



# RACIAL EQUITY PROGRESS REPORT

## YOU BELONG:

### OUR PROMISE TO RACIAL EQUITY

The Speed Art Museum stands for equity and justice, and we denounce racism, intolerance, and exclusion. Yet taking a stand is not enough. In 2020, the Speed started its journey to identify how to build the core values of diversity, equity, and inclusion into the DNA of our institution, as well as model those values as we advance our mission to invite everyone to celebrate art, forever.

### COMMITMENTS

- **Non-white employment at the Speed (for both full-time and part-time employees) will meet or exceed the Jefferson County percentage by 2025. Black employment will meet or exceed the Jefferson County percentages in all three employment levels by 2025.**
- **We use industry/regional benchmarks in setting compensation levels; we will also report internally on overall compensation compared to regional living wage standards.**
- **The Boards of the Speed, together with the Governance Committee made up of members of both Boards, commits that the non-White membership of both Boards will exceed the non-White population of our MSA by 2025. Of those non-White Board members, Black members will exceed the Black population of our MSA.**
- **Upon the hiring of a new Contemporary Curator, the Curatorial Department will develop a new Collection Development Plan that includes specific strategies and goals with regard to acquiring for its permanent collection work by artists who have been historically underrepresented in art museums.**
- **Over each two-year period, we will feature exhibitions that present work by BIPOC artists in a percentage that meets or exceeds their representation in Jefferson County. In presenting single-artist exhibitions, over each two-year period we will**

**strive to present exhibitions that present the works of BIPOC artists in a percentage that meets or exceeds their representation in Jefferson County.**

- **Furthering internal discussions with our colleagues regarding how we select the art we acquire and how we acquire it, including the sources of acquisition dollars.**
- **Developing a plan, including a funding strategy, for expanding collection research and exploring best practices in how we present and interpret areas of our collection connected to issues around race, enslavement, and colonialism.**
- **Explore ways to reaffirm our commitment to our African and Native American collections through loans, recontextualizing and presenting our permanent collection in new ways, and exploring ways in which we may grow the collection.**
- **The Speed has begun expanding provenance and provenience research for objects in our African and Native American collections and studying emerging best practices for possible repatriation of artworks.**
- **In our Community Outreach work, a majority of the organizations we engage will be those that serve non-White communities.**
  
- **We will continue seeking to increase the percentage of school tours and Art Detective programs serving Title 1 schools. We commit that a majority of school tours and Art Detectives (combined) will continue serving Title 1 schools.**
- **With support from our existing docent corps, we will seek to diversify our docent corps so that BIPOC docents make up more than 10% of our docents by 2025. A number of factors make this a longer-term goal: Docent training involves a year-long training course; also, given the impact of COVID-19 on school tours and our budget, we do not anticipate launching new docent training classes for 1-2 years.**

## **RECENT PROGRESS**

- **We are in the interview process of hiring our first Director of Equity, Inclusion, and Belonging who will be focused on DEAI processes across the institution.**
- **The Speed Museum continues to engage an outside consultant (or consultants) in required training on Diversity, Equity, and Inclusion (including Implicit Bias and Antiracism Training) on a regular schedule, twice annually for all employees.**
- **We regularly review salary levels for bias and have engaged a personnel work group to support the work of the Human Resources department. This group will**

help brainstorm projects and solutions related to personnel policy, talent acquisition, recognition, development, employee relations, culture, and more. This group will also assist with completing the racial equity audit of positions and salaried by the end of 2022.

## COMPLETED AND ONGOING

- **As we continue expanding internal and external voices that inform our programming and exhibitions, we continue to solicit input from our Steering Committee, Research Committee, community partners, and members of the public.**
- **We developed a system for all vendors and programming partners to provide demographic information.**
- **The Speed continues to ask living artists whose work enters our collection how they prefer to be recognized in terms of demographic information. This information will be recorded in our collection database in a manner that also can change as language and forms of self-identification evolve.**
- **Non-White programming partners will continue to exceed the Jefferson County percentage.**
- **Input from our colleagues and stakeholders has inspired us with additional ideas. While not all of them fit within the categories listed above, we also commit to acknowledging the history of the museum’s founders and the land that the museum occupies.**
  - The Museum was built as a memorial to James Breckinridge Speed by his second wife, Hattie Bishop Speed. J.B. Speed was born in 1844 and made his fortune during Louisville’s post-Civil War period of industrial growth. He was also the grandson of John Speed, who owned Farmington Plantation. The connection of the Speed family to slavery at Farmington has been well-documented: see [“Slavery at Farmington.”](#) The Museum will expand its recognition of this history in its Kentucky Galleries and will identify appropriate ways to do so on its website and elsewhere, before September 30, 2023.
- **By September 30, 2021, the Museum will consult with outside experts to develop a Land Acknowledgment Statement identifying and showing respect for the Indigenous Peoples who occupied the land on which the Speed sits.**
  - Speed Art Museum Land Acknowledgement

An acknowledgment of land is a formal statement that recognizes Indigenous people as the traditional stewards of this land and its resources. The Speed Art Museum acknowledges that we sit on the traditional lands of the Cherokee, Shawnee, and Osage Tribes. It is important to acknowledge that the history of native people in Kentucky has often been told with the false and pervasive myth that Kentucky was merely a “hunting ground” for native tribes – a myth created by settlers and land speculators to justify the forced dispossession of native people from this land (often with violence) and perpetuated by their descendants

(the beneficiaries of colonization). On the contrary, native people called this land home for thousands of years before the arrival of Europeans and continue to live here today.

- The Speed Art Museum is committed to fair and equitable payment practices for all contracted artists, speakers, and performers.

## STATISTICS

### STAFF

#### August 2020

| All Employees      |     | Full Time          |     | Part Time          |     |
|--------------------|-----|--------------------|-----|--------------------|-----|
| Caucasian          | 77% | Caucasian          | 81% | Caucasian          | 69% |
| African American   | 19% | African American   | 17% | African American   | 21% |
| Hispanic or Latino | 2%  | Hispanic or Latino | 1%  | Hispanic or Latino | 2%  |
| Asian              | 3%  | Asian              | 0%  | Asian              | 7%  |

#### September 2021- updated

| All Employees      |     | Full Time          |     | Part Time          |     |
|--------------------|-----|--------------------|-----|--------------------|-----|
| Caucasian          | 80% | Caucasian          | 83% | Caucasian          | 76% |
| African American   | 16% | African American   | 17% | African American   | 15% |
| Hispanic or Latino | 2%  | Hispanic or Latino | 0%  | Hispanic or Latino | 6%  |
| Asian              | 1%  | Asian              | 0%  | Asian              | 3%  |

### DEMOGRAPHICS BY EMPLOYMENT LEVEL

#### August 2020

|   |                       | African American | Asian | Caucasian | Hispanic/Latino |
|---|-----------------------|------------------|-------|-----------|-----------------|
| 1 | Leadership            | 13%              | 0%    | 88%       | 0%              |
| 2 | Directors/Management  | 10%              | 0%    | 87%       | 3%              |
| 3 | Coordinator/Associate | 23%              | 4%    | 72%       | 1%              |

#### September 2021

|   |                       | African American | Asian | Caucasian | Hispanic/Latino |
|---|-----------------------|------------------|-------|-----------|-----------------|
| 1 | Leadership            | 14%              | 0%    | 86%       | 0%              |
| 2 | Directors/Management  | 7%               | 0%    | 93%       | 0%              |
| 3 | Coordinator/Associate | 21%              | 2%    | 74%       | 3%              |

**BOARD OF TRUSTEES**

| <b>2021</b>       |     | <b>2021</b>       |     |
|-------------------|-----|-------------------|-----|
| Caucasian         | 80% | Caucasian         | 76% |
| African American  | 10% | African American  | 12% |
| Hispanic          | 0%  | Hispanic          | 0%  |
| Native American   | 0%  | Native American   | 0%  |
| Asian/South Asian | 10% | Asian/South Asian | 12% |

**BOARD OF GOVERNORS**

| <b>2020</b>       |     | <b>2021</b>       |     |
|-------------------|-----|-------------------|-----|
| Caucasian         | 82% | Caucasian         | 79% |
| African American  | 8%  | African American  | 14% |
| Hispanic          | 3%  | Hispanic          | 2%  |
| Native American   | 1%  | Native American   | 0%  |
| Asian/South Asian | 6%  | Asian/South Asian | 5%  |

**ART ACCESSIONS**

**FY21 ACCESSIONS – 26 OBJECTS TOTAL**

| Artist Demographics | BIPOC | Women | LGBTQ+ | Immigrant | Artists w/ disabilities |
|---------------------|-------|-------|--------|-----------|-------------------------|
| Percentage          | 54%   | 46%   | 0%     | 4%        | 0%                      |

**EXHIBITIONS**

**FY21 9 TOTAL EXHIBITIONS**

| Artist Demographics | BIPOC | Women | LGBTQ+ | Immigrant | Artists w/ disabilities |
|---------------------|-------|-------|--------|-----------|-------------------------|
| Percentage          | 44%   | 56%   | 33%    | 33%       | 22%                     |

**PROGRAMMING**

**FY16-FY20 Programming Partners**

| Demographic of Programming Partner | White Owned | BIPOC Owned |
|------------------------------------|-------------|-------------|
| Percentage                         | 69%         | 31%         |

### **FY21 Programming Partners**

|                                    |             |             |
|------------------------------------|-------------|-------------|
| Demographic of Programming Partner | White Owned | BIPOC Owned |
| Percentage                         | 51%         | 49%         |

### **VENDOR DATA**

#### **FY21 Vendor Data**

|                     |                  |       |                 |        |                 |         |       |
|---------------------|------------------|-------|-----------------|--------|-----------------|---------|-------|
| Vendor Demographics | African American | Asian | Hispanic/Latino | LGBTQ+ | Native American | Veteran | Women |
| Percentage          | 19%              | 3%    | 2%              | 8%     | 1%              | 2%      | 23%   |

### **FEEDBACK AND INQUIRIES**

It is important that we continually engage in deep listening to improve this report and the work it represents. We welcome questions or feedback at [racialequityreport@speedmuseum.org](mailto:racialequityreport@speedmuseum.org).