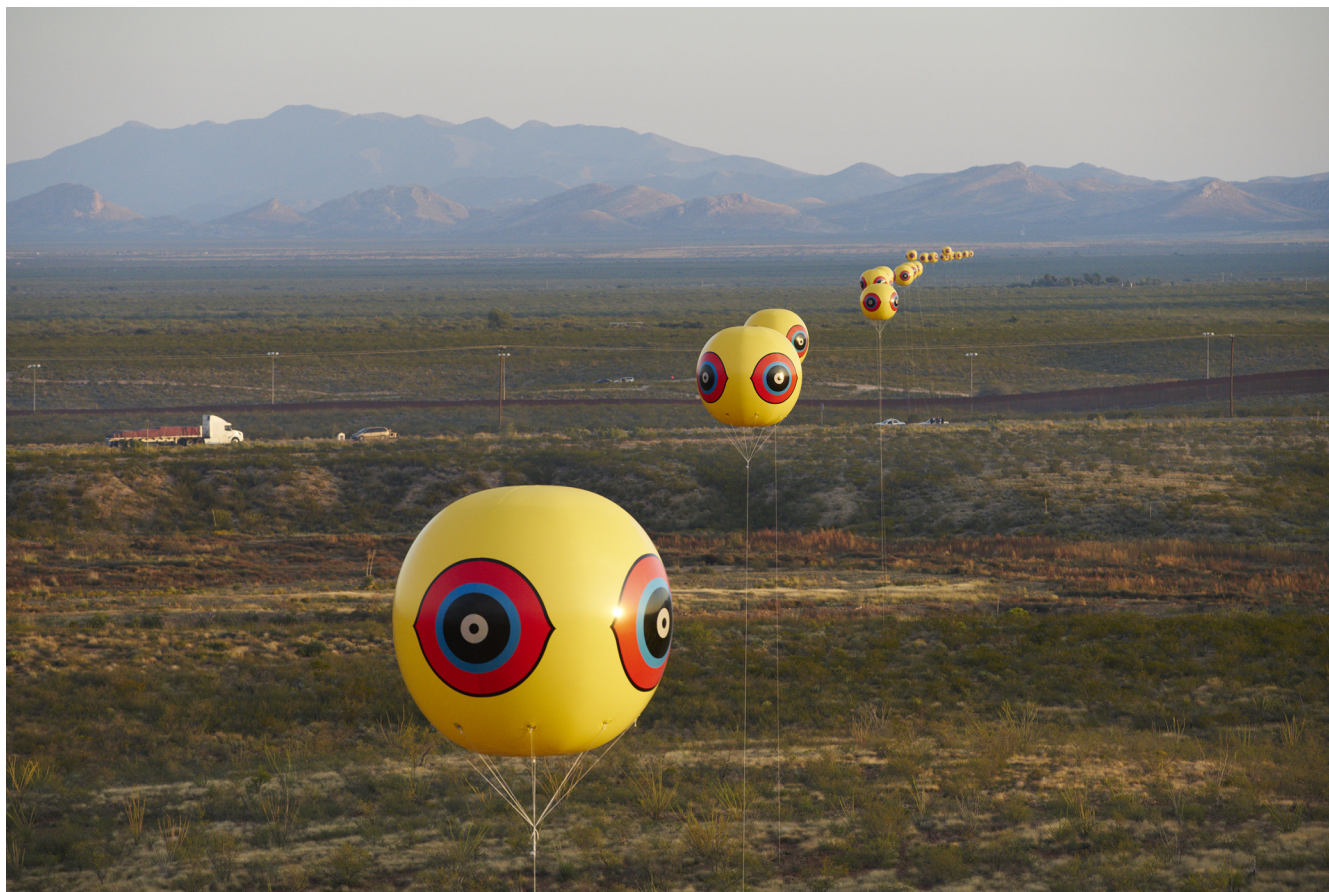


A GENERATIONAL SHIFT IN ARTS JOURNALISM:

A Survey of Visual Arts Journalists



March 2019

At a time when we are increasingly understanding the world through art and images—and against a backdrop of perennial media downsizing—I wanted to study the role and relevance of arts journalism today.

During my year as the 2017 Arts & Culture Fellow with the Nieman Foundation for Journalism at Harvard University, I invited my peers in the field to answer more than 100 questions about the priorities and pressures of their work. What follows are the results of an online survey of visual arts writers and critics in the U.S.

The survey was conducted in the summer of 2017, and some of the questions replicated those of [a seminal study](#) done 15 years earlier by the National Arts Journalism Program at Columbia University, under the leadership of András Szántó. That earlier study, which focused solely on visual art critics, provided a rare opportunity for comparison over a period of upheaval to both media and culture.

We got 327 responses for our survey from journalists working for daily newspapers, alternative weeklies, magazines, digital journals and websites. They write from more than 100 cities in 38 states, Puerto Rico, and the District of Columbia, as well as more than a dozen countries.

We are making the majority of the survey results public with the hope that they will be useful to the field, so other journalists, organizations and researchers may make use of them. We also would be happy to make additional research available to qualified researchers (see notes on methodology for more information).

I am simultaneously publishing [an article for Nieman Reports](#) with my own read on the topline findings of this survey—a field facing generational change and insecurity. In May of 2018, I teased out some early findings for Nieman Reports. I wrote about [an emerging vanguard in visual arts writing](#)—publications, projects and individuals producing some of the most promising and inventive work today. I also [highlighted the rise of Hyperallergic](#), the for-profit blogazine founded by Hrag Vartanian and Veken Gueyikian.

We owe a debt first and foremost to the arts journalists who took the time to participate in this survey. I want to thank the staff at the Nieman Foundation for their support, especially Curator Ann Marie Lipinski, Deputy Curator James Geary, and Senior Editor of Nieman Reports Jan Gardner, as well as my fellow Nieman Fellows, the Class of 2017. I am also grateful for the support of Mr. Szántó for encouraging me to take on this survey and for his ongoing advice; Hunter Gehlbach, associate professor at the University of California at Santa Barbara, for his advice on the survey and best practices; Charlotte Frost, a scholar on the history of art criticism in the digital era and executive director of Furtherfield in London; and Kevin Crowe, my former colleague at the Milwaukee Journal Sentinel and a data specialist, for looking over our analysis.

I also want to thank our dedicated team: Karen Samelson, survey editor and researcher; Jessica Zalewski, survey coordinator and researcher; and Naomi Waxman, researcher.

As we prepared to publish this report, I became a part of the statistics related to it. My own job as art and architecture critic at the Milwaukee Journal Sentinel was eliminated in a systemwide downsizing at Gannett.

I'd like to dedicate this project to the artists who help us make sense of the world and the arts journalists who take culture seriously, especially those serving regional communities.

—Mary Louise Schumacher

cover image:

"Repellent Fence," a 2015 artwork by Postcommodity, installation view.

Image courtesy Bockley Gallery and Postcommodity.

Photo by Michael Lundgren.

Notes on Methodology

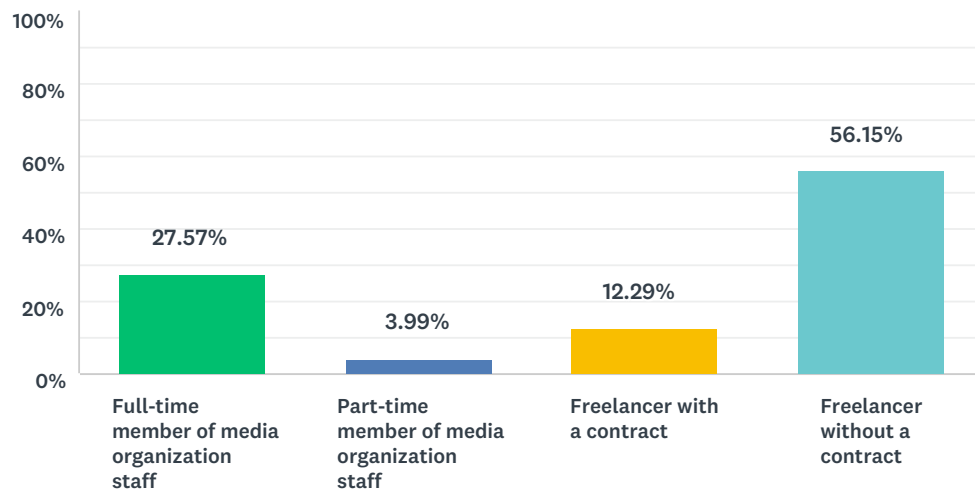
The sample group for this online survey was a more broadly defined group of arts journalists than those targeted by the 2002 survey by the National Arts Journalism Program at Columbia University. Our team spent about three months building a database of visual arts journalists in the U.S., as well as arts editors, who we hoped would share the survey with the writers who report to them. To do this we consulted databases, enlisted the help of journalism organizations, made phone calls to publications, and combed social media.

The International Association of Art Critics in the U.S., the Society for Features Journalism, the Poynter Institute, the organizers of the 2015 Superscript conference of arts journalists at the Walker Art Center, Michele McLellan of Michele's List, and other organizations and individuals helped us build this database and spread the word about our survey. We sent invitations by email, U.S. mail, and social media.

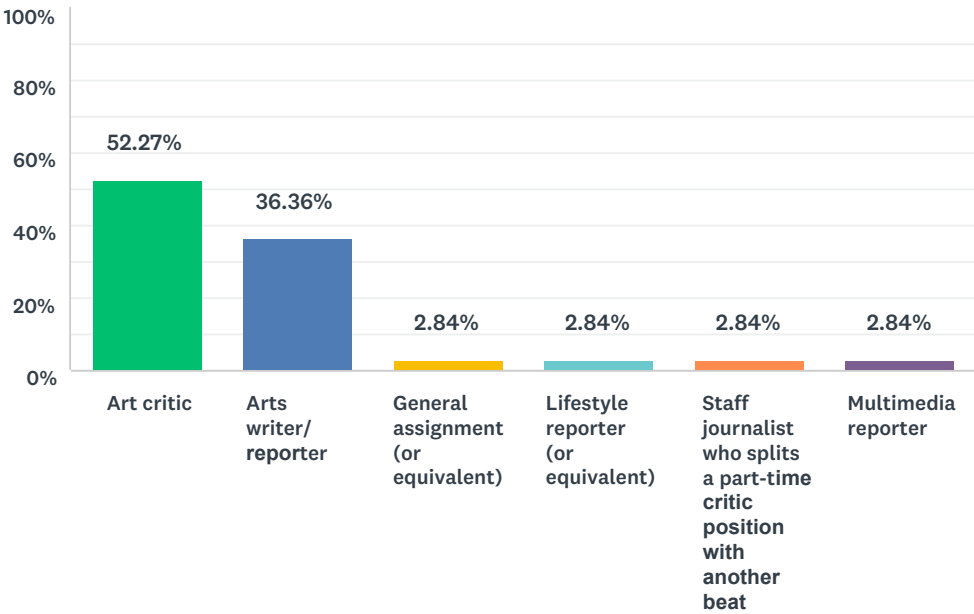
We are not sharing the responses for two questions that had flawed results: one question with an error in the way it was asked, and another that some users reported having functionality issues with (see notes related to questions 86 and 89 in this report for details). Because this was an anonymous survey, we are also not making public the responses to several fill-in questions that may identify survey respondents. Some of these responses informed our work but are not easily summarized. However, where possible, we are sharing some analysis based on these responses.

Please note that some survey respondents skipped some questions, so the data is based on those who did respond. The combined percentages for some questions also total slightly more or less than 100% because of rounding. Additional data can be made available to qualified researchers. Please email Mary Louise Schumacher at marylouiseschumacher@gmail.com to inquire.

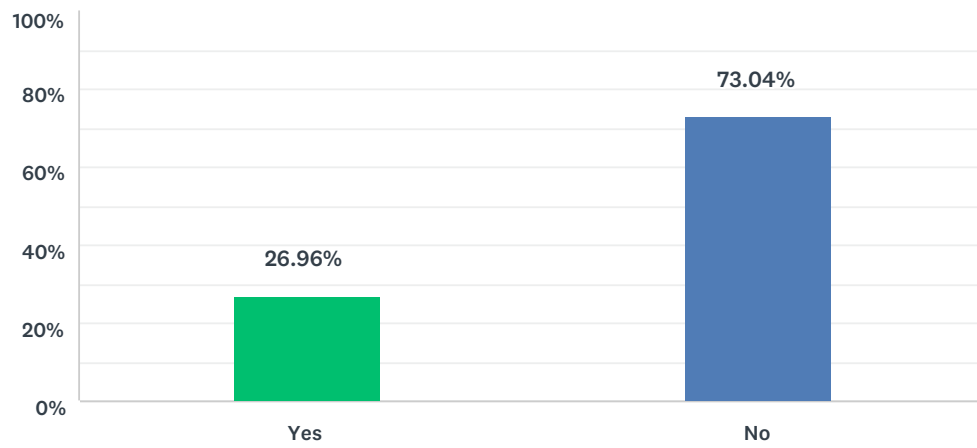
Q1 What is your employment status?



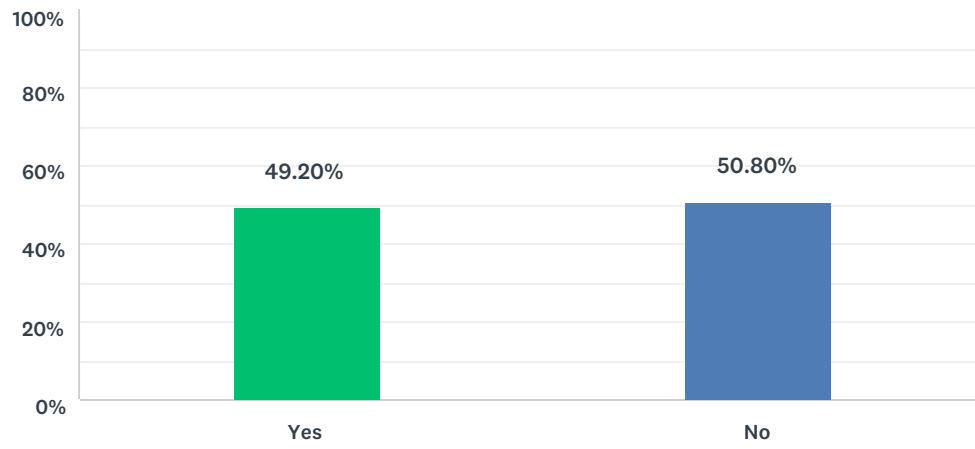
Q2 If you are employed by a media organization, which best describes your position?



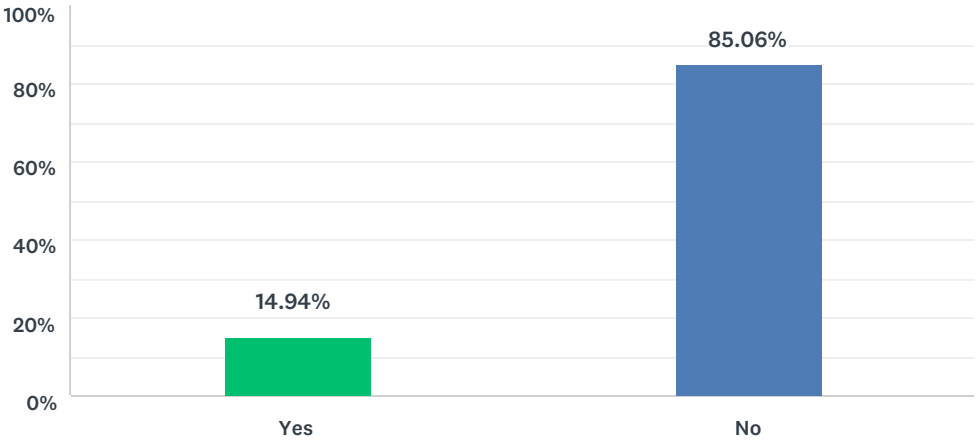
Q3 Do you work or freelance primarily for a newspaper?



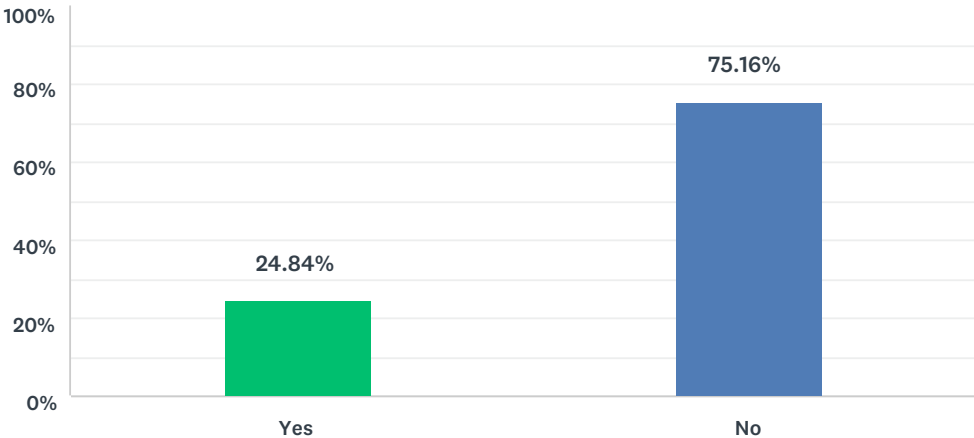
Q4 Do you work or freelance primarily for a web publication
(that has no print component)?



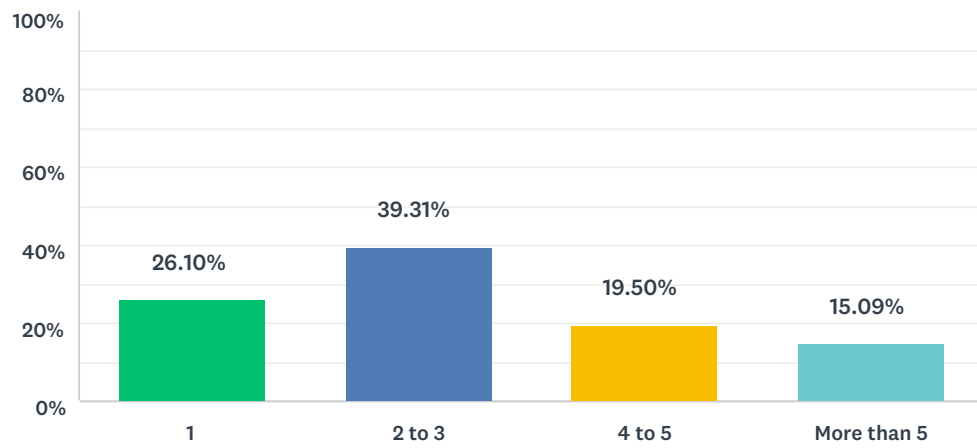
Q5 Do you work or freelance primarily for an arts institution (commercial or nonprofit)?



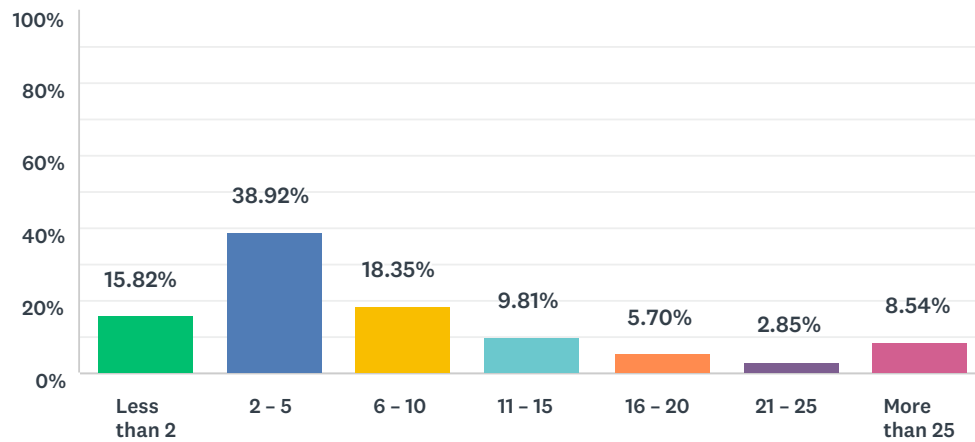
Q6 Are you an independent journalist with your own platform?



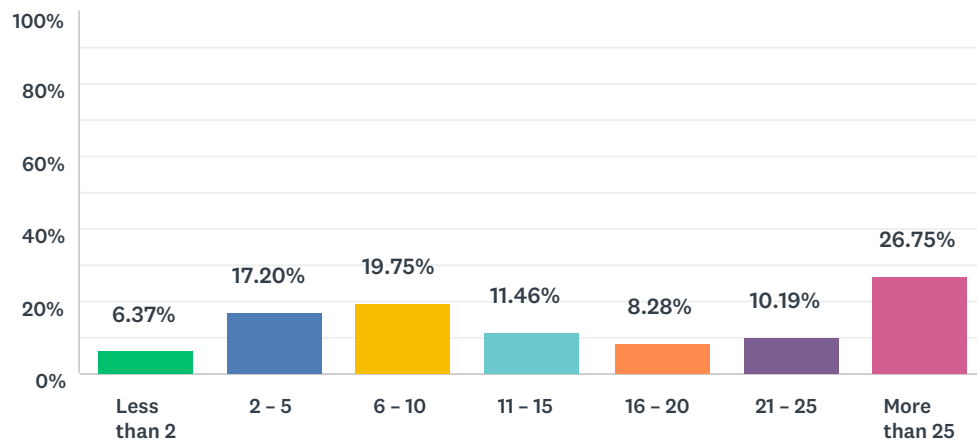
Q7 How many media outlets have you filed work for in the past year?



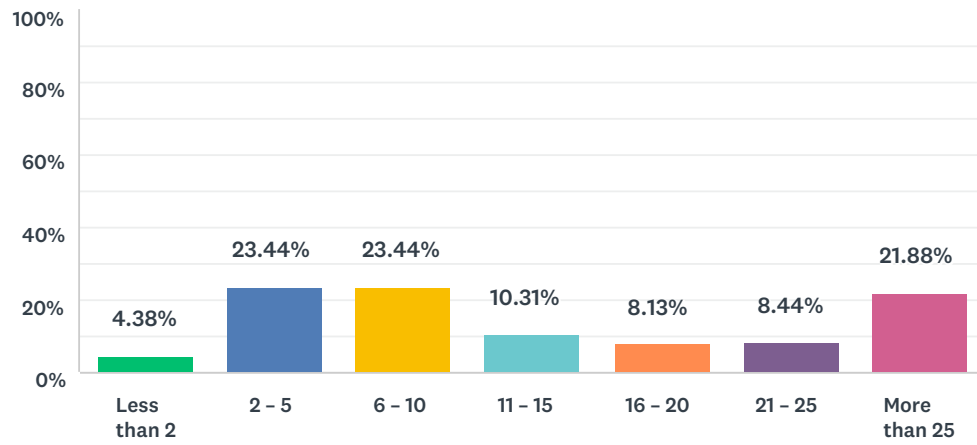
Q8 How many years have you been covering art at the media organization where you are now employed (or, if you work or freelance for more than one, the primary organization where you work most often)?



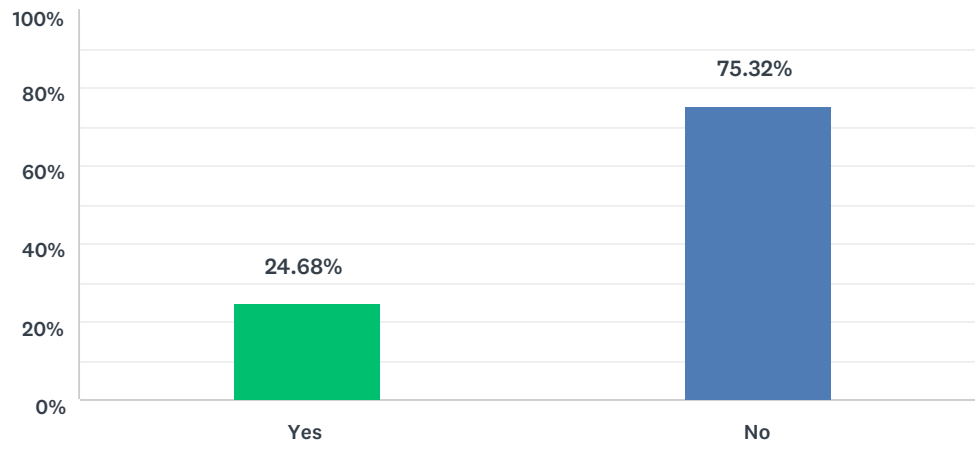
Q9 How many years have you worked in journalism?



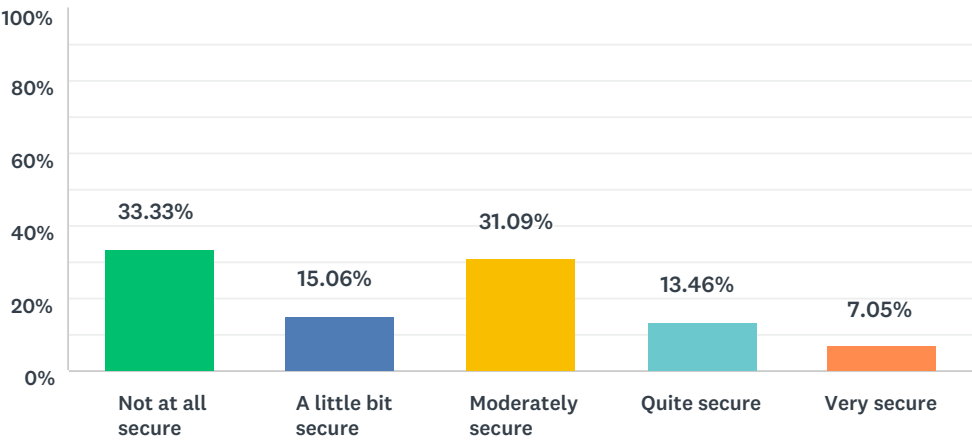
Q10 How many years total have you been writing about visual art professionally?



**Q11 Are you the chief art critic (or equivalent)
at your media organization?**



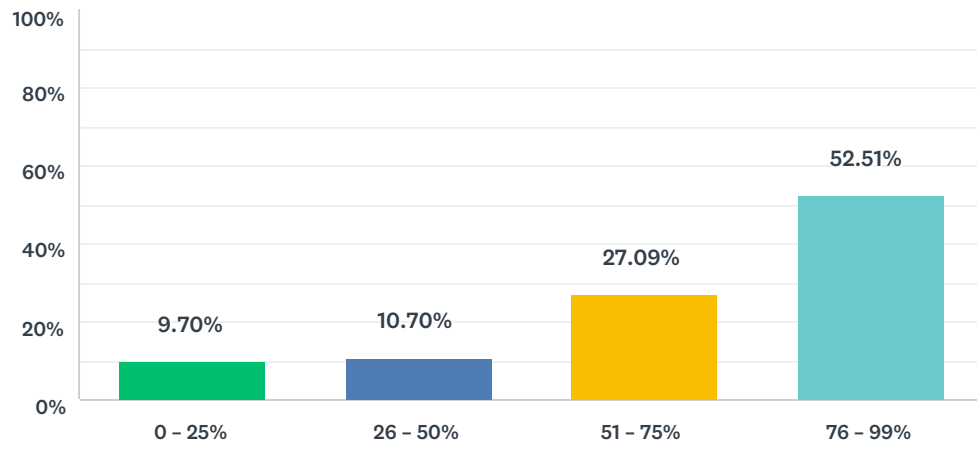
Q12 How secure do you think your job is?



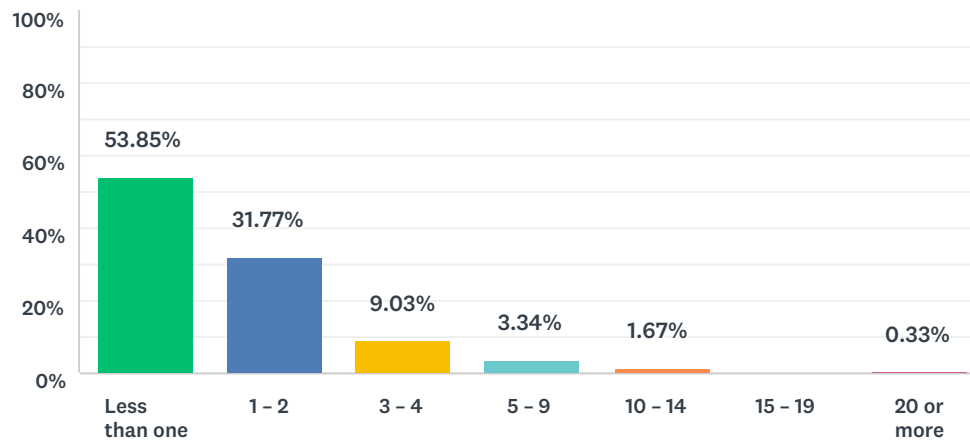
Q13 What do you imagine you will be doing professionally in five years?

The open-ended responses to this question are not being shared because they would identify the individuals who took our survey. While these responses informed our work, they are not easily summarized. We are open to sharing this data with qualified researchers.

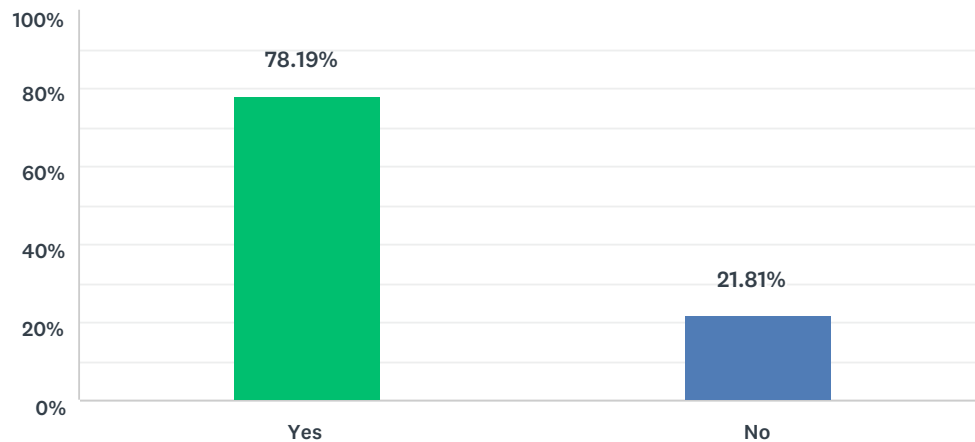
Q14 About what percentage of your work focuses on the work of living artists?



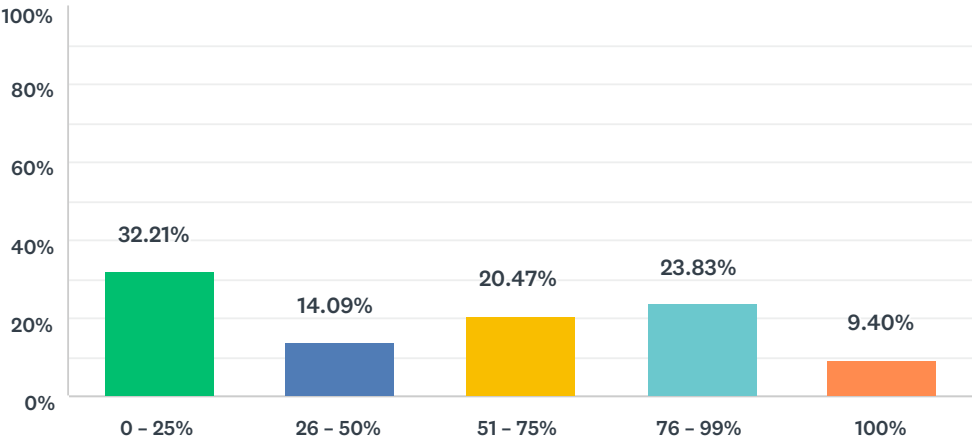
Q15 Approximately how many visual art pieces (including reviews, blog posts, videos, podcasts, newsletters, profiles, reportage, etc.) in total do you file each week?



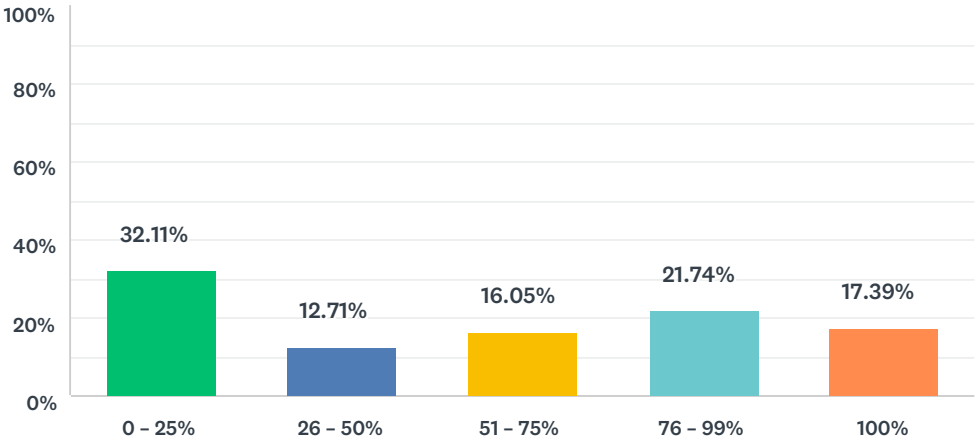
Q16 In the past year, have you had four or more evaluative pieces about visual art (e.g. reviews or other critical pieces) published by media organizations?



Q17 Approximately what percentage of your work is evaluative reviews?

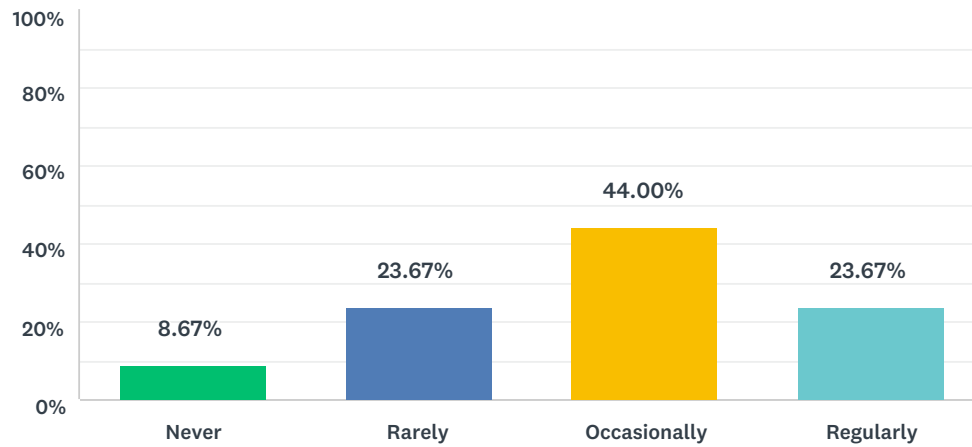


Q18 Approximately what percentage of your work is published only on a digital platform (and not in print)?

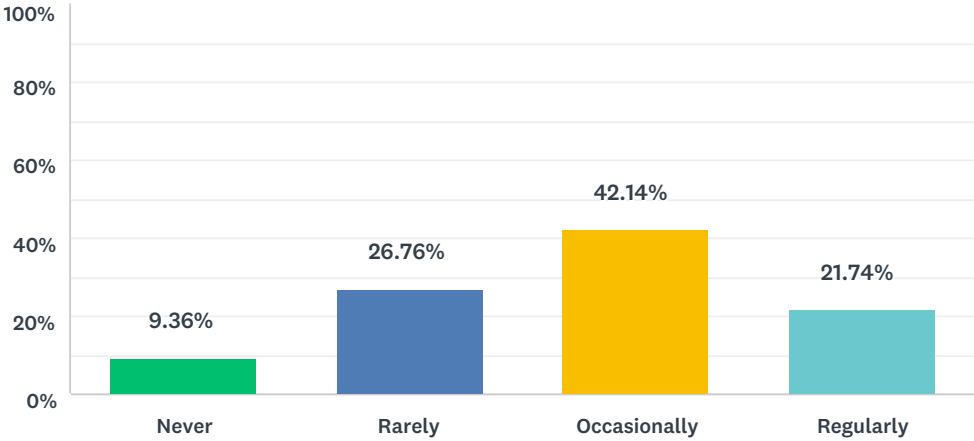


Please indicate how often you create the following kinds of coverage:

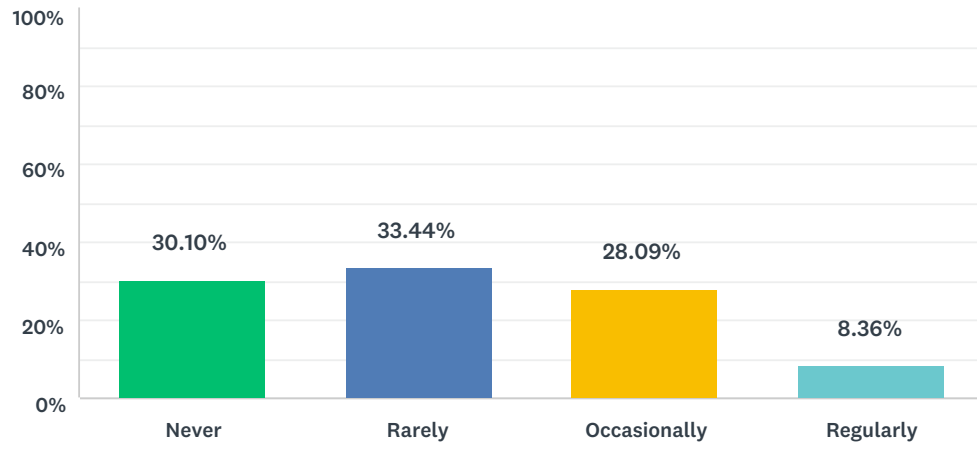
Q19 Profiles of artists



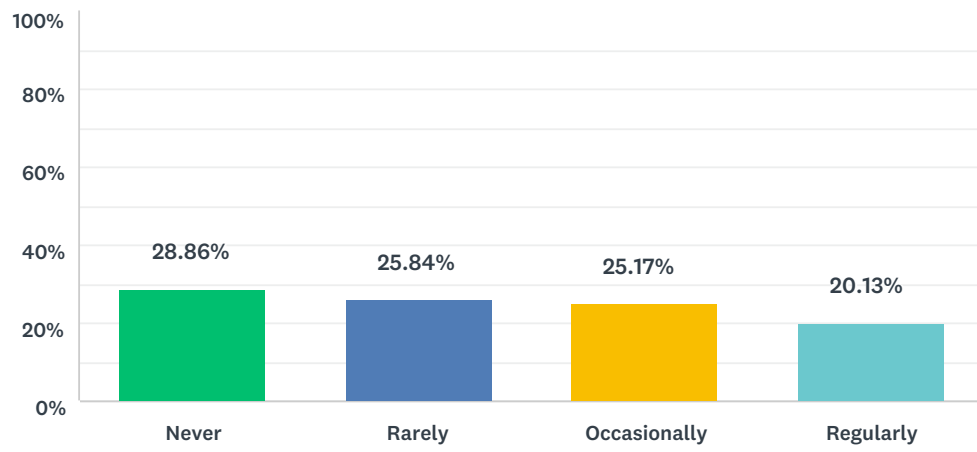
Q20 Think pieces on art/culture



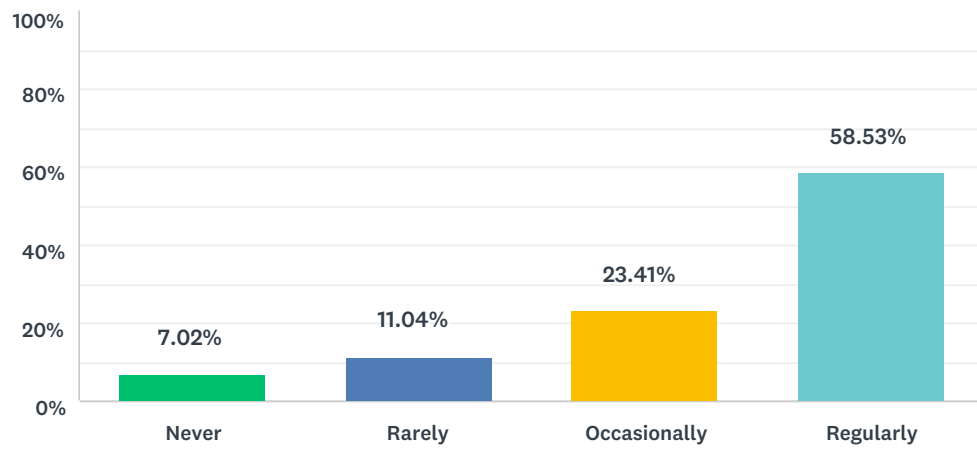
Q21 Personal essays



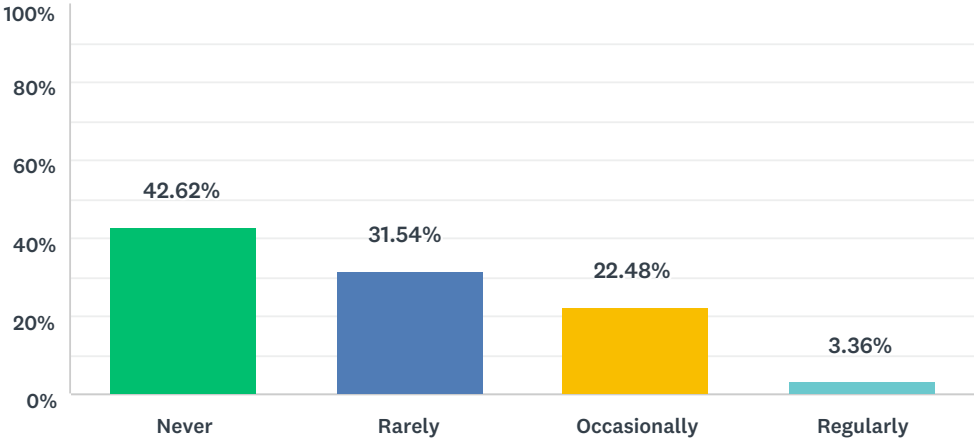
Q22 Previews



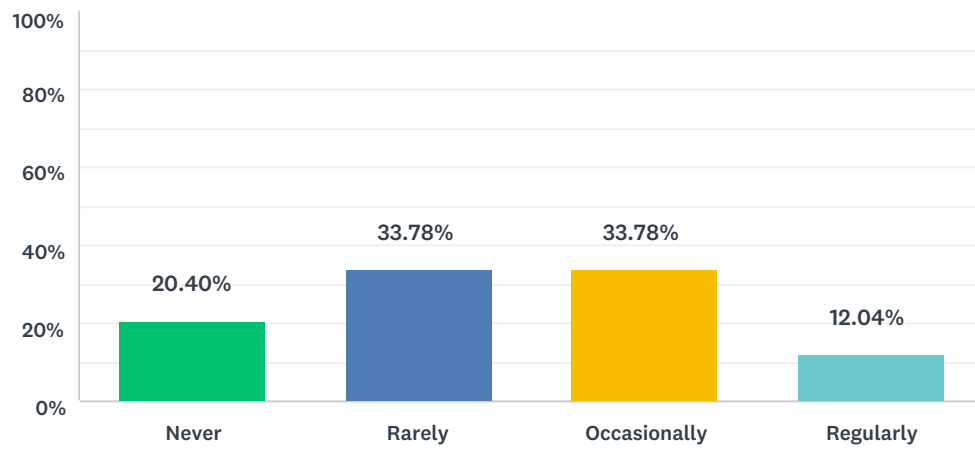
Q23 Reviews



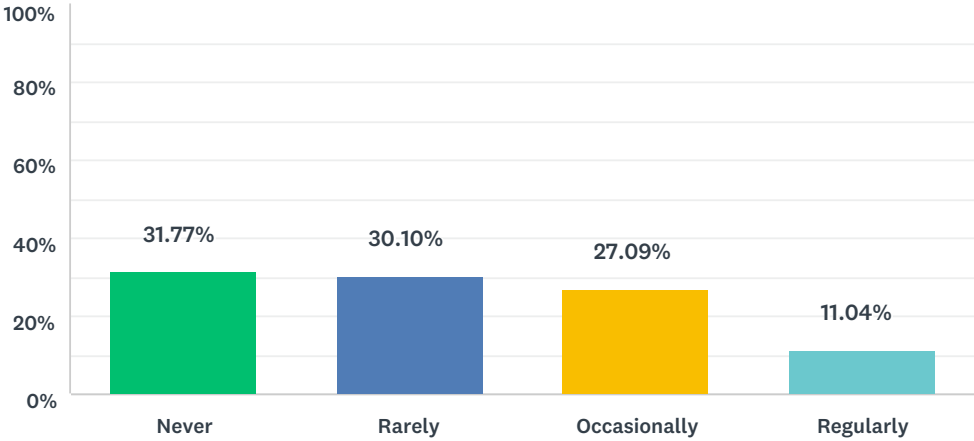
Q24 Investigative stories



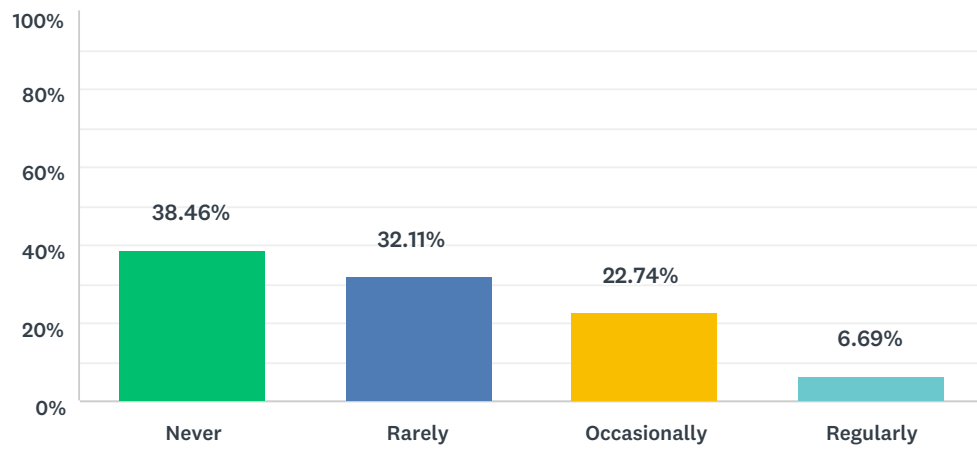
Q25 Stories on art in other parts of the country



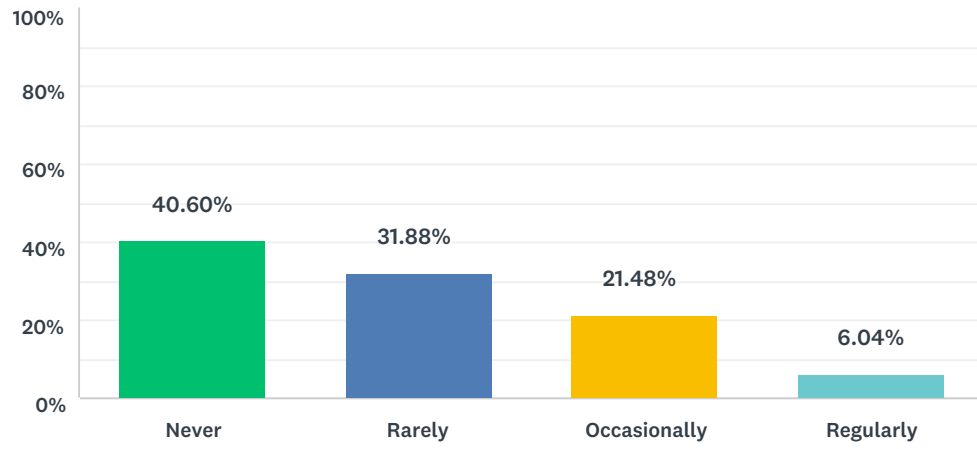
Q26 Stories on art in other countries



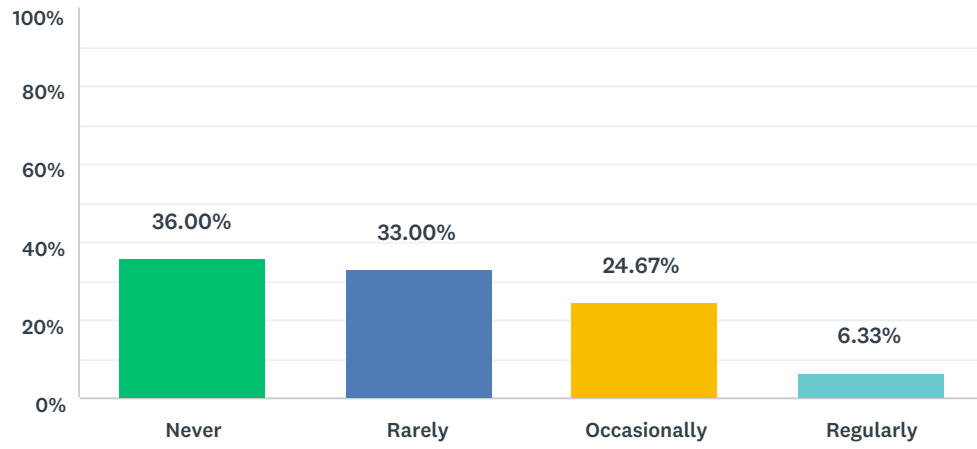
Q27 Stories on freedom of expression/censorship



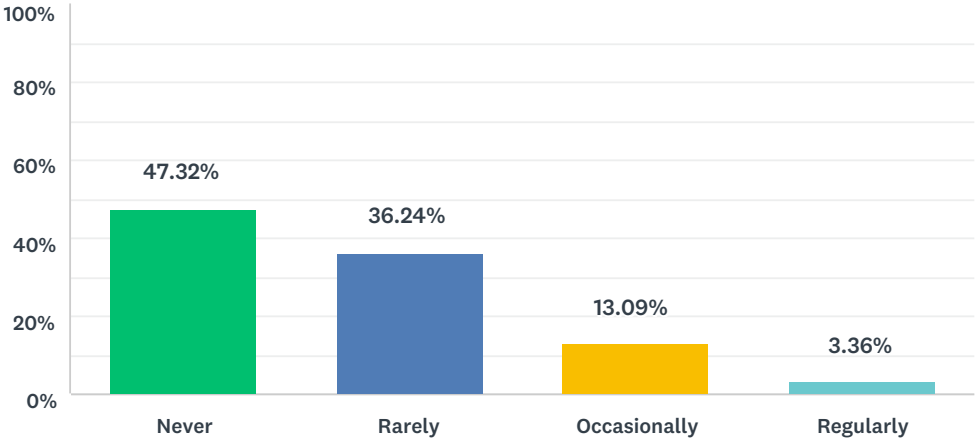
Q28 Stories on arts funding



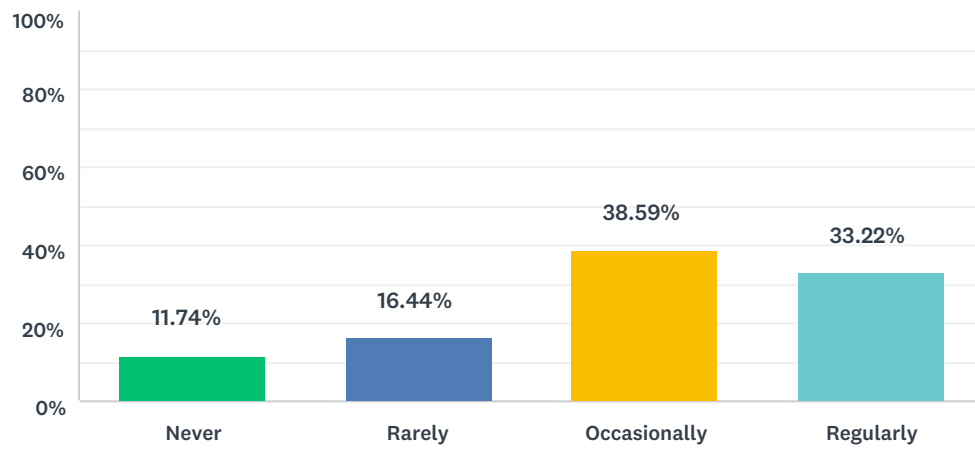
Q29 Stories about digital culture



Q30 Stories on auctions, collectors and/or the art market



Q31 Arts writing that touches on politics

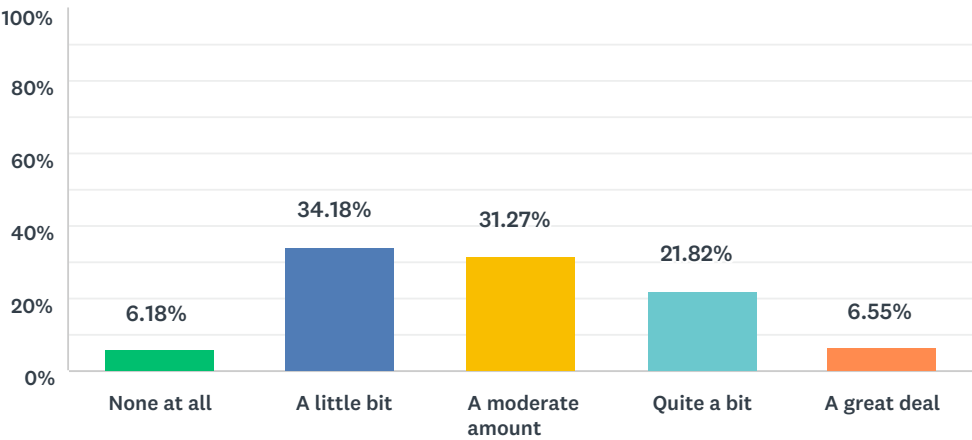


Q32 Name and rank the three U.S. cities from which you have covered visual art the most in the last year:

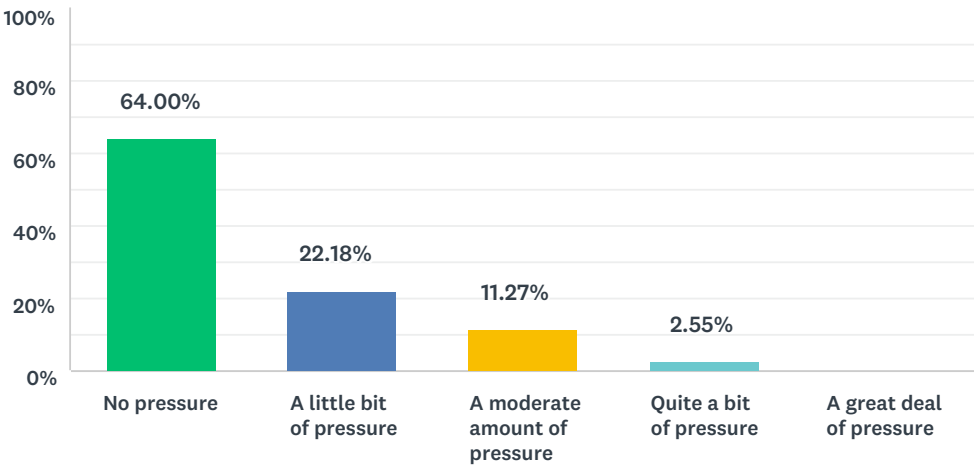
Respondents mentioned more than 100 cities in 38 states, DC and Puerto Rico, and more than a dozen countries. Here are the U.S. states represented.

Alabama
Alaska
Arizona
Arkansas
California
Colorado
Connecticut
Delaware
Florida
Georgia
Illinois
Indiana
Iowa
Kansas
Kentucky
Louisiana
Maine
Maryland
Massachusetts
Michigan
Minnesota
Missouri
New Jersey
New Mexico
New York
North Carolina
Ohio
Oregon
Pennsylvania
Rhode Island
South Carolina
Tennessee
Texas
Vermont
Virginia
Washington
Wisconsin
Wyoming

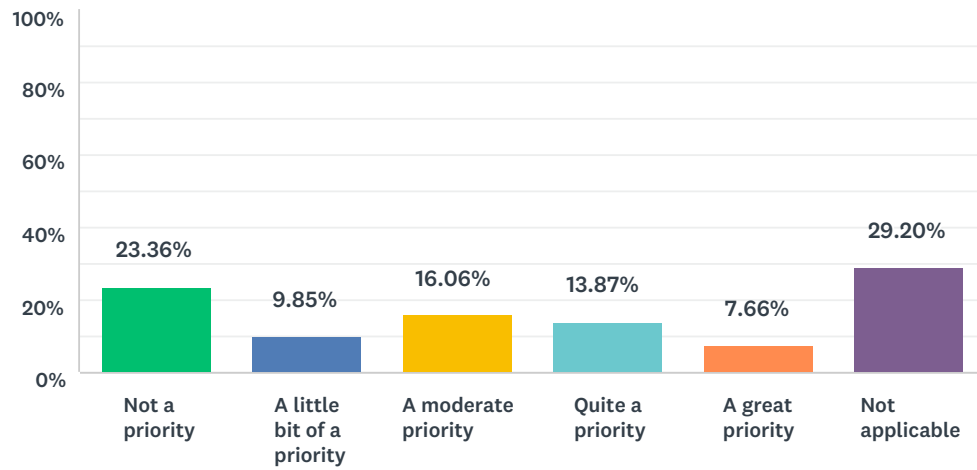
Q33 How much informed editing do you get?



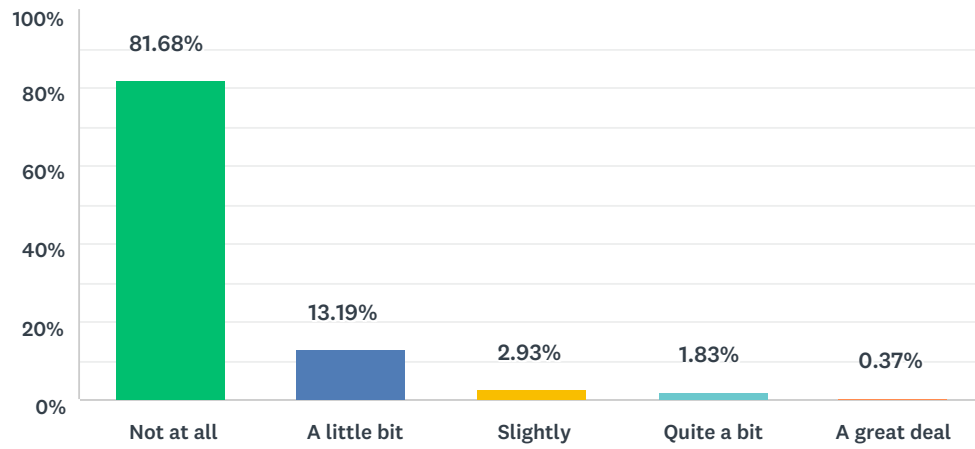
Q34 How much pressure do you get to produce positive coverage?



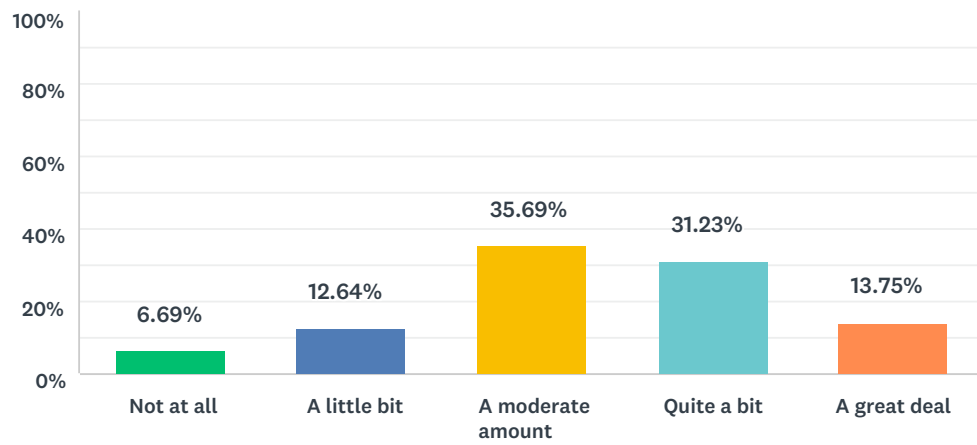
Q35 If you left your position, would filling your job be a priority for your media organization?



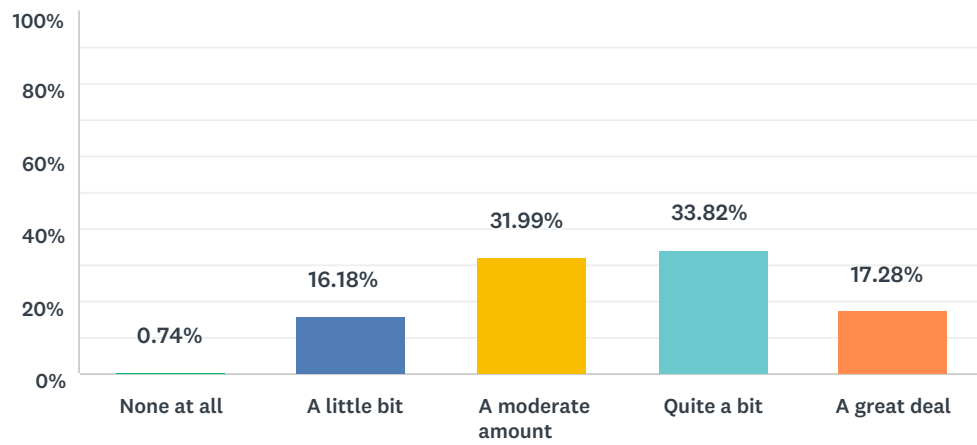
Q36 Are you instructed to avoid political or social issues in your coverage?



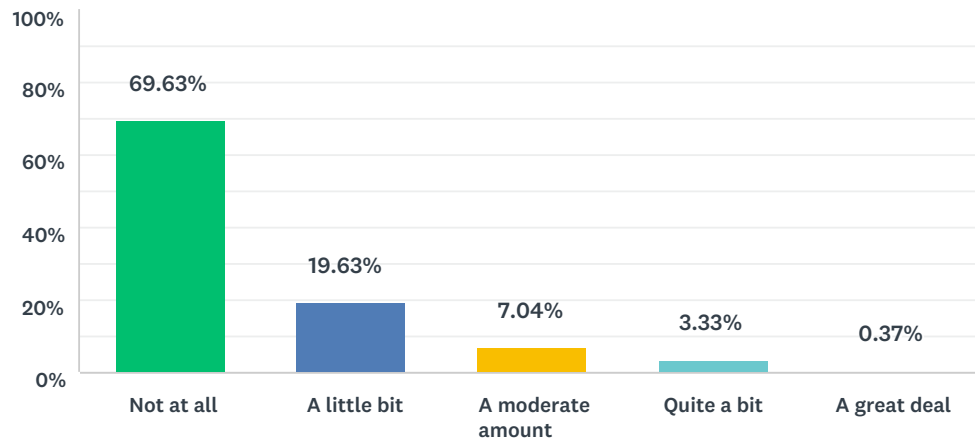
Q37 How much do your supervisors value productivity and speed?



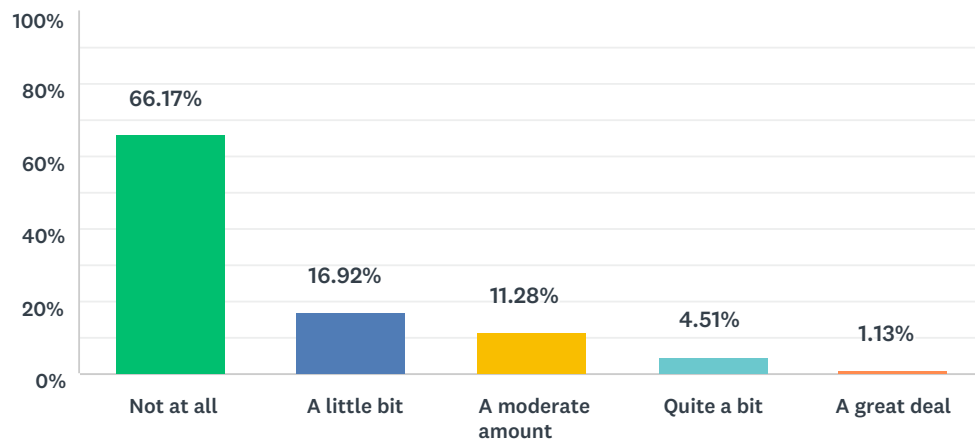
Q38 How much time do you have to do truly thoughtful work?



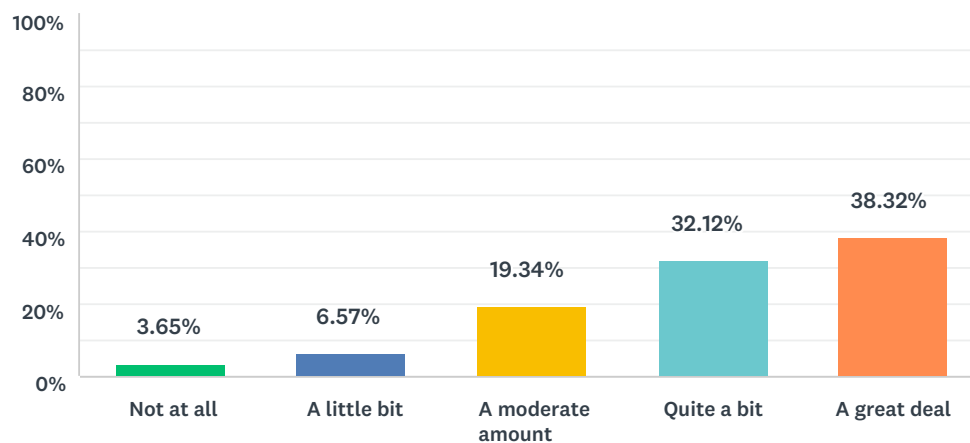
Q39 Are your journalistic values at odds with those of your direct supervisors?



Q40 Are your journalistic values at odds with those of your company?



Q41 Has your education and experience properly prepared you for the work you do today?



Q42 What is the best aspect of your job?

Q43 What is the most difficult aspect of your job?

The open-ended responses to these questions are not being shared because they would identify the individuals who took our survey. While the responses informed our work, they are not easily summarized. We are open to sharing this data with qualified researchers.

Q44 Who do you believe are the most influential art critics working today?

Most of the mentions went to just six critics. Ranked, they are:

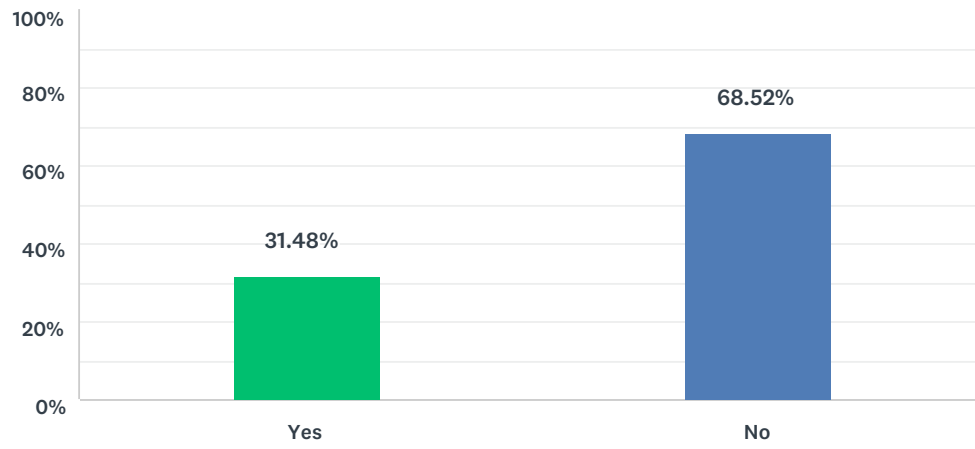
Roberta Smith
Jerry Saltz
Holland Cotter
Peter Schjeldahl
Ben Davis
Christopher Knight

Q45 What media organizations do you believe are publishing the best art criticism today?

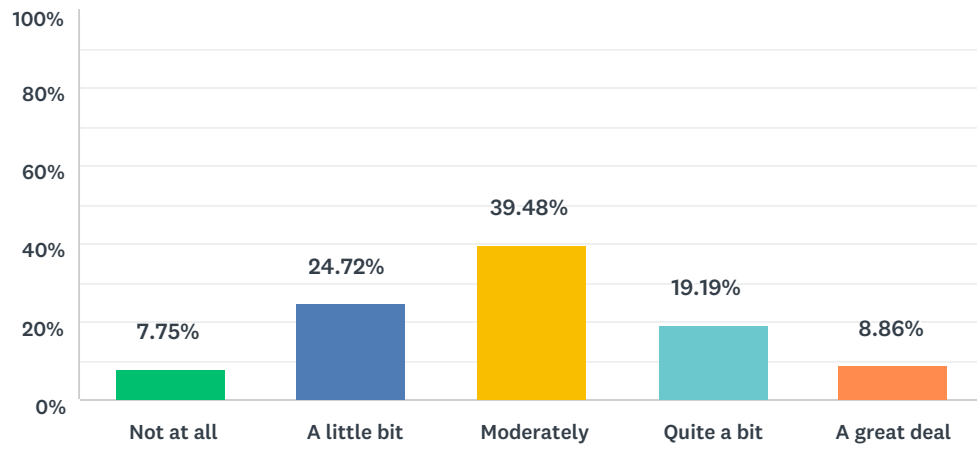
More than 90 media organizations were named by respondents, including 40 that were referenced only once. The publications that topped this list, ranked according to the number of mentions by respondents are:

The New York Times
Hyperallergic
The New Yorker
Artforum
Art in America
ARTnews

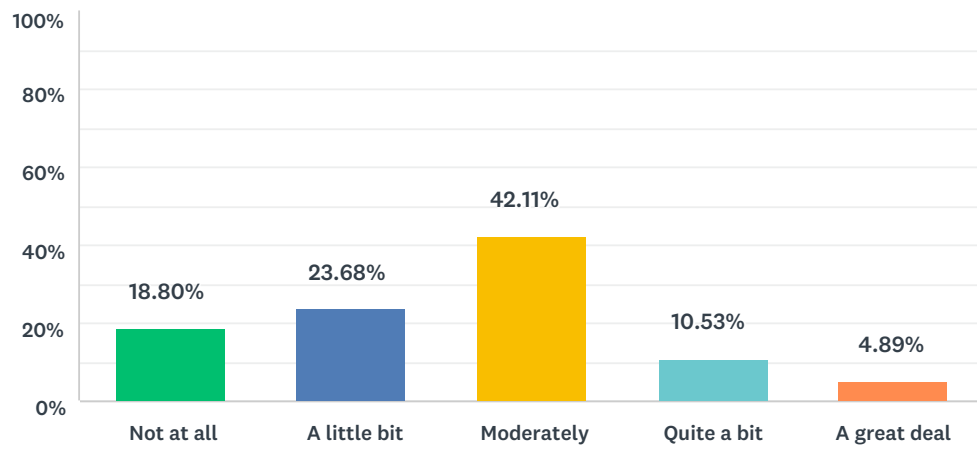
Q46 Do you use analytics (i.e. Google Analytics, Chartbeat, etc.)
to gauge audience size and interest level?



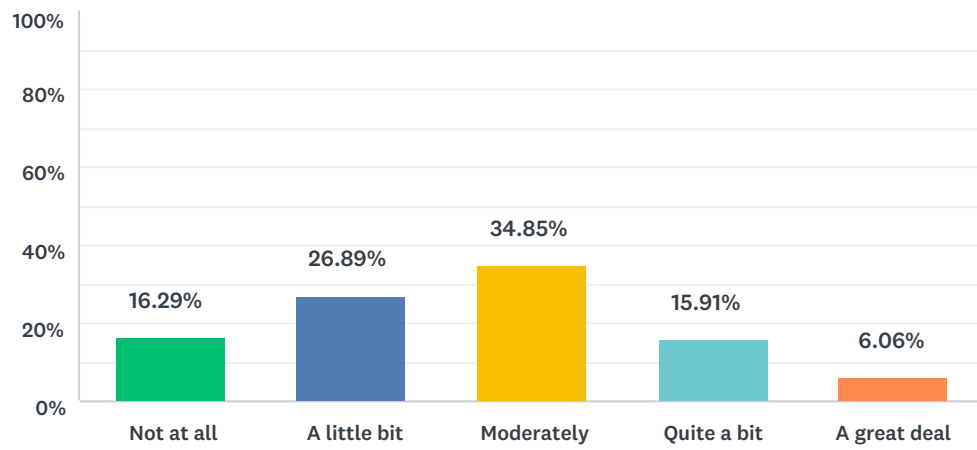
Q47 To what degree do you believe your work attracts a general audience (as opposed to a specialized art audience)?



Q48 Do you believe your audience is growing in size?

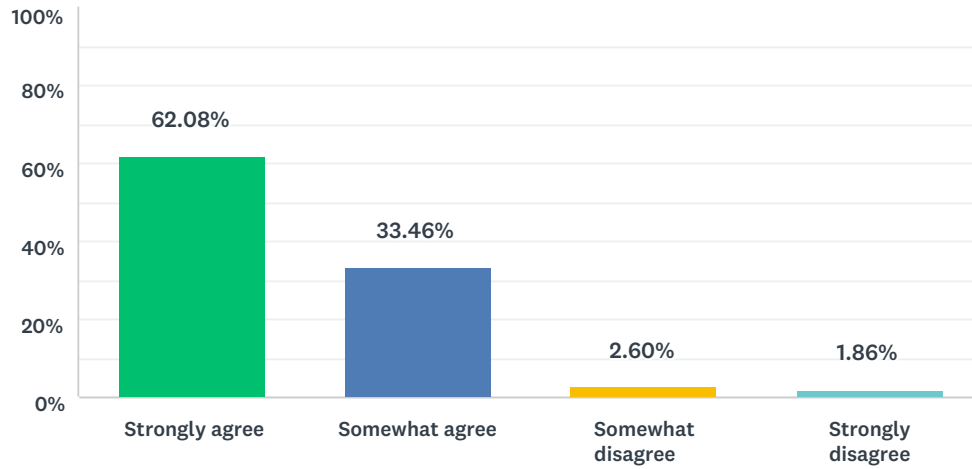


Q49 Do you believe your audience is growing in loyalty?

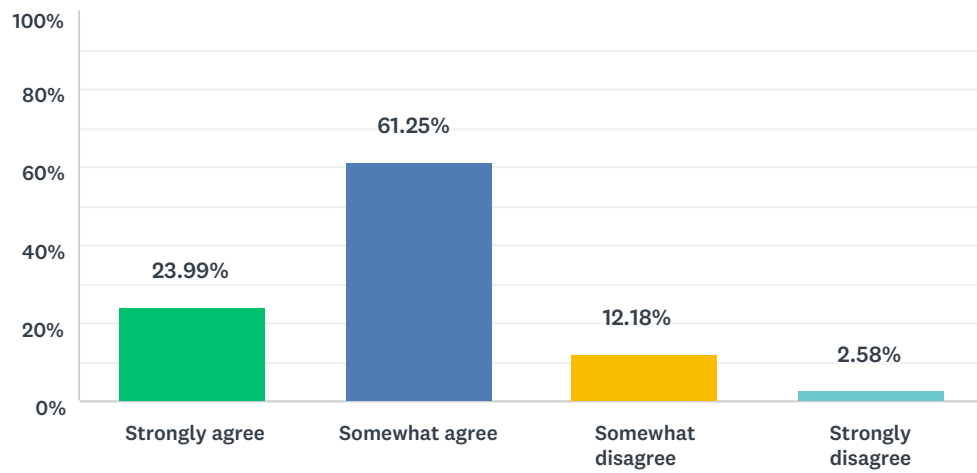


Please indicate your level of agreement with the following statements:

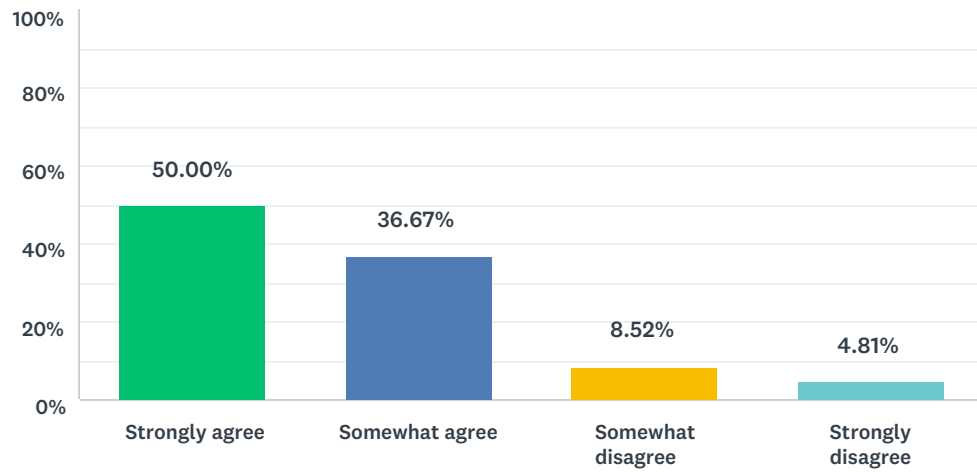
Q50 My audience cares about art.



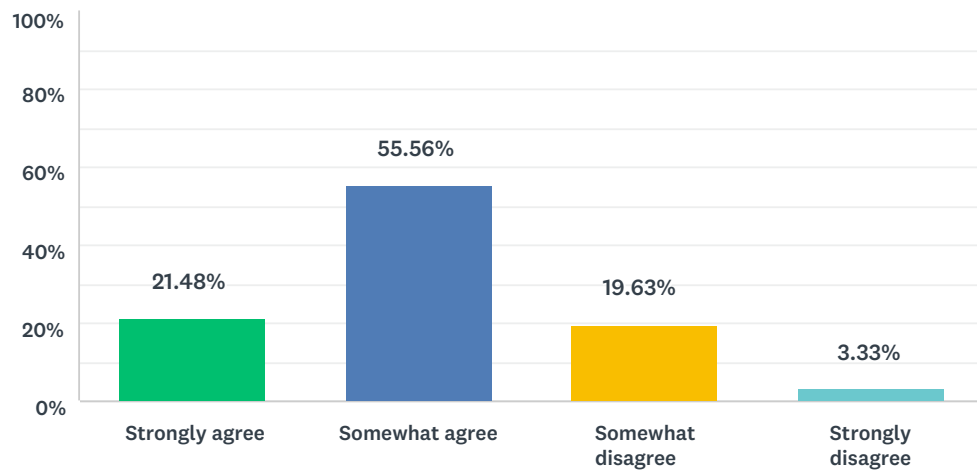
Q51 My audience has a basic understanding of art and art history.



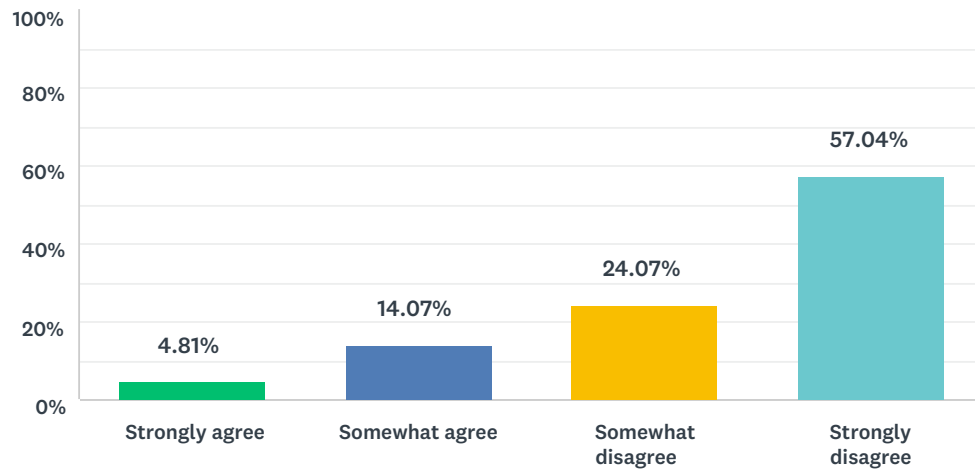
Q52 I feel it is my job to educate the public about visual art and why it matters.



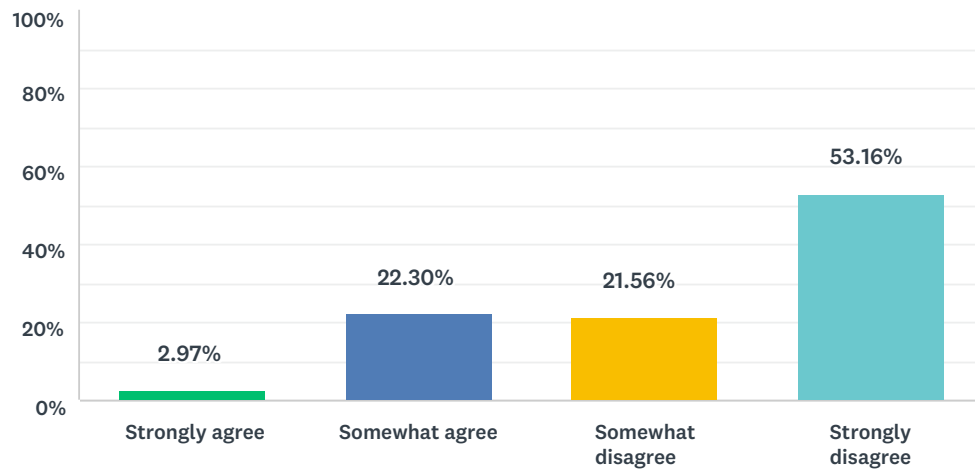
Q53 My audience thinks art criticism is important.



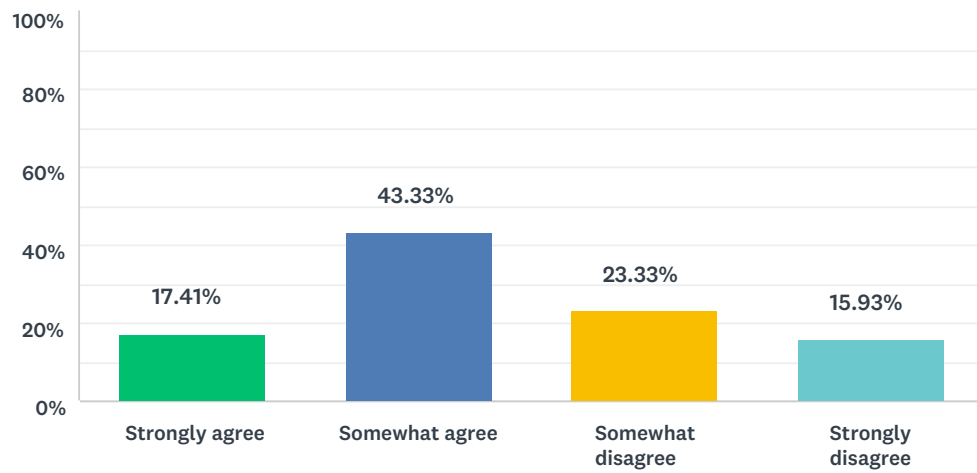
Q54 When creating an artwork, artists take into consideration what I will say about their work.



Q55 When organizing an exhibition, art museum directors, curators and galleries will take into consideration what I will say about what they present.



Q56 My coverage has had impact on the visual art of my region.



Q57 In the last decade, in your region or elsewhere, which exhibitions have most influenced your thinking about art (please indicate the titles and locations of the shows and feel free to comment on their importance):

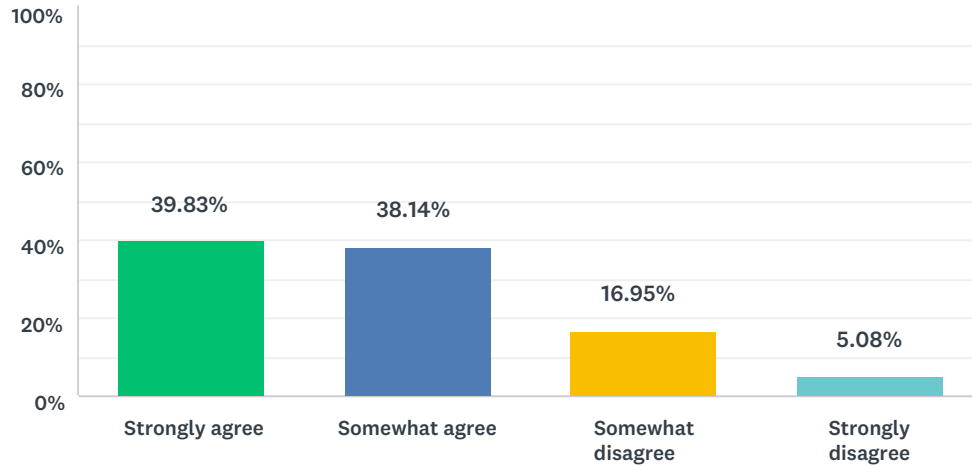
The open-ended responses to this question ran to more than 8,000 words. Some of the exhibits referenced by the respondents could not be identified with certainty. The number of exhibits referenced by individual respondents also varied significantly. While these responses informed our work, they are not easily summarized and sharing them in their entirety would identify the individuals who took our survey. Exhibits mentioned several times by respondents include career retrospectives for Kerry James Marshall and Doris Salcedo and the extended performance exhibit by Marina Abramović, [“The Artist Is Present.”](#) The 35-year retrospective for Marshall, [“Kerry James Marshall: Mastry.”](#) debuted in 2017 and was organized by the Museum of Contemporary Art Chicago, the Los Angeles Museum of Contemporary Art and The Metropolitan Museum of Art under the leadership Helen Molesworth, who was then chief curator at LA MOCA. The 2015 [“Doris Salcedo”](#) show was organized by the MCA Chicago and curated by the museum’s director, Madeleine Grynsztejn, and former curator Julie Rodrigues Widholm (now director of the DePaul Art Museum). The 2010 Abramović show was organized by the Museum of Modern Art. Group shows referenced several times by respondents include [“30 Americans.”](#) an ongoing, multiyear project of the Rubell Family Collection, which showcases the work of African-American artists and explores issues of racial, sexual and historical identity; and [“We Wanted a Revolution: Black Radical Women, 1965–85.”](#) which showcased the work and perspectives of black women artists during the emergence of second-wave feminism. It was organized by the Brooklyn Museum, specifically Catherine Morris, senior curator, and Rujeko Hockley, former assistant curator of contemporary art (now assistant curator at the Whitney Museum of American Art). Biennial exhibitions such as the Venice Biennale, the Whitney Biennial and the Berlin Biennale, and the every-five-years Documenta, came up regularly in the responses as well.

Q58 Has the election of Donald Trump changed the way
you look at your work as an arts journalist?
Please describe:

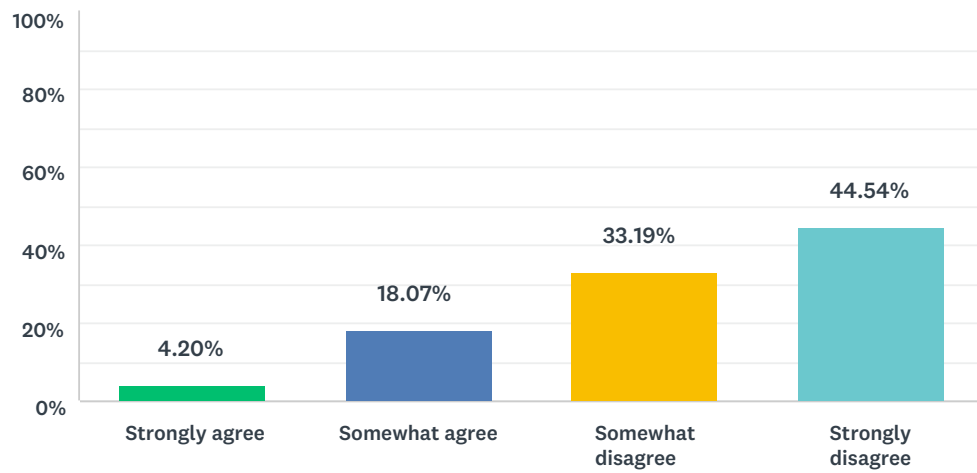
More than 200 respondents answered this question. Of the fill-in responses where a determination could be reasonably made, many respondents indicated they do look at their work differently since Donald Trump was elected president.

Please indicate your level of agreement with the following statements:

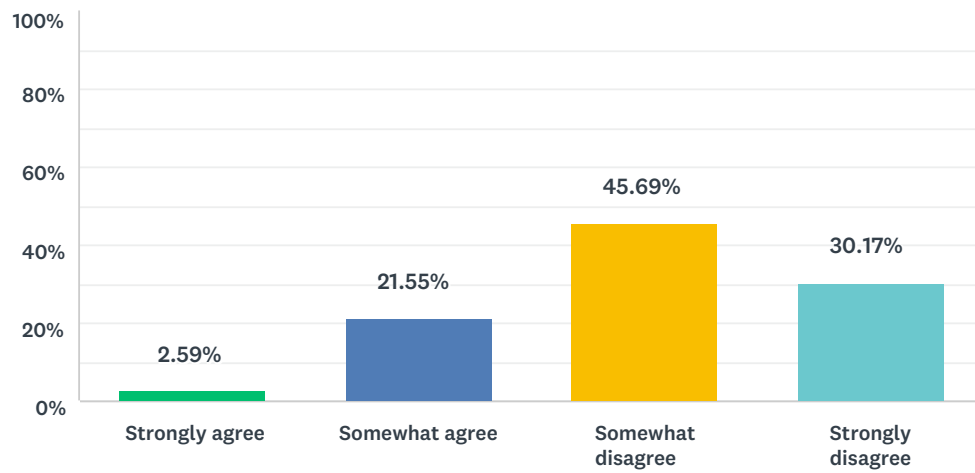
Q59 Generally speaking, we can be proud of the new art created in this country in the last 25 years.



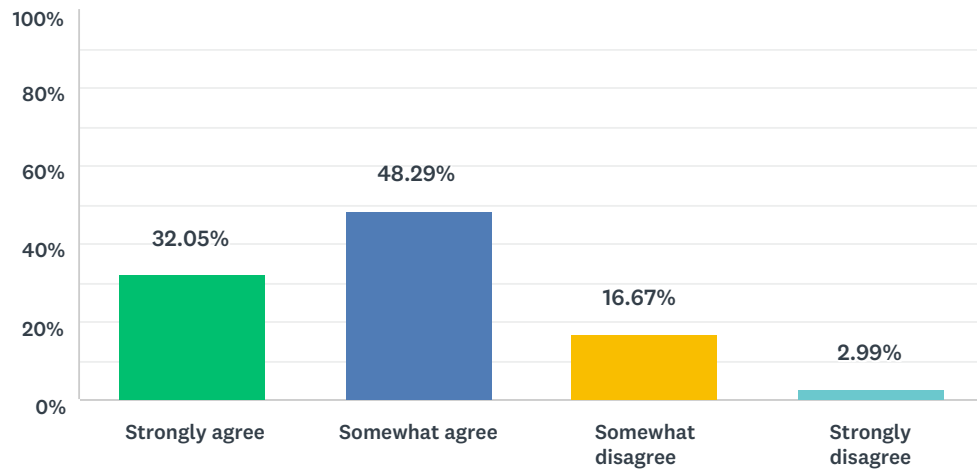
Q60 There was a golden age for American art and it has passed.



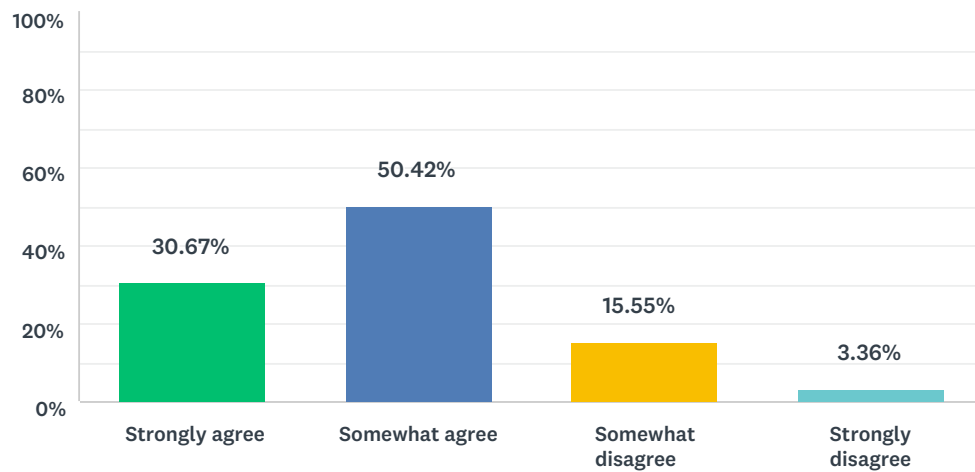
Q61 Now is the golden age of American art.



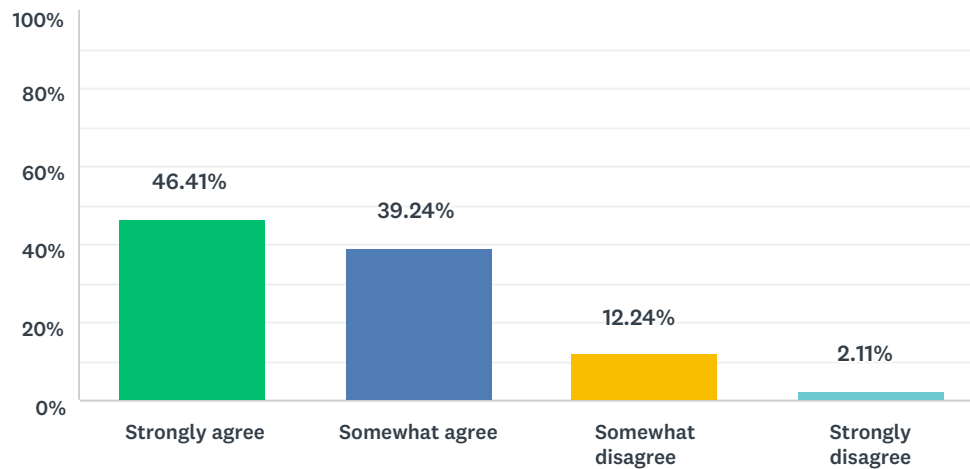
Q62 Postmodernist theory has a strong influence on the art being made today.



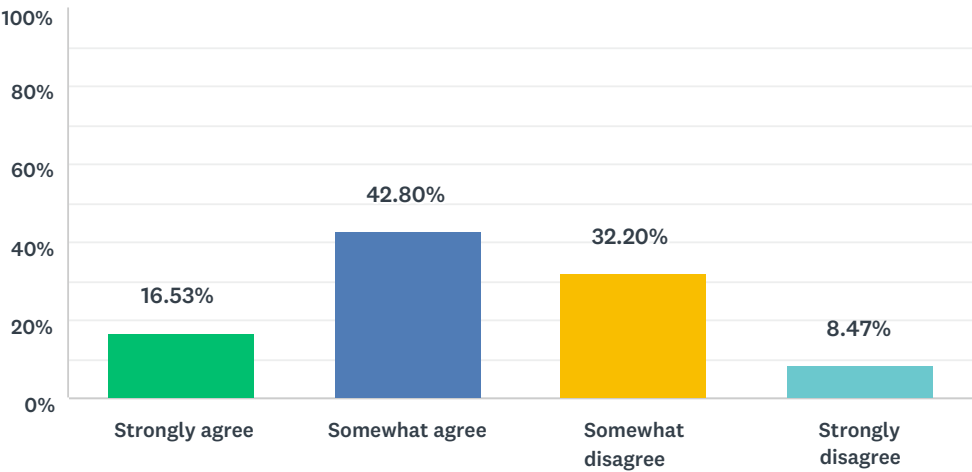
Q63 Art critics tend to concentrate on high-profile artists and exhibitions at the expense of other deserving artists and issues.



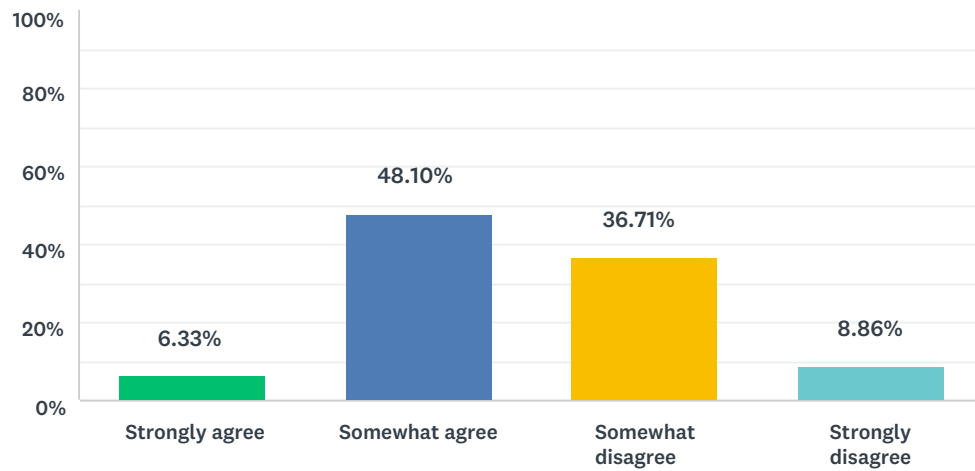
Q64 In general, most art criticism concentrates on artists and exhibitions in art centers such as New York and Los Angeles at the expense of other deserving artists and issues in the rest of the country.



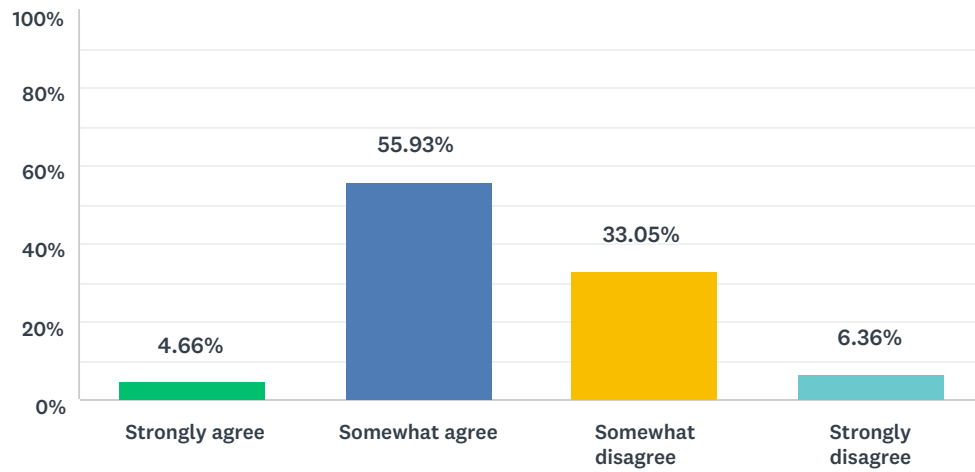
Q65 Visual artists are breaking genuinely new ground these days.



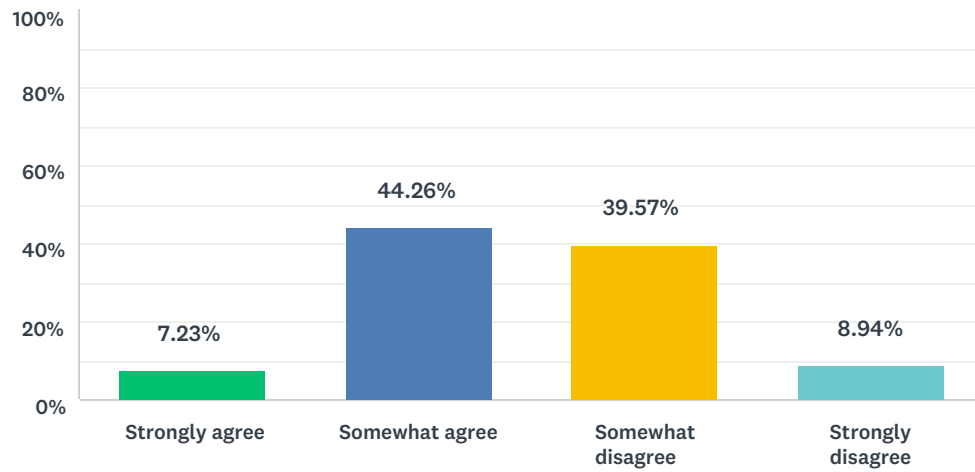
Q66 Generally speaking, art galleries and museums do a good job of identifying and promoting artists who will be seen as important in the future.



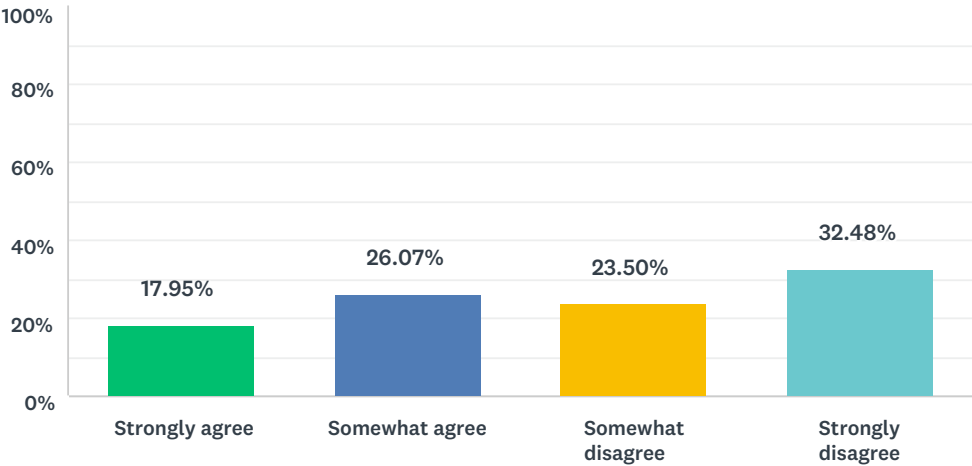
Q67 Generally speaking, art critics do a good job of championing artists who will be seen as important in the future.



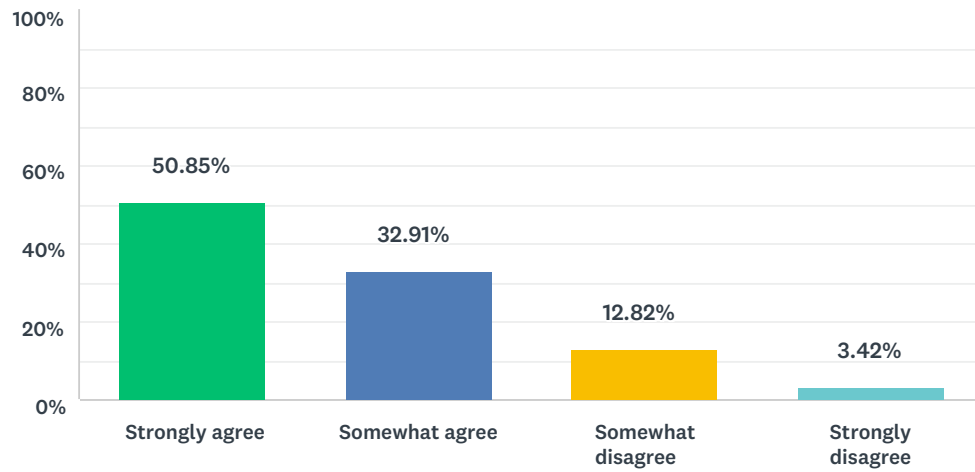
Q68 Today's art criticism offers reliable guidance and evaluation for working artists, curators and galleries.



Q69 There is too much art being produced, made and shown.



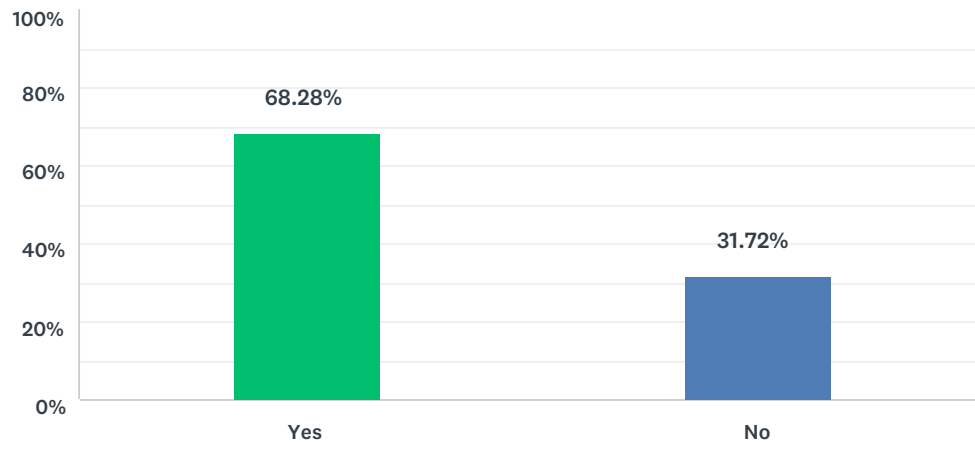
Q70 The visual art world is overly dependent on commercial institutions and the art market.



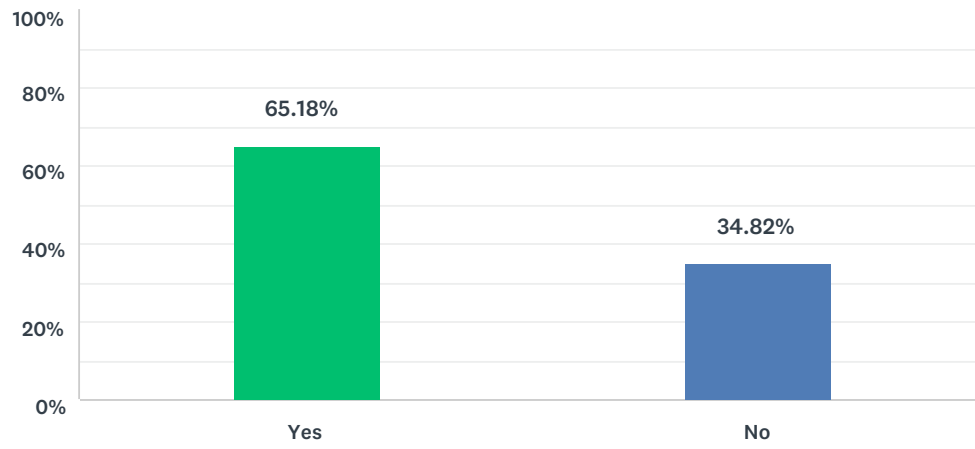
**Q71 Please name three artists who you are especially
interested in championing today:**

This question produced a list of more than 400 names, the large majority of which were mentioned only once. No individual artist received more than seven references. For this reason, the artists at the top of the list should not be considered a ranking, though they are illustrative as a group. Some of these artists include: Postcommodity, Kara Walker, Kerry James Marshall, Anicka Yi, Hank Willis Thomas and LaToya Ruby Frazier.

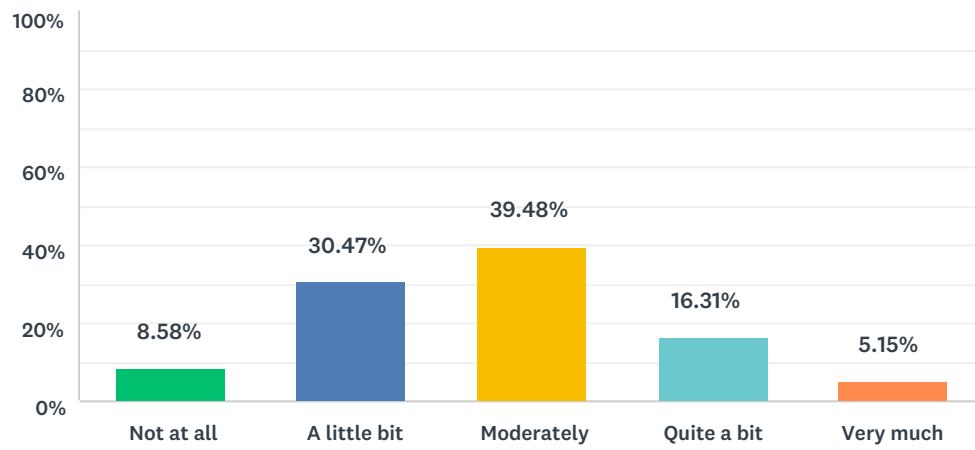
Q72 Since the rise of the internet,
are audiences more informed about art?



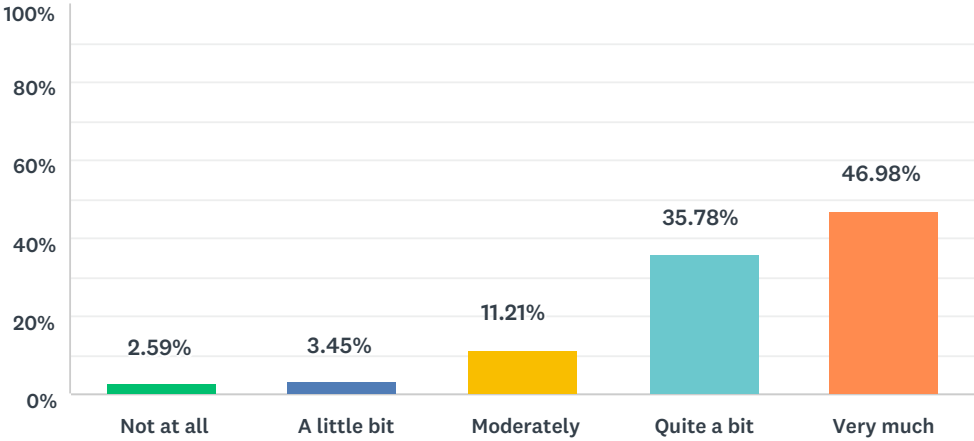
Q73 Since the rise of the internet,
are audiences more confused about art?



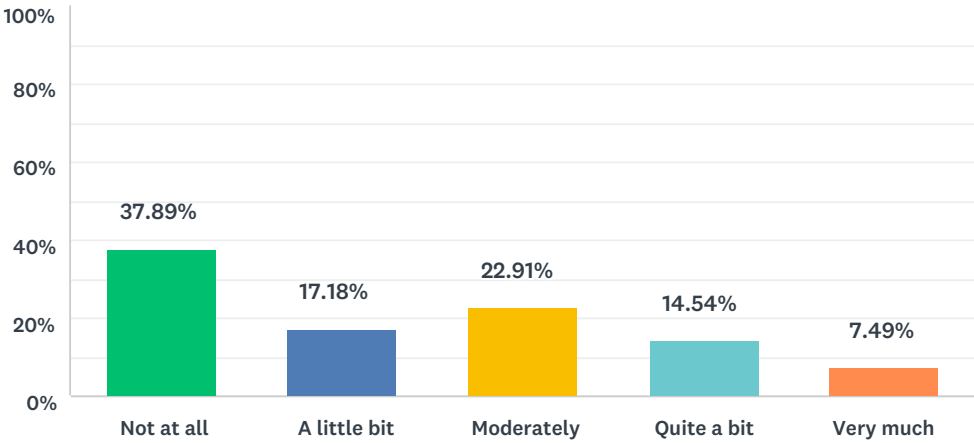
Q74 How visually sophisticated is our society?



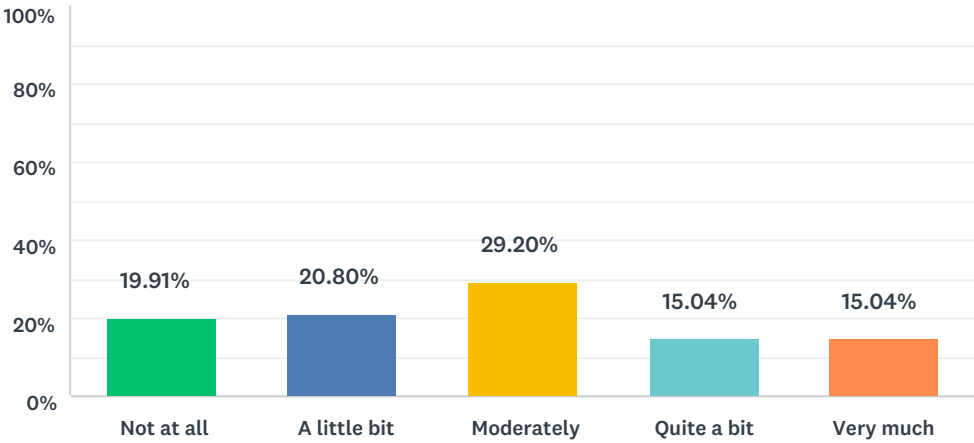
Q75 How oversaturated with images is our society?



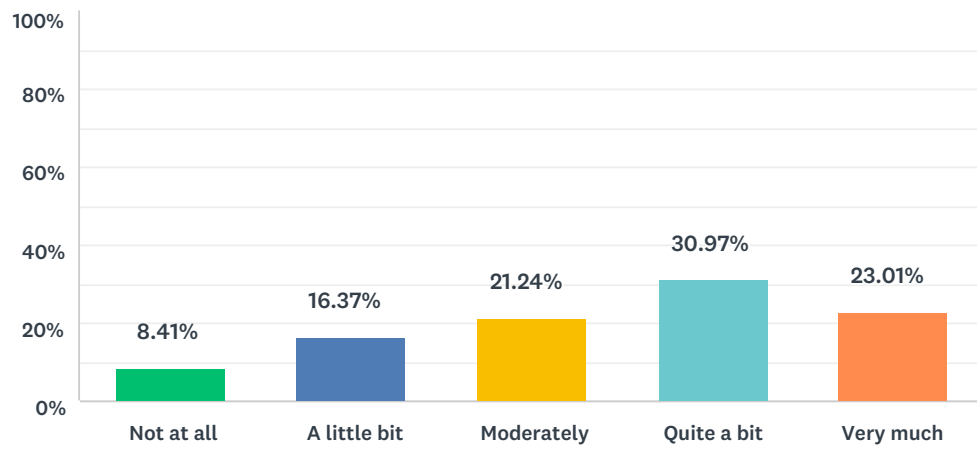
Q76 Is great art harder to discover today?



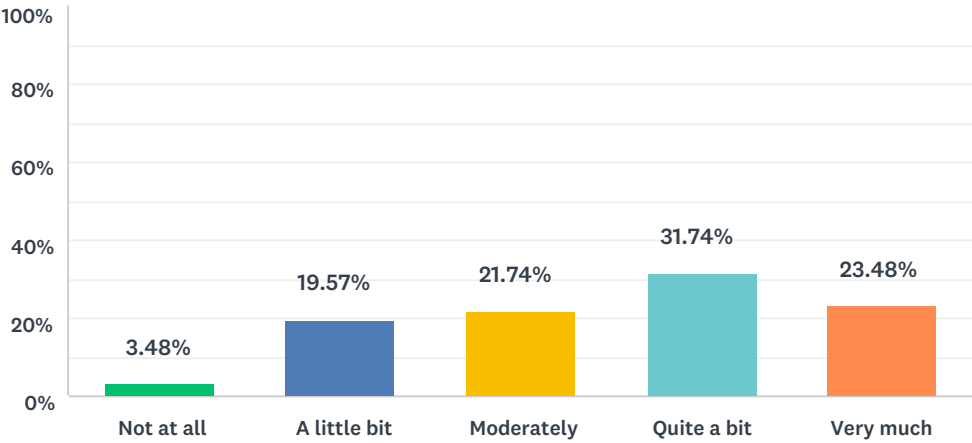
Q77 Is great art easier to discover today?



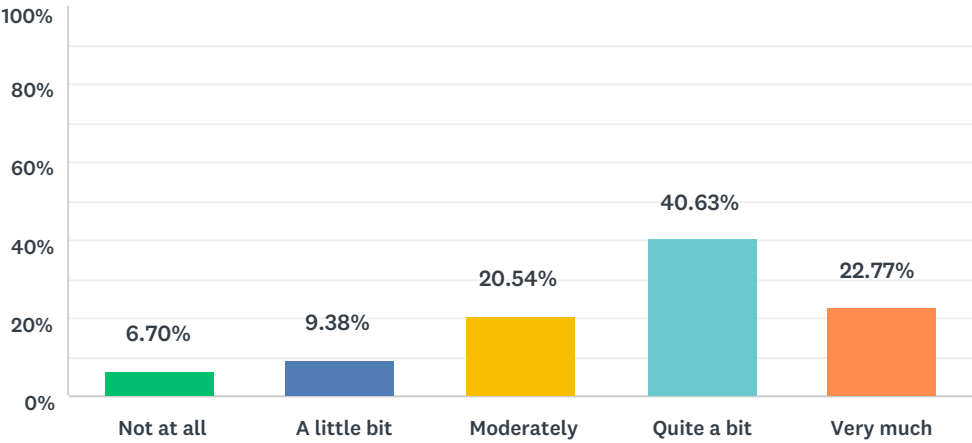
Q78 Have the definitions of art expanded since the rise of the internet?



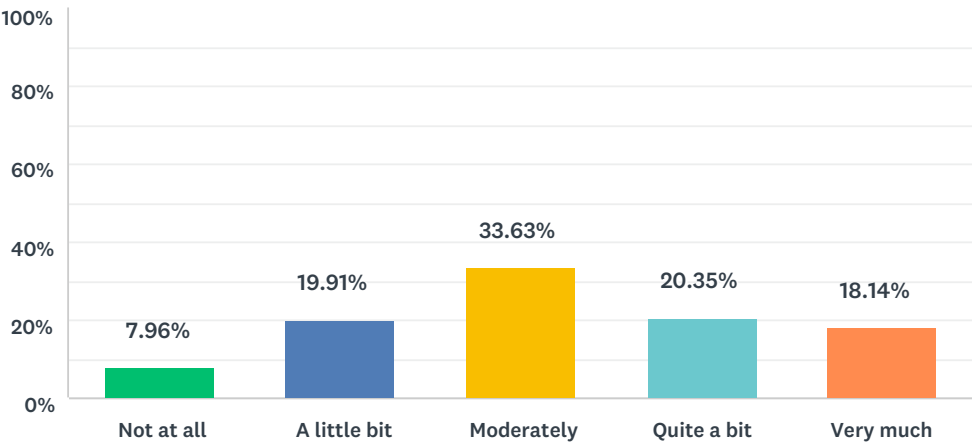
Q79 Has the internet changed criticism in meaningful ways?



Q80 How difficult is it for criticism to compete for audiences online?



Q81 Do you believe criticism will reinvent itself for the digital era?



Q82 Please name at least three digital resources
or publications that help you remain informed
and do your job:

These resources topped the list and are ranked by the number of mentions.

Hyperallergic
artnet
The New York Times
Artforum
Twitter
Google
Facebook
ARTnews

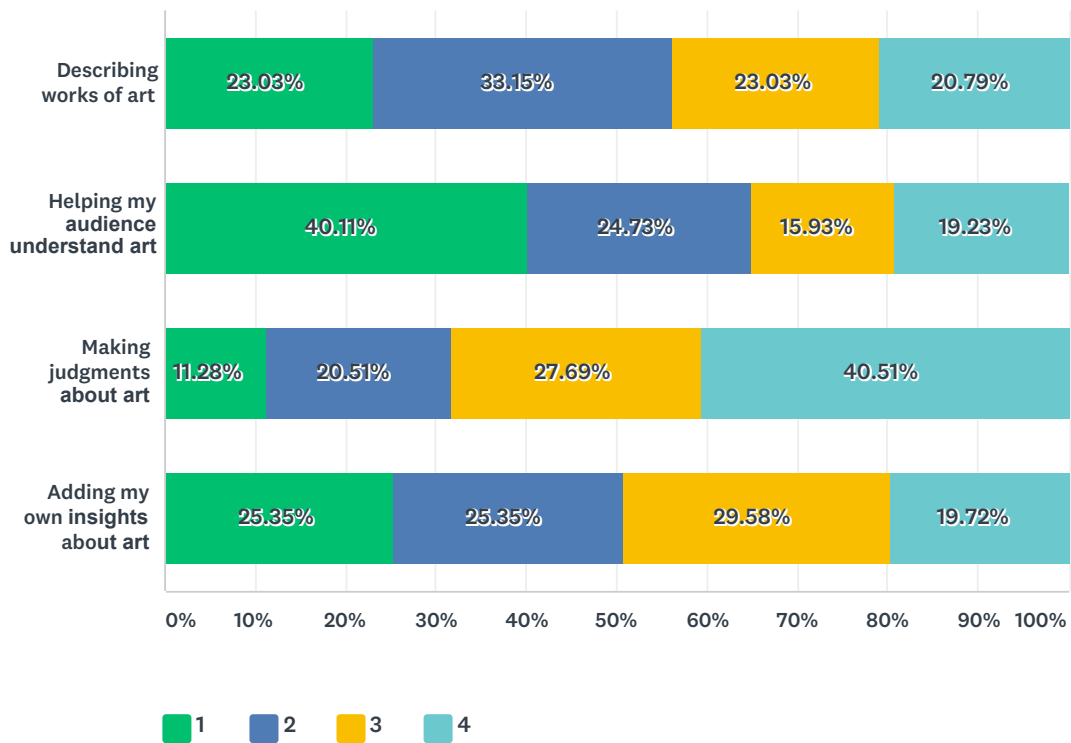
Q83 Have you observed hybrid forms of criticism in recent years that interest you (i.e. art criticism combined with fiction, film, memoir, social media activity, manifestos, etc.)?

Please describe:

Q84 What are the most inventive and promising forms of criticism you've seen in recent years (Please list byline, title and publication if possible):

Mary Louise Schumacher spent several weeks exploring the projects, publications and the work of individual writers mentioned in the open-ended responses to these questions. This research became the basis for additional reporting, which resulted in an article for Nieman Reports about a vanguard in arts journalism titled [“Critics and Online Outlets Leading the Vanguard in Arts Writing.”](#) While the responses to these questions informed our work, they are not easily summarized further and they would identify the individuals who took our survey if shared in their entirety. We are open to sharing this data with qualified researchers.

Q85 Rank how important the following are to your work:



Q86 Rank the importance of the following skills for the success of today's art critics:

Some users voiced concern about the functionality of this question, so the data may be flawed and is not being released.

Q87 What is the gender identity that best describes you:

213 respondents provided answers to this question. Of those, 115 identified as female, 89 as male and two as queer. Seven individuals provided answers that could not be categorized.

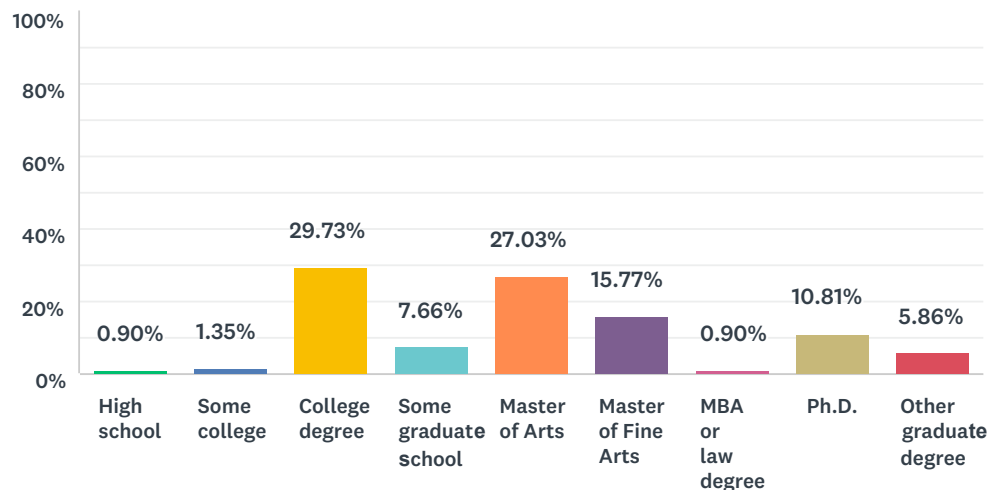
Q88 Please state the race/ethnicity that best describes you:

More than 60% of those who took our survey agreed to answer a question about the race/ethnicity that best describes them. Of those, 167 identified as white, four identified as black, five as Latino and six as Asian. Twenty additional respondents described other or mixed ethnicities, and several respondents provided answers that couldn't be categorized.

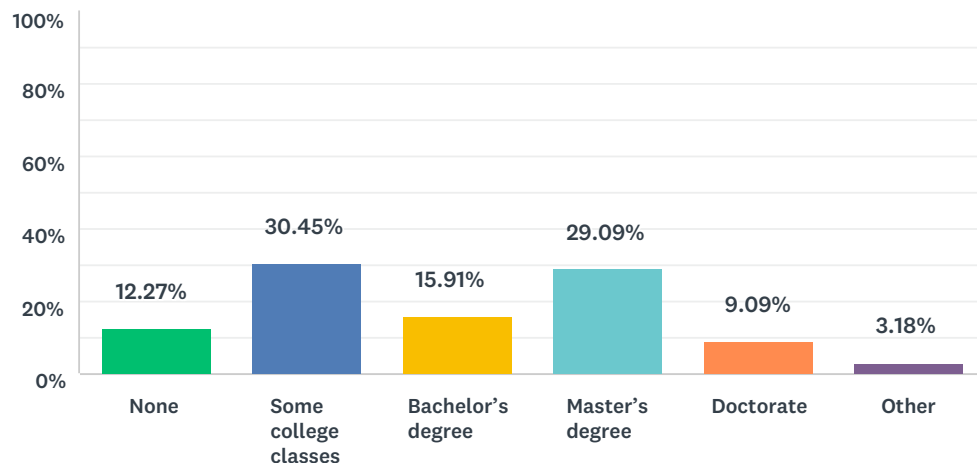
Q89 What is your age.

There was an error in the way this question was asked, so the data is flawed and not being released.

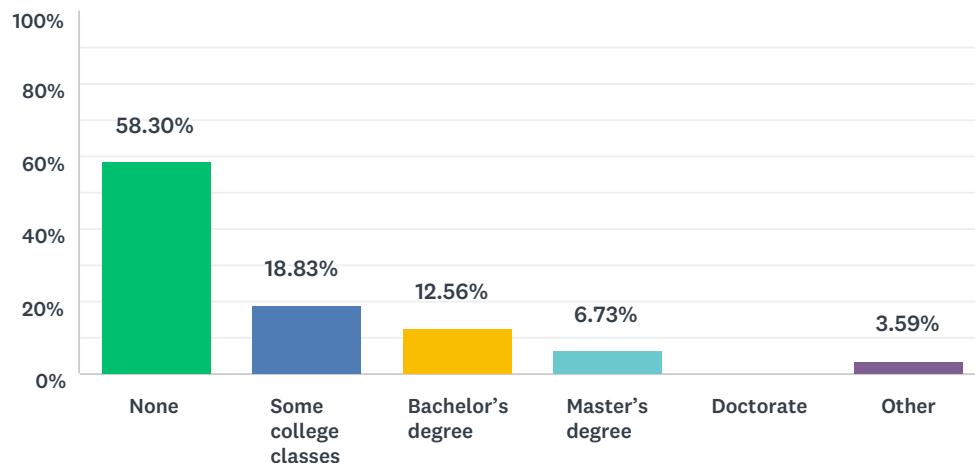
Q90 What is the highest level of education you have completed?



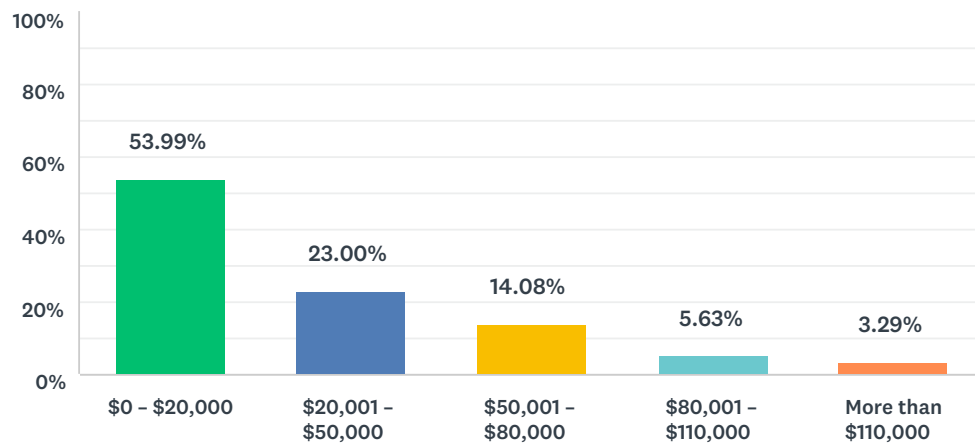
Q91 Did you receive any formal training in art or art history?



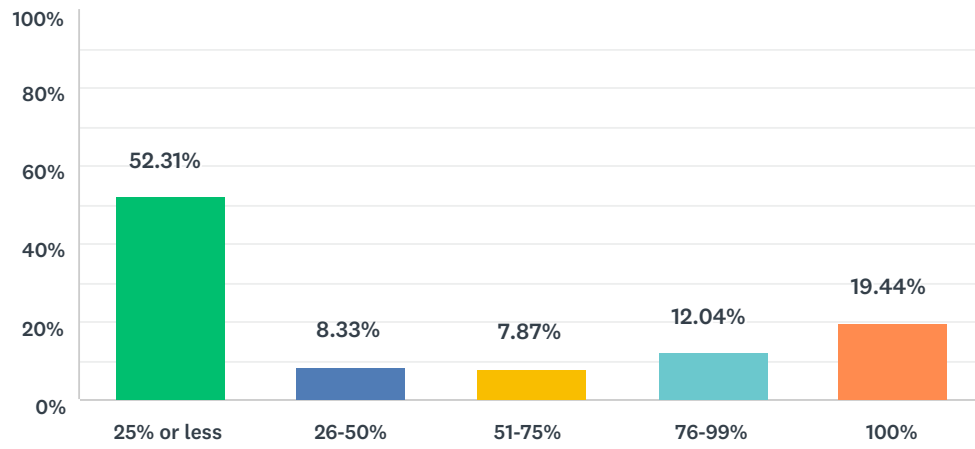
Q92 Did you receive any formal training in journalism?



Q93 Please indicate your salary range as an arts journalist
(if freelance, please indicate the income you receive):



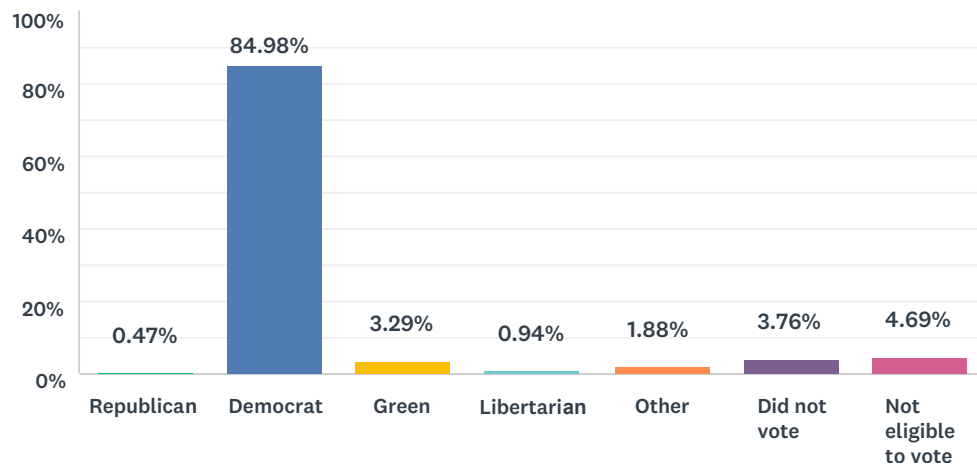
Q94 Approximately what percentage of your total personal income last year was derived from your arts journalism?



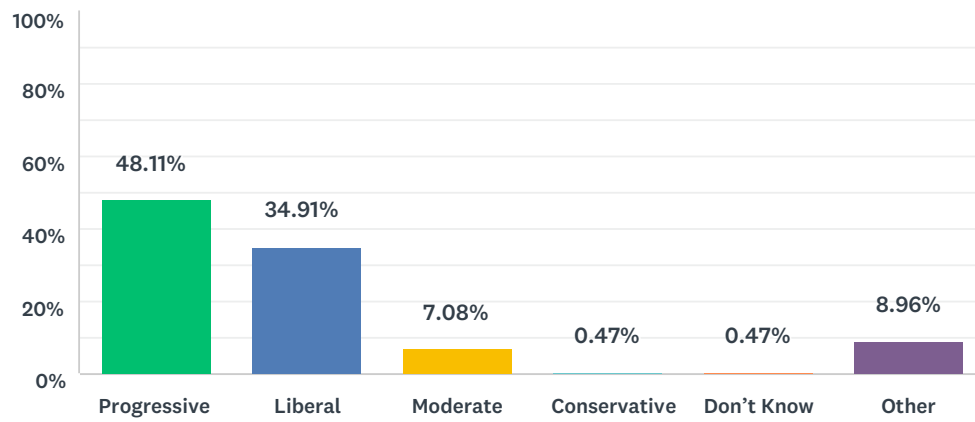
Q95 Describe how you make a living if not principally from arts journalism:

The open-ended responses to this question are not being shared because they would identify the individuals who took our survey. While these responses informed our work, they are not easily summarized. We are open to sharing this data with qualified researchers.

Q96 How did you vote in the 2016 presidential election?



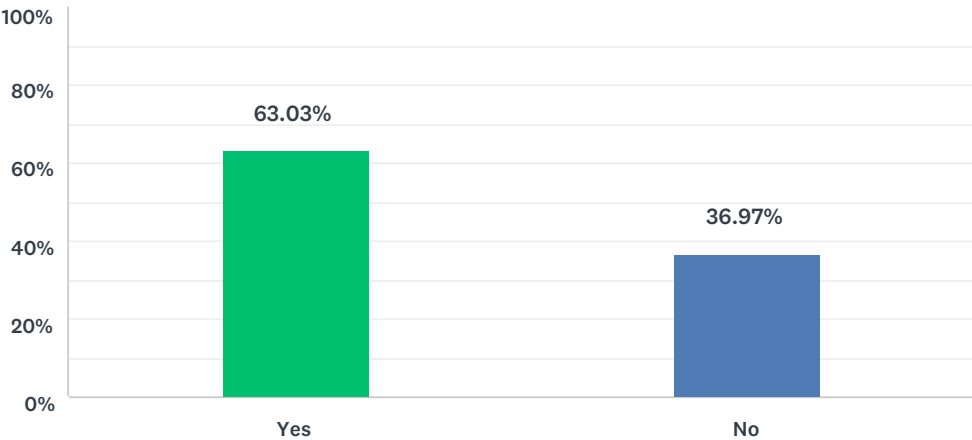
Q97 How do you identify in politics?



Q98 If you work for a number of publications,
please list them:

While responses to this fill-in question informed our work, sharing the list would identify individuals who took the survey. For this reason, it is not being shared.

Q99 Would you like to participate in a listserv of art critics for the purpose of sharing insight and professional concerns?
(If so, we will share your name and email address with other working art critics who also wish to participate.)



Q100 Your name:

Q101 Your publication (or primary publication):

Q102 Preferred email address:

These questions were asked for internal purposes. The answers would identify the survey's respondents and are not being shared.

Q103 Is there anything that we should consider about the state of art criticism today that was not covered in this survey:

The open-ended responses to this question are not being shared because they would identify the individuals who took our survey. While these responses informed our work, they are not easily summarized. We are open to sharing this data with qualified researchers.

Appendix

The Survey

What follows is the introduction to the survey and a list of the survey questions.

This is a survey of visual arts journalists in the U.S.

The project is led by Mary Louise Schumacher, the 2017 Arts & Culture Fellow with the Nieman Foundation at Harvard University. Our team hopes to learn about the priorities, pressures and ideas of today's arts journalists, people working in a field that's been transformed by the contraction of the media industry and the rise of digital platforms.

Does art criticism have a future in our digital age? Are there new and hybrid forms of arts journalism we should be paying attention to? What are the essential tools of the craft today? Who are the most influential voices? Help us answer some of these questions and others.

WHO SHOULD TAKE THE SURVEY: Any journalist covering visual art, even occasionally, for any kind of media outlet should take our survey. We are looking for both staff journalists and freelancers working for print, broadcast and digital outlets. (Editors who do not produce visual art coverage directly and arts journalists who write exclusively about other disciplines, such as theater or dance, should not take this survey.)

This survey will build on the findings of a similar project conducted 15 years ago by the National Arts Journalism Program at Columbia University.

The survey should take 20 to 30 minutes. There are 103 questions, including 10 open-ended questions.

We are grateful for your time.

Who are today's critics?

1. What is your employment status?
2. If you are employed by a media organization, which best describes your position?
3. Do you work or freelance primarily for a newspaper?
4. Do you work or freelance primarily for a web publication (that has no print component)?
5. Do you work or freelance primarily for an arts institution (commercial or nonprofit)?
6. Are you an independent journalist with your own platform?

7. How many media outlets have you filed work for in the past year?
8. How many years have you been covering art at the media organization where you are now employed (or, if you work or freelance for more than one, the primary organization where you work most often)?
9. How many years have you worked in journalism?
10. How many years total have you been writing about visual art professionally?
11. Are you the chief art critic (or equivalent) at your media organization?
12. How secure do you think your job is?
13. What do you imagine you will be doing professionally in five years?

What Art Critics/Writers Cover

14. About what percentage of your work focuses on the work of living artists?
15. Approximately how many visual art pieces (including reviews, blog posts, videos, podcasts, newsletters, profiles, reportage, etc.) in total do you file each week?
16. In the past year, have you had four or more evaluative pieces about visual art (e.g. reviews or other critical pieces) published by media organizations?
17. Approximately what percentage of your work is evaluative reviews?
18. Approximately what percentage of your work is published only on a digital platform (and not in print)?

Please indicate how often you create the following kinds of coverage:

19. Profiles of artists
20. Think pieces on art/culture
21. Personal essays
22. Previews
23. Reviews
24. Investigative stories
25. Stories on art in other parts of the country
26. Stories on art in other countries
27. Stories on freedom of expression/censorship
28. Stories on arts funding
29. Stories about digital culture
30. Stories on auctions, collectors and/or the art market

31. Arts writing that touches on politics

32. Name and rank the three U.S. cities from which you have covered visual art the most in the last year:

Health of Arts Journalism

33. How much informed editing do you get?

34. How much pressure do you get to produce positive coverage?

35. If you left your position, would filling your job be a priority for your media organization?

36. Are you instructed to avoid political or social issues in your coverage?

37. How much do your supervisors value productivity and speed?

38. How much time do you have to do truly thoughtful work?

39. Are your journalistic values at odds with those of your direct supervisors?

40. Are your journalistic values at odds with those of your company?

41. Has your education and experience properly prepared you for the work you do today?

42. What is the best aspect of your job?

43. What is the most difficult aspect of your job?

44. Who do you believe are the most influential art critics working today?

45. What media organizations do you believe are publishing the best art criticism today?

Audience and Impact

46. Do you use analytics (i.e. Google Analytics, Chartbeat, etc.) to gauge audience size and interest level?

47. To what degree do you believe your work attracts a general audience (as opposed to a specialized art audience)?

48. Do you believe your audience is growing in size?

49. Do you believe your audience is growing in loyalty?

Please indicate your level of agreement with the following statements:

- 50. My audience cares about art.
- 51. My audience has a basic understanding of art and art history.
- 52. I feel it is my job to educate the public about visual art and why it matters.
- 53. My audience thinks art criticism is important.
- 54. When creating an artwork, artists take into consideration what I will say about their work.
- 55. When organizing an exhibition, art museum directors, curators and galleries will take into consideration what I will say about what they present.
- 56. My coverage has had impact on the visual art of my region.

Assessing the Art World

57. In the last decade, in your region or elsewhere, which exhibitions have most influenced your thinking about art (please indicate the titles and locations of the shows and feel free to comment on their importance):

58. Has the election of Donald Trump changed the way you look at your work as an arts journalist? Please describe:

Please indicate your level of agreement with the following statements:

- 59. Generally speaking, we can be proud of the new art created in this country in the last 25 years.
- 60. There was a golden age for American art and it has passed.
- 61. Now is the golden age of American art.
- 62. Postmodernist theory has a strong influence on the art being made today.
- 63. Art critics tend to concentrate on high-profile artists and exhibitions at the expense of other deserving artists and issues.
- 64. In general, most art criticism concentrates on artists and exhibitions in art centers such as New York and Los Angeles at the expense of other deserving artists and issues in the rest of the country.
- 65. Visual artists are breaking genuinely new ground these days.
- 66. Generally speaking, art galleries and museums do a good job of identifying and promoting artists who will be seen as important in the future.
- 67. Generally speaking, art critics do a good job of championing artists who will be seen as important in the future.
- 68. Today's art criticism offers reliable guidance and evaluation for working artists, curators and galleries.
- 69. There is too much art being produced, made and shown.
- 70. The visual art world is overly dependent on commercial institutions and the art market.
- 71. Please name three artists who you are especially interested in championing today:

Criticism in the Digital Era

72. Since the rise of the internet, are audiences more informed about art?
73. Since the rise of the internet, are audiences more confused about art?
74. How visually sophisticated is our society?
75. How oversaturated with images is our society?
76. Is great art harder to discover today?
77. Is great art easier to discover today?
78. Have the definitions of art expanded since the rise of the internet?
79. Has the internet changed criticism in meaningful ways?
80. How difficult is it for criticism to compete for audiences online?
81. Do you believe criticism will reinvent itself for the digital era?
82. Please name at least three digital resources or publications that help you remain informed and do your job:
83. Have you observed hybrid forms of criticism in recent years that interest you (i.e. art criticism combined with fiction, film, memoir, social media activity, manifestos, etc.)? Please describe:
84. What are the most inventive and promising forms of criticism you've seen in recent years (Please list byline, title and publication if possible):

The Tools of Arts Journalism

85. Rank how important the following are to your work:
Describing works of art
Helping my audience understand art
Making judgments about art
Adding my own insights about art
86. Rank the importance of the following skills for the success of today's art critics:
(Some users voiced concern about the functionality of Question 86, so the data may be flawed and is not being released).

More About You

87. What is the gender identity that best describes you:

88. Please state the race/ethnicity that best describes you:

89. What is your age:

(There was an error in the way Question 89 was asked, so the data is flawed and not being released).

90. What is the highest level of education you have completed?

91. Did you receive any formal training in art or art history?

92. Did you receive any formal training in journalism?

93. Please indicate your salary range as an arts journalist (if freelance, please indicate the income you receive):

94. Approximately what percentage of your total personal income last year was derived from your arts journalism?

95. Describe how do you make a living if not principally from arts journalism:

96. How did you vote in the 2016 presidential election?

97. How do you identify in politics?

98. If you work for a number of publications, please list them:

99. Would you like to participate in a listserv of art critics for the purpose of sharing insight and professional concerns? (If so, we will share your name and email address with other working art critics who also wish to participate.)

100. Your name:

101. Your publication (or primary publication):

102. Preferred email address:

103. Is there anything that we should consider about the state of art criticism today that was not covered in this survey: