artists, if an item was created by an artist whose race is anything other than white, a number was given to that item. If an entire sub-collection was dedicated to the work of a female artist or artist of color, an “X” was marked for that sub-collection to be counted against sub-collections as a whole. For the few instances where a collection of artists worked on an object, as long as one of the members was a woman or a person of color, this collective was recorded under the category of female artist or artist of color respectively. If an artist, or collection of artists, were completely anonymous, the object was removed from the list so that it would not be counted against any columns within the analysis.

Finally, once the indexing and categorization were completed, each category was then analyzed separately. For gender and race, the number of sub-collections marked with an “X” was found and analyzed against those sub-collections left blank to determine those numbers and percentages. Then, the numbers of items as a whole were counted against the number of items created by female artists and artists of color were analyzed and a percentage was determined. Geographical locations were grouped by continent, and then by country. To determine which geographical location to use, the item’s metadata was analyzed to determine where the item was created, rather than where the item is currently housed, as they are not always the same. Art movements were grouped together. For art theory and technique, the number of sub-collections marked with an “X” was calculated to determine that number.

The gender and race of artists, if not already known, were researched within the National Gallery of Art’s library’s collection. If the answer was not found there, Academic Search Premier and ARTstor were

utilized and accessed from the University of Southern Mississippi’s library’s website to determine the answer.

Limitations

This methodology was dependent upon the National Gallery of Art’s library detailing their digital collection accurately. Any digitized collection not available through the library’s website was not included. Additionally, given that the collection is digital, and a new sub-collection can be added at any time, this study only focused on the sub-collections available at the time of indexing. The indexing took place between September 1, 2022, and September 20, 2022. The index reflects the appearance of the digital collection at that time and does not reflect any changes to structure, format, or additional information not available during that time frame.

RESULTS

A total of 8,178 digitized items were examined for this study. Within the National Gallery of Art’s library’s digital collection, there are six sub-collections, 30 sub-sub collections, and 28 sub-sub-sub collections. Research for this study focused on the diversity of gender, race, geographic location, and artistic topics within this digital collection.

Many items within the collections were labeled as anonymous, attributed to an anonymous author by a non-name, such as the Medalist of 1518 or the Monogrammist E.S., or created by an art gallery, firm, or company. When this occurred, these items were excluded when determining race, gender, and geographic location as these labels were undeterminable and did not provide a concrete answer.

R1. How many and what percentage of the library’s digitized materials are attributed to female artists versus male artists?

Data analysis revealed that out of 4881 items, 326 were attributed to female artists, which is 6.67 percent of the collection. These findings are illustrated in Figure 1. Of these 326 items, 122 were located in the Evan-Tibbs Collection, a sub-collection focused on African-American art and artists, 89 were located in the Special Collections, a sub-collection focused on items such as rare books, artists’ books, and artists’ letters, 81 were located in the Special Projects collection, and 34 were located in the Image Collections. These findings are illustrated in Table 1.

Figure 1. Number of Female and Male Artists (n=4,881).

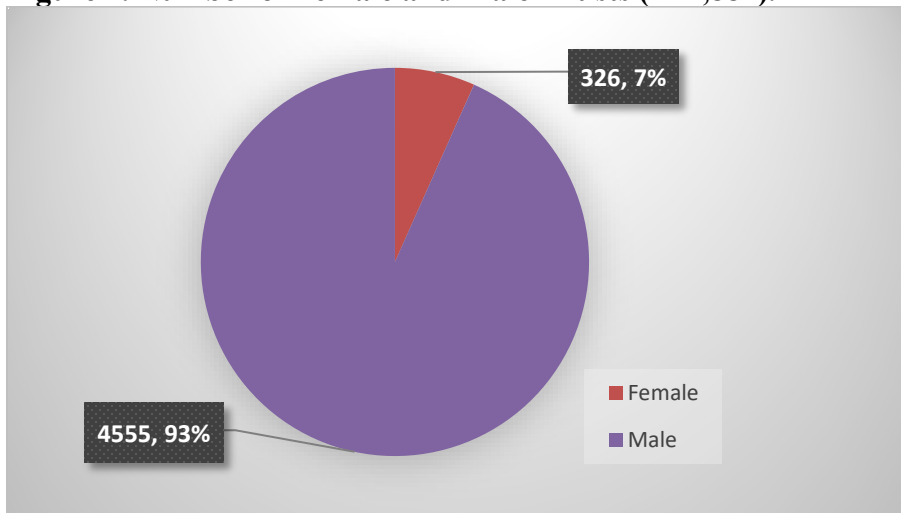


Table 1. List of Collections with Items Attributed to Female Artists (n=326).

Sub-Collections Containing Art by Female Artists	
Evan-Tibbs Collection	122
Special Collections	89
Special Projects	81
Image Collections	34
Total	326

The analysis focused on determining whether an item was created by an artist that was female, rather than whether the portrait, photograph, or ephemera contained a female figure. If the item in question was created by a group, the group was researched to determine whether there was a female artist in the group. If there was a female artist in the group, the group was included in the data collection.

R2. How many and what percentage of the library's digitized materials are attributed to persons of color?

The research indicated that 328 items out of a total 4,881 were attributed to a person of color, which is 6.71 percent. These findings are illustrated in Figure 2. Of these 328 items, 147 were located in the Evan-Tibbs Collection, 80 in the Image Collections, 79 in the Special Projects collection, and 22 in the Special Collections. These findings are illustrated in Table 2.

Figure 2. Number of Artists of Color and White Artists (n=4,881).

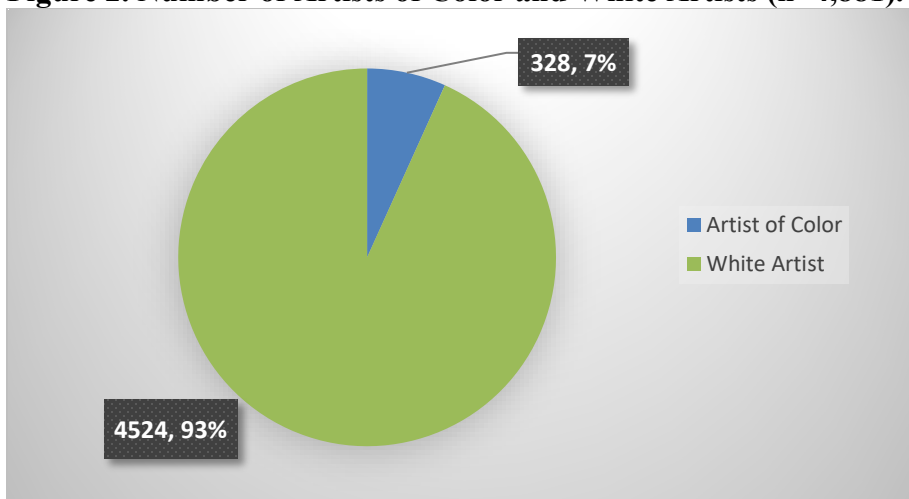


Table 2. List of Collections with Items Attributed to Artists of Color (n=357).

Sub-Collections Containing Art by Artists of Color	
Evan-Tibbs Collection	147
Image Collections	80
Special Projects	79
Special Collections	22
Total	328

This analysis focused on determining whether an item was created by an artist that was a person of color, rather than whether the portrait, photograph, or ephemera contained a person of color. If the item in question was created by a group, the group was researched to determine whether there was a person of color in the group. If there was an artist of color in the group, the group was included in the data collection.

R3. What percentage of the library’s digitized materials are focused on art theory and techniques?

Most materials found within the art theory sub-sub collection were listed as having anonymous authors or being created by a company or firm. To get an accurate number of theory and technique items, all anonymous items within the digital collection were counted and all duplicate items were removed. Items related to art theory and technique were separated into one sub-sub collection, with 14 sub-sub-sub

collections. Of the 8,178 items within the digital collection, 281 items are focused on art theory and techniques, which is 3.43 percent of the collection. As Table 3 illustrates, topics included color theory, perspective, art materials, and general drawing instruction. Items within the collections included books and ephemera related to art theory and techniques.

R4. What are the geographical locations covered in the library’s digital collection?

A total of 29 unique geographical locations, spanning five continents, were pinpointed in the study. The highest concentration of items was from Europe, with other items coming from North America, Asia, South America, and Africa, as shown in Figure 3. Anonymous items and duplicate items were excluded from the results. Table 4 depicts the breakdown of various countries that the items are from. The largest concentration of items come from Italy.

Table 3. List of Sub-Sub-Sub Collections Related to Art Theory and Techniques.

Sub-Sub Collection: Art in Practice: Manuals 1475-1950	
General Drawing Instruction	33
Figure Drawing and Artistic Anatomy	45
Perspective	22
Materials of Art	33
Drawing from Nature: Flowers and Landscapes	17
Pigments on Paper: Pastel, Watercolor, Illumination, and Miniatures	10
Color Theory	68
Imagines Animalium	17
Proportion	1
Printmaking: Etching, Engraving, and Lithography	5
Photography	5
Architecture	14
Painting	7
Sculpture	4
Total	281

Figure 3. Geographical Locations of Items Listed in Collections by Continent (n=4,881)

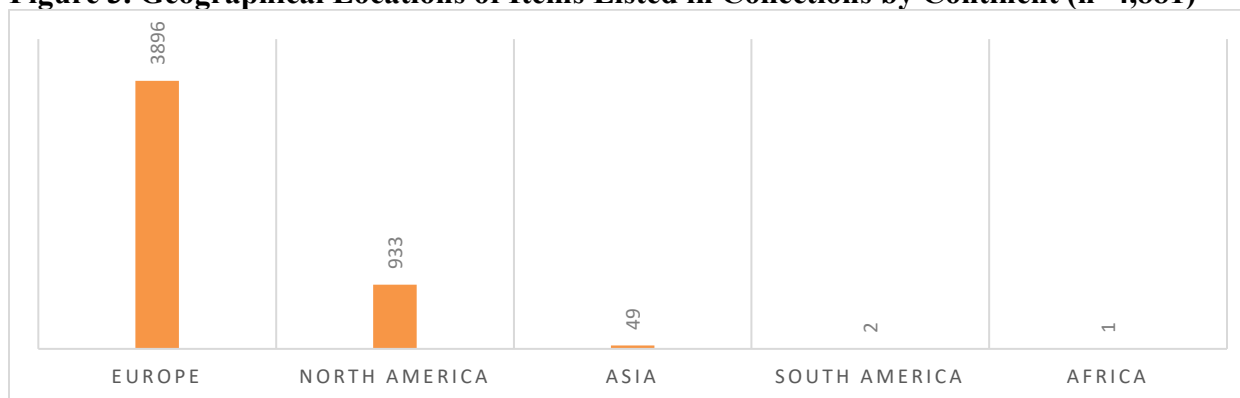
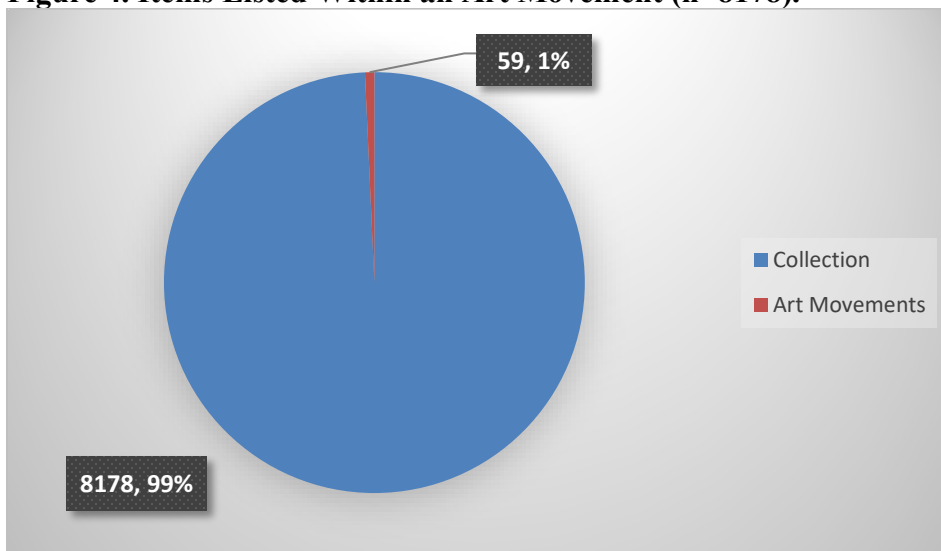


Table 4. Item Breakdown by Continent and Country (n=4,881).

Europe		
	Italy	2523
	France	506
	United Kingdom	303
	Germany	224
	Netherlands	117
	Spain	116
	Belgium	56
	Switzerland	16
	Austria	11
	Ukraine	6
	Czech Republic	4
	Denmark	3
	Sweden	3
	Russia	3
	Hungary	2
	Greece	1
	Poland	1
	Portugal	1
North America		
	United States	890
	Mexico	42
	Canada	1
Asia		
	Japan	49
	Bangladesh	1
	China	1
	Java	1
	Taiwan	1
South America		
	Cuba	1
	Ecuador	1
Africa		
	South Africa	1
Total		4,881

Figure 4. Items Listed Within an Art Movement (n=8178).



R5. What art movements are covered in the library’s digital collection?

Of the six main sub-collections, only one had sub-sub-collections specifically for art movements. The two sub-sub-collections were for the art movements Dada and Italian Futurism. The sub-sub collections for each of these two movements contained books, ephemera, and journals. The items were collected from gallery exhibitions, manifestos, and information about the movements. The 59 items contained within these two sub-sub-collections make up 1 percent of the collection as illustrated in Figure 4.

DISCUSSION AND CONCLUSION

Results from the study indicated that the National Gallery of Art’s library’s digital collections reflect only a small percentage of their community. The gallery described its physical collections as spanning “the history of Western art and showcases some of the triumphs of human creativity” (National Gallery of Art, 2022-b). Britannica (n.d.) described the time of Renaissance art as being a period between the 14th and 16th centuries. It was a time of high culture and an explosion of art. The digital collections did showcase this part of the history of Western art through their extensive number of Italian paintings, medals, and sculptures from and around that time. However, this did not reflect the library’s community.

Per the 2020 Census, the population of Washington, D.C., where the National Gallery of Art is located, was 689,545 (United States Census Bureau, n.d.). Of this population, only 273,194 counted themselves as

white, 39.6 percent, while all other races collectively counted for 416,351, or 60.3 percent. Additionally, of the answered estimate of 670,050, 319,025, or 47.6 percent, counted themselves as male, while 351,025, or 52.3 percent, counted themselves as female. These numbers far outweigh the numbers indicated within this study.

The geographic locations of the items within the digital collection covered five continents and many different countries. There appeared to be some diversity in the areas represented, yet the vast majority of items were from Europe, specifically Italy. Much like the recommendation for race and gender, the digital collection could benefit from adding more items that reflect its community. Goodyear’s 2017 article posed the question of “whose profession?” when referring to the underrepresented employees of a museum (p.14). But the same question could be posed when the person asking the question is a female artist of color from the United States viewing items within the National Gallery of Art’s library’s digital collection. Judging from this study, female artists and artists of color were underrepresented. Those artists from the United States could be represented more as well.

Only two art movements were given attention and separated into their own sub-sub-collections. More small collections could be made for other art movements within the digital collections, such as Renaissance art, Modern art, and Neoclassicism art. Items focused on art theory and techniques make up a

very small percentage of items within the digital collection. These items were already separated into separate sub-sub-sub-collections. Most of the items within these collections were considered rare books due to their age and needed to be preserved.

The findings in this study are not unusual and can be seen in other studies focused on museum collection diversity. Topaz, et al. (2019) set out to complete “the first large-scale data science study to measure the genders, ethnicities, geographic origins, and birth decades of artists in the collections of 18 major U.S. art museums,” of which the National Gallery of Art was included (p. 2). The results revealed that “the four largest groups represented across all 18 museums in terms of gender and ethnicity are white men (75.7%), white women (10.8%), Asian men (7.5%), and Hispanic/Latinx men (2.6%). All other groups are represented in proportions less than 1%” (Topaz et al., 2019, p. 9). However, the authors found evidence that some museums are working towards thinking “more intentionally about diversity and inclusion not just amongst staff, but also visitorship” and within their collections (Topaz et al., 2019, p. 1). Their conclusions point toward evidence that museums within the United States are working to incorporate more diversity “into a narrative once dominated by white male artists” (Topaz et al., 2019, 2).

Additional recommendations for the library’s digital collection as a whole were taken into consideration within the vein of Hughes et al.’s 2015 article. Hughes et al. discussed the user’s ease and comfort of a digital collection being related to the success of that collection (2015). Recommendations from this study included changing the format of the website. Having items broken up into sub-sub-collections is very helpful and allows the user to keep track of what collection they are accessing, and the number of items located within. However, items within a sub-collection that are left loose and not contained within a sub-sub-collection must be loaded 20 items at a time. Each set of items was then added to the same webpage, which began to slow down the website with each set. During this study, the website crashed multiple times due to the sheer number of items being loaded onto one page. Two sub-collections had over 1,000 loose items not belonging to a sub-sub-collection and each set of 20 had to be loaded one at a time to analyze the full collection. The recommendation would be to create separate pages for the loose items to be loaded onto. This would help

with keeping the website from crashing as more and more items are accessed and assist in helping the user not lose their place within the sub-collection.

This analysis only focused on the known creators of items to determine the diversity of race and gender. Future research could be conducted to include anonymous items, such as the ephemera from various local galleries and small exhibitions. Additional future research could provide a different snapshot of the digital collections that focuses on not just items attributed to female artists and artists of color, but also items that contain female artists and people of color as the focal point or the figure within the work.

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