



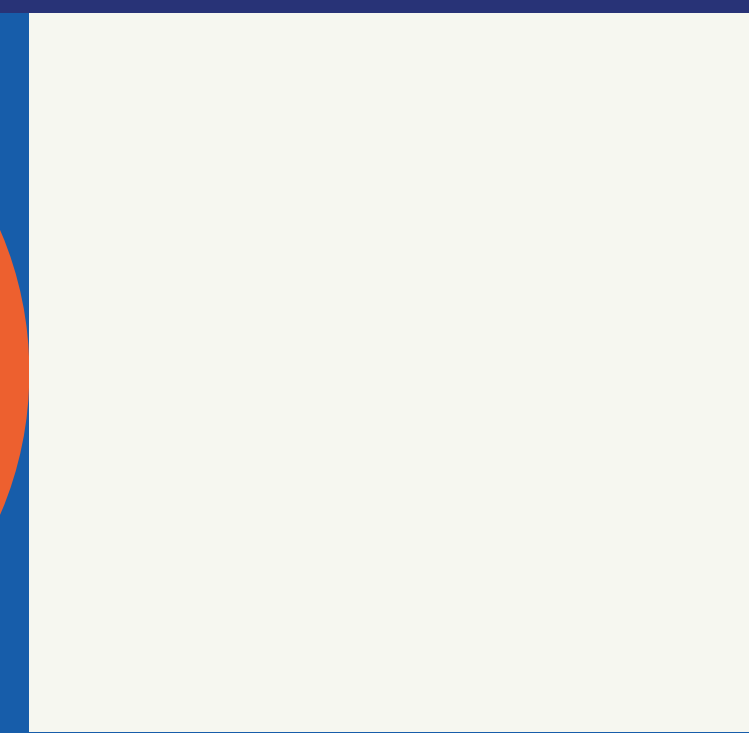
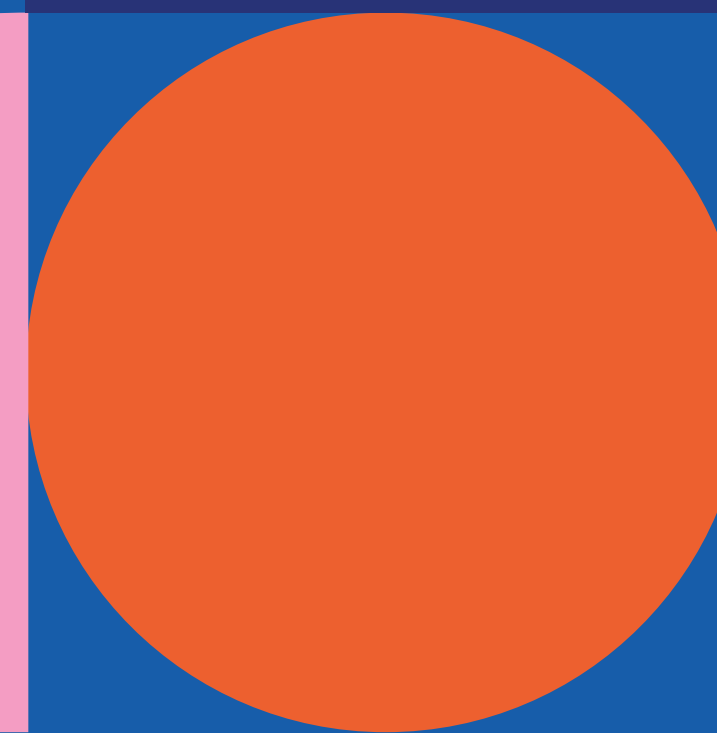
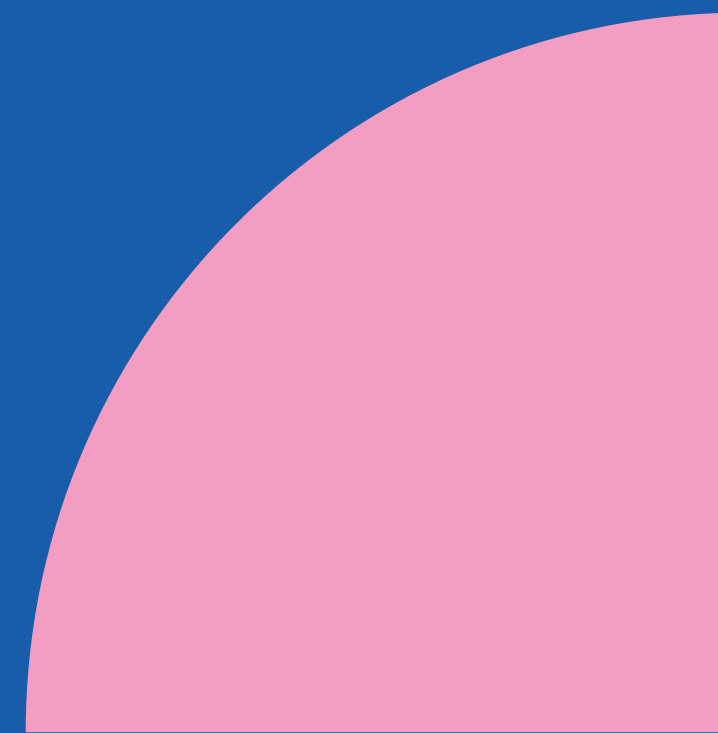
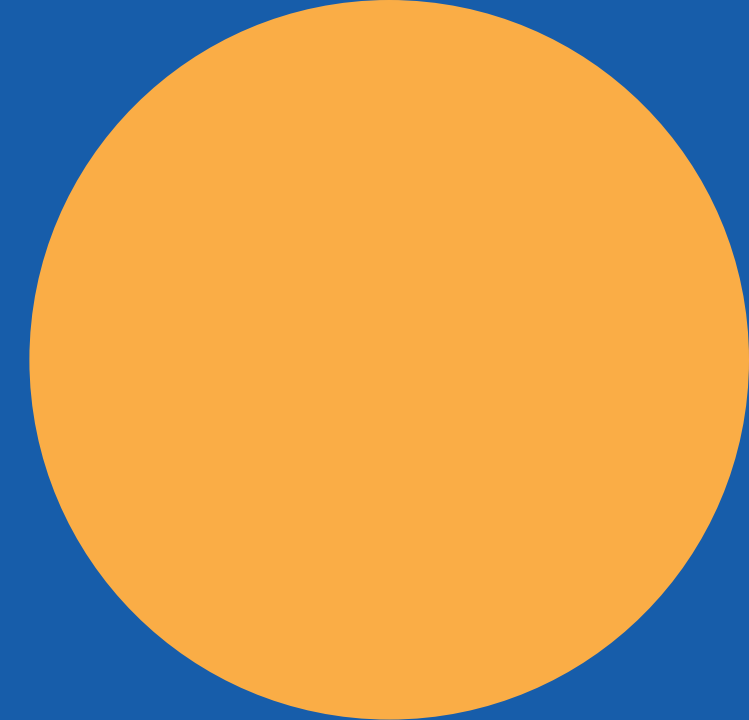
MAYOR'S OFFICE OF
**CULTURAL
AFFAIRS**



Civic Art Program

2024 Equity Review

October 2024



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Equity Review

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Jamal Cyrus and Charisse Pearlina Weston, Detail of "A Meditative Space," 2023 African American Library at the Gregory School, District C

Photographer: Alex Barber

Definitions

Demographic Categories per US Census

<p>American Indian or Alaska Native</p>	<p>“White” includes all individuals who identify with one or more nationalities or ethnic groups originating in Europe, the Middle East, or North Africa. Examples of nationalities and/or ethnic groups can include: German, Irish, English, Italian, Lebanese, Egyptian, Polish, French, Iranian, Slavic, Cajun, Chaldean, etc.</p>	<p>Hispanic, Latino, or Spanish</p>	<p>“Hispanic, Latino, or Spanish” includes all individuals who identify with one or more nationalities or ethnic groups originating in Mexico, Puerto Rico, Cuba, Central and South America, and other Spanish cultures. Examples of nationalities or ethnic groups can include: Mexican or Mexican American, Puerto Rican, Cuban, Salvadoran, Dominican, Colombian, Guatemalan, Honduran, Spaniard, Ecuadorian, Peruvian, Venezuelan, etc.</p>	<p>White</p>	<p>“White” includes all individuals who identify with one or more nationalities or ethnic groups originating in Europe, the Middle East, or North Africa. Examples of nationalities and/or ethnic groups can include: German, Irish, English, Italian, Lebanese, Egyptian, Polish, French, Iranian, Slavic, Cajun, Chaldean, etc.</p>
<p>Asian</p>	<p>“Asian” includes all individuals who identify with one or more nationalities or ethnic groups originating in the Far East, Southeast Asia, and/or the Indian subcontinent. Examples of nationalities and/or ethnic groups can include: Chinese, Filipino, Asian Indian, Vietnamese, Korean, Japanese, Pakistani, Cambodian, Hmong, Thai, Bengali, Mien, etc.</p>		<p>For response to Census inquires, there are specified categories for those who identify as Not of Hispanic, Latino, or Spanish origin; Mexican, Mexican American, or Chicano; Puerto Rican; Cuban; Other Hispanic, Latino, or Spanish origin (for example: Salvadoran, Dominican, Colombian, Guatemalan, Spaniard, Ecuadorian, etc.).</p>	<p>Other Races</p>	<p>If a respondent does not identify with any of the provided categories, a preferred racial and ethnic identity may be included in the Other Races write-in area.</p>
	<p>For response to Census inquires, there are specified categories for those who identify as Chinese, Filipino, Asian Indian, Vietnamese, Korean, Japanese, Other Asian (for example: Pakistani, Cambodian, or Hmong).</p>	<p>Native Hawaiian and Pacific Islander</p>	<p>“Native Hawaiian or Other Pacific Islander” includes all individuals who identify with one or more nationalities or ethnic groups originating in Hawaii, Guam, Samoa, and/or other Pacific Islands. Examples of tribal affiliations, nationalities, and/or ethnicities can include: Native Hawaiian, Samoan, Chamorro, Tongan, Fijian, Marshallese, Palauan, Tahitian, Chuukese, Pohnpeian, Saipanese, Yapese, etc.</p>		
<p>Black or African American</p>	<p>“Black or African American” includes all individuals who identify with one or more nationalities or ethnic groups originating in any of the Black racial groups of Africa. Examples of nationalities and/or ethnic groups can include: African American, Jamaican, Haitian, Nigerian, Ethiopian, Somali, Ghanaian, South African, Barbadian, Kenyan, Liberian, Bahamian, etc.</p>		<p>There are individual checkboxes for people who identify as one or more of the following Pacific Islander nationalities and/or ethnic groups: Native Hawaiian, Samoan, Chamorro, Other Pacific Islander (for example, Tongan, Fijian, and Marshallese).</p>		

Definitions

Ethnic and Gender Categories

BIPOC	Persons who have ethnic origins in Black or Indigenous communities, and/or in other peoples considered to be Persons of Color.
East Asian	A person having ethnic origins among any of the peoples of the easternmost areas of Asia, including among Chinese, Japanese, Mongolian, North Korean, South Korean, and Taiwanese peoples.
Latin American or Latinx	American persons of Cuban, Mexican, Puerto Rican, South or Central American descent, or ethnic origins from other Spanish-influenced cultures or origin regardless of race.
Middle-Eastern or Arabic	Persons who have ethnic origins among peoples of the area around the Eastern Mediterranean Sea, including the area from Libya east to Afghanistan, Egypt, Sudan, Jordan, Lebanon, Palestine, Syria, Turkey, Iraq, Iran, Saudi Arabia, and the other countries of Arabia.
Non-Binary	Persons whose gender identity falls outside of the binary system. Intersex, gender queer are examples of non-binary identities.

South Asian	A person having ethnic origins among any of the peoples of the the southernmost areas of Asia, including those with Bangladeshi, Bengali, East Indian, Goan, Gujarati, Hindu, Ismaili, Kashmiri, Nepali, Pakistani, Punjabi, Sikh, Sinhalese, South Asian, Sri Lankan and Tamil ancestry.
Southeast Asian	A person having ethnic origins among any of the peoples of the Southeast region of Asia, including among Bruneian, Burmese, Cambodian, Filipino (also regarded as Pacific Islanders), Hmong, Indonesian, Laotian, Malaysian, Mien, Singaporean, Timorese, Thai, and Vietnamese peoples.
White	A person having ethnic origins in any of the original peoples of Europe or North Africa.

Introduction

The City of Houston’s Arts and Cultural Plan outlines a vision for the City to: “foster an environment in which art and culture flourish for the sharing and benefit of all residents and visitors.” As Houston is the single most ethnically diverse major metropolitan area in the country, the Mayor’s Office of Cultural Affairs (MOCA) assesses the Civic Art Collection annually to determine how closely Houston’s Civic Art Collection represents the diverse populace in our city.

This review presents statistics on the genders, races, and ethnicities of **592 artists** represented by the **838 artworks** in Houston’s Civic Art Collection. MOCA has looked closely at the identities of

artists whose artworks were added to the Civic Art Collection during the 2024 Fiscal Year through the completion of commission projects and projects to acquire portable works. The information collected via artist applications and end-of-project surveys has strengthened the quality of the representative data presented in this review and adds depth to our previous equity reviews. This year’s report also makes use of information provided by a comprehensive assessment and ongoing appraisal of Civic Art Collection objects, which includes historical research on objects in the collection and their creators.

Though the gender, racial, and ethnic balances of demographics represented

by Houston’s Civic Art Collection are typical of municipal public art collections and the art world nationwide, MOCA is committed to improving the nature, quality, and character of the public art collection and the impact our program activities have on Houston’s communities.



Program Overview

The City of Houston's Civic Art Program, managed by MOCA, is part of the City's capital asset investment program which produces and conserves permanent visual artworks placed in public and civic spaces city-wide. The City's Civic Art Ordinance appropriates 1.75% of design and construction costs on qualifying City Capital Improvement Plan (CIP) projects.

The CIP is updated every five years to address the City of Houston's infrastructure needs. Civic Art Projects are generated through the CIP by nearly every City department, typically as part of the construction of new facilities, major expansions, and renovations.

The Civic Art appropriation amount is equal to 1.75% of funds appropriated by City Council for eligible construction projects and only applies to city-sponsored capital projects with funds appropriated by City Council.

Civic Art Projects include paintings, murals, prints, drawings, photographs, videos, films, decorations, stained glass, statues, sculptures, monuments, fountains, arches, or other structures of permanent character located on City property. Civic Art funds may also be used to conserve or repair existing artworks in the City of Houston's Civic Art Collection; however, funds cannot be used for routine cleaning and/or maintenance.



Marsha Dorsey-Outlaw, "A Life, Illuminated," 2022, Jones (Central) Library, Barbara Bush Literacy Plaza, District 1

Photographer: Alex Barber

Methodology

For the 2024 Equity Review, results from the 2020 Census serve as a static reference to provide the most recent demographic information for the City of Houston.

The 2021 Equity Report made the case in favor of surveying living artists with artworks in the Collection in pursuit of more nuanced reporting and emphasized the need to strengthen data on existing artworks in the Collection previously acquired. While that effort is ongoing, this review focuses on survey results of new artworks acquired by the City of Houston through Civic Art projects completed during Fiscal Year '24(FY24).

This review also examines the results

of selection processes seeking 2D and 3D portable, ready-to-hang artworks adjudicated during the City of Houston's FY24 (July 2023 – June 2024). The projects whose selection process are included in this report were the most recent to experience the procedural adjustments implemented across the Civic Art Program after its first annual Equity Review released in 2020. For a deeper understanding of the impact panel diversity may have upon selected process results, the information on the demographics of panelists adjudicating commission selection processes is also included in this year's report.

This year's report makes use of information provided by a comprehensive

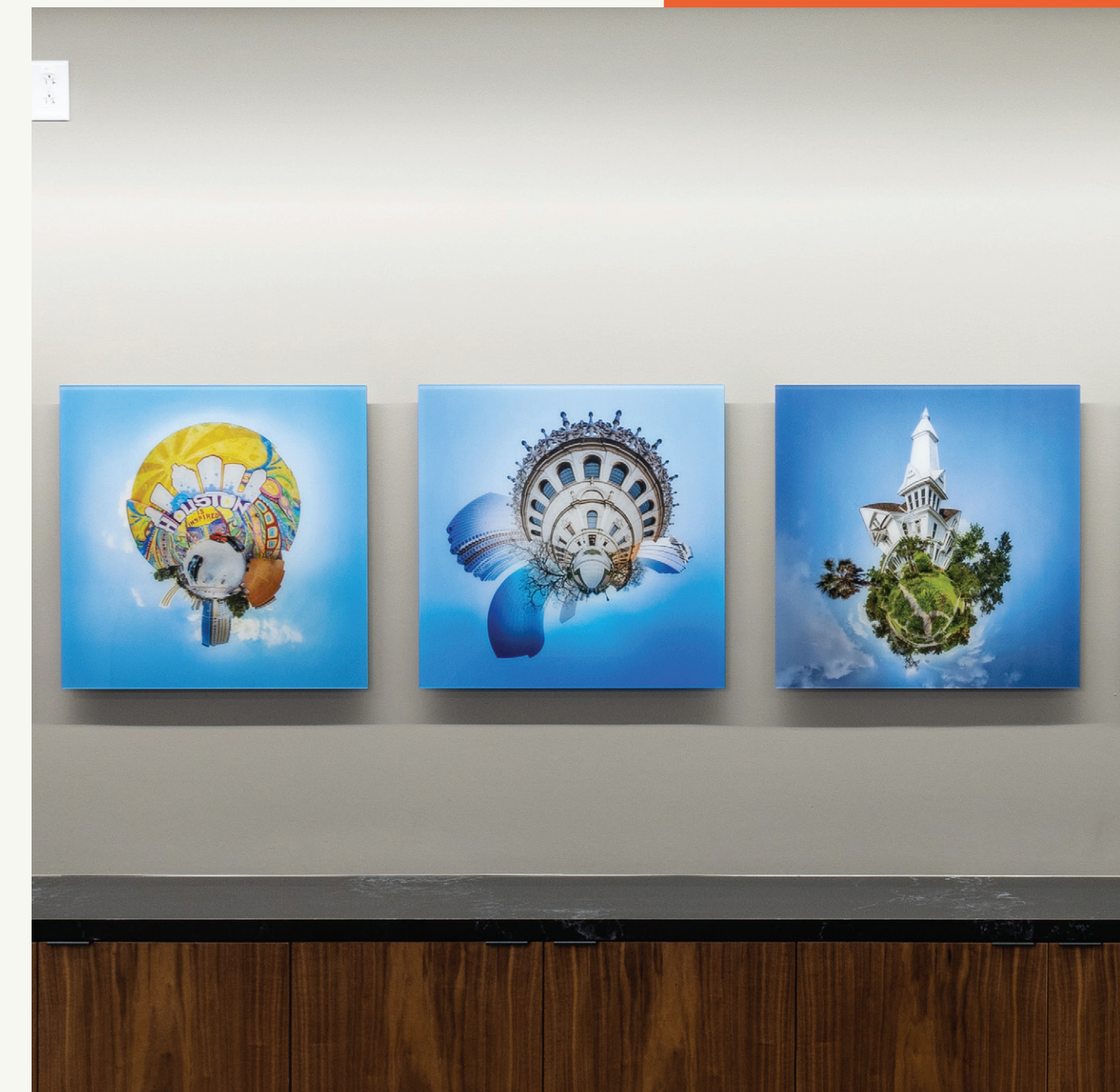
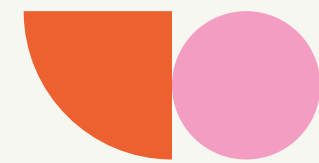
assessment of Civic Art Collection objects, which includes appraisal, condition assessments, and research on collection objects and artwork history. This effort has provided more accurate information on artwork creators, especially for artworks created by teams or multiple artists. For this reason, this year's report shows a marked increase in the number of artists represented by collection objects created by multiple artists or artist teams. While this information illuminates gender identities of artists newly identified as having artwork in the collection, in most cases, the artists' race and/or ethnicity is still unknown.

It is important to note that, as Census

guidelines state, these ethnic and racial categories are: “not an attempt to define race biologically, anthropologically, or genetically.” The Census defines “Hispanic origin” separately from race but, as artists were surveyed, Hispanic and Latino/x was given as an option for race/ethnicity alone.

Direct comparisons cannot be made in every case between United States Census demographic categories and the preferred identifiers from artists in the Civic Art Collection. The most up to date Civic Art Program data honors the preferred identifiers provided by contributing artists, which are more diverse and nuanced than Census categories. Census data is used as a tool to compare the number of identities represented by artists with artworks in the Civic Art Collection with the number

of identities represented in the City of Houston at large.



Syd Moen, Various artworks, City Hall (Mayor’s Conference Room), District I

Photographer: Alex Barber

Disclaimers

A variety of survey instruments and data sets were utilized to analyze data for this review, resulting in variations in demographic labels/categories that are the same or similar. For example, one data set may indicate “female,” while another may indicate “woman,” or “Hispanic, Latin American, or Latino” and “Hispanic, Latinx.”

In this report, a single artwork may be the work of a pair or team of artists, a studio, fabricator, or a company and therefore may represent multiple artists’ identities.

While this report represents both a step forward in understanding the demographics of Houston’s Civic Art Collection and the impact of improved best practice methodology, some

collection-wide data remains incomplete. Continued research is necessary to capture the identities of all living artists in the collection and to classify the demographic information of deceased artists posthumously.

Gaps in data remain for artworks processed into the Civic Art Collection pre-2020, including commissioning costs, provenances, and previous conservation, and current valuations of artwork – all necessary for providing the most accurate reports regarding the City of Houston’s Civic Art investments. The ongoing collection-wide appraisal effort, a thorough review of conservation history, and other related analysis is moving towards a more complete understanding of the Collection’s current

character and value and the Civic Art Program’s history of investment.



Key Findings

Compared to National averages, Houston remains the most culturally diverse city in the United States.

30 artworks were added to the Civic Art Collection in FY24 which represent the work of 21 individual artists; Though about 1/3 of these artists are White and Male, the investment in these artworks, overall, is unprecedented in its diversity of representation.

As expected, artworks added to the Civic Art Collection in FY24 did not have a noticeable effect on the demographics represented by the collection overall.

Increased diversity in results for artist selection processes correlates positively with increased diversity among selection panelists.

Deepened collection research has allowed for artist-based reporting collection-wide in this year's report, a departure from object-based collection-wide reporting in previous equity reviews of Houston's Civic Art Collection.

Gathering self-identified information on race/ethnicity and gender from all artists completing projects provides increasingly nuanced racial/ethnic and gender info for collection-wide evaluation.

The largest demographic group in the City of Houston and the group most underrepresented in City's Civic Art Collection are Hispanic, Latino, Latinx women.



Demographics

U.S./Houston Comparisons

The demographics referenced in this report are based on 2022 Census estimates using 2020 US Census numbers. As previous equity reviews have found, Houston reflects a more diverse population than the U.S. overall. The percentage of the Hispanic or Latino population is much higher in Houston than national averages and more than double that of the U.S. population overall. Similarly, the Asian and Black or African American population percentages are higher in Houston than the U.S. population overall. The population percentage of those who checked two or more race categories is also higher in Houston than the U.S.

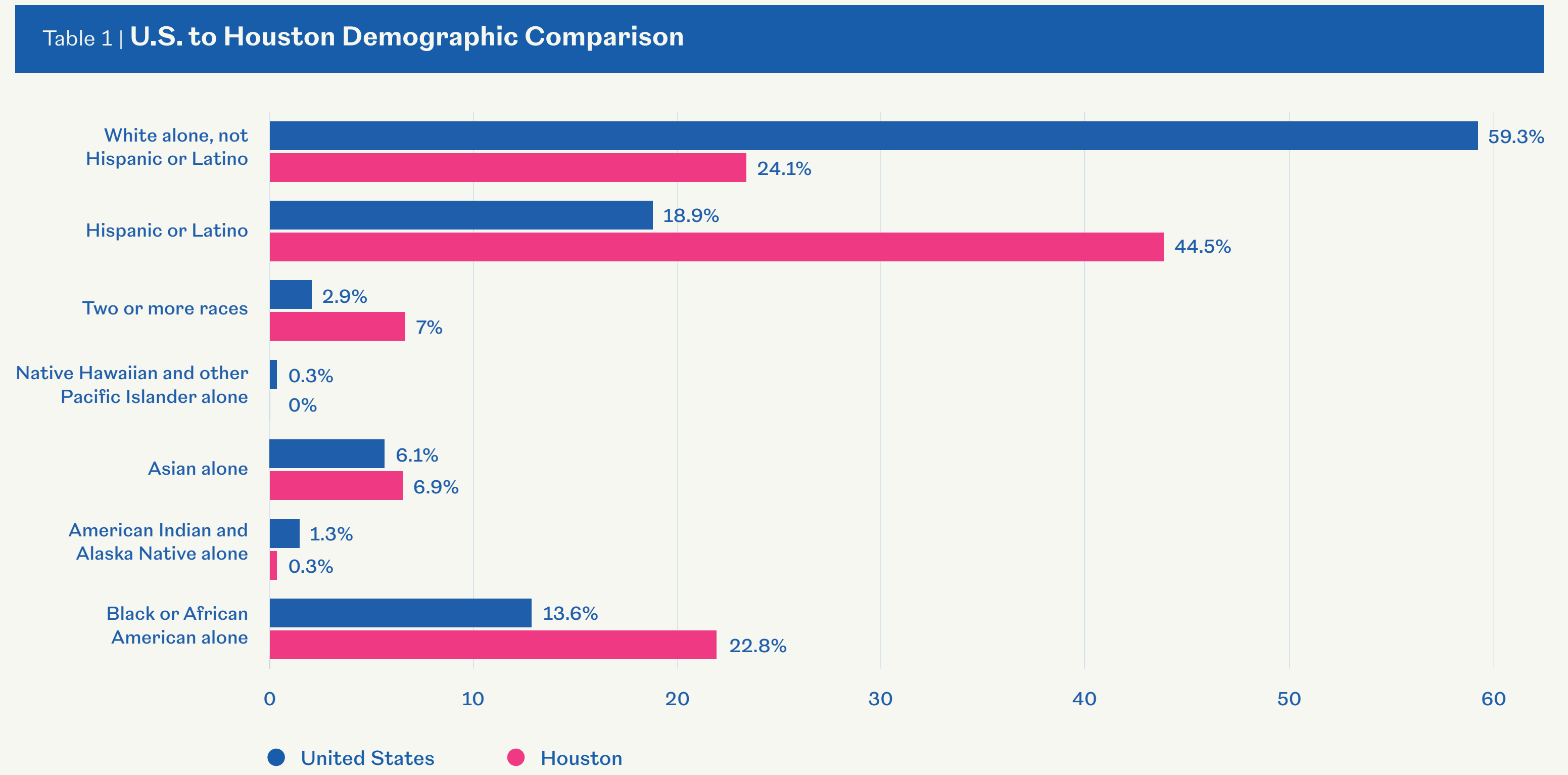
Alternatively, Houston’s Native Hawaiian/Other Pacific Islander and American Indian/Alaska Native population percentages are slightly lower than the national average

Census figures reflect all age groups, whereas the City of Houston only commissions artworks from adult artists. time simultaneously.

The Census estimates that 50.2% of Houston’s population identifies as female as of 2022.

In some cases, displayed numbers on charts and tables in this report may not total to 100% because the Census allows people to respond to more than one demographic category at a time simultaneously.

Persons identifying as Hispanic or Latino may be representative of a variety of races and/or multiple races.



Artists Represented Collection-Wide

For the duration of FY24, a total of 30 artworks were added to the Civic Art Collection through the completion of commission projects, which represent the work of 21 individual artists. Three of these artists have multiple artworks which were added to the collection in FY24.

There are now an estimated 838 artworks in the Civic Art Collection, which represent the identities of 592 artists; 317 of these artworks are by unknown creators/artists, and 14 are by studios, fabricators, or companies and therefore do not represent the work of an individual artist. The total number of artworks in the Collection remains approximate due to the evolution of Civic Art Program management and the availability of related historical records. Before the establishment of MOCA and the current management of MOCA's programs, artworks were commissioned by City of Houston departments independently. This program continues to pursue finite data related to Civic Art Collection objects and their creators.

Self-identified racial/ethnic categories were re-classified to fit within Census demographic categories where applicable, as was done for previous equity reviews. The Multi-Racial category indicates where there were two or

more racial/ethnic categories self-identified by individual artists during the artist selection and/or project closeout process.

Race & Ethnicities Represented Collection-Wide

In the 2020 Equity Review, MOCA found that 66% of the collection contained artworks by White artists. Though the acquisition of artworks since 2020 has not changed this number significantly, other factors have.

The 2020 Equity Review found that 17% of works in the collection were created by artists with ethnicities listed as "Unknown," then the second largest group reported on in terms of ethnicities represented. This figure, based on information and records on collection objects, changed drastically in FY24 as research conducted during appraisal activity has identified previously unknown creators of artworks in the collection. While the gender identities of these artists are likely easily determined, assumptions about artists' race and/or ethnicity are not made in this report. The accuracy of data available on the identities represented by artists in the collection overall remains limited and requires further research.

Comprehensive percentages of race/ethnicity and gender representation collection-wide have not changed significantly since the 2020 collection review, but this is expected due to the large number of artworks in the collection.

Genders Represented Collection-Wide

The 2020 Equity Review found that 60% of the Civic Art collection objects were created by male artists. Since then, because of changes in selection processes and new information available from collection records, the number has decreased to 49%. Additionally, the 2020 Equity Review found that around 32% of the collection represented female artists. This figure has changed slightly since 2020, as gender groups represented by collection artworks, based on artist-provided information, are more nuanced and represent more gender identities across the collection.

Race & Ethnicity

Represented Collection-Wide

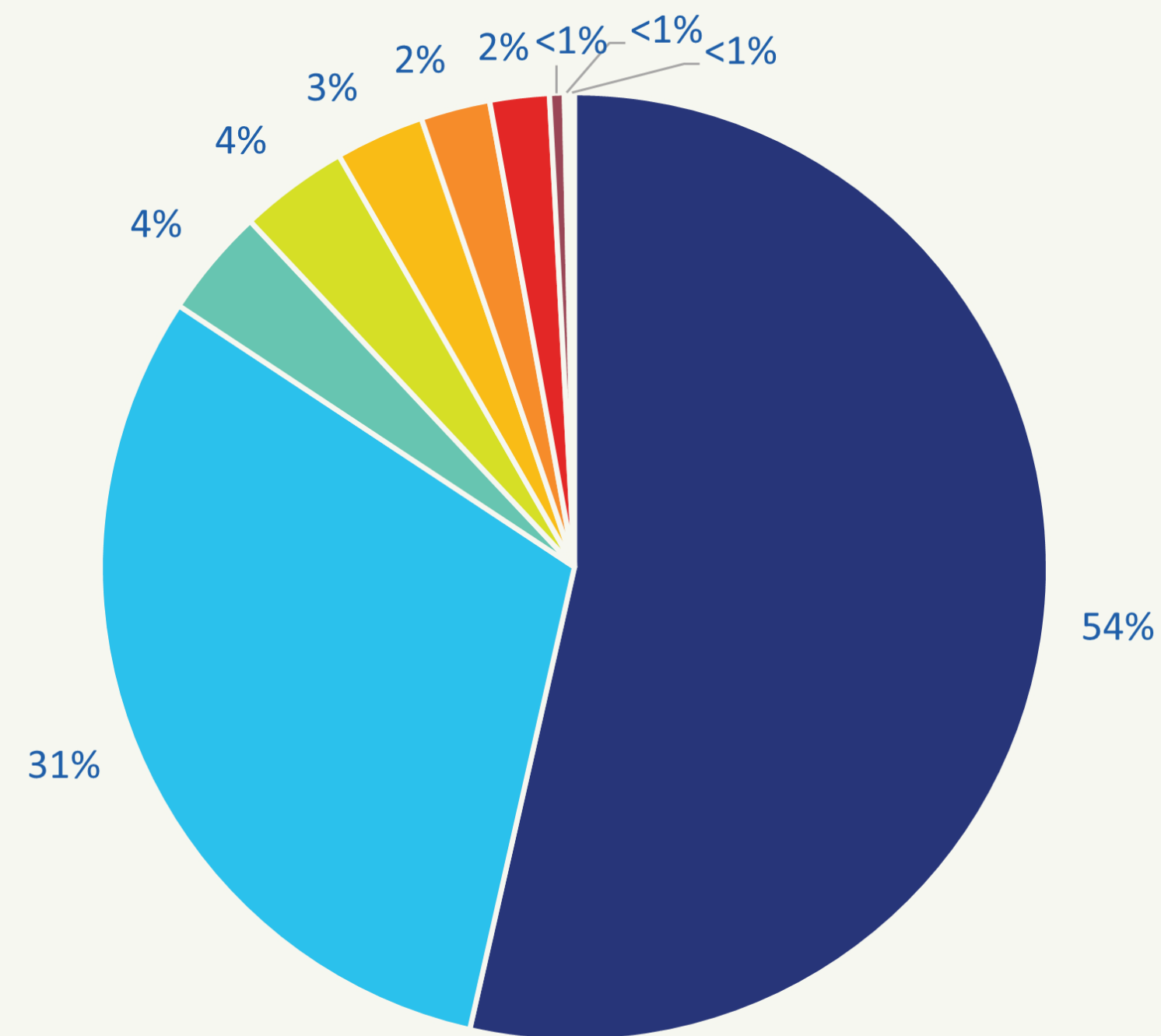


Table 2 | Artists' Race/Ethnicity - Collection-Wide

Race/Ethnicity	No. of Artists	% of Artists in Collection
Unknown	317	54%
White/European	182	31%
Asian	22	4%
Black or African American	22	4%
Hispanic, Latin American, or Latino	18	3%
N/A	14	2%
Multi-Racial	12	2%
Middle Eastern or North African	3	<1%
American Indian	1	<1%
Jewish	1	<1%
Native Hawaiian or Pacific Islander	0	0%
Total	592	100%

Gender

Represented Collection-Wide

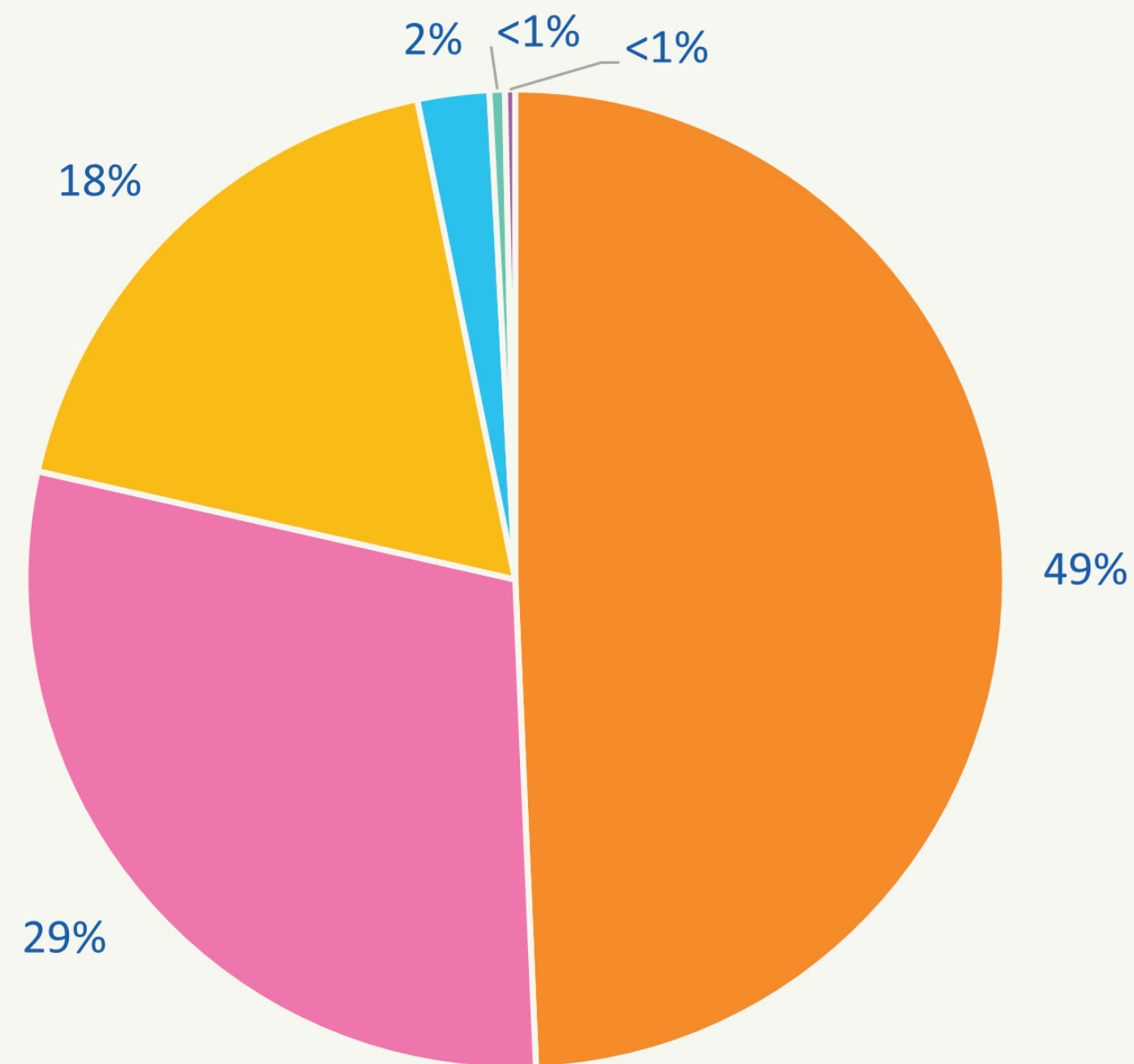


Table 3 | Artists' Gender - Collection-Wide

Gender	No. of Artists	% of Artists in Collection
Man	292	49%
Woman	173	29%
N/A	14	2%
Prefer not to answer	3	<1%
Non-Binary	2	<1%
Total	592	100%

Fiscal Year 2024 Acquisitions

Each of the 12 site-specific commissioned artworks added to the Civic Art Collection in FY24 were created by artists awarded Civic Art contracts via open-call selection processes. Ten of these commissions were completed at locations at both Bush Intercontinental and Hobby airports; one was completed at the African American Library at The Gregory School, and one was completed at the Barbara Bush Literacy Plaza at the Downtown (Central) Library.

Four site-specific commissions closed out in FY24 were created by teams of two or more artists and therefore represent the identities of multiple artists.

18 photographic portable works were acquired through a nomination process which determined a short list of artists proposing artworks for newly renovated basement spaces damaged by Hurricane Harvey at City Hall.

Each selection process for these commission and acquisition projects benefited from the assignment of Council Member-recommended Community Representatives as review panelists – a new standard for assembling adjudicators who make recommendations on new artworks for the Civic Art Collection.

By examining the results of acquisition processes, MOCA intends to assess the impacts of program changes made in response to the results of previous Equity Reviews on new collecting practices for the Civic Art Program.



Cruz Ortiz, Detail of “Karankawa Sun Dream and the Truth Teller,” 2022, William P. Hobby Airport, District I

Photographer: ShauLin Hon

FISCAL YEAR 2024 ACQUISITIONS

Race & Ethnicity

Represented by artworks

The combined acquisitions for fiscal year 2024 resulted in 30 artworks added to the Civic Art Collection, which represent the work of 21 individual artists.

The addition of these artworks to the Civic Art Collection in FY24 demonstrates increased diversity in artwork collection and commission practices as well as in investment for the Civic Art Program.

Around 33% of acquired artworks were created by artists who identify as White. Figures from new artworks show parity among artists representing African American or Black, and Multi-Racial groups, with both mentioned groups representing 19% of new artworks added to the collection, respectively.

Information provided is based on volunteered, self-identified demographic information provided by artists at the time of the closeout of their projects. This artist-provided information provides more nuanced information on race/ethnicity and gender than is typically categorized. For example, both “Chicano” and “Hispanic” are included separately in Table 4, but would both be included in “Hispanic, Latin American, or Latino/x” in other cases.

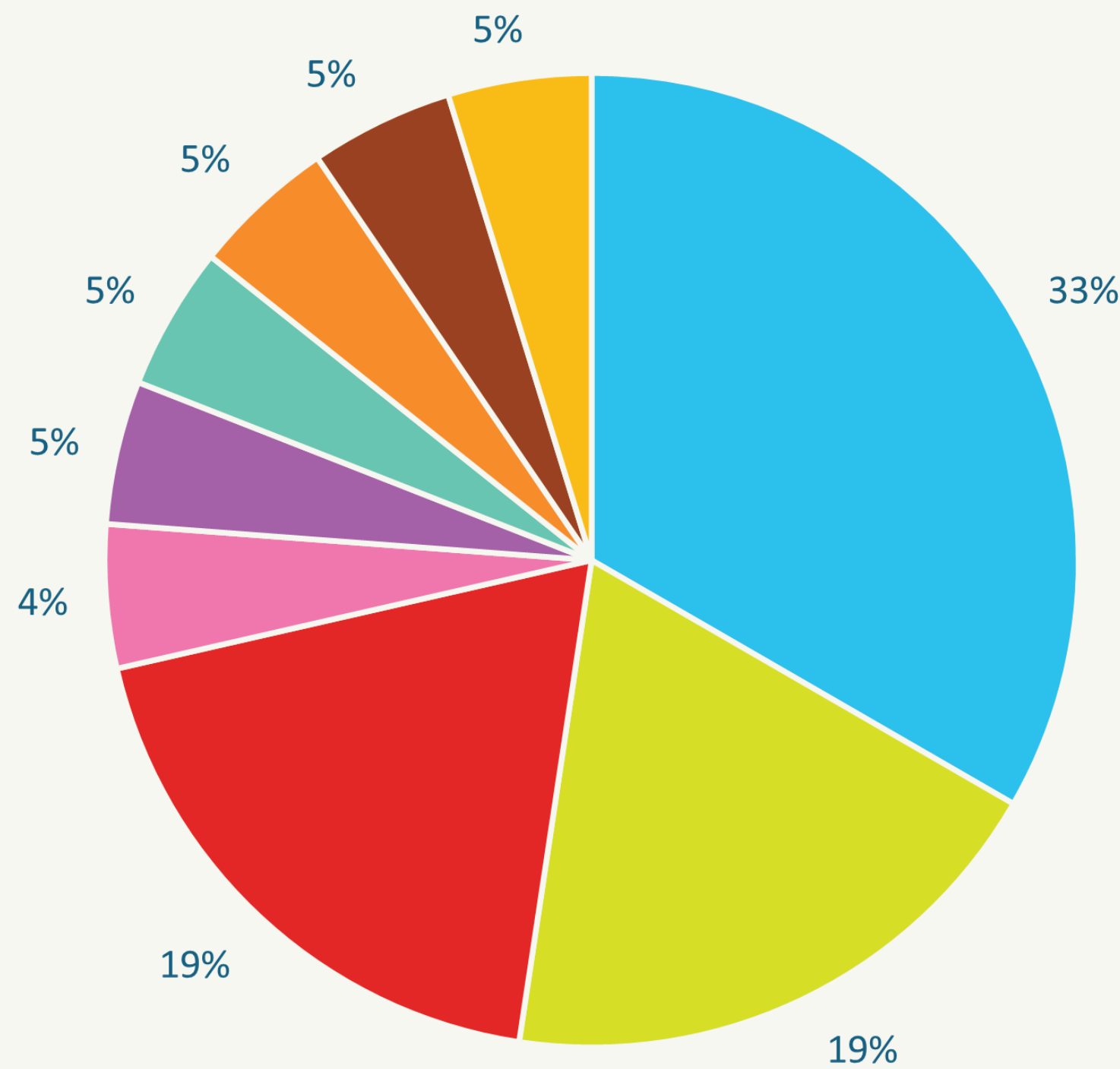


Table 4 | **Artists' Race & Ethnicity - FY24 Acquisitions**

Gender	No. of Artists	% of Artists
White or European	7	33%
African American or Black	4	19%
Multi-Racial	4	19%
South Asian	1	5%
Chicano	1	5%
Asian	1	5%
South-East Asian	1	5%
East Asian	1	5%
Hispanic	1	5%

FISCAL YEAR 2024 ACQUISITIONS

Gender

Represented by artworks

Combined, projects closed-out in FY24 resulted in an unequal number of artworks acquired by artists identifying as men (62%) and artists identifying as women (29%). Through end-of-project reporting, creators of these artworks provided more nuanced response for preferred identifiers than in previous years, indicating preference for non-binary identifiers and a preference not to volunteer gendered representation.

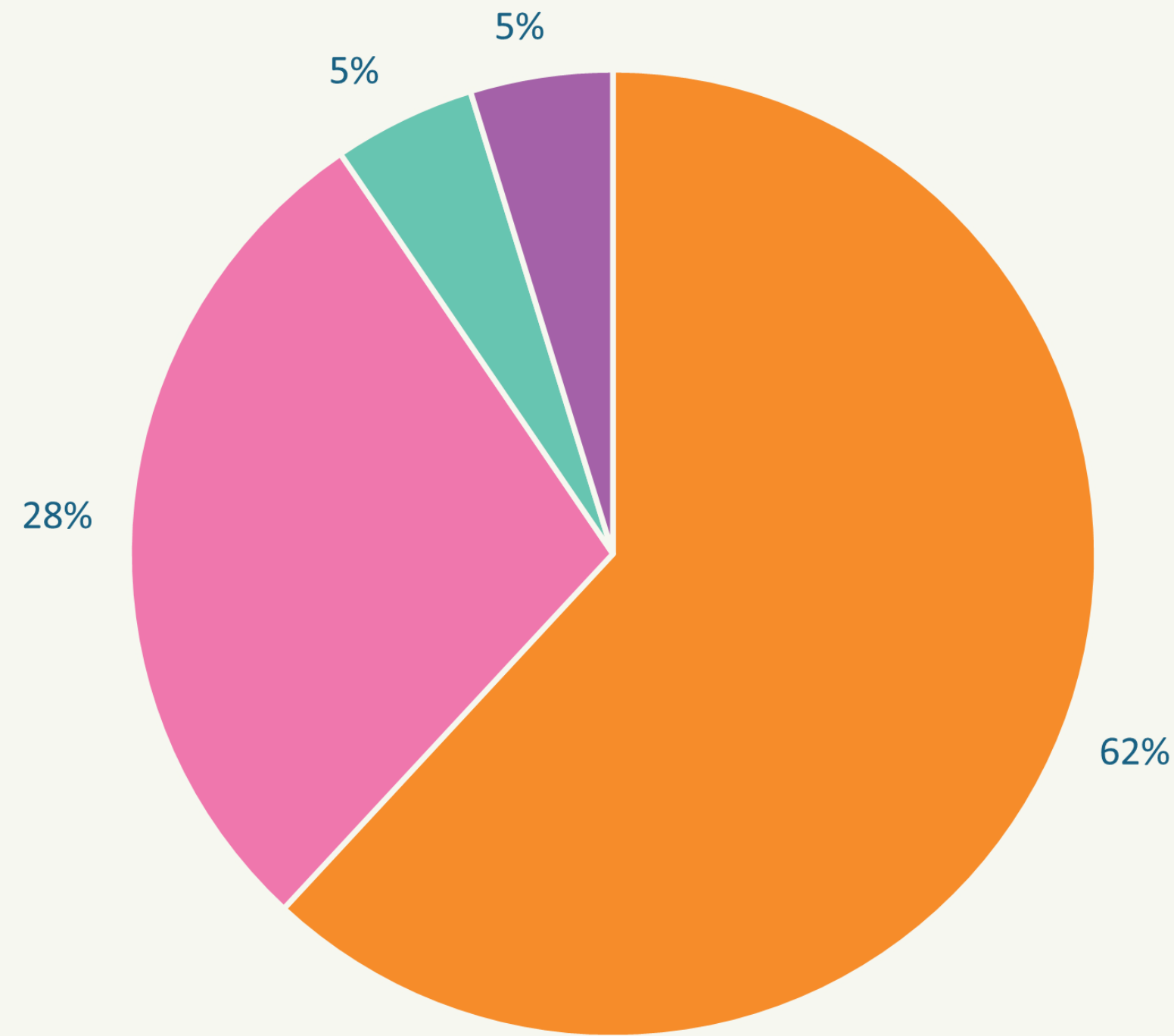


Table 5 | Artists' Gender - FY24 Acquisitions

Gender	No. of Artists	% of Artists
Man	13	62%
Woman	6	29%
Prefer not to answer	1	5%
Other	1	5%

Investment per Demographic Group

For all commission projects completed in FY24, a total of \$1,892,672.10 was allocated for artist project budgets. Approximately 19% of these funds in the amount of \$362,456.52 were invested in projects created by artists who identify as African American or Black. This shows an increase in investment in artists historically underrepresented in the Civic Art Collection who identify as African American or Black.

About 18% or \$338,286.14 of the total investment in these projects supported commissions created by artists or artist team members who identify as Multi-Racial, 3 of which include artists who identify, in part, as Hispanic, Latin American, or Latino/x.

Approximately 43% of the total investment in artist budgets for projects completed in FY24 was allocated to artworks created by artists identifying as women. This amount is equal to \$811,317.70. Approximately 3% of this investment, \$61,000.00, was invested in artwork created by a non-binary artist.

About 52% of funds expended for acquisitions went to artists that identified as men while the remaining 2% of the overall investment in commissions completed in FY24 went to artists who preferred not to answer.

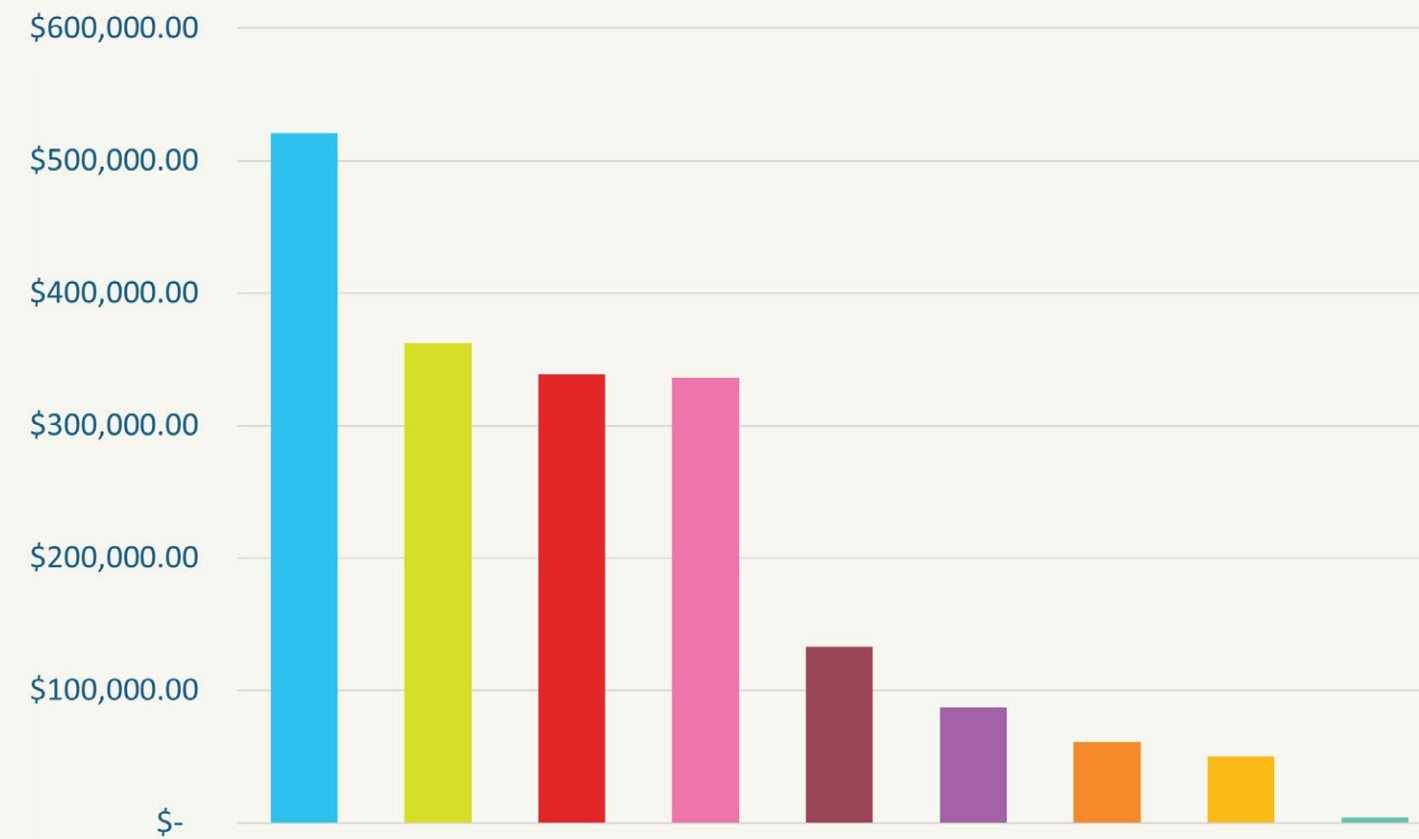


Table 6 | Investment per Artist Race/Ethnicity FY24 Acquisitions

Gender	No. of Artists	% of Artists
White or European	7	33%
African American or Black	4	19%
Multi-Racial	4	19%
South Asian	1	5%
East Asian	1	5%
Chicano	1	5%
South-East Asian	1	5%
Hispanic	1	5%
Asian	1	5%

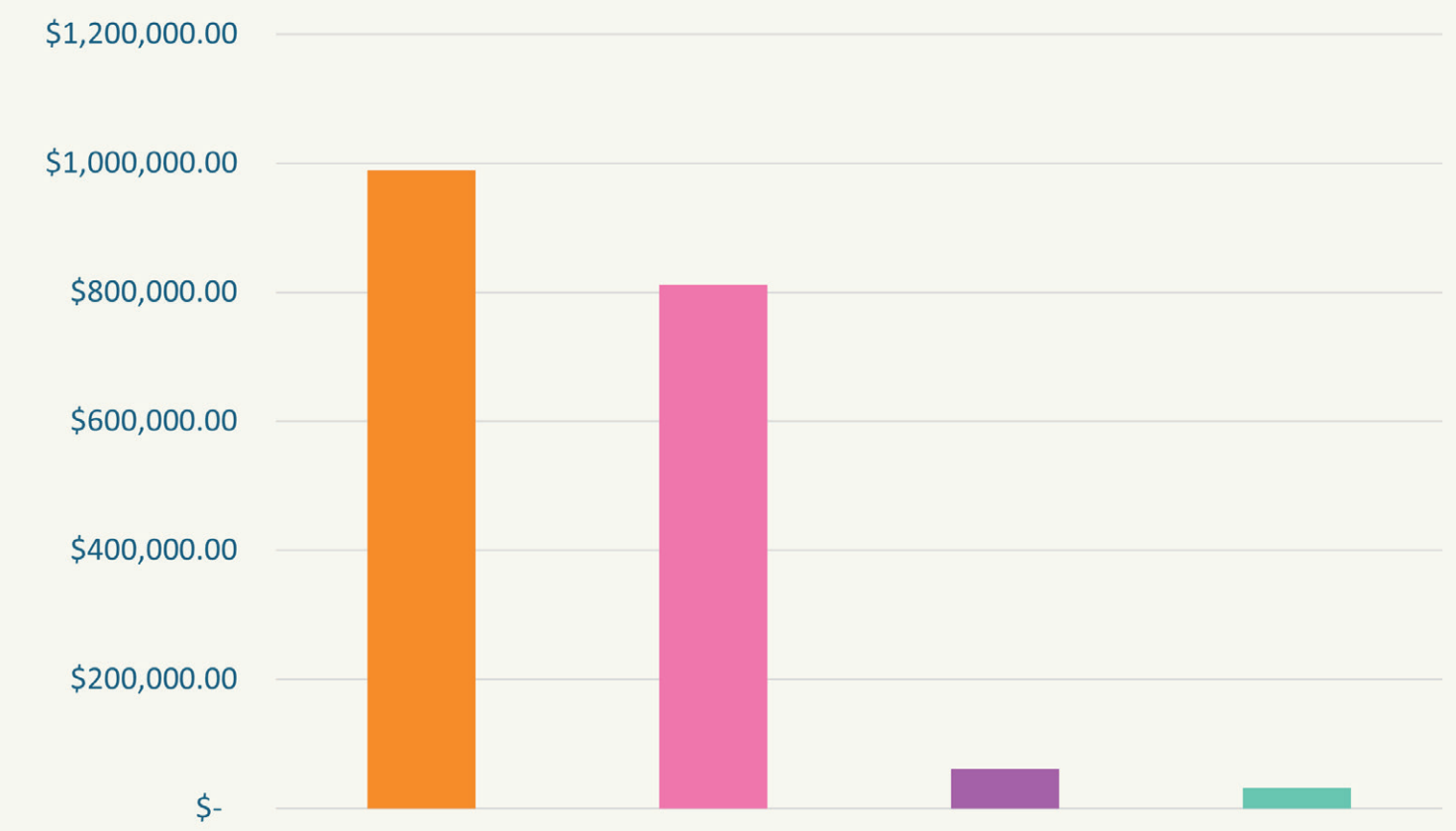


Table 7 | Investment per Artist Gender FY24 Acquisitions

Gender	No. of Artists	% of Artists
Man	13	62%
Woman	6	29%
Other	1	5%
Prefer not to answer	1	5%

Selection Process

By examining demographic information provided by artist applicants and the participants involved in the selection processes which recommend artists and concepts for commissions and portable works acquisitions, MOCA seeks to understand if promotional efforts for recent civic art projects have reached a diverse range of artist applicants and if results for selection processes show in increased diversity among artist finalists and selection process outcomes.

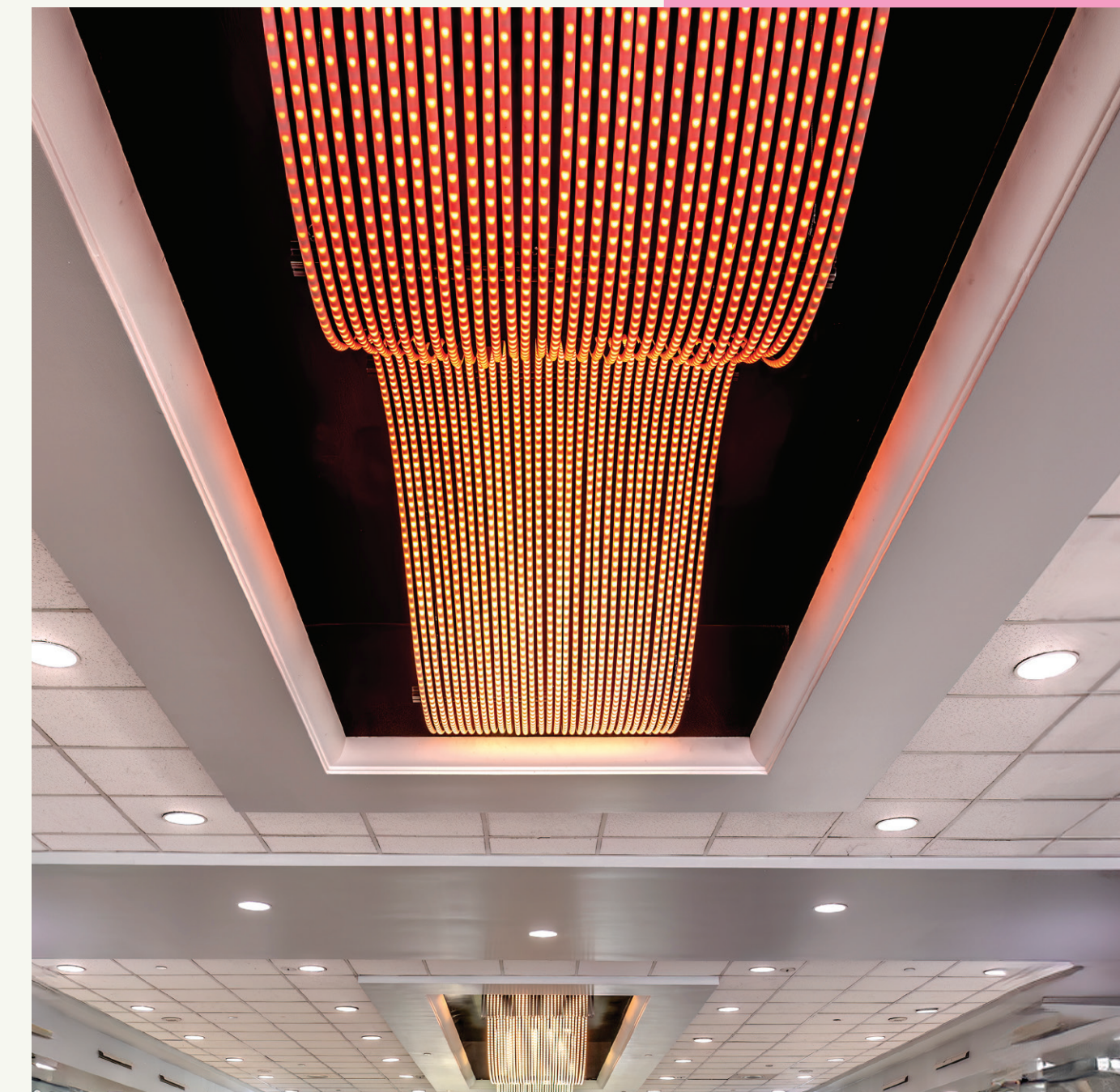
This section reviews selection processes that were completed during FY24 which includes two acquisition projects for portable works at Bush Intercontinental Airport.

MOCA also examines the impact of the increased diversity among the arts professionals and community representatives that adjudicated artists' submissions on the diversity of artists whose artwork is recommended for purchase.

Gathering information on nominators' and panelists' provided identifiers/demographic information is now included in the standard operating procedure for each selection process.

Two opportunities were released for the acquisition of artworks in FY24. On behalf of the Houston Airport System, MOCA requested the submission of proposals from fine art galleries in the Greater Houston Metro Area for 2D and 3D artworks created by Houston-area artists. Once installed, these artworks will reflect the inspiring nature of Houston in a connector gallery adjacent to new international terminal spaces at Bush Intercontinental Airport.

The panelist team engaged to adjudicate the selection process for both opportunities reviewed all eligible applications for each commission effort and identified portable, ready-to-hang artworks recommended for direct purchase.



INPUT/OUTPUT, Detail of "Data Stream," 2023, Bush Intercontinental Airport, District B

Photographer: ShauLin Hon

FISCAL YEAR 2024 APPLICANTS

Race & Ethnicity and Gender

Overall, the 178 artists represented by applications vying for acquisition opportunities in FY24, combined, represent diverse racial/ethnic groups and included applicants that self-identify as Black, Afro-Caribbean, African American, and Multi-Racial in increased numbers compared to previous years – both groups which have historically been underrepresented in Civic Art Program activities.

The proportion of applicants identifying as male and female is unequal with about 55% of all applicants identifying as male and about 45% identifying as female. Applicants identifying as Gender Non-Binary or Non-Conforming, Other, or who preferred not to answer, combined, comprised about less than 1% of all applicants.

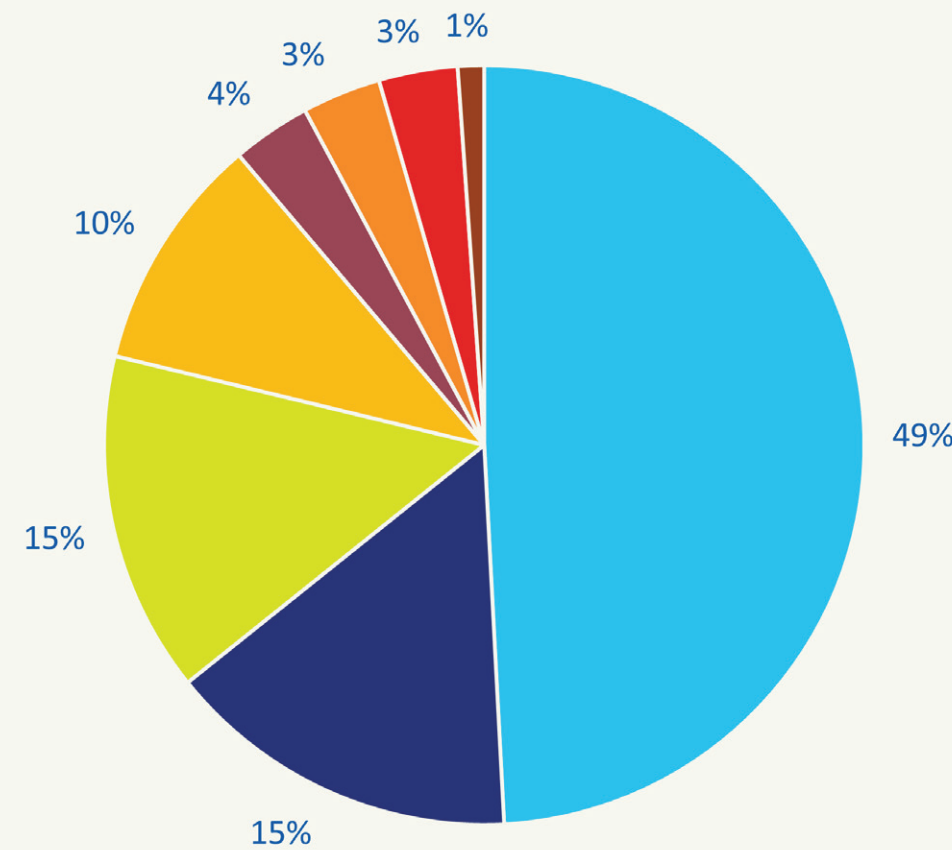


Table 8 | Artist Race/Ethnicity - FY24 Applicants

Gender	No. of Artists	% of Artists
● Non-Hispanic White, Euro-American	88	49%
● Prefer Not to Answer	27	15%
● Black, Afro-Caribbean, African American	26	15%
● Latinx, Hispanic	18	10%
● East Asian	6	4%
● Southeast Asian, Indian	6	3%
● Multi-Racial, Multi-Ethnic, No Single Category	6	3%
● Middle Eastern, Arabic	2	1%
Total	178	100%

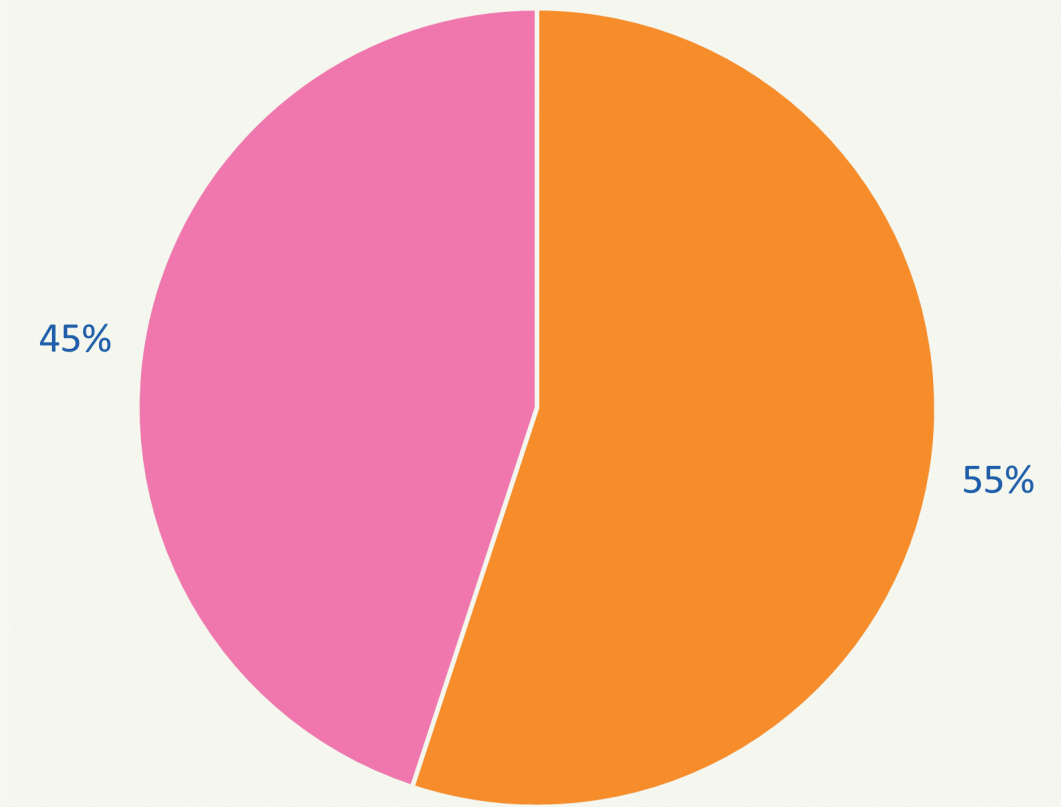


Table 9 | Artist Gender - FY24 Applicants

Gender	No. of Artists	% of Artists
● Man	98	55%
● Woman	80	45%
Total	178	100%

FISCAL YEAR 2024 FINALISTS

Race & Ethnicity and Gender

Overall, the 178 artists represented by applications vying for acquisition opportunities in FY24, combined, represent diverse racial/ethnic groups and included applicants that self-identify as Black, Afro-Caribbean, African American, and Multi-Racial in increased numbers compared to previous years – both groups which have historically been underrepresented in Civic Art Program activities.

The proportion of applicants identifying as male and female is unequal with about 55% of all applicants identifying as male and about 45% identifying as female. Applicants identifying as Gender Non-Binary or Non-Conforming, Other, or who preferred not to answer, combined, comprised about less than 1% of all applicants.

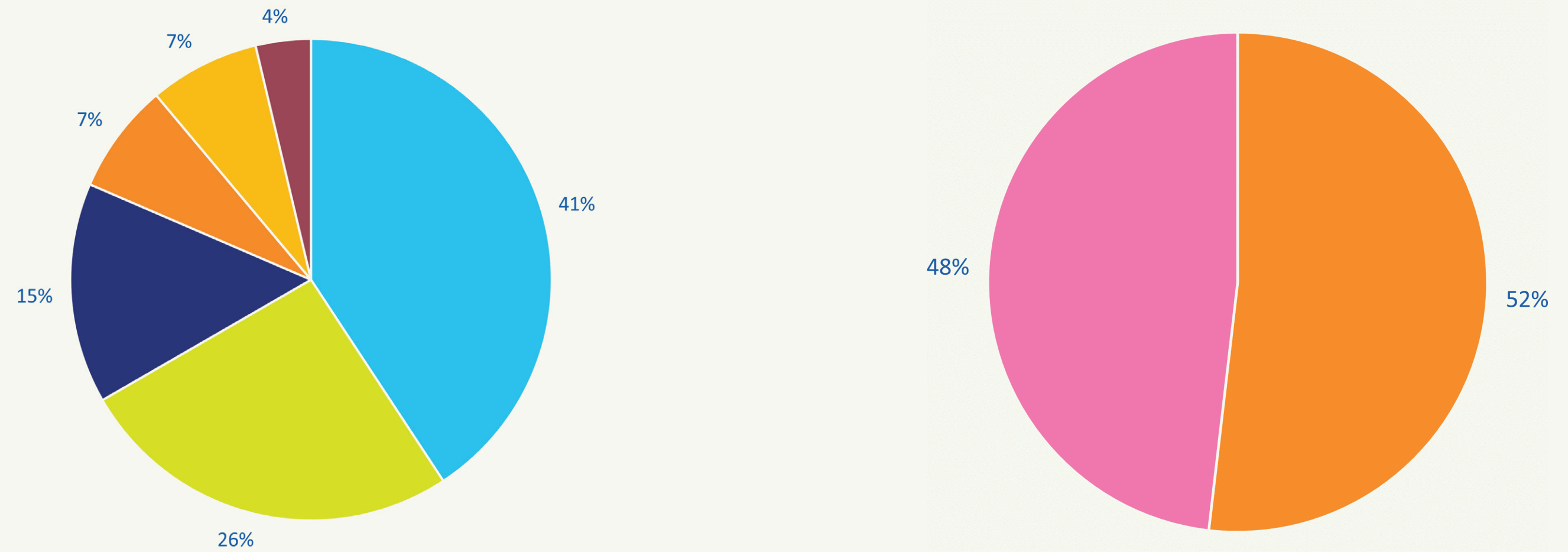


Table 10 | Artist Race / Ethnicity - FY24 Finalists

Gender	No. of Artists	% of Artists
● Non-Hispanic White, Euro-American	11	41%
● Black, Afro-Caribbean, African American	7	26%
● Prefer Not to Answer	4	15%
● Southeast Asian, Indian	2	7%
● Latinx, Hispanic	2	7%
● East Asian	1	4%
Total	27	100%

Table 11 | Artist Gender - FY24 Finalists

Gender	No. of Artists	% of Artists
● Man	14	52%
● Woman	13	48%
Total	27	100%

Selection Process Panelists

The panelist team engaged to adjudicate the selection process for both opportunities released in FY24 reviewed all eligible applications for each acquisition effort and identified portable, ready-to-hang artworks recommended for direct purchase.

At 60%, a majority of panelists adjudicating applications for these projects identify as White or European and male, and 40 % as African American or Black and female.



Table 12 | Panelist Race/Ethnicity

Gender	No. of Panelists	% of Panelists
● White or European	3	60%
● African American or Black	2	40%
Total	5	100%

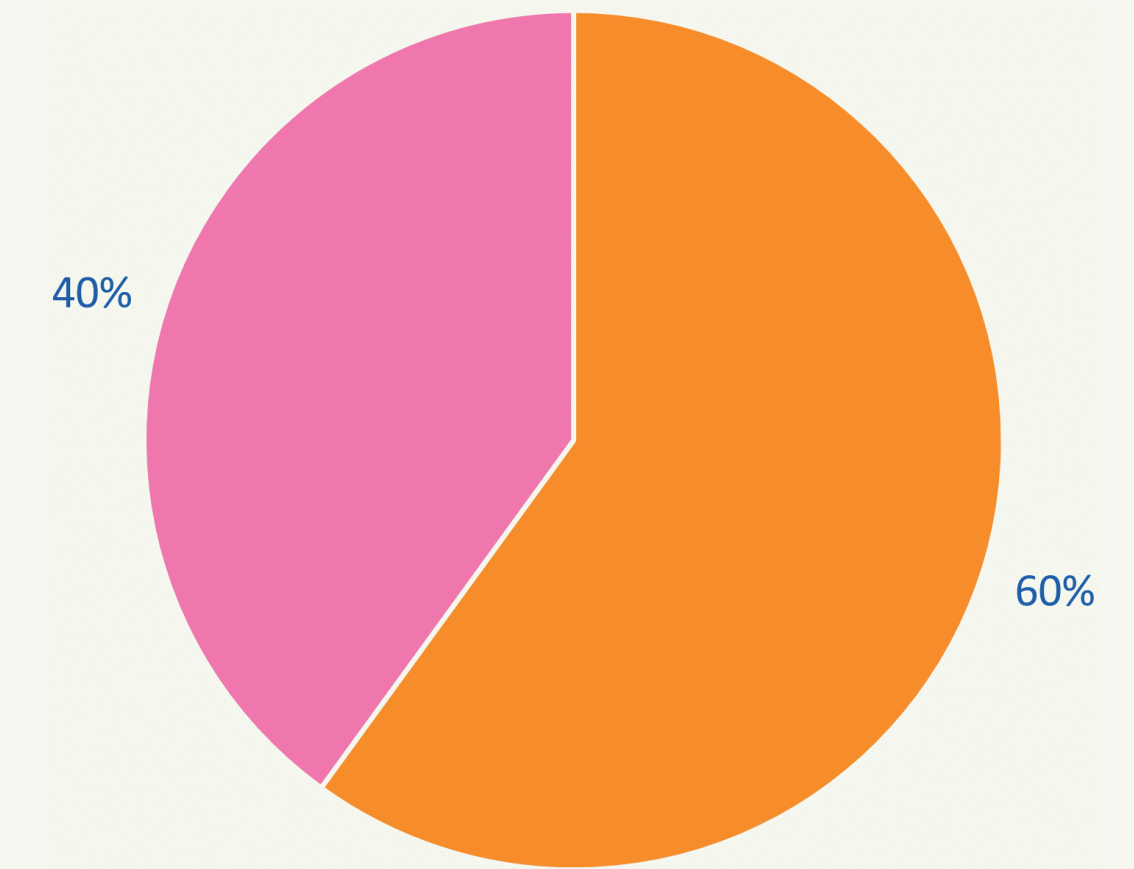


Table 13 | Panelist Gender

Gender	No. of Panelists	% of Panelists
● Man	3	60%
● Woman	2	40%
Total	5	100%

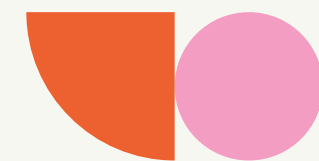
Conclusion

Since the release of the first Equity Review in 2020, Houston remains a city far more diverse than all others across the United States and hosts a higher percentage of people who identify as Hispanic or Latino and Black or African American than in the rest of the nation. By collecting self-determined demographic data from artists through civic art selection processes and again at the close of acquisition and commission projects, and by strengthening analysis based on more nuanced racial/ethnic and gender categories, this review illustrates the results of newly established collecting practices influencing the growth of Houston's Civic Collection and which show tremendous improvement in equitable investment by Houston's Civic Art Program.

Of the 30 artworks installed at City of Houston facilities during FY24, 14 were created by BIPOC artists, four of which identify as women, 1 of which identifies as Non-binary/Non-conforming, and nine of which identify as men.

Two of the women creators of artworks added to the collection had multiple artworks acquired and installed in FY24. One of these women identified as White or European and the other preferred not to provide information about her race or ethnicity.

Combined, finalists for artist opportunities adjudicated in FY24 further demonstrate greater diversity represented by artworks forthcoming to the Civic Art Collection than ever before. The finalists, together, represent improved equity in the ratio of male to female artist creators of forthcoming acquisitions.



Melissa Borrell, "Pentaplexity," 2023, Bush Intercontinental Airport, District B

Changes in Practice

The first Equity Review released by MOCA in October 2020 indicated that, over the course of its history, Houston's Civic Art program has predominantly invested in White male artists despite the remarkable ethnic diversity of Houston's population, and that Houston's Civic Art Collection vastly over-represents White male artists. The 2020 Equity Review also demonstrated the stark under-representation of artworks created by female and BIPOC artists and Hispanic or Latino artists in the Civic Art Collection, especially.

Since then, MOCA has invested concerted effort in establishing new goals for the Civic Art Program and the Civic Art Collection, is implementing a new vision for the future of the Civic Art Collection, and has raised the profile of the program and its collection nationwide. These efforts are in service of developing a public art collection for Houston which is truly representative of its populace.

While the improvements made since 2020 have had a significant impact in determining the artworks the City is actively collecting, the size of the collection overall suggests that a consistent program-wide collecting effort persistently underscored by values of equity and

community representation will be necessary for years to come if MOCA is to be successful in developing a collection of artworks that is deeply representative of Houston.

MOCA is committed to improving our commissioning and artwork acquisition processes through short-term adjustments and long-term changes to current practices are needed to address and eliminate barriers for underrepresented artists and build trust with Houston's artist community.

The 2020 review signaled the need for new processes regarding acquisitions and artist selection processes for new commissions and the first collection review prompted immediate adjustments to the Civic Art Program's collecting practices to mitigate barriers that impact artists underrepresented in Houston's Civic Art Collection. As the work to improve the Civic Art Program and its collecting practices continues, the administration will focus on interdepartmental improvements, consistently tracked and report performance metrics, improved communication with elected officials, and increased engagement with Houston's communities.

MOCA's effort to implement new engagement strategies via Houston's Civic Art Program remains central to program goals and vision, and continued efforts to enhance Houston's communities through public art interventions.





MAYOR'S OFFICE OF
**CULTURAL
AFFAIRS**

Necole Irvin,
Director

PREPARED BY

Theresa Escobedo,
Civic Art Program Manager

DESIGNED BY

Camila Ruiz

PHOTOGRAPHY BY

Alex Barber
Shau Lin Hon

901 Bagby Street
Houston, TX 77002

houstontx.gov/culturalaffairs

cultural.affairs@houstontx.gov