

LOUISVILLE PEOPLE'S ART REPORT



a comprehensive look at equity in the
arts and culture sector

BRIANNA HARLAN

SPECIAL THANKS

to all of the volunteers that made this possible. you heard everyone's need and you stepped up to make sure they were heard. this could not have happened without you.

INDEX

1. THE PURPOSE
2. COMMUNITY INTERVIEWS
3. THE SURVEYS
4. THE RESEARCH STRUCTURE
5. THE OPEN LETTER
(PRELIMINARY RESULTS)
6. THE RESULTS
7. THE FOLLOW UP
8. OPEN LETTERS
9. ACTION STEPS
10. THE INSTAGRAM SESSION

PURPOSE

In 2020 Louisville hit a high in activism and accountability activity. Protests over the murder of Breonna Taylor by the Louisville Metro Police Department had shaken and turned the city inside out. Tension and high emotions hung over us and so many were looking out for any sign of a change, any shift that meant all the pain would be honored with progress. In the spirit of commercial activism, several businesses spoke out against racism with no clue how to address it within their ranks and policies. The conversation made it possible to confront this. At the periphery of the conversation, with a few quiet statements released, was the art world. The creative, emergent, flexible field that was supposed to serve a higher purpose, of mind and spirit. How quiet the spirit was.

It was in this silence that I decided it was time to air out some dirty laundry, to make some noise. I had spoken with many in the art scene of Louisville and knew that there was more than discontent, there was violence and abuse. I had also seen it first hand, having worked at KMAC Museum, Speed Art Museum, and with several institutions as an artist myself. I was incredibly upset with these complicit organizations, for not doing more or taking this opportunity to recognize and begin to make right on their wrongs.

I took to instagram to ask open questions and poll on issues of racism, sexism, and misuse of power.

It blew up.

I was checking it continuously, documenting responses and reposting to keep the conversation going. Here are the poll results and what was initially said, so much that a survey followed... and eventually this report.

COMMUNITY INTERVIEWS

(INSTAGRAM POLLS & OPEN QUESTIONS)

<p>COMMUNITY INTERVIEWS</p> <p>(INSTAGRAM POLLS & OPEN QUESTIONS)</p>	Yes	No	Yes	No	Number of Responses
<p><i>Have you ever been to a predominantly Black art exhibition that wasn't at 1619 Flux, a gallery made specifically for art and activism: Do black artists have a presence with authority past 9th st?</i></p>	16.9%	83.1%	14	69	83
<p><i>When you go to art openings, do you see the city's diversity represented? (Access)</i></p>	3.1%	96.9%	3	95	98
<p><i>When you go to gallery events, do you honestly believe the critical content of the work is engaged in a way that can make</i></p>	3.8%	96.3%	3	77	80

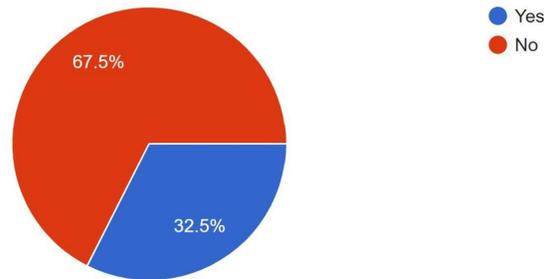
<i>transformative connections? (Critical connections)</i>					
<i>When you go to commercial art events and fairs, is the Black artist community fairly represented</i>	2.2%	97.8%	2	90	92
<i>Have you heard of the art exhibition Loose Nuts or the name Bert Hurley?</i>	48.5%	51.5%	48	51	99
<i>Can you name one Black owned arts anything that gets major support from anyone but Black people?</i>	5.6%	94.4%	4	67	71
<i>Can you name a Black owned art space at all?</i>	26.6%	73.4%	21	58	79

THE SURVEYS

(GOOGLE FORM)

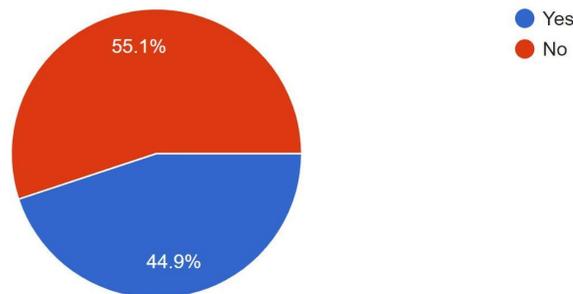
Can you name one local Black woman who has had a solo show at a major commercial arts gallery or museum in Louisville?

265 responses



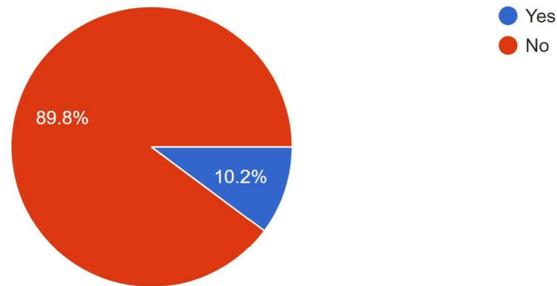
Have you ever been to a predominantly Black artist exhibition in Louisville that wasn't held at 1619 Flux?

265 responses



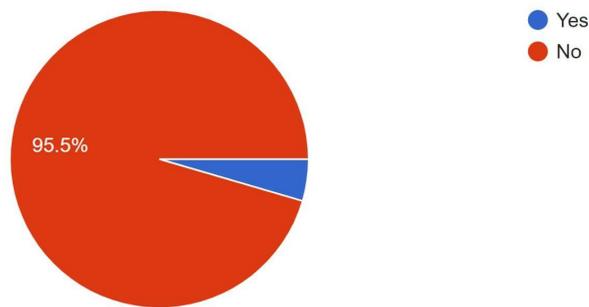
When you go to art openings, do you often see the city's diversity represented?

265 responses



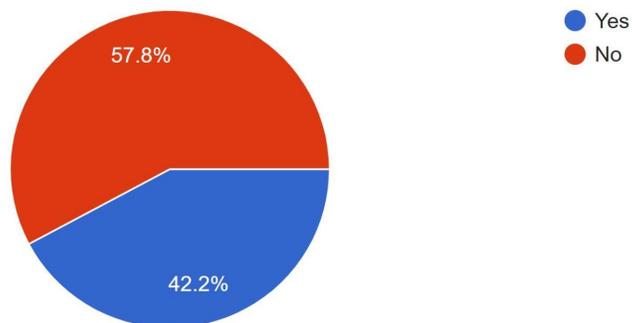
When you go to commercial art events and fairs, is the Black artist community fairly represented?

265 responses



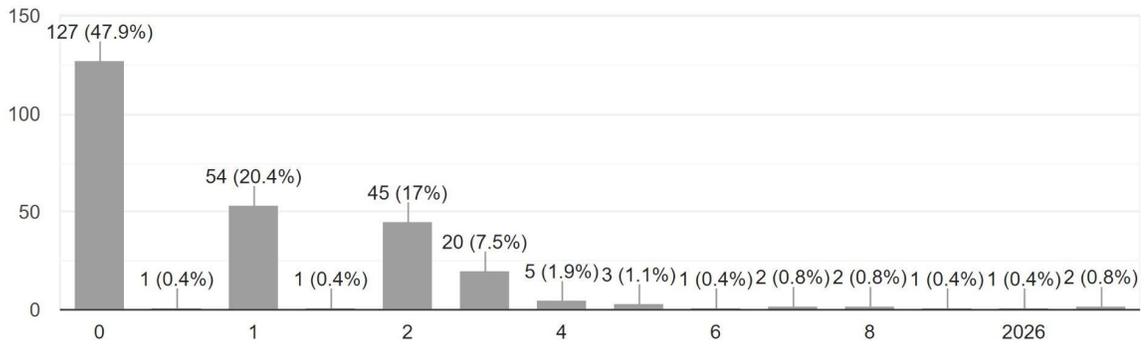
Can you think of any art spaces and publications that are led by Black people?

263 responses



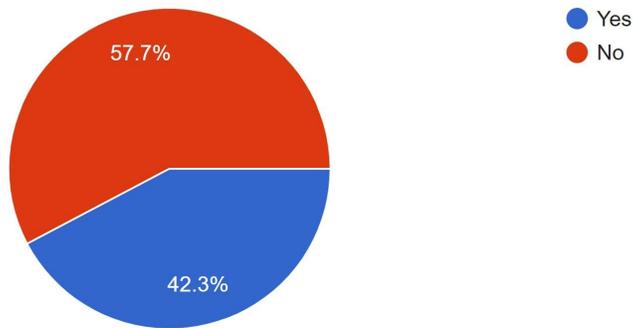
How many art spaces and publications can you think of that are led by Black people? Put 0 if you can't think of one.

265 responses



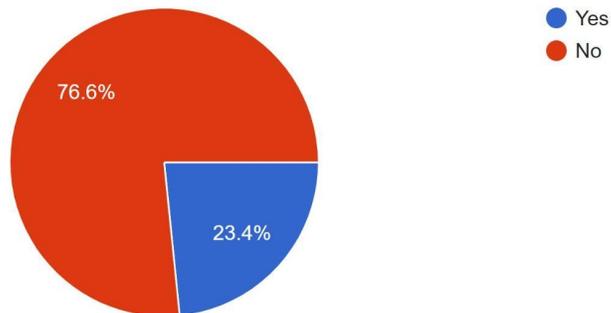
Have you heard of the art exhibition "Loose Nuts" by Bert Hurley?

265 responses



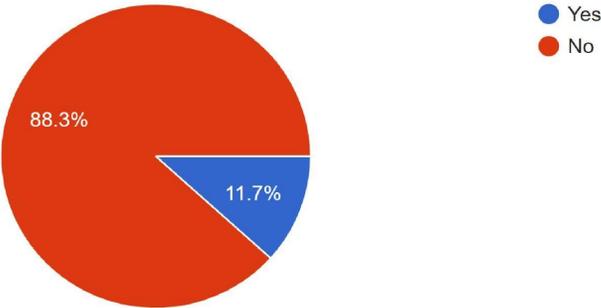
Can you name one Black led arts anything that gets major support from anyone but Black people?

265 responses



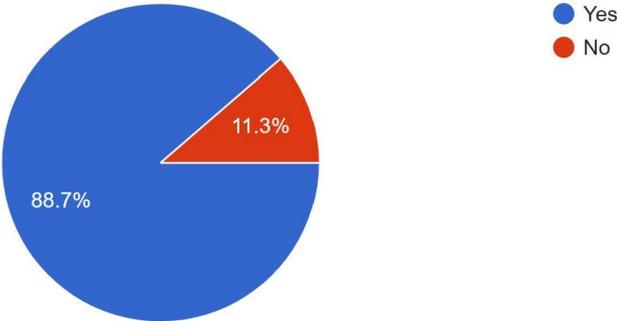
Can you name a Black owned arts space that isn't close to or west of 9th st?

265 responses



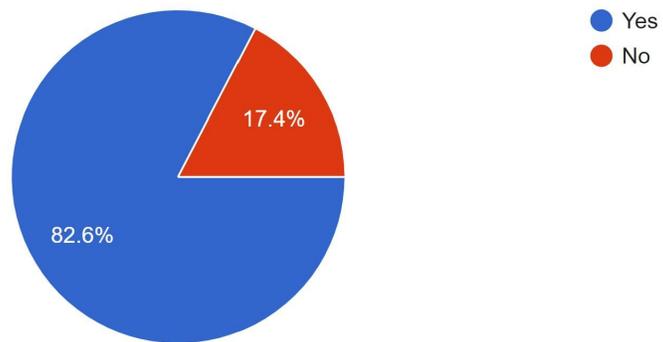
Do you think it is common for arts institutions in Louisville to not pay all of their employees fairly.

265 responses



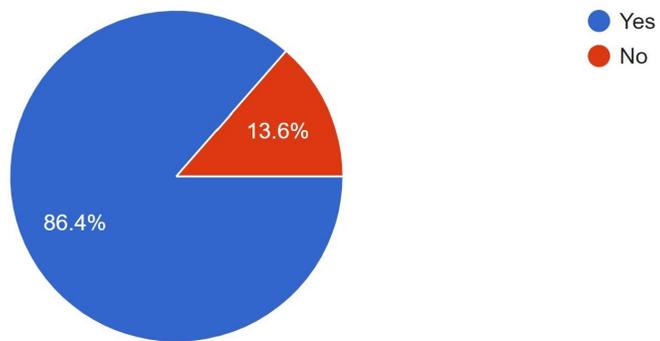
Do you find sexism common in arts institutions in Louisville?

265 responses



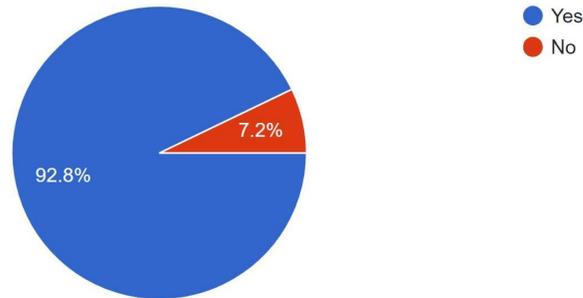
Do you find racism common in arts institutions in Louisville?

265 responses



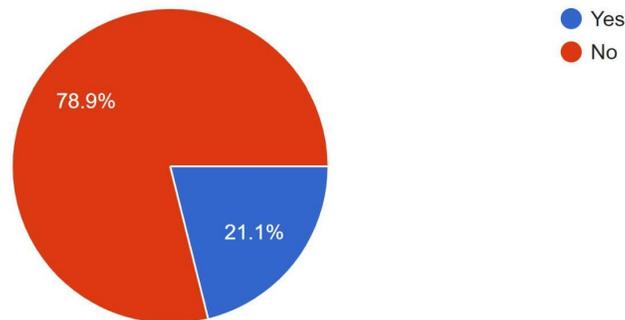
Do you think tokenizing minorities is a problem in the arts scene in Louisville? (Tokenism is the practice of making only a perfunctory or symbolic effort to be inclusive to members of minority groups, especially by recruiting a small number of people from underrepresented groups in order to give the appearance of racial or sexual equality within a workforce).

265 responses



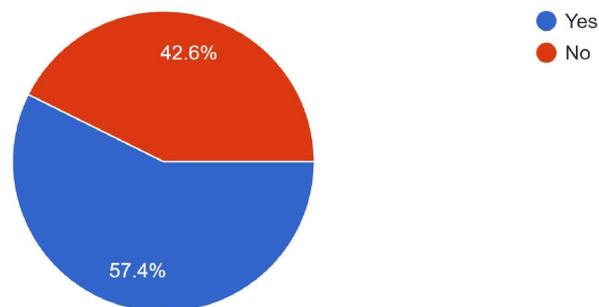
Do you trust the leadership of the arts scene in Louisville to make ethical space for your work?

265 responses



Have you worked for a museum/theater/arts center in Louisville?

265 responses



THE RESEARCH STRUCTURE

(An hour long video training accompanied this hand-out)

“Interpretation is a complex and dynamic craft, with as much creative artistry as technical exactitude, and it requires an abundance of patient plodding, fortitude, and discipline. There are many changing rhythms; multiple steps; moments of jubilation, revelation, and exasperation.... the dance of interpretation is a dance for two, but those two are often multiple and frequently changing, and there is always an audience, even if it is not always visible. Two dancers are the interpreters and the text”
(W. Miller & Crabtree, 1999).

About Qualitative Data:

Strengths of qualitative data rather than quantitative data:

- Focuses on meanings, rather than on quantifiable phenomena
- Collection of many data on a few cases, rather than few data on many cases
- Study in depth and detail without predetermined categories or directions, rather than emphasis on analyses and categories determined in advance
- Conception of the researcher as an instrument, rather than as the designer of the objective instruments to measure particular variables
- Sensitivity to context, rather than seeking universal generalization
- Attention to the impact of the researcher’s and others’ values on the course of the analysis, rather than presuming the possibility of value-free inquiry
- A goal of rich descriptions of the world, rather than measurement of specific variables.

Components of Qualitative Analysis:

- Documentation of the data and the process of data collection
- Organization/categorization/condensation of the data into concepts
- Examination and display of relationships between concepts
- Corroboration/Legitimization of conclusions by evaluating alternative explanations and disconfirming evidence and searching for negative cases.
- Reflection of the researcher’s role.

Basic guidelines when starting the process of analyzing qualitative data:

- Know yourself, your biases, and preconceptions
- Know your question
- Seek creative abundance. Consult others, and keep looking for alternative interpretations
- Be flexible
- Exhaust the data. Try to account for all the data in the texts, then publicly acknowledge the unexplained and remember the next principle
- Celebrate anomalies. They are the windows to insight.
- Get critical feedback. The solo analyst is a great danger to self and others.
- Be explicit. Share the details with yourself, your team members, and your audiences.

Louisville Arts Survey Confidentiality Agreement

This agreement acknowledges that I, _____ am entering into a confidential agreement with _____ (who will be referred to in this document as the Primary Researcher) concerning the disclosure of certain confidential information.

In this agreement, "Confidential Information" refers to and includes all information or material that has been shared with _____ by any member of the Louisville Arts Survey team. This includes narratives that have been shared for the purpose of data analysis, as well as conversations between research team members regarding the narratives.

I, _____, agree with the following statements:

- I understand that I may come in contact with confidential information while working on the Louisville Arts Survey. As part of the condition of my work with the Louisville Arts Survey, I hereby undertake to keep in strict confidence any information regarding any individual that has submitted their narrative. I acknowledge that the only data that will be discussed publicly will be done through a public report.
- Following this report, I understand that I am not to provide any more context or information to the public and will refer any questioning party to the Primary Researcher.
- I will not print, share, photograph, or duplicate any of the confidential information shared with me in any way, unless it has been explicitly approved by the Primary Researcher.
- I understand this is an indefinite agreement.

(Print name)

Date

(Sign name)

Louisville Arts Survey Confidentiality Agreement

Confidentiality, Respect, and Ethics

It can be difficult to present a rich description of a narrative without disclosing potentially identifiable information. There may be a chance that the analyst recognizes the writer of a narrative. It is important not to violate an individual's expectation of privacy in any setting. All data analysts must sign the confidentiality agreement. If an analyst suspects the identity of the individual who wrote a narrative, it is important that they do not acknowledge or bring it up with the individual.

If an analyst suspects that they might know the author of a narrative, please disclose that to the Primary Researcher immediately. The Primary Researcher will reassign that narrative depending on those identifiers.

It is important that data analysts disclose any bias or involvement with any organization involved in Louisville Arts. If the analyst has any relationship to a narrative or organization, they must make the Primary Researcher aware. Analysts are volunteers who are able to confirm that they have not submitted a narrative to the survey. It must be understood that any violation of confidentiality, or failure to disclose conflicts of interest, will jeopardize the final report.

The Data Analyst is to show respect for all narratives submitted, regardless of content, and do their best to think critically and make objective decisions.

Support for the Data Analyst

Data Analysts will be supported by the Primary Researcher, as well as the research team. To avoid the misrepresentation of any findings, the codes, themes, and conclusion will be discussed and coordinated as a team. If a Data Analyst experiences any concerns about the management of the data, they have the right and responsibility to make the team aware.

By signing below, I am acknowledging that I have read and understand the confidentiality, respect, ethics, and support necessary to analyze the survey:

(Print name)

Date

(Sign name)

Louisville Arts Experience Survey Analysis Method

Type of study: mixed method with an emphasis on qualitative thematic and narrative analysis.

In this method, we are reviewing anonymous narratives and experiences in the Louisville arts community. With the large amount of narratives shared with us, we want to find the best way review, understand, and provide a consolidated report that is detailed and complex. The goal of collecting these narratives is to review and identify patterns, and ultimately provide a report that shares the overarching themes and trends. To do this, we plan on doing 2 different qualitative analysis methods: thematic and narrative.

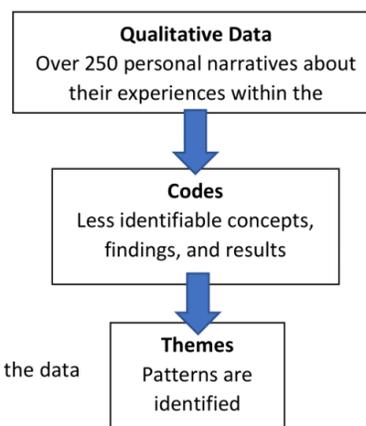
Thematic Analysis

The goal of the thematic analysis is to identify specific themes within each of the experiences shared, and to then identify trends across all the narratives. These themes will let us provide a clear, detailed description of a collective experience.

There are 6 steps to the thematic analysis:

1. Familiarize yourself with the transcript
2. Code the Data
3. Search for Themes
4. Review the Themes
5. Define the themes
6. Produce a Report

The first part of the data analysis will involve the research team finding themes in the data during Steps 1 – 4.



Step 1: Familiarizing yourself with the data

Before you begin reviewing each narrative, take time to read it over a couple of times. Though you may initially be in the mindset of searching for patterns, it is necessary that the first two steps of this process look at each narrative like the unique experience that it is. Preconceptions of the data may cause you to miss out on interesting patterns. Feel free to make comments or write on the transcript or take notes on things you may want to remember.

Step 2: Coding the Data

Codes are used to describe short segments or occurrences within the narrative – like a hashtag on social media. When reviewing all the data, these codes are a sort of shorthand or note for you to read, rather than reading the entire narrative over again. Don't be afraid of coding too many things! For an example, click here to take a look at how to code some other narrative data – [this is example covers how older adults portray themselves to appear appealing to potential romantic partners.](#)

Since we are not printing this information, the best way to code would be by using the highlight and comment features within google docs. If there are any accessibility factors that we aren't aware of for you personally, let us know and we can figure something out! **Please do not duplicate the initial narratives you're given unless you talk with the team first!** These experiences are all very personal, and though we're doing everything we can to keep them private with no identifiers, it is in the interest of everybody that the full narrative remain confidential.

Step 3: Search for Themes

At this step, you probably have a long list of codes associated with each narrative. Now it's time to review and sort them. Remember – “a theme captures something important about the data in relation to the research question and represents some level of patterned response or meaning within the dataset” (source: Sage research). Look at the codes and begin to see if some codes are duplicated in other narratives, or if they are similar enough to be in a specific category. For example, in the initial Instagram responses there were two different narratives involving the following quotes: “asked to be the ‘Black Authority’ on any issue”, and “major institutions only call on Black artists to talk about their Blackness”. These could be coded into a smaller phrases, like “Pushed into role of black educator”, and “had to be the ‘Black Authority’”. These codes can likely fall under the theme of “Tokenized”, or any other theme you can think of to categorize the similarity. Codes can be repeated in multiple themes as well.

It is helpful to use visualizations for this! Feel free to get creative with mind maps or different color pens, whatever you have to do

Step 4: Review the Themes

You aren't alone in this process! These can be tough to read, and you have a team to support and process through with. **We do ask that you do not discuss personal narratives with people outside the research team.** Once you've named the initial themes, we'll set up a zoom meeting to talk through the process, codes, and themes to make sure that you feel confident and supported in what you found. Also, if you have any questions about this, feel free to email/message/text/call. If there are some codes that you feel stuck on, we can work through it all together as a team.

Once we have some codes and some drafts of themes from each member of the team, we'll then work together to define and summarize the themes. This might be done in pairs, or it might be as a group. The flow and data collected during the first 4 steps will inform how the last 2 steps will go.

THE OPEN LETTER

THE OPEN LETTER (PRELIMINARY RESULTS)

Louisville People's Art Report First Look, an Open Letter
By Brianna Harlan

Louisville, Louisville art and culture scene, y'all,

A community effort that has no certain end, does not follow the timelines of institutional planning, and that builds and grows off of the labor and investment of volunteers was started in June 2020. The Louisville People's Art Report is a call to action for the entire arts and culture community. This is not a call to participate, but a call to reclaim. After a public forum on instagram asking questions about equity, racism, and sexism, the overwhelming need to take an honest look at our institutions, gatekeepers, and habits was finally aired out. Holding this forum outside of an institution or grant process allowed people to share a level of honesty I had only heard behind closed doors or in quiet corners of arts spaces. The process since then has developed based on need and response. The decision to create a survey was to document and organize the narratives. Qualitative analysis is to see what community consensus and trends can be found to inform future action.

The submission of over 250 surveys and donation of countless hours over the last months indicates that this is work that people want to see done. I am urgently curious when work we want to see get done becomes work we show up to do. Collective care will be the only way our loads lighten enough to mediate the "I don't have time or energy." Until we can prioritize a long term goal alongside our short term needs, we will always be catching up to the present. Until we take ownership of our demands, we will always lose sight of their priority. The value of this community initiative is based in valuing community, non hierarchical ownership. We make it; we shape it.

The importance of this work, at this point, is undeniable. When left in the hands of the gatekeepers, we have been left with an arts and culture structure that perpetuates

White supremacist conditions. We feel the weight of it. The submissions tell about abuses of power, space, and relationships. There is hurt, pain, anger, and a sense of release. To let it go, to let this pass, is something past being complicit.

But this isn't a lecture. Here is the first look at the results:

Some selected hard data points. Yes/No questions.

- When you go to art openings, do you often see the city's diversity represented? 89.8% NO
- When you go to commercial art events and fairs, is the Black artist community fairly represented? 95.5% NO
- Can you name one Black led arts anything that gets major support from anyone but Black people? 76.6% NO
- Do you think it is common for arts institutions in Louisville to not pay all of their employees fairly. 88.7% YES
- Do you find sexism common in arts institutions in Louisville? 82.6% YES
- Do you find racism common in arts institutions in Louisville? 86.4% YES
- Do you think tokenizing minorities is a problem in the arts scene in Louisville? 92.8% YES
- Do you trust the leadership of the arts scene in Louisville to make ethical space for your work? 78.9% NO

These data points speak for themselves. But I will also speak.

To not see Black people at art events means, not only are Black people professionally locked out, but in Louisville-- a city that has grappled with extreme segregation-- the environment for Black people to be included in events, reviews, critical discussion has clearly not been developed. Violence. What have you done to address this?

To be locked out of commercial art events is to be locked out of financial support for your work. It is to be barred from the market. In a country that makes the dollar a deity, to have a market that is set up for the inequitable participation of White artists is racist economics and opportunity. Violence. What have you done to address this?

I'll just repeat: can you name one Black led arts anything that gets major support from anyone but Black people? 76.6% NO

Care about Black people past your feelings. Show up.

Racism, sexism, tokenism are rampant in Louisville's arts and culture scene. Violence. What have you done to address this?

If we don't trust the leadership to make equitable space, it's time to stop following them. It is time to stop asking them. It is time for demands. We determine the values for our community. Louisville is small enough that arts laborers can face severe consequences for whistleblowing. How can we be preemptive about setting the standards for equitable practice in a way that gives us a method of discerning who is doing the work and who isn't?

Named Institutions (in no particular order except top 5-- named first in bold):

- **Speed Art Museum**
- **KMAC**
- **Fund for the Arts**
- **University of Louisville**
- **Actors Theater**
- IdeasxLab
- Houseguest
- Great Meadows
- 21c/Proof
- Ruckus Magazine
- The Sanctuary
- Louisville Visual Art Association (LVAA)
- Kentucky Center for the Arts
- Bellarmine University
- Mellwood Art Center
- Tim Faulkner Gallery
- Garner Narrative
- Moremen Gallery
- Swanson Contemporary
- Louisville Public Media
- Hite Art Institute (UofL)
- Revelry Boutique
- Forecastle
- Louisville's Art Culture
- Jewish Community Center Centerstage
- Frazier Museum
- Galleries on Market Street
- Carnegie Center
- OPEN
- Solidlight
- Cressman Center
- Louisville Grows
- Louisville Ballet
- Herron School of Art (Indianapolis)
- Voice Tribune
- Kore Gallery
- Louisville Film Society
- The Filson Historical Society
- Elevator Artist Resource
- Green Building Gallery
- Ohio Valley Creative Energy (OVCE)
- Louisville Assembly of Vanguard Art (LAVA)
- Talent Agencies (General)
- Manual High School
- Zephyr Gallery
- Center For Neighborhoods
- Comedy Caravan
- Commonwealth Theatre Community
- COPA
- Fairgrounds Arts
- Kentucky Science Center
- Surface Noise
- Headliners
- Kaiju
- Louisville Shakespeare
- Derby Museum
- JCPS
- Kentucky Opera
- Bourbon Baroque
- Louisville Orchestra
- Louisville Philharmonia
- Louisville Chamber Choir
- Louisville Ballet
- Leo Weekly
- Revelry
- Lettersong
- Louisville Metro & Fischer Administration

- Pandora Productions
- ACC
- Stage One Family Theatre
- UofL Theatre

I would like to note that many of the top five most mentioned are large institutions that hold power. This both gives them more responsibility and more opportunity to mismanage that power. That is to ask them to do better but it is also to remind other arts efforts that not being in the top five most mentioned, or excluded from this list entirely, does not exempt you from this work. If you had more power and took up more space, would the increased reports on you say much better? Would you be an example of an equitable model? Are you now at current size? Y'all should have eyes wide open for the report and also: please be prepared to hire me and run me my money if you want consulting or even a "conversation." This report is already several thousands of dollars of labor, donated.

But moving on.

The trends found is that each concern is directly tied to the fact that the Louisville Arts and Culture scene still operates on a White supremacist foundation with oppression and violence happening most apparently at the intersections of:

- Racism and Anti-Blackness
- Sexism
- LGBTQAI+/Trans
- Xenophobia
- Gatekeeping
- Ableism

The realities fueling this are:

- Lack of Equitable Representation
- Worshipping the Dollar
- Violent Leadership
- Collective Habits

The Louisville People's Report will dig into the specifics, explanations, examples of how this plays out in our community: institutional reinforcement and collective complicity. Next steps for discussing results, as well as shaping demands and action will be outlined. Black, POC, and Indigenous arts and culture efforts will be highlighted. Look forward to opportunities to join in this work by the end of the year. Our collective habits are a top cause for current conditions. In the meantime, the links below will allow you to add 3 words for your priorities and 3 words for your desired values as they pertain to this work.

Priorities <https://www.menti.com/5n1qtwy314>

Values <https://www.menti.com/av8q2vhcui>

This is not a call to participate, but a call to reclaim.

Let's get to work,
Brianna

LPAR Key Values, Community Word Cloud



PAR Key Priority Areas for Change, Community Word Cloud



THE RESULTS

Themes	Examples
WHITE SUPREMACIST FOUNDATION	
Racism and Anti-Blackness	Hair touching; Photos/use of image to represent race/identity without consent; misidentifying Black people as each other repeatedly; extremely violent and racist handling of exhibitions, planning, workplace culture
Sexism	Inappropriate touching/intrusion of space; lack of space (for voice and action); leering and predatory/patronizing exchanges; patriarchal procedures and values for decision-making and treatment
LGBTQAI+/Trans	Dead naming; lack of support for appropriate naming in internal and external process (ex: emails); socializing norms of dismissive or invasive interaction
Xenophobia	Lack of cultural competency that becomes violent
Gatekeeping	Nepotism, Locked out of opportunity, locked out of upward mobility, using same individuals for diversity clout and grant strategy (tokenizing)
Ableism	Ageism, little acknowledgement of accommodations/programming for differently abled
KEEPING THE THEMES IN PLACE BY	
Keeps the power where it is, keeps the system from being challenged	
Lack of Equitable	

Representation	
In Projects	Lack of research/planning for accurate/ethical representation of POC artists; artists are not given support (often used, under-compensated, abused, disrespected), any gallery representation for Black artists, lack of space and support for POC artists
In Staff	Culturally ignorant/incompetent/biased "experts"
In Board	Mostly White and rich; self inflated sense of purpose with little in action regard for community and employee voice; disconnect between mission x strategy x labor x communication
Tokenizing	Using someone's minority status as their only source of value/expertise, hiring for middle management but never giving true authority; using people for clout/unearned trust/to get grants
Set up for failure	Will offer open call opportunities with requirements or structure that disqualifies the most marginalized
Education	Art history and validation built of the education of White artist and a colonized "other"
Worshipping the Dollar	
Wages	Extreme divide in leadership wages and rest of staff; livable wages; wage to work ratio (especially for salaried employees)
Following money	Advancement teams follow money instead of mission; nepotism creates affluent leadership and a lack of diverse voices in positions of authority, donors given authority over programming/exhibitions instead of employees with experience/expertise/community contact; will accept funds for programs without consulting the employees who will do the work (reasonable, realistic?) or the community (wanted, needed?)
Target audience	Events and general environment cater to affluent white, hetero normative standards; gross displays of privilege and ignorance; objectification or profiling of those who don't fit into the targeted norms

Violent Leadership	
Work Culture	Perpetuates oppressive, abusive, hyper hierarchical environment and silencing the confronting of it; out of touch and disconnected because of a lack of relevant, in-tune vision
Tokenizing	Using someone's minority status as their only source of value/expertise, hiring for middle management but never giving true authority
Theft/misuse of ideas/labor	Leadership takes credit and compensation for work they do not lead, create, and that's often in spite of their lack of direction or support; using artists, workers, projects for self advancement instead of cultural or community advancement
Gaslighting/Intimidation	Refusal to learn or admit wrongdoing; lack of accountability to internal surveying; silencing and violent communication tactics; patronizing
Lack of staff appreciation	(See all listed) high turnover; clear hierarchical divides
Hiring practices	Nepotism; No demonstrated DEI Experience as a hiring value
Corporate performative or lazy allyship	Giving money, a project, a statement but not dismantling oppressive structures with urgency and the most vulnerable as leadership
Collective Habits: Lack of Critical Work and Activity	
Lack of challenging critique, art, dialogue, initiatives	Follows money, follows opinions of people in power (with resources), individual tastes not tapped into larger dialogue, more concerned with art careers/opportunities/clout than quality of work, lack of diverse art forms and methods
Lack of sustained opportunity	Mostly grant initiatives without fellowships, residencies, collectives
Lack of accountability	Studies and initiatives that go nowhere; lack of sustained involvement; overlooking local; doesn't cultivate critical viewers; lack of diverse cultural education (extremely segregated)

Direct Quotes from Narratives (pulled out by narrative coding team):

SPEED ART MUSEUM AS CASE STUDY

white supremacy/elitism

"As security at the speed...I've always found my interactions with donors to be very entitled. I've had a donor/guest tell me how much they pay to support the speed to get their way."

"There have been many hollow attempts at fixing the "culture problem" of the museum- all of which have just destroyed morale more and eliminated any staff trust in the leadership team. After finally being asked last year to do an anonymous survey, the results were apparently so overwhelmingly negative that they brushed it off by claiming 'staff didn't understand what the word leadership meant'***** and then we were asked to divide into small groups in an all staff and discuss our anonymous responses again, in person, so they are no longer anonymous. "

high turnover of all staff, including leadership

"45-50 FULL-TIME staff (at least) have been either forced out or have left since 2016. This is based on comparing a staff contact sheet from 2016 to one from 2020."

"The Advancement team fully turned over under _____ within MONTHS due to poor management with the exception of a white cis male"

"The Speed's turn over rate reflects it's poor treatment of workers and the museum's inability to listen to the people they hire."

"Myself and one other woman were possibly the only women of color working in our department and neither of us lasted a year."

white supremacy (sexism, ageism)

"There has been a sexism / sexual harassment survey that was circulated among staff by staff because of the lack of confidence in HR. The result of that survey was that it was shut down in ONE staff meeting with no further action to discuss or move forward in a productive way. Survey authors were reprimanded."

-Objectification of BIPOC Staff; guests and leadership crossing physical and verbal boundaries.

Systemic oppression; racism, xenophobia, homophobia, islamophobia

""my voice isn't heard, disconnect between 3rd floor and everyone else, guests and coworkers making nasty, disrespectful, ignorant, comments to me and others, uncomfortable due to being black because either you're gawked at or somewhat hated by guests and some coworkers""

""I've watched rich white women just walk up and take pictures of black employees...With out asking and then just walk away. I've watched a mom beg a black employee to please take a picture with her kid. I've watched white rich women touch black employees hair, body, clothes, without permission.""

""During the load in for Women Artists in the Age of Impressionism, Security Director _____ referred to a Building Services employee as a lazy n*****, not only that, he prefaced the comment with a threat that if I told anyone he would deny it and have me fired...Myself and other guards battled Executive Team Lead _____ for years over his microaggressions, his daily comments mostly about women, immigrants and how great things used to be in the good ol days, all made in earshot of anyone in the break room...By far the worst I ever heard was ""Mexican immigrants should be drowned in the ocean""... (and all the remainder of Narrative 14).

""They take advantage of their employees and cater to rich white people who also treat the employees like shit""

Racism and sexism from Director _____ ; his abusive treatment of employees .

"He clearly favored men and younger/inexperienced employees who didn't question or challenge him .He was a bully and yelled at me and other employees in ways that were incredibly unprofessional."

"It is well understood at the museum that if you speak out against _____ , he will make your job difficult. He will talk down to you in meetings, he will gaslight you, and he will put down your ideas in front of other staff members"

"He regularly interrupts or ignores women and POC in meetings. His actions cost the Speed Art Museum a lawsuit (Speed Art Museum vs. Anne Taylor Brittingham) that is now public record."

"and others have left because they cannot work for _____ ."

"The main qualification for being given power at that museum is unquestioning allegiance to _____ . "

-Unpaid Internships - Unlivable wages -High staff turnover - Patriarchy-Sexism

"Other staff members have left because they cannot work in the Speed's culture (unlivable wages, high demands, sexist/racist atmosphere.."

"Since 2017 when _____ started, the Speed has had over 40 full-time office based staff members (of their 120 staff) leave."

"We were asked to work 14-16 hours days sometimes at 11\$hour.. this is accepted by all because really it's the way the whole institution is run"

"Unpaid internships that make it nearly impossible for POC to hold these positions."

"Other staff members have left because they cannot work in the Speed's culture (unlivable wages, high demands, sexist/racist atmosphere, no care for the art)"

The woman who interviewed me, and two of the women I worked with left while I was there. As others said, turnover was INSANE. All of the women I worked with did amazing things for the education department but were stuffed in the basement and had very little power and were paid so little. All of them had A LOT of trouble with _____ and upper management.

Too much to list

"There are really so many stories could tell. And I could write forever about the injustices in that place from my own experiences and sooo many more I've heard from other coworkers it's really baffling. It's time for people to take accountability.

"Too many negative things to list here. "

EVERY single organization mentioned in the research was tagged for racism/diversity issues (example reasons below)

Elevator Artist Resource	<ul style="list-style-type: none">- Lack of transparency and organization in grants leads to black organizations and artists missing out on or losing funding opportunities- Microgrant Program held in an inequitable and unjust way.- Lacked transparency in process, micro grant money was only made available to artists at a
--------------------------	---

	specific event held at a bar to fill out in person (Not accessible)
21C Museum	- Willfully chooses not to see racism
Talent Agencies (General)	Not inclusive - Predominately white cis-het abled bodied spaces - Actors feel uncomfortable expressing sexuality/gender in these spaces - Reinforces stereotyping by relying on type-casting - Inclusive for the sake of tokenizing
Manual High Shool	- Painting teacher did not teach how to paint non-white skin tones
Zephyr Gallery	Lack of Diversity - Majority white curators
Comedy Caravan	No urban comedy solo shows, only showcases
Commonwealth Theatre Community	"It's insidious"
COPA	Lack of transparency and organization in grants leads to black organizations and artists missing out on or losing funding opportunities - grant officers requested last minute changes that forced organizations to comply to recieve funding or decline the grant. - lacked transparency in process - the lack of organization resulted in black organizations missing out on funding

Kentucky Opera	Lack diversity and representation
Bourbon Baroque	Inaccessible due to costs
<i>Louisville Orchestra</i>	<i>Named with no discussion</i>
Louisville Philharmonia	More POC members than other regional orchestra, but only performs in St. Matthews (white audiences)
<i>Louisville Chamber Choir</i>	<i>Named with no discussion</i>
<i>Music Theatre Louisville</i>	<i>Named with no discussion</i>
<i>Louisville Ballet</i>	<i>Named with no discussion</i>

Leo Weekly	Unwilling to change or do better
Revelry	Owner is racist & tone deaf - made joke about the movie The Help in reference to her own nanny experience - Referred to her home in Buchertown being a "crack house"
Bellarmino	teach racist practices
Lettersong	Refused venue to a black artist due to preferences of regulars
Louisville Film Society	historically lack of outreach to minorities
Louisville Metro & Fischer Administration	Racism & Tokenization - Tone deaf, top down, development driven grants
LVAAs	Censorship - Remove or cancel exhibitions for being controversial
Pandora Productions	Lack LGBTQ Representation, tokenize genders/sexualities
ACC	Only casts friends of friends
UofL Theatre	A boys club
Centerstage	Whitewashing
Ruckus Art Magazine	Open to feedback and show commitment to inclusivity
Stage One Family Theatre	Lacks diversity in administration
Universities (general)	Racism & sexism determine opportunities
<i>University of Louisville</i>	<i>Named with no discussion</i>
Stages across Louisville (general)	Lack of diversity on stage
The music scene (general)	Diversity is seen in the lowest paying positions

Speed Art Museum	- tokenizing of BIPOC artists - outreach to local BIPOC art community is exploitative; less about supporting the artists and more about posturing
------------------	--

Fund for the Arts	- tokenizing BIPOC artists - "I feel that they capitalize on tokening specific black artists. A huge organization of their status has to know more black artists exist in this city."
KMAC	using BIPOC labor without credit
University of Louisville Art School	"regular experiences with gaslighting and sexism, even harassment. "
Forecastle	doesn't pay local artists
IdeasXLab	"IdeasXLab stole my curriculum, creative and social contacts, AND my talent to acquire a major national grant and several local grants."
General Louisville's Art Culture	"The funding leadership is white, the curating tends to be white, the galleries tend to be white-owned, the curating tends to be white, the promotion of artists tends to be white, the art shown tends to be white, the crowds tend to be white"
Frazier Museum	"The Frazier History Museum has been taking some steps in the last year or two to make their public programming more relevant, and to have it as way to engage with the community. They want to attract and engage a diverse audience, and have been hosting programs on topics of race, religion, policing, redlining, gender, and hidden biases. This programming has been free. "
Galleries on Market Street	curation is white-led, artists tend to be white
Kentucky Center	"I think the Carnegie Center is making a real effort and I've been to one show there that was majority black-artists and black-guests (and it was super)."
Carnegie Center	"I think the Carnegie Center is making a real effort and I've been to one show there that was majority black-artists and black-guests (and it was super).
Kentucky Foundation for Women	"The only organization I've consistently see be highly and deliberately inclusive in both leadership and funding is Kentucky Foundation for Women"
Tim Faulkner Gallery	"putting up an art exhibition that had Nazi symbols/supported the violences of white

	supremacy"
OPEN	"Being followed as a guest, lack of representation period, not being respected as an artist"
Solidlight	"white washed and no space for diversity of any kind."
Cressman Center	"Public events are nearly exclusivity attended and hosted by white ppl (outreach problem)"

THE FOLLOW UP

To be clear: an action without fundamental change in the policy, procedure and make-up of an institution is performatory and offers no long term commitment to a changed society. Highlighted in green= reported positive change efforts; red= change efforts stalled or regressed; yellow= unsuccessful effort; no highlight= no information

Despite asking multiple times, no follow up from peers was given about these institutions. That continued research moved beyond capacity. Here is follow up on the top three named and Ruckus Magazine (where I am on the board).

- **Speed Art Museum**
 - High turnover in development
 - New Executive Director who seems promising
 - Had an exhibition for state sanctioned violence for Black people → showed no behavioral change during or after
- **KMAC**
 - No change, still an incredibly White institution
 - Has more shows/solo shows for Black Women
 - New advisory board
- **Fund for the Arts**
- **University of Louisville**
 - No systems change
- Supporting an art exhibition “From the West End to the West Bank” to support Black and Palestinian communities
- **Actors Theater**
- IdeasxLab
- Houseguest
- Great Meadows
- 21c/Proof
- Ruckus Magazine
 - Published a plan for increased equity
 - Reformed their board to accomplish it
 - Created a paid editorial position focusing on BIPOC issues
- The Sanctuary

- Louisville Visual Art Association (LVAA)
- Kentucky Center for the Arts
- Bellarmine University
- Mellwood Art Center
- Tim Faulkner Gallery
- Garner Narrative
- Moremen Gallery
- Swanson Contemporary
- Louisville Public Media
- Hite Art Institute (UofL)
- Revelry Boutique
- Forecastle
- Louisville's Art Culture
- Jewish Community Center Centerstage
- Frazier Museum
- Galleries on Market Street
- Carnegie Center
- OPEN
- Solidlight
- Cressman Center
- Louisville Grows
- Louisville Ballet
- Herron School of Art (Indianapolis)
- Voice Tribune
- Kore Gallery
- Louisville Film Society
- The Filson Historical Society
- Elevator Artist Resource
- Green Building Gallery
- Ohio Valley Creative Energy (OVCE)
- Louisville Assembly of Vanguard Art (LAVA)
- Talent Agencies (General)
- Manual High School
- Zephyr Gallery
- Center For Neighborhoods
- Comedy Caravan
- Commonwealth Theatre Community
- COPA
- Fairgrounds Arts
- Kentucky Science Center
- Surface Noise
- Headliners
- Kaiju
- Louisville Shakespeare
- Derby Museum
- JCPS
- Kentucky Opera
- Bourbon Baroque
- Louisville Orchestra
- Louisville Philharmonia
- Louisville Chamber Choir
- Louisville Ballet
- Leo Weekly
- Revelry
- Lettersong
- Louisville Metro & Fischer Administration
- Pandora Productions
- ACC
- UofL Theatre
- Stage One Family Theatre

THE OPEN LETTERS

*open letters will continue to be posted as they come in on the LPAR page to continue conversation. announcements will be made for each posting.

1. TO LOUISVILLE'S VENDING CULTURE

I'm a visual artist in Louisville, and though I've always sold my artwork part time, in May I started to go full time with it. I attended markets almost every weekend beginning in June all the way until now. This process involves long weeks, juggling multiple jobs to make up vendor fees, etc. It's a lot for one person to do and try to run on their own. And though I'm fortunate enough to have some family to pitch in when things are tough, for the most part I am on my own financially and at this point, I'm in debt.

Anyway, my experience: Most of every market I have been to in Louisville (Flea Off, Logan Street Market, GVC Market, Market Mischief, Spun By The River, etc) has been a really negative experience.

Vendors are often put outside (makes sense, it's summer) but in 90+ degrees with no water from the people hosting them, and often no support staff checking in. We set up early and are expected often to stay the whole time, days can be anywhere from 5-10+ hours in the heat. Vendor fees are often ridiculous (this is how many places are able to make a profit, off of our creativity and hopes of making money), and we're asked most of the time to pay anywhere from \$60-\$150 for a vendor booth that is normally in a gravel parking lot, that doesn't actually cost the hosting company to be there. All of this depends on the hosting company, sometimes they might be renting an area out and that's justifiable for the cost, but vendors are given no knowledge as to what their money is actually going to. Most of the time vendors are messaging someone via email or filling out an online

application, to receive an email weeks later of whether or not they got in. We are forced to move our entire calendar at a moment's notice on behalf of the hosting company's availability & how soon they can approve us.

And as vendors, if we are unable to make that schedule change because it takes so long to get approved, we may have not only potentially screwed ourselves over by not being able to attend a festival/event, but the organizers get upset with *us* for their inability to respond in a timely manner. We lose relationships with organizers/hosts we don't even know because to them, the vendors are dispensable.

If you are approved as a vendor after jumping through hoops, you *might* receive an email saying what time load in/load out is. But sometimes, because this is all up to the discretion of the organizer, you might not know until you have to personally email someone via facebook to figure out what time you're supposed to be somewhere.

While at the event, undergoing the heat, rain, whatever weather circumstances, you are often not allowed to back out of the festival if you can't attend due to weather. This is because no refunds are often enforced, because the organizers aim to make as much money as possible (I often view them as landlords). With our vendor fee, this is supposed to fund advertising for the festival, entertainment, support for us, security, whatever else needed to go into the event to make it successful. But most of the time it goes right back into the pocket of the people hosting. We receive essentially no support. And if your host decides to not advertise until the last minute or actually put effort into their event, and you somehow don't break even on your ridiculous vendor fee (meaning, make enough money to equal what you spent getting there..) then you're not compensated at all.

When I first began in the markets, I assumed it was my fault. I thought if I didn't make money, it was because of me. But after meeting several people, and essentially being out every weekend, I've

discovered it often falls on the people organizing. Yes, there are situations where everyone at the festival is successful except you. But when there are markets where no one is making money due to poor ticket attendance, advertising, and we receive no support, and we can't cancel because we won't get our money back, we're basically working for free at that point and funding *someone else's* dream. Vendors can't keep working themselves to death just off the premise that we may or may not make money. I've been to markets where organizers told me I was on my own and that they couldn't help that I didn't break even when they didn't advertise. My first market was at Logan Street Market for a rose wine event, while I was in 93 degree weather all day, and made no money. Logan Street didn't start moving their vendors inside until finally we stopped coming to the market to vend due to the horrible vending conditions.

Another frustrating thing in the market/vending scene in Louisville is that it's a privileged place to be. Unless you have someone directly paying your bills,

you can't really afford to be somewhere just "for exposure". This leads to privileged people mainly having booths in markets. It's not unusual to be in a market in Louisville and see mostly white people that are selling "vintage" clothing (clothing they purchased from goodwill and marked up the price) and being successful.

I'm frustrated by the negligence of the Louisville Art Community and how they treat their vendors, I'm frustrated by the people who run the events because they provide virtually no support, and I'm frustrated by the lack of diversity at the events due to the financial gatekeeping. We're treated as a dispensable product when each of us are very different and bring different stories to the table.

Like I said in the message, I don't really know who to tell this info to. I'm just frustrated and saw that you're working to talk about the art scene in Louisville, and I thought I should talk about the backend of things and how it sucks over here.

THE ACTION STEPS

*extremely
nonexhaustive list

A CHALLENGE TO INSTITUTIONS AND ORGANIZATIONS

1. Issue a statement communicating where you are in this work and what you have been doing since we all protested for a more just and equitable Louisville.
2. If possible, hire a staff member or consultant that does diversity, inclusion, and equity work to inform your steps. Be careful who you hire, this is tricky work and don't tokenize.
3. Release a plan to do better. Specify how.
 - a. Please include your vision for a more just and equitable Louisville.
4. Understand that equity starts here. Calling me for free advice is the opposite direction you should be headed in. Compensate people, especially People of Color, especially refugees and immigrants, especially Black and Native peoples. Stop giving us the bottom of your grants. Thank you.
5. Ask artists and patrons what they need and then honor that with actual changed behavior.
6. Listen more, talk less. Know the difference between authority and expertise.
7. Be proud that you're walking the walk. It doesn't have to be so painful to do the right thing. I promise.
8. Find new steps.

A CHALLENGE TO THE PEOPLE

1. Prioritize rigor of craft and concept over social status.
2. Give critique and curiosity when you give applause and congratulations.
3. Do some fucking work! Getting volunteers for this was too hard considering the amount of responses that came in. Speak up. Do work.
4. Challenge what you make and its place in this world.

5. Challenge who you are and how you move as an artist. Unless you're a performance artist, this isn't a performance. Watch who you work with and why.
6. Open your minds about what art is and can be.
7. GO TO SHOWS.
8. Buy work! Especially from People of Color, especially from refugees and immigrants, especially from Black and Native peoples
9. Make things happen
 - a. Beautiful things come from creativity. If someone isn't "giving" you something, stop asking, go create it.

TO THE ORGS: Lots more steps but that depends on where you are. Hit my inbox, the first 20 minute conversation to see what you might do next is free.

TO THE PEOPLE: We have to figure out the steps together.

This is our report and our arts scene.

Let's create it.



LOUISVILLE PEOPLE'S
ART REPORT

COMMUNITY INTERVIEWS

(INSTAGRAM POLLS & OPEN QUESTIONS)

BH = Brianna Harlan comments, DM = the text of the direct message that has been shared, SQ = survey question, SR = survey response. All spelling/grammar/capitalization kept as it appeared in the messages

LOU ART CONVO 1 (Slides 1-100)

LOU ART CONVO 2 (Slides 101-200)

LOU ART CONVO 3 (Slides 201-212)

Slide 1

BH: Going to share my thoughts about how Louisville's art community perpetrates the city's systemic racism and oppressive politics. If you have something to say, orgs, groups, publications, etc. You better slide in my DMs in the next 24 hrs.

Slide 3

BH: Louisville, Name one local Black woman who has had a solo show at a major commercial gallery or museum here

SQ: Name of artist and year

Slide 4

BH: Have you ever been to a predominantly Black art exhibition that wasn't at 1619 Flux, a gallery made specifically for art and activism:

SQ: Do Black artists have a presence with authority past 9th st? YES/NO

Slide 5

BH: When you go to art openings do you see the city's diversity represented?

SQ: Access YES/NO

Slide 6

BH: When you go to gallery events do you honestly believe the critical content of the work is engaged in a way that can make transformative connections?

SQ: Critical connections YES/NO

Slide 7

BH: When you go to commercial art events and fairs, is the Black artist community fairly represented?

SQ: Art fairs YES/NO

Slide 8

BH: How many art spaces and publications in the city are led by Black people. Can you name one? If the answer is no, respond no.

SQ: Black owned spaces [open ended response field]

Slide 9

BH: Have you heard of the art exhibition "Loose Nuts" or the name "Bert Hurley"?

SQ: Loose Nuts, Bert Hurley YES/NO

Slide 10

SQ: What question needs to be asked that hasn't been?

Slide 11

BH: In art spaces

SQ: What has your experience been with Blackness (no matter your race)? [open ended response field]

Slide 12

BH: What galleries, projects, publications, spaces, funders, leaders, etc. are problematic?

SQ: Who they is??? [open ended response field]

Slide 13

BH: All answers will remain anonymous. Send me whatever you want on this topic DM ME

Slide 15

SQ: The polls are effective so: Can you name on Black-owned arts anything that gets major support from anyone but Black people? YES/NO

Slide 16

SQ: Can you name a Black owned art space at all? YES/NO

Slide 19

Ruckus: @_briannaharlan is asking the Louisville art community hard questions and it's time to answer and listen: go to the stories

[Repost from @ruckuslouisville sharing BH's post asking for people to check out her stories]

Slide 21

SR 1: Not a commercial gallery but Jaylin Stewart, God Rest America at Sheherazade, 2019

SR 2: None to my knowledge

SR 3:

SR 4: Jaylin Stewart 2019 but obv wouldn't consider Sheherazade major at least from a power POV

SR 5: Ebony Patterson, but we need more to make up for so much lost time

SR 6: I can't. Not a solo, But I also find our city doesn't like to rep local

BH: A local Black woman with a solo show Louisville?

Slide 22

BH: Y'all know Black owned spaces?

SR 1: No

SR 2: Literally only E&S Gallery

SR 3: 1 E&S

SR 4: No.

SR 5: No

SR 6: F.A.C.T., west of 9th, Flux (least as of 2019) and Kula but they are all exceptions to the rule

SR 7: No

SR 8: Black Scene, but it's in not strictly Black lead

Slide 23

BH: Y'all know Black owned spaces?

SR 9: Maf gallery, kula gallery

SR 10: No

SR 11: But all the spaces I listed that are owned and ran are West of 9th or are close to the divide

BH: *circled SR 11*

SR 12: KULA GALLERY ran by Jaime Lane (I need to go there/COVID has prevented me)

SR 13: No

SR 14: Roots 101 ran by Lamont Collins

SR 15: Yes, Black Scene led by Michael Jones. BLACK CDC, ran by Terra Leavell

SR 16: No.

Slide 24

SQ: Have you heard of the art exhibition "Loose Nuts" or the name "Bert Hurley"?

SR: YES 43%/ NO 57%

Slide 25

SQ: Experience with Black people in Lou art scene?

SR 1: (3) black ppl.

SR 2: (2) are rarely open to actually DOING the work to make spaces accessible and SAFE for

SR 3: (1) being the only black creative in spaces is incredibly isolating and even “radical” white artists

SR 4: Primarily when translated through the eyes/voice of a white curator

SR 5: Whenever I see a black person walk into the room I can literally feel my fellow yts get uncomfy

SR 6: They see my work first and when they realize I’m the artist, they are no longer interested *upside down face emoji*

SR 7: The presence of black art and artist in local institutions is exploited to show ‘diversity’

SR 8: My experience is that in the Louisville art world black art and artists are tokenized

SR 9: in Louisville it is usually (tho not *100 emoji*) an artifact [response cut off]

SR 10: Little to no discussions of blackness in my [response cut off]

Slide 26

SQ: Experience with Black people in Lou art scene?

SR 7: The presence of black art and artist in local institutions is exploited to show ‘diversity’

SR 8: My experience is that in the Louisville art world black art and artists are tokenized

SR 9: in Louisville it is usually (tho not *100 emoji*) an artifact presence put out by white orgs to check boxes

SR 10: Little to no discussions of blackness in my undergrad art history or BFA program (UofL)

SR 11: Mainly experienced black art through it be being shared and talked about by black artists

SR 12: That alternative spaces seem to be the only places I find local Black artists work.

Slide 27

SQ: Experience with Black people in Lou art scene?

SR 13: the speed has also had their issues & i get followed every time i go :^) (yt friends don’t?)

SR 14: every1 knows open community art center is trash but yeah, the racism there is insane

SR 15: (Anon pls) KMAC museum's only POC on staff is their custodian

SR 16: Can I say the majority... all of them... all the well known ones that are commercialized?

SR 17: It would be faster to try and pick ones that weren't. The museums all must change now

SR 18: I honestly don't feel comfortable saying how I really feel here but I could say tons

Slide 28

DM 1: [responding to slide 13] As relatively new to the art scene in Louisville, and new to the art world in general (as a photographer I feel like a bit of an outsider). I see people who are trying to give voices, but often it isn't people in this city.

DM 2: [responding to slide 16] E and S Gallery, sells mostly black art. Not sure how much is local, or who is buying. But amazing space

DM: I have found the Speeds Gala culture and their outreach at odds. It's identity is fractured and seems to work in a top down model. All the people I have spoken to there feel underappreciated, not heard, and underpaid. I also think that the events that they have are expensive and rules a lot of folks who would like to be there.

Slide 31

DM 1: It's absolute bullshit that an endowed museum cannot pay their interns. I was lucky that I was able to work two jobs during my multiple unpaid internships but i also know I had a lot of white privilege bc my parents could help me if I need it. It's a no brainer why our institutions are so white. Bellarmine requires it's arts administration majors to have two internships at an arts org. It is nearly impossible to get the experience needed to move up without internships but a lot of interns are mediocre bc they aren't getting paid and there isn't an competition bc they aren't getting paid

DM 2: I can share a lot more about my experience as a (white) woman in art spaces but I'm not in a position to burn any bridges right now. But goddamn you and I both know our arts scene is run by mediocre white men riding on the backs of overqualified and underemployed women.

Slide 35

BH: If you're not white, complicit, and under qualified the Speed Art Museum leadership doesn't like you.

Slide 39

BH: When @hannahdrake628 came to speak at the Speed Art Museum she didn't know how much to ask them for when she was coming to perform at an event for an artist who makes work on racial and colonial violence. They NEEDED HER. Cause what else were they gonna do?! She gave me a general number. I know the budget and that they asked me to low ball her. So, in what I stand by as doing my job as a community outreach and programs coordinator, I made sure she was paid what she's worth cause we had the money budgeted FOR THIS and we pay the bourbon providers plenty.

DM: Brianna, I'm glad you're doing this. I've worked at a few art institutions. I've seen a few museums exhibit Black artists who make art about their experiences being Black in the US (ei speed art museums ebony Patterson solo exhibit, 21c dress up speak up, KNAC jibade Khalil Huffman solo exhibition). However, when it comes to their staff and board, these museums are very white washed, little diversity, even among the curators and directors in charge of organizing these exhibits.

Slide 45

BH: More on Black spaces

[continued from Slide 23]

SR 17: No... as no one will allow us space.

SR 18: I want to say yea but sadly no. This is likely due to my own ignorance.

SR 19: Nope

SR 20: No

SR 21: E&S

SR 22: No

SR 23: Wlwc

SR 24: nope.

Slide 46

BH: QUESTIONS FROM Y'ALL to Y'ALL

SR 1: Have you been to the Speed particularly if you are a BIPOC from Louisville?

SR 2: Is gender inequality within Louisvillian art spaces a part of this convo as well?

SR 3: Or diverting funds to Black ran projects

SR 4: Are gallerists being held accountable for representing Black artists (and BIPOC),

SR 5: Who has asked and been denied the chance to exhibit at galleries in LOU?

SR 6: Were your art/art history classes at any of Louisville's universities taught by black ppl

SR 7: Funding for the arts and artist

SR 8: What can allies and co-conspirators do to help and not hinder in the art world?

Slide 47

BH: Let's not just focus on these museums. What about galleries? FUNDERS? City cultural centers?

Slide 48

BH: Can we amplify this a billion times?

DM: goddamn you and I both know our arts scene is run by mediocre white men riding on the backs of overqualified and underemployed women.

Slide 49

BH: We consumable here

SQ: What has your experience been with Blackness (no matter your race)?

SR: Represented more in the art than in the audience that consumes the art

Slide 50

SQ: What has your experience been with Blackness (no matter your race)?

SR: major institutions only call on black artists to talk about their blackness. Only topic allowed

Slide 51

SQ: What question needs to be asked that hasn't been?

SR: Where do other people of color get in to conversation?

BH: Right here with us cause you know the world's been built on anti-Blackness worldwide and when we address this structural violence, we are making a healing and culture of accountability for us all You down for the revolution or nah? Let's get to work

Slide 52

BH: To which arts orgs are problematic

SQ: Who they is???

SR: Lol all the ones i have any real familiarity with

BH: We have to take them off a pedestal. Just like our govt needs to answer to us, so do our institutions when it comes to discrimination

Slide 53

BH: A lot of responses that in higher education no one really teaches about Black people or artists. As a masters student I agree. Undergrad wanted me to validate my work based on bout all White artists (makes sense).

Slide 54

BH: about Black voices leading from an employee of an institution we haven't named. DM: I believe so, but I guess that depends on what that means to you and the artists themselves. I can only speak on work I have been a part of, not for other shows I've seen of course. I have to let any artist I would work with lead. I select an artist because I think they're great, and I have to let them do what they do best. If I try to micromanage and direct their work, then it's like, what's the point? I know I'm not perfect, and the museum I work for by no means is perfect. But I'm pretty proud of the work I've done there. Feel free to ask me anything, about the shows, or ask the artists I've worked with if you want an honest perspective.

Slide 55

DM 1: docents that are repeatedly, openly, outrageously racist and there's no accountability bc boohoo the docents' precious feelings?? It doesn't make any fucken sense to tolerate this shit especially in such a public facing "position" which is VOLUNTARY. But I'm sure that's also why it feels like the docents have ZERO accountability, because they're "donating their time" or whatever and don't have any contractual parameters as far as I know

DM 2: How dare we walk on eggshells for people who actively expose our team members and visitors (CHILDREN!!!!!!) to the violence of their racism and other bigotry

DM 3: They're not a part of the education team, are above criticism from anyone, but use the position/resources of the education team

Slide 58

BH: For problematic institutions

SQ: Who they is???

SR: Speed Art Museum, Stephen Reilly and his loyalists

Slide 59

BH: Problematic spaces

SQ: Who they is???

SR: First Fridays need to include black artists and creatives

Slide 60

BH: Nobody even came for @21hotels but here's leadership ready to learn and be better

[screenshot of comment from @alicegraystites]

BH: Where the rest of y'all? *looking eyes emoji*

Slide 61

BH: @sheherazade.gallery

DM: [responding to Slide 2] Thanks for doing this. I have a lot of feelings and #thoughts about this stuff. I'm a fucking old lady and have a hard time with this format and typing things into stories and text boxes. But I salute you for your badass honesty here.

BH: Y'all been mentioned a few times now and all good things *clapping hands emoji*

Slide 62

DM: What about the survey that was circulated among staff about the Speed being a sexist place to work? It was shut down so fast in ONE meeting and then no action was taken to discuss or move forward in a productive way. The survey authors were reprimanded by HR. Smh.

Slide 63

BH: Music scene.

DM: Well it's similar as art. This city lives black music and musicians but we are all still broke and working shitty hours for a negotiated pay. I've had it good but I get asked all the time "did you get paid for that?" YES I try to get paid for all my work. But a lot of music folks are willing to "play" for next to nothing

BH: PAY BLACK CREATIVES, PERIOD.

Slide 64

BH: Back to @ideasxlab Y'all got a few real ones but when approached to do work with y'all I was warned by several Black creatives that you demand extreme amounts of work that does not match the compensation (true), have little awareness of what the work with the people actually takes (true), will not protect artist rights (true...I fought for ownership in my contract and was made to feel difficult when I basically said: give me rights or leave me out of it)

Slide 65

DM: I'm a Native (also Freedman descendant) street artist "activist" and keep running into magazines and people who want to feature me or have me talk about me, but not my art which very much centers Native struggle. I offer to write about Louisville's Native history instead of talking about me but get turned down. Seems like they just wanna focus on me being a Native artist but not the actual issues I'm writing about. Does the art scene here want space or does it want to parade around its pseudo diversity? I don't trust them.

Slide 66

BH: @actorstheatre

DM: [responding to Slide 2] Actors Theatre uses its Professional training Program (underpaid apprentices) and casts of various productions to show 'diversity' while the

whiteness of staff and the majority of management is blinding. The apprenticeships can be a gateway to a career in the arts but require a certain amount of privilege to be able to afford because of the extremely low stipend.

DM 2: I remember doing plays there but the only ones I felt comfortable going for were during the Juneteenth festival

Slide 68

[two screenshots of organizations that receiving funding from Fund for the Arts]

DM: I haven't done the work, but I'd like to go through and calculate an accurate percentage of black-run organizations that they fund.

DM 2: EXACTLY

Slide 69

BH: @fundforthearts

DM: To add to what you're saying, the NPO has been placed in a situation where the grant they received was outside of their range of labor matching... is they had to keep coming up with programming to meet the demands of their grant, but it wasn't enough to pay people to do the labor?????

Slide 70

SQ: What has your experience been with Blackness (no matter your race)?

SR: Minimal in the clay community. Lou Clay Club current has only 2 black artists out of about 30.

Slide 71

BH: *looking eyes emoji*

SQ: What has been your experience with Blackness (no matter your race)?

SR: I'm a transplant. The lack of embrace to diversity In all of louisville is pathetic

Slide 72

BH: They really be making you did good stickers out of human beings

SQ: What has your experience been with Blackness (no matter your race)?

SR: In my circle it is always highlighted like "look how how diverse and supportive we are"

Slide 73

BH: *hand drawn arrow pointing at the word transparency*

DM: I'm a big fan of transparency of salaries. A bigger question that just the local art institutions (but APPLIES), but another tool of discrimination stigmatized by taboo of disclosure

Slide 74

DM: Anyway... when they endlessly pursue capitalistic descriptions of success in the arts, they can't support their underserved populations because it doesn't serve them.

BH: @fundforthearts *17 preach emojis* Whew!

Slide 75

BH: @houseguest_gallery

DM: [from @houseguest_gallery] Thank you for doing this and demanding corrections from our organizations. Any criticisms for houseguest are welcomed. Proud that you're wanting to make Louisville better rather than simply leaving.

Slide 76

BH: Yesssss

SQ: What question needs to be asked that hasn't been?

SR: I would love to see more elevation of black trans artists!

Slide 77

BH: We love an advocate

SQ: What question needs to be asked that hasn't been?

SR: Accessible art spaces! A lot of spaces are hard to navigate for walking-impaired folks

Slide 78

BH: They don't know how to act.

SQ: What question needs to be asked that hasn't been?

SR: We need to talk about the role of donors in museums!

Slide 79

BH: @speedartmusuem

DM: [transcribed by BH] "When I was a member of the security team a teammate gestured at my breasts (almost touching them) and said they were the only reason department leadership let me do what I want. This was during a time where that was NO HR (which lasted for several months). Additionally leadership in the department was VERY sexist, made regular sexist comments, creating an environment of essentially nowhere to report harassment. This incident was detailed to the previously mentioned survey where there was ZERO follow-up or expressed care from leadership."

BH: *the sexual harassment survey that the people who'd had enough were doing to report abusers but they ended up getting disciplined instead

Slide 80

BH: @ideasxlab Well?

DM: [replying to Slide 64] They, two individuals, are the absolute worst of doing this to individual artists and other small orgs. They will write grants using/stealing/taking credit for the work of artists/orgs to get more grants, not to pay anyone but themselves.

Beyond gross.

DM 2: You better believe it, they did this twice in my presence and tried that bullshit again years later. Having a board member call to get the scoop on a national funded program that was built from the ground up in Kentucky that was paying artists real funding for their work. Like hell is I was going to see them appropriate that to fund more of their Louisville real estate.

Slide 81

DM: Also the speed art museum hasn't paid its workers hazard pay and hasn't discuss the option when asking folks to return to work, risking their lives!!

Slide 82

BH: @speedartmuseum @kmacmuseum

DM: On the topic of donors, this is the kind of shit that really gets me: Brook T. Smith is a huge donor to the Speed, KMAC, and other arts institutions. He is the CEO and founder of Smith Manus, a surety bond agency that insures strip mines in Appalachia. He also has a foundation that gives out grants to revitalize Appalachia, so he can throw pennies back to these communities after profiting off the destruction of the land. He's best known for being a philanthropist but no one ever asks where the money comes from!!!!

BH: *5 mad face emojis*

Slide 83

BH: Keep sending in Imma rest some And get back to it

Slide 84

BH: Good morning! Y'all was busy. Let's get back into it.

Slide 85

BH: @speedartmuseum do I even need to keep tagging y'all damn.

DM: I witnessed a flagrant amt of racism while working there from the lack of hiring POC, to the majority of Black staff members being in the worst-paid positions (that are least respected and hold zero upward mobility), to leadership using fear tactics and intimidation to silence Black team members when they spoke out. When departments made initiatives to bring more POC onto their teams, a lot of times these staff members weren't safe from other co-workers. I once watched a well-paid staff member from Development pull a Black person away from checking guests in at a donor event (it is

important to mention there were other white people from the same department checking guests in). This was reported and resulted in little action. The Diversity, Inclusion, Equity, & Accessibility assessment team was overwhelming white. This doesn't even begin to skim the top. After leaving over a year ago, I hope things have changed but have little faith.

DM: [replying to Slide 40] Bad programming ideas for this show swirled around for months before you got there. When the idea of a Jamaican dancehall style celebration at After Hours was brought up, I suggested the artist needed to be consulted given the subject of the work. I got a condescending "of course" and the conversation resumed with a discussion of which liquor company they would ask to sponsor the event.

Slide 87

DM: Also been thinking a lot ab Stephen Reilly's uber performative philanthropy and virtue signaling (like endorsing Charles Booker). Like mfer wants all of their receipts and credit for helping Black people but is not only doing zero to help them at the org he directs but also actively racist towards them.

DM 2: Also him owning a shit ton of art by Black artists about Black experiences and Black traumas. Seems a little colonizer-y to me.

DM 3: ^^I don't rly know what he does with this art/how he obtained but I know it's his based off an exhibit he did at the Speed.

Slide 88

[continued from previous slide]

DM 4: link to

<https://www.speedmuseum.org/exhibitions/southern-elegy-photography-from-the-stephen-reilly-collection/>

DM 5: This is the exhibition I was referring to with shit from his collection. No Black artists but still a lot about Black experiences (specifically Black trauma) such as a photo of location where remains of Emmett Till were found, aftermath of Katrina, etc. It may be even worse there was a whole exhibit that partly dealt with Black Southerners but the artists were mostly not Black.

Slide 89

DM: Thank you so much for speaking up on all of this. In my position at the Speed, I spent very little time in the building, since as you know most the Teaching Artist gig is on the road (and I always had at least 3 other jobs at the time lol). I loved being a part of the education department there, because I really respected the work you and others in the department were doing, but as you said there was so much scrambling for resources even in a huge ass ENDOWED organization. But ultimately, we weren't privy to ANY organizational conversations at a larger level. Which I think is how a lot of arts

orgs wind up abusing BIPOC, women, & Queer creatives. The actual creators have little to no say in the larger decision-making that goes on. We never see behind the curtain. That's true at every professional theatre as well - they don't WANT actors/technicians involved in season planning. In casting, In hiring processes, There's no transparency whatsoever.

Slide 90

BH: @fundforthearts

DM: We're literally the bottom of the ladder, while also being the most obvious face of what the organization is doing. So even though it may look like a company really prioritizes DEI by the outward appearance of a show featuring a racially diverse cast or a story that speaks to racial justice, most of the people higher up on the chain are still gonna be white. There are theatre companies that I believe are trying to make changes - I just think a lot of the institutional hierarchy needs to change first. And Fund for the Arts could be doing SO much more to boost other arts orgs. All arts grants reporting asked for numbers on student/audience demographics, but what about who's making the art? Who is bringin it to the schools? I'd like to see them allocate more funds to Black-led organizations than funneling more \$\$\$ into PWIs that are trying to serve a "diverse audience" with the overarching goal of obtaining more funding.

Slide 91

BH: @actorstheatre

DM: ALSO (sorry) can def confirm the slide about Actors Theatre & the apprenticeship program! The only reason I could afford to was because two friends took me in for almost free for the 9-month program. And we worked 60-70 hour weeks getting paid \$550 a month. And it used to be fully unpaid, which people talk about a lot of convince us we should be grateful for any grant at all.

DM 2: Now I've rembled a bunch, and I hope reading this hasn't taken too much of your time - it's just so rare that any credence is given to these stories in the public eye, because people are scared to speak up. I'm so sorry to hear about your experiences at the Speed and KMAC I've been complicit and silent on the issues at both places, and have very passively enjoyed going to Speed Sundays and KMAC poetry slams, without thinking of the damage that's been done there. Thank you for your vulnerability in sharing your experiences, and for being such a driving force for good in this arts community as a whole. You're the fucking best, and I can't believe Louisville is lucky enough to have you in it.

Slide 92

BH: @ideasxlab @fundforthearts *looking eyes emoji*

DM: Hi, is it possible to get your story slides? It was moving so fast for slide to slide I couldnt catch all the information. I saw ideasxlab and fund for the arts mentioned

several times. Here's my experience Ideaslab takes white privileged LGBT men and leverage their "minority" status to perpetuate white savior mentality complex ish. From a far in Lexington, the optics always appear that Josh and Theo hid behind Hannah's pain fir grants she other profit centers. Fund for the arts is in bed with all the problematic individuals and organizations. Mainly through James Beard foundation who has the nerve to look down on working class poor Black aesthetics but gobble up the pain of our Foodways and cuisine to promote imbalanced awards and recognitions for cliques in large urban areas overwhelming ignoring black Kentuckians but obsessing over Appalachia. Which don't even get me started on the code dog that is eastern Kentucky within the philanthropic world.

Slide 93

BH: @speedartmuseum I haven't even tagged y'all in half these cause there's so much. Don't worry, they'll be in my Highlights and made into a document

DM 1: When I was in security, it was so obvious to us that the higher ups gave 0 shit about arts and protecting arts. Such as letting people eat and drink in the gallery during the speed ball or bending the rules for their vip donors and board member like letting them bring wine into the gallery (Stephen Riley almost spilled wine on an art piece). This just demonstrates how little they care about arts. And there are plenty of similar issues still happening.

DM 2: The only time the board ever wants to spend money is for the speed ball and bourbon auction. Which couple employees volunteered to work on a little to nothing pay, while the director and his assistant bid/bought several bottles of bourbons for ~\$25,000 each. YET THE SPEED CANNOT COVER EMPLOYEE PARKING PASSES FOR ALL EMPLOYEES, OR PAY ANY OF THEIR STAFF A LIVABLE WAGE, OR FIX THE MULTIPLE LEAKS THROUGHOUT THE MUSEUM, etc

Slide 94

DM 1: [cut off] does not stand up for their employee, instead they ignore and silence people.

DM 2: Speed only cares about money and catering to their donors. The speed (I not sure which department ended up doing this) but the speed actually called individual donors during quarantine to see if there is anything the speed could do for them. But they could not provided the same enthusiasm for their employees during the pandemic.

DM 3: Furthermore, the speed is reopening bc they're so money driven and that they can't stand to not profit off Warhol's exhibitions, charging \$20 for tickets EVEN ON THE FREE SUNDAY!!! A special exhibition is usually priced at \$5 on Sundays. And the employee's health and safety is the least of their concern. Only few specific directors of some departments are prioritizing employees health.

DM 4: Also, Stephen and his team “stands by” BLM but they refuse to have the conversation about the racism in the arts and in the museum. The theme [continues on next slide]

Slide 95

[continued from previous slide]

DM 5: for the donor gala was midnight garden because they wanted to match with the “vibe” from while the dew is still on the roses.

DM 6: The only takeaway him and his team had from this exhibitions was just that it’s a fucking pretty garden and not the violence of colonialism and racism. Anyone who actually took time to understand the meaning and the message of that exhibition would see that it is unfit to use as a theme FOR AN EVENT EXCLUSIVE TO RICH WHITE PEOPLE, whom were able to accumulate their wealth because they are racist and enforced segregation, and supported and help build the system we have now.

DM 7: Over the years I’ve been at the speed I have witnessed more and more exploitation across ALL departments. This includes taking back parking passes, cutting off paid break for security, asking employees to double/triple duty, normalize working 12+ hour shift, letting go a whole department right before Christmas, denying request for professional development etc.

Slide 96

DM: Aside from the board and the higher ups being racist/transphobic/sexist, they further appeal the museum to donors and docents that support that. They not only create internal problems but they’re also actively invite people like them into the art space. The entitlement of these donors and docents MUST be acknowledged. They often harass the security guard and the GR staff by disrespecting them and dumbing them down. There have been multiple occurrence of board and donor coming in to the museum and refused to be check in, and is shocked and disappointed that the GR staff had not memorized their faces and name, some will not even look at GR staff and security.

DM 2: One of my experiences involved a donor entering a space she is not suppose to be in, yet ignore my call, walked past me while ignoring me the whole time. I have also had donor made fun of my job and saying how we and the job doesn’t matter and are essentially useless. These incident doesn’t even get reported to the director and on the rare occasion when it did, the speed [cut off]

Slide 97

DM: I attended a talk by S. Reily about his photography collection the speed had up for southern accents. All photos of New Orleans, his hometown. The first one was of a tree w Spanish moss hanging from it which evoked the old south fantasy of plantation days. The show included an image of the interior of a home destroyed by Katrina which was shot by a polish photographer. During Q&A an attendee suggested that the collection

propped up the romantic notion of the old south. And asked about photographers of color. Reily said something along the lines of Black people have been poor and couldn't afford cameras so it was harder to find photographers of color documenting NOLA. I did a lil research and discovered the first daguerreotype studio in NOLA was owned by a Black man. And don't tell me he couldn't find a Black photographer who documented Katrina!

Slide 98

BH: Some history

DM: In terms of solo shows at museums and commercial galleries, thinking about how space is made for contemporary out-of-town Black women (Simone Leigh at KMAC, 2015; Ebony Patterson), in-town Black men of certain elder generations (G. Caliman Coxe at KCAAH, 2013, adn Filson Historical Society, 2017; Bert Hurley). Thanks for pointing to how the scene has failed local Black women in particular. Also the cultural/social forces that made Black women exit the 60s/70s scene. There were women involved in both the Louisville Art Workshop and Montage groups, but to my knowledge few if any were able to continue pursuing art as a career while several of the men were able to do so.

Slide 99

BH: @bellarmineu And we already heard how inaccessible @bellarmine_art is so Add it up

DM: [replying to Slide 17] Bellarmine is racist af. Kids said racist shit on yikyak about black people going back to Africa etc after we held a moment of silence for Eric Gardner. Also teachers racist curriculum to nurses about black folks.

Slide 100

DM: [replying to Slide 10] One area that I haven't saw talked about was Louisville Ballet. Last I checked they had one black dancer on paid staff. Also one of the very few black women that danced for the ballet was kept on the unpaid staff for years.

Slide 101

DM: [responding to Slide 42] Yeah I don't understand why they do the speed ball (a big fundraising gala, tickets cost like \$500 I think) and people are literally drinking and dining in the exhibits *sad face emoji*

Slide 102

BH: Just got stories from a former employee about how transphobic @speedartmuseum is. Protecting our trans bbs at all costs. I absolutely affirm this. The leadership has no idea what to do with anyone that, as I said isn't: white, under qualified, and complicit.

What do you think that means for trans folx of any color who are by extraordinarily in their truth?!!!

Slide 103

BH: Schools. Shoutout to one of my former professors for sending me pics of spray painted George Floyd art on @hanovercollege campus. NOBODY better get any shit for it cause y'all definitely protected the students who put up Trump and white supremacist messages on campus...and won't say a word against Mike Pence - worst alum ever.
green puke face emoji

Slide 104

BH: Black spaces?

[continued from slide 45]

SR 25: Maf Gallery

SR 26: Dalen Gallery

SR 27: Kula Gallery is the first name that pops into my head that is black owned.

SR 28: Just E&S

SR 29: Griot Project, West Louisville Performing Arts...I do'nt know any visual art spaces though

SR 30: (theatre, not visual art, but) Actors Teatre, Redline Performing Arts, StageOne

SR 31: No

SR 32: No

SR 33: No. There's a Black publication being revived by a white girl in the works. All kinds of wrong.

SR 34: No

BH: [responding to SR 33] Black scene? Cause that's also by a Black man. I'll let them clarify.

Slide 105

BH: Black people in art world?

SR 1: If you only hire them to tokenize them and make your org look good.

SR 2: If your institution has BIPOC workers are you paying them equal pay? Especially (1/2)

SR 3: How many black people are on the boards of these orgs, galleries etc? Upper mgmt?

SR 4: Accessible art spaces! A lot of spaces are hard to navigate for walking-impaired folks

Slide 106

BH: Black people in art world?

SR 1: Being asked to be the “Black Authority” on any issue that is relevant to Black people.

SR 2: 3 Things - Mistaken for the “help”, followed/watched and had art explained to me

SR 3: there isn’t enough space for us

SR 4: Innovation is trivialized if it is even noticed

SR 5: I’ve seen a lot of tokenization/exploitation, more Black “guest artists” than full-time staff

SR 6: Minimal in the clay community. Lou Clay Club current has only 2 black artist out of about 30.

Slide 107

SR 1: because they are responsible for purchasing artwork in the collection.

SR 2: The Speed’s curator groups which lack hardly if any BIPOCs. This is problematic (1/2

SR 3: Al Shands

BH: [replying to SR 3] What he do? *looking eyes emoji*

SR 4: The Speed, Muhammad Ali Center (it has a small gallery)

BH: [replying to SR 4] *blue arrow pointing at Ali Center* How many Black people and/or Muslims they got on staff???? @alicenterlou

SR 5: Leo won’t apologize for racist headlines of “Protest and then get a drink” (loose annotation)

BH: [replying to SR 5] @leoweekly

SR 7: Is Hoba owned by Gil Holland now?

BH: [replying to SR 7] ?

SR 8: Gil Holland. The Louisville Story Program. Katy Delahanty’s involvement with Black Scene...

BH: [replying to SR 8] Imma let Katy speak for Katy. gimme a sec. Um. What LSP do????

Slide 108

BH: @speedartmuseum Tired of tagging y’all. *yawning emoji*

DM: [replying to Slide 78] YESSS this. I have thoughts about this. My museum experience has been mostly with donors who are all entitled and in their own club. They demand for special treatment (help with purchases, parking their objects at the museum for tax write offs, and putting their names behind acquisitions and exhibitions of POC artists all while POS staff members as second class citizens and also having no cares whatsoever that the average museum salary of anyone besides the leadership team is less than \$30K. So many other stories I could tell of staff members being told to endure sexism and sexual harassment just because the museum is “courting” the donor for money or acquisitions.

Slide 110

BH: So far who has reached out? As an INSTITUTION or TEAM @alicegraystites of @21chotels, @sheherazade.gallery, @ruckuslouisville People not even named in this mess. Super telling

Slide 111

BH: And @houseguest_gallery! Thank y'all for reaching out as well! We'll see how all these orgs/teams follow up and I will be updating.

Slide 112

BH: @speedartmuseum Reminder Ebony's show was on racial and colonial violence and i cry just thinking about the space she created for it.

DM: OMG THE MIDNIGHT GARDEN!!!! So many staff members and ALSO EBONY asked for the theme to be changed. They initially wanted to use the wallpaper from her show as the "fabric" for that night and ended up having another artist create a floral print to "cut out" and give to donors at the patron circle party. Also let us not forget the Sneaker show a few years ago where white donors were encouraged to show up to the patron circle party wearing sneakers to emulate sneakerheads and the exhibitions that was meant to bring in the Black community... all while being planned without ever consulting the community.

Slide 113

BH: As much as I appreciate the support I've been given...y'all have had two POC curators come here AND GRIEVE at the lack of diversity and critical offerings from grantees. Let's talk about it cause I believe there's way more potential here

DM: oh i see

DM 2: my beef is that they specify that these grants are for travel only but many local artists have to work to support themselves, may not have paid time off, so end the end it privileges people who can take that time off. what artist really need is time and space to think and work without having to genuflect to the gatekeepers for scraps. like why not just give applicants \$ to pay for necessities and so they can spend their energy on making art rather than existence/subsistence.

Slide 114

BH: [repost from @dreadscottart reading "...for revolting barbarity and shameless hypocrisy, America reigns without a rival. - Frederick Douglass"]

Slide 115

DM: [replying to Slide 113] This. Yes. Great Meadows needs aid in the living expenses of traveling grant recipients. But in their defence this is a problem with most grant/financially endowing arts orgs/ institutions that's inherently anti-Black, Poc, as well as sexist.

Slide 116

BH: So what about these nonprofits?

Slide 117

DM: We see your post. Sent by a friend, Hope Mills building in Germantown trying to do it's part. We had to close our gallery due to Covid. But, Core Gallery is still up. We had shows planned for the spring with West of 9th popping up on a 5th and Broadway hotel project, exterior wall murals and the full Jow Hammond! Selling into private homes and collections too! Let us know what other ways you see. Important to raise it! Thank you for making it visible!

BH: @o.riginal.art I haven't worked with them but appreciate them reaching out! Slide in my DMs with feedback for them if you have it

Slide 118

BH: Also After this uncovering of the poison that's keeping our art and cultural scene from thriving We will do an amplifying Black artist love session *heart eyes emoji* We do not get enough credit (or funds! Or advancement or or or) for our work!

Slide 119

BH: On "Black Scene" it is headed by @blueshound2000 ! Who I stood up in my sickness and owe lunch to *nose blowing emoji* *big eyes emoji* There was a call out that @katydelahanty runs it and this is the reply I can vouch for her transparency on this from day 1. She's never called it hers.

DM: There are more people involved. My role has been to write countless grants and tried to fundraise to support what he is doing. I think that there is an assumption that a white person is making the creative decisions or writing content, which isn't true. As in the 70's there was a white man, co-conspirator helping as an editor and writer, there is a white person helping now as an ally. Ask me anything, if that needs further clarification.

Slide 120

BH: A response on @o.riginal.art !

DM: [transcribed by BH] "They did a show of my work. Was the second show they did in their gallery. Good people" - a Black artist

BH: We love to hear it

Slide 121

BH: I need a White person that needs a project!! This will all be compiled and organized into a PDF. (Already got someone for the data) Who has some time and would like to assist in getting this together? You will remain anonymous.

Slide 122

BH: A 7 point plan for improved racial equity and representation from @ruckuslouisville ! Posted June 26th! WE LOVE TO SEE IT! [repost from @ruckuslouisville - read the plan at <https://ruckuslouisville.com/Ruckus-Equity-Action-Statement>]

Slide 123

BH: @narcissusandgoldmund of @quappiprojects

DM: I would love to meet with you sometime soon, in both my capacity as an artist and gallerist, to discuss how I can help make things better. I have been trying, though I know it's not enough.

BH: [DM response] Let's talk! *heart emoji*

BH: He put @kiah.celeste 's name in vinyl so we can talk all day cause she deserves. Actually go follow her and support her projects rn!

Slide 124

DM: I'm so glad you got out. Getting out is so important because this deep vacuum has become worse. I also have felt through reading people's responses I relate so much. A lot of us fear these people. Who wants to keep living in a system of fear?

BH *liked message*

Slide 125

BH: Fund for the arts I what else y'all do cause what's already been posted is ugly

DM: FFTA SMDH

BH: [DM] Let's rap about it! What's up?

DM: Yooo we gonna need a zoom call or something lol

DM: You got 6 hours?

DM: Real talk though let's set up a chat in the coming days

BH: *liked message*

BH: [DM] Geeeeeeeeez

Slide 126

Repost from @shanipeters

[Image description: Image of Black woman and child speaking to each other. Text reads: "Mommy are you a superhero?" Image of Black woman with hand lovingly holding on child's cheek. Text reads: "I'm a Black woman in America, baby. Superheroes ain't got nothing on me."]

Slide 127

BH: @speedartmuseum How much y'all gon pay me to get you together? Cause I was gonna do it dirt cheap when I worked there and you refused....

DM: [replying to Slide 108] I worked the speed ball once for the catering company, and I watched a very intoxicated older woman knock into a statue and it almost toppled over *crying emoji* I was like whyyyyy are they doing this?? And the entire mentality around that event is a bunch of rich people (mostly white) flexing their wallets, stroking each other's egos and when you've got that level of ego feeding off each other, unfortunately many were disrespectful to the staff serving them. It's pretty gross on all levels.

Slide 128

BH: Speed. Art. Museum.

DM: [replying to Slide 62] They also sent out another survey asking how security felt about returning to work during covid? They said that more than half felt uncomfortable and felt it was too soon. We opened anyway. Thank You for your voice and your words!

BH: again

Slide 129

BH: The @speedartmuseum, because it's the biggest arts institution in KY with lots of status, recruits some of the best staff talent we have to offer. Think about that as you consider the abuse listed... Consider how much they're hindering our opportunities to make connections and have enriching experiences through culture and community. Think about that.

Slide 130

BH: @fundforthearts

DM: Yet, go ahead... comb through every single public statement they have made, on social, go ahead and read the cultural equity statement. NOT ONE TIME DO THEY SAY BLACK.

DM: How are you gonna liberate black artists and you never even say who you are liberating?

Slide 131

BH: @ideaslab who y'all hurt like this? *clapping hands emoji*

DM: [replying to Slide 80] Yooo

DM: Good morning to me hahahahaha

DM: Thanks for doing this homie

BH: {DM} Absolutely

Slide 132

BH: Mood

[video of Black musicians performing Survivor by Destiny's Child]

Slide 133

BH: @fundforthearts Update: we searched and found a Black Lives Matter statement in a caption of an IG post. So, I'm assuming they're working on their shortcomings in equity?

Slide 134

Repost from @demi_becbhtloff reading "@speedartmuseum Follow @_briannaharlan for an important analysis on Louisville's art scene. Too many employees around this country are overworked and underpaid, and Black artists especially, are not given spaces to just Be, without it being in the context of employers attempting to save face with "diversity and inclusion". And on too many museums, employers cannot pay a living wage. And that is what it means to value the dollar over well being. That is our economy. Things have to change."

Slide 135

BH: @kmac staff person has reached out for dialogue and accountability work.

Slide136

BH: One person is a hater. A group is a nuisance. A movement is a reckoning.
DM: This is amazing! You are forcing a much needed reckoning in Louisvilles art scene. I particularly live the way to crowd sourced the answers. Incredible process

Slide 137

DM: Hi Brianna! I'm the director of the Bridwell Art Library at UofL. I moved to Louisville from ATL for his job last summer. I wanted to reach out and say thank you for sharing. I'm learning a lot about the Louisville and KY arts scene and especially appreciate your perspective. I want you to know that the Art Library is committed to being a welcoming and inclusive place - not just for UofL/Hite students and faculty, but also the Louisville community since we have the largest arts research collection in the city and we're open to the public. Have you had any experience - or heard of others' - with the Art Library? Would love to know so we can use that feedback to do better. Happy to talk to you about how libraries can best support artists anytime! Thanks, Courtney.

BH: Y'all got some feedback? Can't wait to do some research.

Slide 138

[Screenshot about slavery at Farmington - [needs link](#)]

BH: history is a living thing

Slide 139

[continued from previous slide, screenshot about slavery at Farmington - [needs link](#)]

BH: History lives part 2

Slide 140

BH: From a Black Woman artist

DM: Sheherazade and 21c are the only ones who I know that have personally made steps! Thank you for this and amplifying what I'm always screaming behind their closed doors

Slide 141

DM: However, I can also speak to how important the Speed Ball is to the institution. At \$750/seat, it is crucial fundraising that will never go away. So it goes for all non-profits, and will definitely be the argument given back to you by Stephen or the Speed. You must raise money in order to sustain an institution like the Speed, in order to bring in and support artists that can help facilitate conversations like... insert issue or cause... and bring it to the public by creating an exhibition. (Playing devils advocate here, these are not 100% my beliefs) I'm saying this because the issue brought up are so face value and there will be a rebuttal for everything you post.

BH: Important and read the follow up

Slide 142

BH: @kmacmuseum

DM: I wanted to send u some more details about experiences in art stuff in louisville but first of all, thank you SO much for taking all this time and energy to call out these problematic art spaces here! Looking thru ur stories I saw a lot of stuff that is the exact experiences I had working at KMAC for about 9 months but I just wanted to send a message seconding all of that. when I worked at kmac there was only one PoC on staff, a Black woman who was in visitors services with me (as u know the lowest paid bullshit job there) (she now works as a gallery attendant at the speed). since u worked there i know i know how there are actually a lot of POC that visit the museum and there was just enver attention paid to theorem or like normal folks that weren't donors (when the donors and board member would visit we were supposed to jump up and offer them impromptu full tours and stuff that we Never offered to other people). also the monthly poetry slam was facilitated by a Black man but it (1/?)

Slide 143

BH: @kmacmuseum

DM: [continued from previous slide] always seemed like they would post on instagram or social network whatever more of him and other POC at other events for like brownie points? just any time there was a BIPOC person it just always seemed like they would

be tokenized and the shitty ass director aldy milliken would try to brag (sometimes to them) about how he tries “soooo” hard to have diversity in the museum and bs like that
BH: Even if he was being sincere...what in the world would qualify him for diversity work? And why not listen to voices when they have the perspective you need

Slide 144

BH: @kentuckycenter

DM: Kentucky Center has no senior Black POC in leadership

Slide 145

BH: @sheherazade.gallery

DM: [from Sherherazade] Thank you. BTW - as our solo show for Jaylin is getting shout outs for being a solar shows for Black local female artists, I should note that the audience that showed up for that opening was 95% Black, I could count on one hand the number of white Louisville art scene folks that came out for that show.

DM: Also just a side note, I don't want this to come across as boasting because it is NOT RADICAL at all, or worthy of bragging about, but we have had 3 solo shows by Black Louisvillians - the other two were Norman Spencer and Arsenio Zignoto. In their cases it was their first solo art shows in Louisville. And it wasn't hard at all to find them or reach out and work with them.

DM: And hardly any upper eschalon art scene people came out to those shows either.

Slide 146

DM: [replying to Slide 120] This also 100%

DM: [Replying to Slide 123] They are doing good work too, from what I've seen over the last few years

BH: More love for @o.riginal.art And @quappiprojects

Slide 147

BH: More vouching for Black Scene being Black run and @katydelahanty being an honest ally

DM: [replying to Slide 119] This, 100% *twinkling star emoji*

Slide 148

BH: @fundforthearts in regards to your amplifying Black run projects

DM: [replying to Slide 68] It used to be ZERO until Christen Boone became CEO and fought for operating grants for black-led organizations. AMPED and River City Drum Corp now get yearly operating grants. It used to just be “the big6” (Opera, Orchestra, Ballet). But still... we can do better at the Fund!!

Slide 149

BH: Yo! They went OFF *preach emoji* @speedartmuseum

DM: I seriously cannot reaffirm everything that has been about the Speed enough and I feel that the number of problems I have with the Speed as an institution are more than I can even name. Management is running the museum not as an artistic institution but as a business and a playground from those rich enough to run in the donors circle. The newly created “advancement” department is essentially there to cater the demands of the uber rich donors and corporate sponsors and keep them happy and giving money. As a security staff member we are expected to treat these people with the utmost respect. We are told to blend many of the museum rules that apply to other people in order to keep these rich donors happy. I make \$11 an hour while watching Stephen Reily spend thousands of dollars on a single bottle of bourbon at an auction held at the speed while we are told there is no money in the budget for raises. The Speed is a corporate playground NOT an artistic institution.

Slide 150

BH: Part 2

DM: The Speed does not care about art. I have watched the contemporary art floor sit completely empty for months while the stupid Horse Art show was on view. A show clearly marketed toward a very select, very rich and white audience. This show was put in the largest exhibition space. More recently, I have been told the majority of the contemporary art section is going to be turned into an exhibit on Shaker furniture. Meanwhile, the ‘community outreach’ artwork is relegated to a spot in the back hallway where the restrooms are. The artwork at the Speed is ONLY catered towards the desires of the rich donors.

Slide 151

DM: I know your story is more focused on the underrepresentation and abuse of BIPOC in Louisville’s art scene but someone brought up inaccessibility issues. Definitely, yes, a lot of art spaces are not accessible for people who utilise mobility aids and have vision/hearing impairments. I’d also like to point out how curators, etc see Louisville’s disabled artist. I used to work for an art studio specifically geared for adults with developmental disabilities. I’ve seen many outside curators come in and want to showcase our artists’ work... in theory, this was great and what we wanted. Unfortunately, curators always branded the work as “folk art” which is really just coded language for “less than” or “primitive”. It bothers me that neurotypical curators and creatives often stand in awe of the work of neurodivergent artists but always label it as art that isn’t at the same level of other artists solely due to the fact the creator has a disability.

Slide 152

DM: We also had an incident where a curator spoke for an artist about their work and interpreted it in a way that perpetuated some terrible stereotypes about disabled people, despite the fact that artist was fully capable of speaking about her work. I will give some props to that specific curator, who I know personally, we met and had a long discussion on what they did wrong and what they can do to improve in the future. They were actively trying to make amends.

Slide 153

BH: Don't forget you can still take the polls in my highlights. Let's get that data on them yes/no questions.

Slide 154

DM: [replying to Slide 150] they brag about that event being the most expensive ticket in town and cram as many people as possible into the galleries as possible against recommendations from other staff just to make more money. Yet they "can't afford" to pay every artist they work with, especially when it is for the public. It is always about the money and never the art, impact, or connections it can facilitate.

Slide 155

BH: Update: @ideasxlab has reached out Curatorial at @kmacmuseum has reached out revelry boutique would like some feedback. Lots of people want meetings. Arm me with truth.

Slide 156

BH: *3 clapping hands emojis*

DM: [replying to Slide 146] In the Bridwell or UofL archives collections there are Hite Institute student exhibit programs from the years shortly after desegregation showing the Black talent that started coming through immediately once it was possible for Black artist to attend Hite. G. C. Coxe (already in his 40s by the time desegregation allowed him to attend), Dr. Robert Douglas, Sam Gilliam, etc. Personally not aware of the Black women who may have attended in that era, but hopefully research (at Bridwell or with elders) can fill that in.

Slide 157

BH: Lil pause to be proud of this

Repost from @unreality.is about Brianna's AR monument to Breonna Taylor

Slide 158

BH: That's a piece on Breonna Taylor and #SayHerName movement I did. In partnership with @21chotels and @4thwallapp (which was just featured in NY Times)

by @nancybakercahill How much Louisville coverage have you seen? I don't think there's been a single local repost.

Slide 159

BH: The Speed Art Museum leadership also refuses to include the fact that the Speed family fortune was built on SLAVERY. A lot was, we know this. But to erase it to focus on the "great character" of the family members? And while being blatantly racist, Black people are not given proper space, and it's run by rich White people and nepotism? What that smell like? (White Supremacy)

Slide 160

BH: @speedartmuseum PS: AN employee survey was done and BURIED. Cause we see obviously reviews aren't cute. Where is that survey? WE WANT IT.

Slide 161

BH: @kentuckycenter

DM: Oh and I worked at the Kentucky Center for two years in ticketing. There was a Black artist there who had been one of the supervisors for EIGHTEEN YEARS. Every time there was an opening for a higher position she would apply and they would give the job to a younger white person. Every single time. She was by far the most qualified and knew the ins and outs of the ticketing dept. It was disgusting and they never gave her any solid reasons. The entire community of arts institutions in Louisville is all talk. KPA IT dept also told me they coil change my name on my outlook email until I got it legally changed. I was maybe 20 years old and didn;t know any better so I let it go then got continuously misgendered without anything being done about it. The environment makes supervisors complicit. It normalizes a "well there's nothing we can do about it" atmosphere. The hierarchy in these places is dangerous. When I was a supervisor at the Speed I would report injustices and they

Slide 162

BH: Part 2

DM: Would go nowhere. Despite being shown proof that they had been sent upward. At a certain point I would dread having to talk about anything identity related because it was so draining for me and the GR staff. Morale was so low because no one felt heard but we would be expected to smile in the face of the shitty board who literally insulted and assaulted people on staff when they came in the door.

DM: Also, if I may, not enough attention is being paid to the absolute garbage and inaccessible design of the Speed building. It was non-navigable for people with disabilities. GR was not the dept to raise concern several times. Every time there was a "survey" or staff meeting the inaccessibility issues were brought up especially in the cinema that has a wheelchair lift which is loud, clunky and embarrassing WHEN IT

WORKS. And then people with disabilities, mostly the elderly, had to walk a long distance sometimes in bad weather back to the parking garage they had to pay 7 dollars for.

Slide 163

BH: Part 3!

But the board will pay for a million dollars to fix the landscaping to make it prettier *eye roll emoji* I guess if you have a disability and you have to walk in pain to your car at least you'll see some pretty trees.

Slide 164

BH: What did someone say before? A corporate playground for rich White people?

DM: ...something else that has never sat well with me is the Speed Bourbon Auction. I don't have an issue with Stephen R. bidding large amounts of money on bourbon during the event. What I have always struggled with is, how does this event tie back to art and the mission of the Museum? Tbh, it feels more like an excuse to throw a party for him and his 'friends' so they can drink and flaunt their money, all on the Speed's dime. I get that fundraising is a positive thing. I just never understood that event and how it fit.

Slide 165

BH: Women of Color *3 fist emojis*

DM: Brianna what your doing is absolutely amazing and fucking needed. This (arts) community is so fucked it's unbelievable! As in if I told you everything I know from my experiences... well honestly by your experiences it's NOT so u believable because I stand behind EVERYTHING your doing. It's about damn time. I never thought to just say it out loud and it's so powerful to be able to do that. I'm inspired to share with you my stories because it's the right thing to do. It needs to be done. It need to be seen. It NEEDS to be called out. Cause all these places don't do a fraction of what they "claim" to do. It's all just a bunch of rich white people moving money from one bank account to another. They don't give a fuck what is actually happening, what communities are experiencing or do they care. It's all about the dolla dolla bills.

Slide 166

BH: Y'all can take this as a call in or a call out. It's your choice

DM: My hope for all if this coming out is that leadership (specifically the trio of power being Director, Chief advancement and chief of staff) take a moment to reflect and learn. Often times they just shut down and don't listen to any criticism. Stephen specifically says he likes conflict and dialogue but he means he likes conflict he ignites. When they read this they will be hurt or infuriated but not reflective. And that sucks.

BH: @speedartmuseum

Slide 167

BH: Speed

DM: And don't get me started on how advancement is treated compared to every other department. Seriously ALL things run through the department. And, isn't it problematic to have your Advancement (development/fundraising for people who don't know the interchangeable terms) to also be controlling programming? Makes it just that much more obvious we cater to our donors more than anyone else.

Slide 169

BH: My face reading this.

DM: I was thinking a lot about this. This is not the first time the Speed has been called out. Employees there have been begging for change for YEARS. There were so many grassroots projects I worked on about equity and inclusion that went NOWHERE. Employees aren't only met with fragility from leadership but with backlash, intimidation, and gas-lighting. The power structure is honestly a white supremacist's wet dream.

BH: Ewwwww

Slide 170

BH: @solidlightinc 1/3 this story is *green puke emoji*

DM: my reason for writing pertains to an art adjacent organization in town - Solid Light, a self spoken "progressive" company that claims to be made up of a diverse group of artists collaborating to build museum exhibits and large scale visual experiences through physical space and story telling. I worked for this company for nearly 2 years (resigned about a month ago for a number of reasons but the main one being a death threat made about me by a supervisor). The whole time i was there they were hiring positions in the show and various levels of design/story telling. Not once did i see a single black person made it to the interview process. For transparency, the entire company is what with the exception of one korean designer. Also, the company is owned by a woman, cynthia torp, but is lead by an all white male executive team. The first major project i worked on with them was the american civil war museum located in richmond, virignia. The entire museum - concept to build [continued on Slide 180]

Slide 171

BH: @solidlightinc what's good? 2/3

BM: [continued from Slide 179] to installation. Not a single black person was brought in to help- not even to consult- on a museum about the civil war. I brought this up several times from company wide meetings to individual conversations and was always met like i had said i just saw a ghost in the bathroom. On the design side there is a massive lack of transparency and overall tone deaf, ignorant self reflection not seeing how white washed their output actually is. On the fabrication side i witnessed uncountable instances of "black voice" and racist comments, let alone the trans/homophobic culture

perpetuated by shop leadership. Its a grab bag of insensitivities and privilege that continuously grows unchecked. So i know the company and its endeavors isn't first degree art realm, but as working artists we often have to find employment through some other means to support what we do. This company could offer an opportunity for many people from many background to hone their skills and maintain financial security while also using their personal [continued on Slide 181]

Slide 172

BH: @solidlightinc

DM: [continued from Slide 180] skills and maintain financial security while also pursuing their personal work. Sadly, they do not. I'm not sure if this is what you're looking for, but know that Solid Light has and continues to do work for 21C, frazier, the speed, heaven hill, and many other powerful organizations in town. Their negligence isn't on anyones radar but their influence is everywhere. Woof that was a lot but i could say more. Hopefully you find this helpful. Again, thank you for your light.

BH: @21chotels, @frazierhistorymuseum, @speedartmuseum, @heavenhilldistillery read this and the previous 2 slides and please consider who you support 3/3

DM: [screenshot, shared on Slide 182] finally this is a copy of their social media statement regarding the protest and BLM movement released a week or so into

Slide 173

DM: [screenshot of Solid Light's statement, text can be found at

<https://www.facebook.com/solidlightexhibitdesign/photos/a.189707967717926/3244007752287917/>]

BH: Do y'all believe this statement? Please explain

Slide 174

BH: @speedartmuseum Yesterday

DM: [replying to Slide 177] AND STAFF HAS BEEN ASKING FOR YEARS TO PUT UP REAL PERMANENT SIGNS ABOUT GENDER NEUTRAL RESTROOMS. IT SHOULD BE THAT HARD. LITERALLY COPY AND PASTE WHAT KY CENTER OR ACTORS HAS DONE.

BH: *liked message*

Slide 175

BH: @kentucky center

DM: [replying to Slide 170] The email thing happened for me as well at KY center, albeit not nearly as harmfully as being misgendered. I was married at the time and went by a married last name that I hadn't legally changed yet. Their administrative culture is very inflexible and it's frequently unclear why.

Slide 176

BH: Don't worry. People are signing up to type these out, organized by institution White peoples, if you'd like to assist in typing these up the more people, the less labor on one.

Slide 177

BH: @speedartmuseum Your hands are filthy

DM: [replying to Slide 183] Yes I begged for this!!!! Over and over and over and over. I was so ashamed of having to put out signs at events that said "gender neutral restrooms on second floor". Yes pls let us inconvenience groups that need restroom justice more. This was literally as simple as switching out signs. We BEGGED.

BH: *liked message*

Slide 178

BH: For all y'all white people "who understand" but want to make sure you're taken care is too....this is my message.

DM: My intersectional identity is literally one of the violated identities in America. Trust when I come to dismantle shit systems, it'll cover whatever it is you go through

BH: Stay out of my inbox

Slide 179

DM: Yes. This is so real. Intimidation and gaslighting by Stephen Reily specifically are such bug deterrents for why no one speaks out about the racist and sexist culture at the Speed. Shit has been happening at the Speed for years and has gone mostly unchecked because employees are afraid of backlash and losing their (very low paying) jobs. Staff members have internal conversations about how if you want to get anything done or make any change in the museum (across all departments) you have to talk to Stephen Reily like he is a baby to make sure that he things things are his idea. Women staff members have male colleagues bring up ideas in meetings because he only listened to the ideas of the Advancement team (Hi Abby Shue) and other male staff members. Stephen Reily will cut you off in meetings if he doesnt like your ideas or he'll put you down in front of entire groups of staff members.

BH: I've literally cut HIM off in a meeting for pretending people don't exist. It gets so horrible people will sit in meetings quiet and he'll have a conversation with himself.

Slide 181

BH: [video of Abby Shue in Ebony Patterson's exhibition, can be viewed at <https://www.facebook.com/watch/?v=659764971202550>] Why is this white woman walking throwing grave burial mounds of BLACK BODIES talking about all of us matter?

Slide 183

DM: I worked for the speed art museum & only lasted five months as the behavior I witnessed from authority & managerial positions there was problematic af. Staff not respecting pronouns even after continuously being corrected, absolute racism & utter disregard for black folx that worked there, sexism pretty much across the board. Womxn we're constantly spoken over or their ideas were stolen by male staff that magically had "the same idea." Everyone is underpaid except for Stephen & his few close favorite dudes. It's the continuation white supremacy at its finest. I'm sorry you also had to experience that place.

BH: The turnover rate at this museum is outrageous.

Slide 184

DM: Also, we had an exhibit called Picasso to Polluck that was laden with eno nazi sympathizers, child molesters & artisst known for violating women while I was there. The collective of the customer service & security teams all expressed their concerns with this exhibit, but to no avail or change. Also, right before I started they had an exhibit dedicated to black artists, but it was crammed into the very back of the museum, whereas the third floor was always used to magnify white artists.

BH: a reaaaad

Slide 185

BH: The thing is, this museum is SO TOXIC most of this info could come FROM ANYONE. They can't even trace it because it's not situational, it's the entire culture of the place.

DM: Abby Shue is either complete unaware of herself or she doesn't care about employees. Her team had complete turnover of all female employees within the first half year of her employment. The only person who remained is a cis gender white male who is included in more conversations and valued over most other staff regardless of their contribution to the mission or organization because he is essentially corporate sales and more money than Abby herself. The leadership and board have chalked this up to a normal thing that happens when leadership changes. 5 people in that amount of time is not normal.

Slide 186

BH: *3 preach emojis*

DM: [replying to Slide 128] Also thinking ab how the staff members that will have work with the public during reopening are the same departments with the most POC, are most underpaid, and least served. Another organization seemingly okay with exposing POC to covid, a community already being disproportionately being killed and affected by the virus.

Slide 187

DM: Someone will probably comment that Stephen is paid 1/3 of what the director before him was paid and had donated that salary back to the museum. So he is essentially not paid for this work. Just for some background.

Slide 188

BH: @ideasxlab

DM: Annnnd I was the videographer for ideasxlab and found out that the offer for a white videographer/company was significantly higher.....so there's that

BH: [DM] Can I share that *mad face*

DM: I had to adjust my rate and found out later on. Now of course it was my first project over a span of months annnnd ended up losing my job at Humana due to some of the hours I was needed to be there on site to record as well. But yes

DM: I know a couple ppl from the reviews on them smh they did the homie Lance bad

BH: They did homie Lance SO BAD that story is FOUL

Slide 189

DM: [replying to Slide 115] Thanks for sharing all of this. It's past time for us all to recognize the inherent racism in our institutions and (in turn) how that influences the ways we make our own organizations. We must all do better. -Susanna from

@calliopearts

BH: *liked message*

Slide 190

BH: This MESSAGE HERE: Black Women are exploited in every space. Ex:

@trombonealli not getting the credit she deserves for her role in making

@ampedlouisville502 what it is. I need y'all to start looking at WHO IS WORKING

Slide 192

BH: I started off in theater and switched to visual in college. Theater definitely has work to do *sideways face emoji? Seriously I don't know what to call that one*

DM: Thank you so much for posting all this!!! Could read and reread it for days. Truly appreciate all your efforts. Been struggling with the theater scene here for a bit -- primarily the glaring lack of transparent budgets and payrolls for actors and tech. Would love to talk more about theater in particular and the ways we can start to tear down this elitist, top-down structure to theater/performance that just paves the way for rampant racism, misogyny, and transphobia.

DM: Watched too many folks work their hearts out for maybe \$100, knowing damn well tickets cost +\$20...

Slide 193

DM: Yeah the Speed paid me \$8.50/h tp run their summer camps about 9-10 years ago. I found out the team of interns I was managing were all making \$7.50. (Which good on

them for paying interns, but damn) I was working full time second shift at a restaurant as well to make it work. I did it for the “experience” pretty much but it was brutal.

Slide 194

BH: Lemon honey water and nap Brb

Slide 195

DM: [replying to Slide 190] The fuck?!!

BH: [DM] Right.

BH: -Black women

Slide 196

BH: *looking eyes emoji*

DM: Let’s not forget that this is Stephen Reily’s first official job. Director of the largest art museum in Kentucky. Not like someone should have experience for that job or anything... aso he was given his job as an interim director when the last director was essentially fired. Then the board hired Stephen on full time WITHOUT INTERVIEWING ANY OTHER CANDIDATES. The position wasn’t even posted and no national search completed. If that’s not privilege. Also he’s married to Emily Bingham and bffs with the Browns. So what did he do to earn this job over the hundreds of other more qualified candidates who aren’t a rich white dude? Nothing. His qualifications were that he was a donor and art collector. And married to one of Louisville’s original 1% families.

Slide 197

BH: @kentuckycenter A correction

DM: [replying to Slide 153] Hi! I do believe the ky center has one black woman in leadership. They have a president and 4 SR VPs and one of the 4 is a black woman. Still not enough but did want to let you know that!

Slide 198

BH: !!!!

DM: I worked at the speed in development for crap pay and am shaking my head with these truths. Its a white space. 100%. So is UofL. In fact it was moving to Louisville for undergrad that made me keenly aware of my non-whiteness. It worked out bc it’s what birthed my art path and I’m still doing the damn thing.

Slide 199

BH: @actorstheatre

DM: ATL’s apprentice program is atrocious. They have been struggling to do the work within a arts culture that defies that work innately (white washed donors, marketing across demographics, substantive community outreach). They are a lot better, but have

a lot of work to do. Robert Berry Fleming was an AMAZING hire and had already done good work dragging that palce to the 21st century but they're gonna have to keep pushing to retain him and other BIPOC folks. He is the only black man who works there full time that isn't on the operations and facilities team.

Slide 200

BH: @actorstheatre

DM: Donors EVERYWHERE got a lot of fucking nerve. Theatre donors make me want to MURDER. They feel entitled to access to the entire process because they gave us money. It's a typical white people charity where they don't see it as actually donating but as them purchasing control over your artists vision.

DM: (Also ATL has two FANTASTIC black women running the Learning department: Erica Denise and Janelle Renee. Janelle is the producer for the Ain't I A Woman playfest, adn Erica is a fantastic community outreach educator doing a summer program at Actors this summer.between them and RBF they could change that institution.)

Slide 201

BH: @actorstheatre

DM: Maybe this isn't a true trend, but I did some quick math on ATL's season this year. I only looked at plays that 1.actually were performed, so excluding the Humana festival shows that didn't see the light of day 2. Weren't plays by other theatre companies brought in to perform in the space 3. Weren't apprentice only shows. Of the 59 roles in mainstage plays they produced- 15 were played by Black actors, and 6 of those roles were played by aprpentices. It's complicated, because those people are incredibly talented and absolutely should be seen onstage. Looking at the company though? What does it mean when half of the Black peop[le you cast are absurdly underpaid? If The reast of the season had gone forward those numbers would look different, but this is 7 months of shows...

Slide 202

BH: @actorstheatre

DM: I've never actually quantified it but there is a huuuuuggeeee gap in the demographics of who they hire as paid staff and who they select for their apprenticeship which doesn't pay enough to cover the cost of living.

Slide 203

BH: From J. P. Davis "Publicly, I'll say I'm proud of what we've been able to accomplish at the Fund for the Arts. Considering how much fight, we are in a better place and we will continue to push harder standards. I'm with you girl."

Slide 204

BH: We're on stories highlights 3. Each highlights reel can hold 100 slides. I'm positive some messages (not many, but still) have fallen through the cracks. Soon I will slow down the social media space and begin focusing on preserving and organizing the information sent in.

Slide 205

BH: Making a google form for all future submissions Remember this is not a "my opinion" fest This is a "this happened to me" "I saw this happen" "This is a truth I experienced" platform to call in, call out, push change

Slide 206

BH: PS: We are focusing on people with power to change these things but haven't. If you have grievances with other people, we are trying to change what's considered acceptable so those people don't have room to have *not act right* in the first place. I am not an HR department. We have to focus on the system, not the symptom.

Slide 207

BH: A survey is coming in hot. And a have a data wizard on it. Please fill it out, even if you've already submitted here. There is a question to indicate if you submitted here to keep data clean and accurate in numbers.

Slide 208

BH: The plan is to dig into the trends and make a report. Then write up a list of SPECIFIC steps that orgs and teams can commit to. These steps will be made through consultation with a organizational expert with focuses in equity and up for public review before finalized. Our city, funders, and systems have not hel them accountable. It's time we try.

Slide 209

BH: This public session was to build our community in this work. We see each other We hear each other They see us. They hear us. It's time for accountability.

Slide 210

BH: Survey link in bio Take + Share 100% anonymous

DM: [replying to Slide 215] "I am not an HR department" *5 clapping hands emojis*

Slide 211

BH: *looking eyes emoji* I am saving for grad school and my \$40,000 in student loans so.... If you feel inclined

DM: I'd chip in some \$ too, if you ever feel like putting up a Venmo or CashApp call around the time you're putting in. this work shouldn't be unpaid. Granted, it should be Shands or Reily or FFTA coughing it up, but if they won't, the rest of us will.

BH: PayPal: briharlan@outlook.com Cashapp: \$briannaHarlan Note: My Venmo is only for @blackloveblooms

Slide 212

BH: I need y'all to take and share this survey with the same energy y'all was sliding in my DMs! Had to remake this post. Please reshare and get the survey link out!!! Call outs are nothing with organizing and follow up! [post with survey link]