



African American

Craft Initiative

Craft Institution Consortium

SMITHSONIAN
CENTER FOR
FOLKLIFE
& CULTURAL
HERITAGE

July 20-22, 2021

Craft Institute Consortium Report • Fall 2021

Cover image: During the summer of 2021, Chanel Thervil led teen interns on an investigation of the body as a vessel for her artist residency at the Eliot School of Fine & Applied Arts. Photo by Craig Bailey/Perspective



Estelle Jackson is an African American white oak basket maker from Demopolis, Alabama. She is a CERF+ 2020 Tornado Emergency Relief Grant Recipient and a 2021 COVID-19 Relief Grant Recipient. Photo courtesy of CERF+

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An Artist-in-Residence intern at the Eliot School of Fine & Applied Arts explores the body through adornment in a workshop led by Chanel Thervil. Photo by Craig Bailey/Perspective Photo

EXECUTIVE SUMMARY

The final of the three foundational convenings of the African American Craft Initiative, the Craft Institution Consortium, was a series of virtual conversations with established national and regional organizations in the craft sector regarding representation of, support for, and partnership with African American makers and maker organizations. Following a similar structure to the first two convenings, the consortium consisted of five sessions over the course of three days.

Between July 20 and 22, 2021, forty-four leaders and representatives from membership organizations, museums and galleries, craft schools, and state arts councils gathered to examine ways in which their organizations can improve upon sustainable outreach, access, and opportunity for marginalized craft community members.

Central to the consortium was envisioning change through organizational collaboration, including outlining a five-year timeline for out-

reach to African American makers and identifying long-term goals, potential successes, and roadblocks for achieving more equitable representation across all facets of their organizations.

Using information from the Craft Summit and Think Tank, the consortium conversations led to collaborative commitments by some participants and laid the groundwork for actionable next steps within their own organizations, among participating organizations, and with AACI as well.

BACKGROUND & INTRODUCTION

Over the past decade, and more recently in the last year, many galleries, museums, craft organizations, and funding institutions have been struggling with how to address systemic racism, unconscious bias, and Euro-dominant historical narratives in their work.

An essential role of the [African American Craft Initiative](#) (AACI) is to connect the resources of cultural heritage institutions and organizations to the Black makers and organizations they have historically discounted. With this understanding, AACI gathered representatives from museums, galleries, national craft organizations, and funding organizations to discuss their present efforts and future goals for collaborating with and supporting the Black craft community.

The African American Craft Initiative began in October 2020 during the first year of the COVID-19 pandemic and just months after the history-shaping protests and calls to action resulting from the murder of George Floyd, which forced not only the United States but the world to recognize and acknowledge the deeply embedded systemic racism in the nation. Dr. Diana Baird N'Diaye, AACI founder and curator, noted the disproportionate ways in which African American makers are affected by these injustices.

After numerous discussions within her own network of African American artists and makers, it became clear that many national and regional craft organizations, galleries, and museums have underestimated the African American presence in the contemporary craft sector both as individuals and as communities. The reliance on limited and circular sources of scholarship about African American contemporary makers and lack of public exposure of African American makers has

meant that vibrant and growing African American crafts communities across mediums and geographic locations have remained invisible. Lack of understanding of African American aesthetics and art history on the part of mostly white curators, jurors, and gallerists has meant that craft organizations only highlight a select few individuals repeatedly, amplifying the absence of African American makers and their contributions to the American craft community.

African American Craft Initiative

Although historians, art critics, and folklorists began to study African American crafts in the early twentieth century, the focus of craft scholarship has often been confined to heritage arts— notably quilting and other textile arts, basketry and blacksmithing. The published work of African American scholars and curators, such as David Driskell, EJ Montgomery, Joyce J. Scott, and Vicki Meek, often makers themselves, has encompassed a wider group of African American artists who work in craft, but their writings (and the artists they write about) have rarely been part of the widely circulated volumes on contemporary craft. The result of this limited awareness and understanding of the range, diversity, and culture-based fabrication is minimal recognition, fewer opportunities, and less access to resources for African American makers working in different genres and contexts.

To combat these issues, the Smithsonian Center for Folklife and Cultural Heritage launched AACI, a project that aims to identify and support the educational, programmatic, and financial needs of the Black craft community. Building on the legacy of the First National African American Crafts Conference and Jubilee held in Memphis, Tennessee, in May 1979, the initiative articulates three main goals:

- Improve and increase research and documentation of African American makers and their craft
- Create new and renew networks linking African American makers to support organizations
- Increase public awareness of African American craft

Through collaborative research, documentation, and programming, the initiative is identifying, creating, and nurturing new models for a cultural ecology of craft production and learning. The initiative also aims to increase opportunities for connection and exchange between makers in the United States, Africa, and the diaspora.

As a first step, the initiative created a database of makers and organizations in order to better understand the breadth and depth of the African American craft community across the United States. Researching the demographics and craft practices of makers as well as the variety of craft-based organizations, the initiative developed a continuously growing database of over 500 community members.

The first two AACI convenings were conversations with African Americans individual makers (the Makers Summit) and craft organizations (the Think Tank). Our intent in those meetings

was to assess the craft landscape through the lens of African American makers, to develop networks, and assess needs from a perspective of African American agency. We also wanted to document the scope of the African American presence in contemporary craft.

African American Craft Summit

The AACI team hosted the [African American Craft Summit](#) in October 2020 to discuss the past, present, and future of African American craft with makers from across the country and to include a variety of craft traditions outside of heritage arts. AACI's research and contacts have revealed a much larger African American craft presence than even expected. The AACI database is poised to help develop meaningful collaborations and connections among makers and organizations while providing insight into the breadth and depth of the African American craft community.

African American Craft Organization Think Tank

Building upon the conversations and recommendations of the summit, the AACI team hosted the [Think Tank](#) in May 2021 to facilitate conversations about the ways in which African American organizations can best support makers, each other, and their communities while also addressing the unique challenges they face. Through robust conversations, participants focused on involving younger generations in crafting, documenting elder makers and their impact on the American craft community, and using history to guide craft traditions, programming, and more.

CONSORTIUM METHODOLOGY

Between July 20 and 22, 2021, AACI hosted the Craft Institution Consortium with forty-four leaders from a variety of national craft organizations, craft schools, museums, and funding organizations. Led by moderators Deborah Grayson, Joanne Hyppolite, Marsha MacDowell, Sabrina Lynn Motley, and Teddy Reeves, participants discussed organizational stakeholders, past and present interactions with African American makers and maker organizations, and how their organizations and core stakeholders are responding to current social issues.

Central to the consortium meetings was envisioning change through organizational collaboration. Through conversation, participants were asked to outline a five-year timeline of outreach to African American makers and identify long-term goals as well as potential successes and roadblocks. While some conversations were broader in scope, some participants came away with concrete goals that solidified collaboration with other organizations and makers.

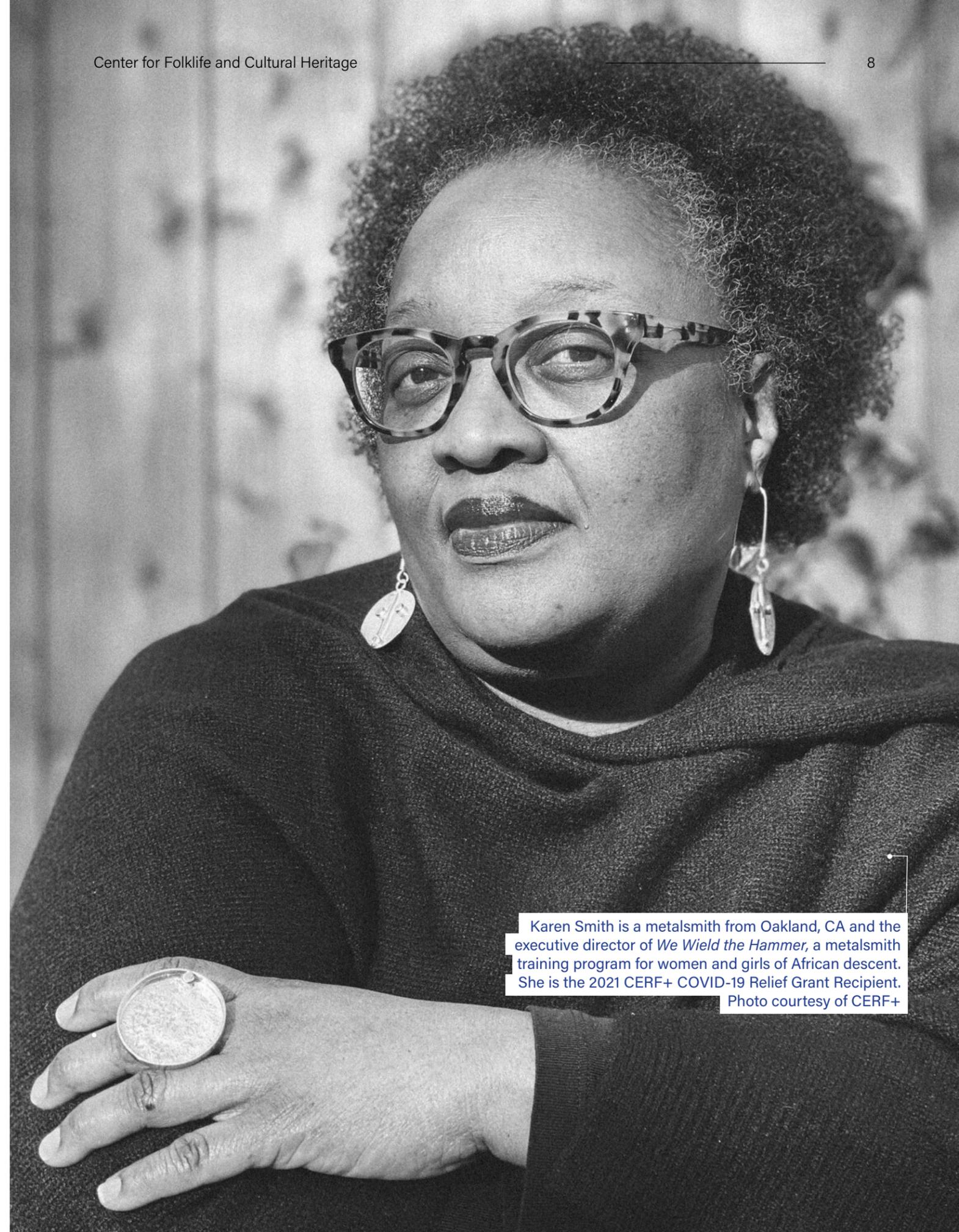
In preparation for the Craft Institution Consortium, AACI identified national craft organizations, museums, and gallery leaders and collected initial research from surveys about partnerships with African American makers and craft organizations. This work used the database of African American makers, curators, scholars, educators, and organization leaders collected during the Think Tank and Craft Summit. A few of the previous participants also participated in the consortium as dual organizational and maker representatives.

The participating organizations represented a variety of museums, galleries, craft schools, and national craft organizations. These institutions spanned the country geographically and varied according to size, funding, and mission. Their engagement with Black makers and craft organizations varied just as greatly. Some of the notable attending institutions included the Smithsonian's National Museum of African American

History and Culture, Museum of Design Atlanta, Maryland State Arts Council, National Council on Education for the Ceramic Arts, Textile Society of America, American Craft Council, and Wexler Gallery.

The consortium took place over the course of three days, broken into five two-hour Zoom sessions. Participants were divided into smaller groups of about eight to ten participants per session to promote more intimate discussions and opportunities to be heard. While participants in the first session acknowledged the safe nature of this discussion space, the second and third sessions focused on fostering discussions that challenged participants to think about their organizational goals and impact in the Black craft community.

Through robust dialogue, participants concentrated on how they have, and how they can, foster partnerships with Black craft organizations and makers. This included creating avenues for Black makers on boards and decision-making positions in organizations, seeking out the needs of the Black craft community, and ensuring that the financial and programmatic needs of the Black craft community are met by leveraging the financial capabilities of their organizations. Participants were able to contribute their own organizations' experiences and struggles to the discussion and consider issues raised by other Black craft organizations.



Karen Smith is a metalsmith from Oakland, CA and the executive director of *We Wield the Hammer*, a metalsmith training program for women and girls of African descent. She is the 2021 CERF+ COVID-19 Relief Grant Recipient. Photo courtesy of CERF+

DISCUSSION THEMES

The sessions covered a variety of topics, focused on foregrounding trust and equity in organizations through partnerships and representation. Many organizations struggled with how to sustainably and effectively prioritize the needs of Black makers and craft organizations without performative activism and representation. Below are several highlights from the discussions touching on three central themes.

THEME ONE

Fostering Partnerships and Representation

Throughout the consortium, many organization leaders recalled the push for change during the pandemic and past year, when their respective institutions were challenged to address anti-Blackness and white supremacy. Keona Tranby, director of marketing and communications at the [American Craft Council](#), mentioned how she works to help elevate the voices of smaller organizations, especially in organization governing bodies. In this same vein, she is working to better include the work of BIPOC people within the council's [Craft Week](#), an in-person and online marketplace.

Greater representation of African American makers in these national organizations was a leading aim of participants—particularly, representation that mirrors the demographics of the organization's community. [Marsha MacDowell](#), professor at Michigan State University and [museum](#) curator, recognized her responsibility to use privileges she has accrued as a white woman in a museum in higher education to facilitate and advocate for inclusivity and mutuality in the cultural heritage sector. She noted, "[The Quilt Index](#) is deeply committed to preserving images and stories of

the diversity of quilts in history and to that end has been working in partnerships with museums holding African American quilt collections, individual artists, and organizations like the Women of Color Quilt Network to further that goal. We hope that we can collaborate with AACI on this initiative." While focusing on the importance of facilitating BIPOC people's advancement in key organizational roles, MacDowell also wondered about other ways to better support marginalized communities in previously white-led spaces.

Participants suggested that a first step to representation is partnerships between African American craft organizations and participants at the consortium. Elissa Auther, representing the [Museum of Arts and Design](#), noted her organization's goal to build better and longer lasting partnerships with organizations that have similar objectives to uplift Black craft organizations and makers through exhibitions—inspired in part by their expressed needs in the Think Tank. For these partnerships to be achieved and sustained, organizations must foreground trust and equity within their practices that strive to center Black crafters.



Also known as the "Vine Man," Alabama native Andrew McCall has been making baskets, birdhouses, and furniture for more than 35 years. He is a 2020 CERF+ COVID-19 grant recipient.

THEME TWO

Foregrounding Agency and Access for Black Makers

Access to resources is a core challenge of equitable exposure for African American makers, often tied to prohibitive costs or restrictions put in applications for exhibitions and artist residencies. To alleviate this, attendees noted that they must increase access, both to artists and audiences, by reducing application costs and offering free admission to museums and exhibitions that acknowledge the historical underrepresentation of Black makers.

Nick DeFord, program director of [Arrowmont School of Arts and Crafts](#), pushed further, stating that access goes beyond education: "We should be giving employment as a resource as well." To effectively show African American crafters that they are both welcome and well-represented in the museum and the community, Cynthia Alberto, founder of [Weaving Hand](#), emphasized that we must show "the door is open for all!"

Mindy Tsonas Choi, founder of the [Be Seen Project](#), acknowledged the damaging nature of institutional display practices, often promoting single varieties of craft, removed from the context of lesser-known and historically underrecognized craft traditions. These practices are harmful and ultimately keep resources away from vital aspects of the Black craft community. Cate Andrews, associate director of [Wexler Gallery](#), affirmed that, within exhibitions, "it's not just what does the gallery owner like/want to see and show. It is visioning and creating collaborations with artists, their works, and how they want us to view their pieces." Indeed, Andrews spoke about how essential it is to foreground the interests and beliefs of the Black craft community in displays and exhibitions.





At The Eliot School of Fine & Applied Arts, residencies and fellowships are essential to inspire the next generation of African American makers. Photo by Craig Bailey/Perspective Photo

THEME THREE

Providing Resources to Support the African American Craft Community

Financial and programmatic resources are essential to support the Black craft community. While many participants remarked that they foster partnerships with the African American craft community by providing money and resources, they have yet to extend these processes to be directed by the Black craft community.

The issue of financial resources is directly connected to leveraging institutional support to reach young people of color. Katrin Zimmermann, professor at [Pratt Institute](#), observed that many of the roadblocks young college students encounter involve funding their education. As result, her organization places scholarships in the hands of BIPOC students as the makers of tomorrow. Carol Sauvion, executive director of the *Craft in America* documentary series, seconded this point, remarking that many students of color come from underserved schools and communities. By focusing the programming efforts of these institutions in underserved communities,

more students can be exposed to careers in craft.

These organizations must also acknowledge limited financial resources, exhibitions, and collecting initiatives within the African American craft community, especially during times of crisis. Teddy Reeves, curator of religion at the [National Museum of African American History and Culture](#), approached this topic by asking participants, “How are organizations helping to create accessibility, especially throughout this pandemic?”

Cornelia Carey, executive director of [CERF+](#), “The Artists Safety Net,” responded by highlighting her organization’s work to offer emergency grants to help sustain BIPOC artists facing unique challenges during the pandemic. Other organizations noted that they need to offer financial support through programming and grants to support the Black craft community outside of times of crisis.

RECOMMENDATIONS

Organizational and Institutional DEAI Efforts

- National and regional craft organizations, museums, and education institutions who participated in the consortium are continuing to recognize the impact of implicit bias and systemic racism on their own engagement with African American makers. During the sessions, they discussed how they have started addressing underrepresentation in their organizations and how they intend to address the underrepresentation of African Americans in craft.

- Some organizations are adopting formal Diversity, Equity, Access and Inclusion (DEAI) plans and policies. Others are looking for ways to increase their knowledge base of African American makers, and others are moving (or have already moved) to implement programs that are increasing the visibility of African American makers.

- It is crucial for predominantly white institutions to be aware of, be in contact with, and in some cases, look to leadership in the field from BIPOC organizations and experienced BIPOC makers, curators, and scholars. This means that craft organizations, museums, craft schools, and other gatekeeping entities throughout the craft sector must do the work to seek out and develop truly diverse boards, juries, and staff in critical masses rather than adding one or two persons of color in change-making positions. (Haystack Mountain School of Crafts as mentioned by several people as a model for successfully transforming an organization.)

Partnership and Opportunity Development

- Partnerships and collaborative projects between non-BIPOC and predominantly African American counterparts were mentioned as one step toward cross-fertilizing ideas, building networks of support, and expanding diversity of the general field. This suggestion is offered with the caveat that non-BIPOC organizations have often used the privileges of greater wealth and larger donor pools to “steal” staff, ideas, and projects from less-resourced African American organizations.

- Creating more teaching opportunities, residencies, and showcasing the work and the perspectives of African American makers in publication and exhibitions is key to support.

CONCLUSIONS & NEXT STEPS

Most participants during the five sessions acknowledged the invisibility and small numbers of African Americans on staffs, faculties, boards, student bodies, craft exhibitions, collections, and residencies. For the most part, they spoke about steps that their organizations were taking to address these issues.

For the most part, they spoke about steps that their organizations were taking to address these issues. They were consistent in aspiring to increase the presence of African American makers throughout the craft sector but recognized roadblocks to doing so. These roadblocks include things as basic as not knowing where to look for makers, to succumbing to the “safe” strategies of tokenism and relying on a limited “Rolodex” of African American artists, scholars, and educators. Another hindrance included the fear of the vulnerability needed for transformative change. Voicing the concerns of many participants, Alison Croney Moses, associate director of the Eliot School of Fine & Applied Arts, queried, “How do we give ourselves the tools to engage in our education?”

Participants noted several necessary steps to move forward: outreach to, and creating effective partnerships with, more African American maker organizations; creating more diverse review boards for fellowships, residencies, and other juried professional development opportunities; and hiring more curators, staff, and board members of color in critical mass. Success would be seeing African Americans and other people of color not just visible but in spaces where everyone feels a sense of belonging. Although they were not attendees, two statements by African American makers and curators from the summer issue (vol. 41, no. 2) of *Metalsmith Magazine* capture some of the concluding caveats from the consortium.

Velma Robinson Glass remarked on the importance of power-sharing for real organizational change:

“Power-sharing at an organization’s top echelon is also essential to dismantling systemic racism. For example, a 2018 Carnegie Mellon American Museum Association report found that forty-six percent of museum boards were all white, i.e., containing no people of color. An all-white board leads to two misperceptions: first, that there is a scarcity of Black Americans available to sit on boards; and second, that the absence of a Black voice encourages the boards to make decisions that allow ‘virtue signaling,’ the action or practice of publicly expressing opinions or sentiments intended to demonstrate one’s good character or the moral correctness of one’s position on a particular issue, to be viewed as real change.”

In the same issue, jewelry historian Sebastian Grant begins a series that brings to light the work of African American jewelry artists. He notes that:

“As in other design fields, American art jewelry has recognized mostly white or European-based designers, while omitting the contributions of people of color, especially from African-American artists. As America’s national conversation of race unfolds, it is important that jewelry historians finally explore the legacies of these Black artists and recognize those who played important roles in the development of modern jewelry making.”



Demond Melancon is the Big Chief of the Young Seminole Hunters and a founder of the Materials Institute in New Orleans, where he teaches beading classes to youth from his tribe. He is a 2020 CERF+ COVID-19 grant recipient.

As curator and consortium moderator, Joanne Hyppolite recognized that the problem of invisibility may extend to recognition of the work of African American craft scholars and curators as well. In order to affect committed change within these organizations and across the American craft landscape, leaders will be required to take a holistic approach to addressing longstanding power dynamics, gatekeeping, and the ways in which African American makers, their voices, and their work must be elevated and valued. The consortium aimed to bring leaders together to begin, and continue, conversations about the role these organizations play individually and collectively within American craft. Through these discussions and the insights provided during the Craft Summit and Think Tank, AACI is working with organizations to develop a series of next steps.

Moving forward, AACI is committed to continuing to facilitate dialogue between organizations

and makers in order to continue building networks and fostering a collaborative environment, even if virtually. Additionally, the initiative will plan an in-person conference including workshops, panel discussions, networking events, etc. Based on recommendations and interest, AACI will continue to work toward increased documentation of African American craft through research, artist, and writer fellowships, internships, and curatorial appointments, creating a career pipeline for more African American individuals interested in explorations in craft. Leveraging the enthusiasm of participants across convenings and sessions, AACI will facilitate collaborations with organizations and makers to host workshops, explore public programming opportunities, and develop improved pathways for resource sharing.

APPENDICES

Appendix A: Consortium Planning Survey Results

In June 2021, we sent out the Craft Institution Consortium Interest Assessment Survey to those who had previously expressed interest in the upcoming meetings and others recommended by African American makers. Thirty-nine people representing museums, galleries, and national and international craft organizations responded. Below are some of their responses.

What are the DEAI efforts you have achieved? What are you still hoping to get done, and how do you hope to succeed at these?

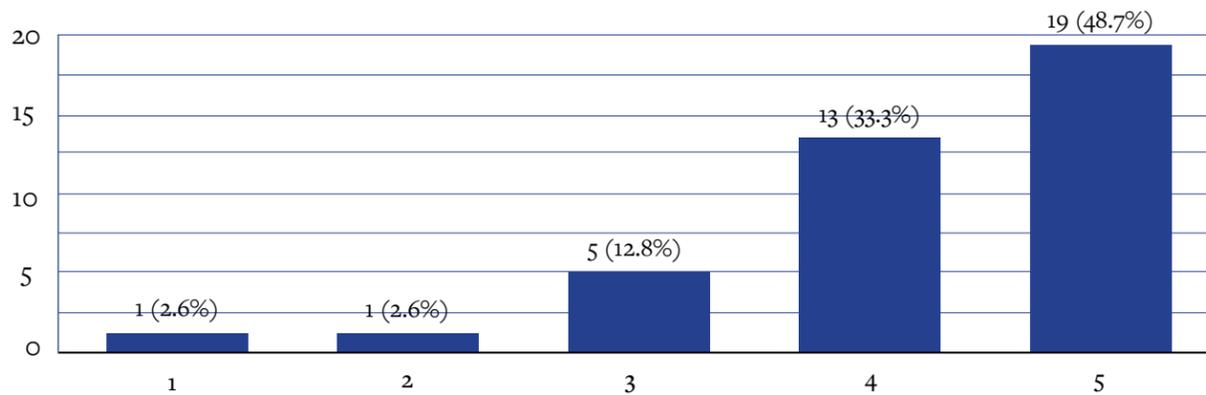
“We have created new grants for disabled, new programs for leaders of color, have led a national immigrant artist initiative for over 10 years, and diversified our board and will continue to do so, provide free programming or training to make things more accessible.”— **Michael Royce**, New York Foundation for the Arts

“We need to create a funding stream that will support access to craft instruction at our member organizations, partner with other organizations to extend the reach our network resources, provide structures and framework that will help our member organizations to achieve DEAI outcomes, and more.”— **Dawn Murphy**, Folk School Alliance

“We are working to uplift and promote Black artists and makers by increasing the number of Black instructors at our annual event, increase the number of Black artists featured in our quarterly publication, and ensure that our members of color are welcomed, valued, included, and safe at our annual event, and in our social media spaces.”
— **Karen Cooper**, Modern Quilt Guild

“Another aspect of our work during this pandemic has been offering multiple rounds of relief funding for artists facing dire circumstances such as food, housing and health insecurities. We have prioritized BIPOC artists for that funding and, to date, after three rounds of funding 70% of our recipients have been Black, Indigenous, and People of Color. Our recovery grant program, Get Ready Grants, which is currently accepting application is also giving priority to BIPOC artists.”— **Cornelia Carey**, CERF+

On a scale from 1-5, to what degree is your organization prioritizing diversity and inclusion as compared to other large efforts and goals? (39 responses)



What do you see as your greatest impediment in achieving success at DEAI? What are your needs in succeeding at these goals?

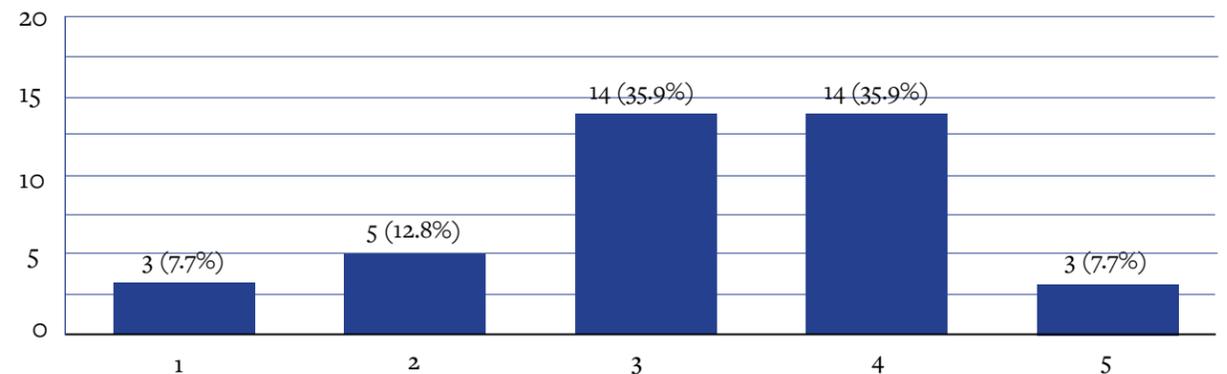
“Our greatest need it to recruit employees reflective of the diverse American population. One impediment is our location in the Capital District of New York State, which is still largely oriented to a demographic of European heritage. However, the demographics are shifting. The field of folklore and folk arts is also becoming more diverse and that is helpful in recruiting individuals to work at New York Folklore.”— **Ellen McHale**, New York Folklore

“Training and consultation to address the uneven skill sets across the board and staff, finances to support making DEAI initiatives operationally non-negotiable, time, and a network of colleagues from which to pull ideas and experiences.”— **Perry Price**, Houston Center for Contemporary Craft

“Our location in a heavy tourism town with past incidents of discrimination and anti-inclusivity can be problematic. We want to make our campus anti-racist and a safer space, but often feel out of control when it comes to the broader region, and travel to and from our campus. We also want to be able to make DEAI decisions that see long lasting effects, and not simply quick reactionary decisions.”— **Nick DeFord**, Arrowmont School of Arts and Crafts

“Honestly, time and money. These efforts require time committed and literal funds to carry out, and so I see them as long-term goals I can slowly work up to. I can achieve some efforts quickly like uplifting BIPOC voices and offering simple free classes, but most of these goals will be carefully crafted one building block at a time.”
— **Rachel Snack**, Weaver House

On a scale from 1-5, how would you rate your organization's success in achieving diversity, equity, and inclusion? (39 responses)



Appendix A: Consortium Planning Survey Results, cnt'd

If so, what are your suggestions for what our collaboration can look like in contributing toward the AACI goals?

“I am willing to contribute in any way I can. One of my biggest challenges is finding space to fostering meaningful relationships with makers outside of my current network. Like I said before these efforts are slowly built, and if the AACI can connect me to individuals who are actively looking for resources, I can put more of my time directly towards serving those individuals.” —**Rachel Snack**, Weaver House

“Folk schools and folk education organizations could serve as locations for accessible African American Craft inclusion, praxis, skill development, promotion, and more. The Folk School Alliance wants to partner with and support the work of the African American Craft Initiative to elevate and amplify the work and voices of African American Craftspeople and in doing that breathe vitality and action into our ideals.” —Dawn Murphy, Folk School Alliance
 “I am hoping that I can meet leaders of other organizations with similar goals as ours. We have a relatively large social media presence and mailing list and would love to lend our platform to the voice of the AACI. I also hope that our participation would help Black artists see that we are serious in our commitment to diversity, equity, and inclusion.” —**Karen Cooper**, Modern Quilt Guild

“I’m very interested in the possibility of collaborating, but I don’t know what that would look like without further conversation about AACI goals or a way to review ideas or projects already in the works. At this stage, I’m here to listen to what your goals are, what you’ve already tried, and what you think needs to happen now.” — **Elissa Auther**, Museum of Arts and Design

“We are interested in the collections related intersections. Collections at our institutions and well as objects we may want to acquire from some makers involved.” — **Joanne Hyppolite**, National Museum of African American History and Culture

“Sharing knowledge of artists and their work; sharing information about funding resources; partnering with other organizations to develop exhibitions, lectures, and other programs; participating in social media and national marketing efforts to highlight artists and makers; partnering with other organizations to host teaching artists and artists-in-residence; paid internships and other pathways in the museum field.” —**Carissa Hussong**, Metal Museum

Appendix B: Think Tank Moderators, Participants, and Staff

Moderators

Aaron Bryant, Curator of photography, visual culture, social justice, and contemporary history, Smithsonian National Museum of African American History and Culture

Haili Francis, Major Gift Officer, Smithsonian Center for Folklife and Cultural Heritage

Joanne Hyppolite, Curator of African Diaspora, Smithsonian National Museum of African American History and Culture

Participants

Cynthia Alberto, Weaving Hand

Cate Andrews, Wexler Gallery

Elissa Auther, Museum of Arts and Design

Jordia Benjamin, Indigo Arts Alliance

Karena Bennett, Surface Design Association

Chad Buterbaugh, Maryland State Arts Council

Cornelia Carey, CERF+

Ben Carter, Tales of a Red Clay Rambler Podcast

Leila Cartier, CraftNOW Philadelphia

Carrie Cleveland, CERF+

Karen Cooper, Modern Quilt Guild

Alison Croney Moses, Eliot School of Fine & Applied Arts

Nick DeFord, Arrowmont School of Arts and Crafts

Laura Flusche, Museum of Design Atlanta

Nicole Franklin, Nest

Abby Glassenberg, Craft Industry Alliance

Mellanee Goodman, Center for Craft

Joshua Green, National Council on Education for Ceramic Art

Karen Hampton, Massachusetts College of Art + Design

Caroline Hayes Charuk, Textile Society of America

Carissa Hussong, Metal Museum

Suzanne Isken, Craft Contemporary

Staff

Dr. Diana Baird N'Diaye, Lead curator, project director

Sloane Keller, Project coordinator

Cecelia Halle, Strategic communications assistant

Laura Marcus Green, South Carolina Arts Commission

Ellen McHale, New York Folklore

Amy Milne, Quilt Alliance

Dawn Murphy, Folk School Alliance

Elaine Nichols, Smithsonian’s National Museum of African American History and Culture

Karen Olson, American Craft Council

Corey Pemberton, Crafting the Future

Sharbreon Plummer, Textile Society of America

Shane Prada, Baltimore Jewelry Center

Perry Price, Houston Center for Contemporary Craft

Brienne Rosner, Society of North American Goldsmiths

Michael Royce, New York Foundation for the Arts

Carol Sauvion, Craft in America

Mary Savig, Smithsonian American Art Museum’s Renwick Gallery

Keona Tranby, American Craft Council

Mindy Tsonas Choi, Be Seen Project
Rebecca van Bergen, Nest

Michelle Joan Wilkinson, Smithsonian’s National Museum of African American History and Culture

Melissa Wraalstad, Wisconsin Museum of Quilts and Fiber Arts

Katrin Zimmermann, Pratt Institute

Kamryn Bess, Curatorial intern

Emma Cieslik, Curatorial intern

Appendix C: Consortium Agenda

Introductions: Meet the Organizations (15 minutes)

Fostering Partnerships and Representation (30 minutes)

- Who are your organization’s stakeholders and what are your past/present interactions with African American makers and maker organizations?
- What do you consider to be some of the unique assets of your organization’s mission, publications, and programming that fill needs that are not being filled elsewhere?

Foregrounding Agency and Access for Black Makers (30 minutes)

- Reactions to the takeaways (share screen)
- How are you as organizations and your core stakeholders responding to current social issues?

Providing Resources to Support the African American Craft Community (30 minutes)

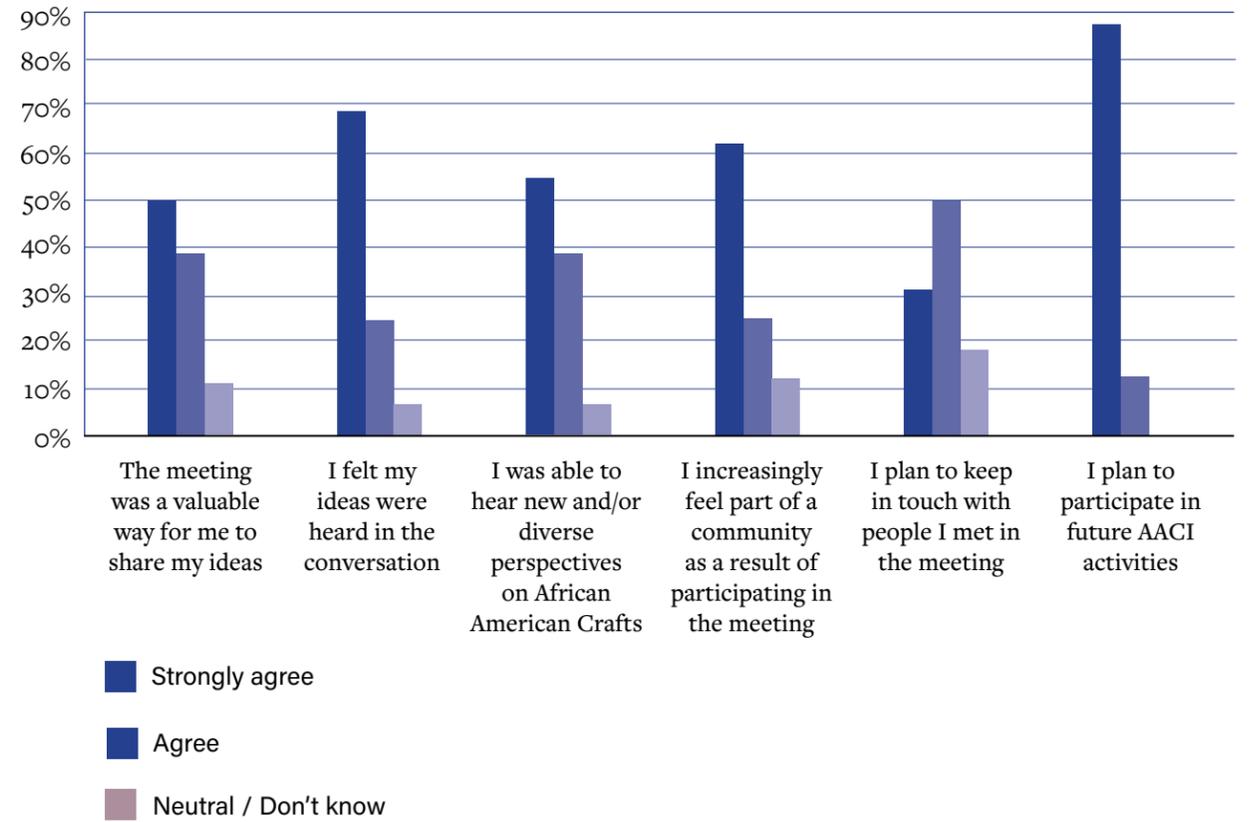
- How do you envision your outreach to African American makers in the next five years? What are the positive indicators? What are the roadblocks?
- If your desired outcomes of your African American stakeholders are achieved, then certain lasting long-term change might occur. What does this change look like?
- How will you promote collaboration between yourselves as well as between yourselves and African American maker organizations?

Wrap-up & Next Steps (15 minutes)

Appendix D: Cultural Sustainability Program Information

The African American Craft Initiative is part of the Center for Folklife and Cultural Heritage’s Cultural Sustainability Program, which aims to support communities’ efforts to preserve and sustain their living cultural heritage. The program is funded by the generous support of Ferring Pharmaceuticals. Learn more about Cultural Sustainability and our other Smithsonian Artisan Initiative efforts [here](#).

Appendix E: Participant Survey Results



“Great discussion—I gave a full, detailed account to my colleagues afterward (to me, a sign of an effective event—I was eager to share). And I came away with to-dos for things we are not addressing and/or ways we may better serve African American makers and partner with BIPOC organizations in our community. The pace and agenda worked really well. Moderators were welcoming, and participants were encouraged and respected. I liked the length of segments and how you handled input both via speaking and in the chat box. Great communication and resource packet too. So well done. Look forward to any future opportunities with your team.”

“I was truly honored and thrilled to take part in this conversation. It was an intriguing and inspiring group of people in our group—no doubt in all of the groups! It was great to learn about people’s organizations and initiatives, to hear diverse perspectives and learn from one another. Sabrina Lynn Motley was a brilliant facilitator, and Diana’s running comments and questions in the chat so beautifully captured and fueled the conversation. I am so impressed to have received the follow-up folder—thank you so much! I look forward to whatever is next.”



Captioner - Brook Nunn



Zoom participants at the 2021 Craft Institution Consortium.
Photo courtesy of AACI

Marsha. Thank you.
>> MARSHA MACDOWELL: Okay. Thanks, Diana.
That's a wonderful

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