

# **Piedmont Craftsmen Diversity, Equity, Inclusion 4-Tier Plan for Implementation**

Fall 2021- Fall 2022

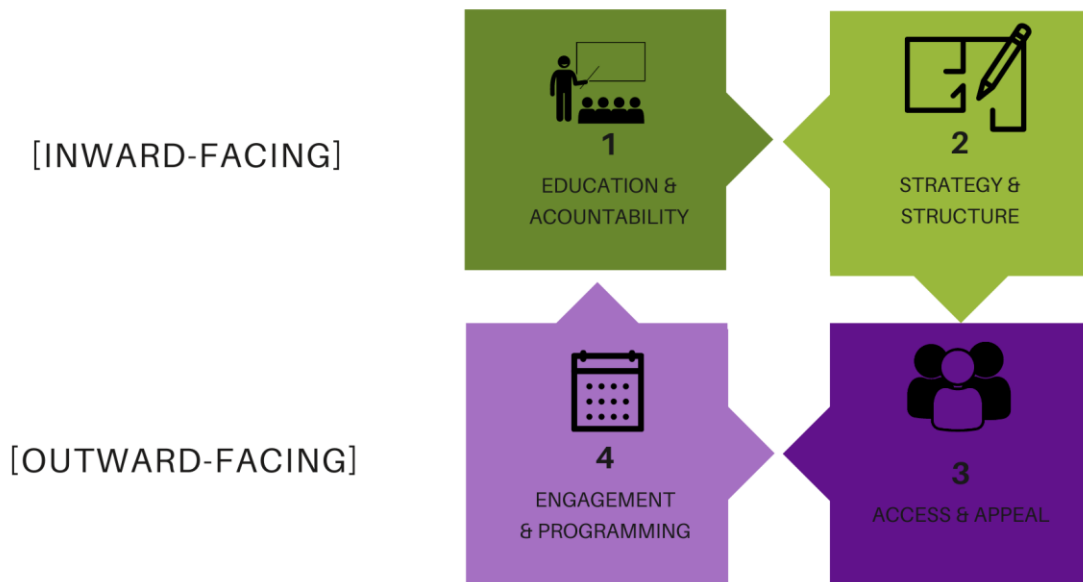
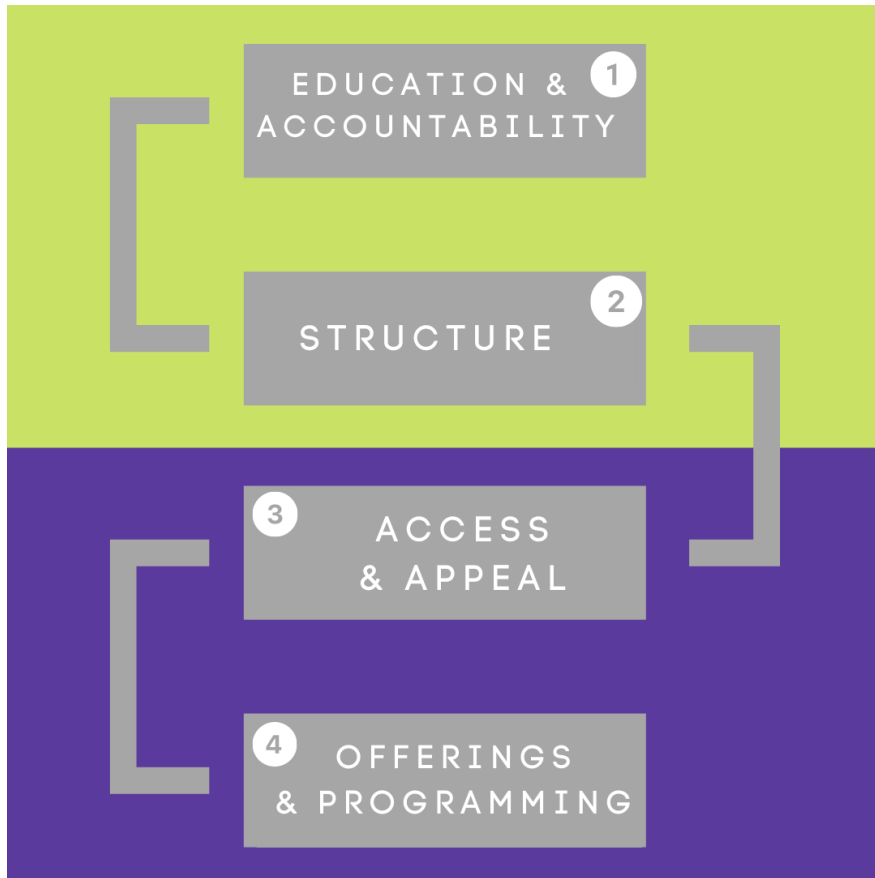
Prepared by Molly Grace, Dir. of Development

**Presented to PCI Board October 28, 2021**

**Approved by PCI Board December 15, 2021**

Based upon research and development of

PCI DEI Implementation Plan from July 2018 to Present

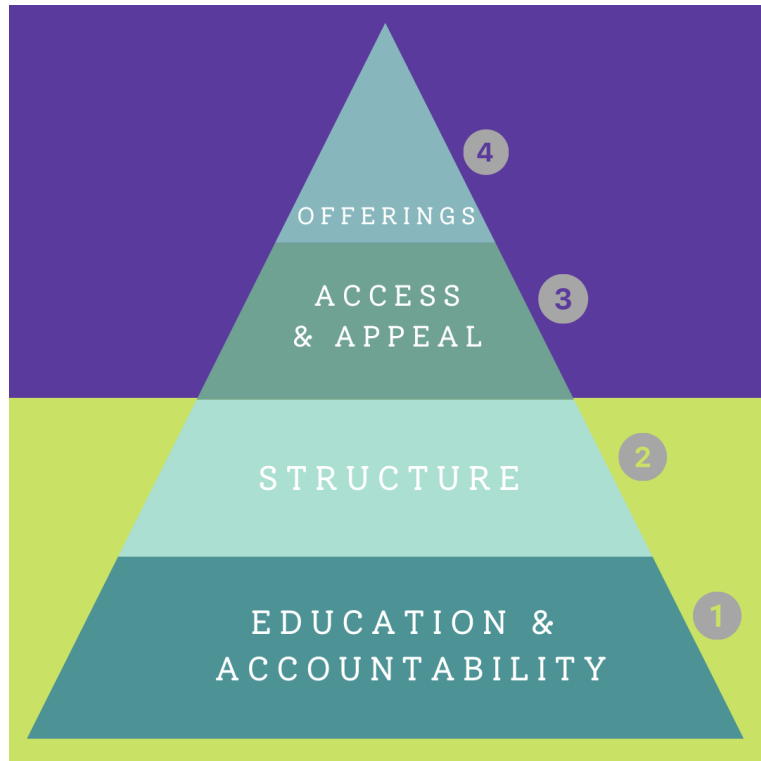


Figures 1 & 2

**Introduction Summary** - This is a Four-Tiered plan for Implementation of our Diversity, Equity and Inclusions plan for Piedmont Craftsmen. This plan breaks down the relationship between what must change first at the foundational level before we begin to make concrete plans for change, or even envision what the changes might look like, before we do our due diligence and retool our thinking. Because we recognize that the problems in diversity that we have inherited as an organization are caused by unintended homogeneity, there are natural biases toward our organization's procedures and protocols that have been created out of comfort, that ultimately have been exclusionary to many other populations other than the one who is regularly served by PCI. Biases can only be reversed with intentional introspective work that seeks to uncover the barriers that keep our comforts protected. Please note that we all recognize that these barriers were not intentional.

Figures 1 and 2 on the previous page, and the following few visuals illustrate how these **tiers** not only support and inform one another but also flow together. They also illustrate that we will need to place emphasis in equal measure to both **inward-facing interventions** as well as **outward-facing changes**. The changes that can be seen by the outside (the public, our artists) will not be genuine nor have substance if we do not fully commit to changing the infrastructure of how the organization works.

For our discussion purposes, we will most consistently refer to the pyramid structure of our plan, as it insists that we understand that the entire thing is not possible without the more foundational Tiers of 1 and 2 - specifically the former, on top of which the rest depends. If we do not eliminate our reticence toward evolving at the basic level of leadership, we will not be able to effectively change our programming and our structure enough to earn the trust and respect of those whom we are hoping in earnest to build relationships with. Figures 3 and 4 illustrate the pyramid relationship between the four tiers of implementation. They also illustrate how we tend to first *think* of the top, or end results - we see visions of programs, of pleased and supportive new patrons and donors - but we often forget to focus the base of our efforts behind the scenes, where it seems less attractive to put our efforts and our time



**TIER 1 - FOUNDATIONAL LEVEL**  
**Educating Ourselves, Building Accountability, & Identifying Barriers**

**(Inward-Facing)**

Summary: Before we are able to plan for and carry out amendments to our bylaws, changes to our procedures, adapt our membership, build new audiences, and develop relevant programming, we must understand how our current programs and offerings may be either exclusionary to or unappealing to artists, patrons, and donors that do not fit our predominant demographic (white, >upper-middle class, and above the age of 55).

To understand the “barriers” for participating in or engaging with our guild, we must 1. educate ourselves on our own biases and their effects, 2. Identify and seek to explore what those barriers are and how we can break them down.

It is necessary that we commit to overhauling our operations *as needed* in order to create new pathways for participation and equity, even if it means changing bylaws, letting go of processes that have appeared to work in the past, and even disappointing current artists or supporting members who enjoyed our previous ways of operating.

Because it can be difficult to evolve away from comfortable protocols, it is doubly necessary for us to take the time to be open to and embrace this initiative, by determining to honestly face and educate ourselves about how inaccessibility works and affects others in ways we do not automatically perceive.

**TIER 1**

<b>Create DEI Committee</b>	<p><b>Status:</b> Achieved</p> <p><i>Board Members:</i> Charles Watson, O’Neil Jones  <i>Staff:</i> Molly, Jane, Chris; Scott, Sarah (Newly Added)</p> <p><u>Upcoming Actions:</u> Need to add another Board member to the committee for next year</p>
<b>DEI Training for Board and Staff</b>	<p><b>Status:</b> RD</p> <p><b>Goal:</b> Completed by January 2022</p> <ol style="list-style-type: none"> <li>1. Dominique Grimes (Durham,NC), and HR coach, has agreed to lead a DEI training and we are awaiting his quote and additional materials to review. We are also looking into the cost for REI</li> </ol>

	<p>to conduct private training, as well as other avenues.</p> <p>2. Jane and Molly attending <b>DEI training with Racial Equity Institute</b> on Nov 12,13 (16-hour workshop)</p>
<b>CDE/CDP Certification</b>	<p><b>Status: RD</b></p> <p><b>Goal:</b> Completed by March 2022</p> <p>Molly &amp; Jane will complete their certifications for Certified Diversity Executive - CDE (Jane), and Certified Diversity Professional (CDP) Molly. In future years, this certification may be replicated throughout staff and even board when further grant money allows. There are several options:</p> <ol style="list-style-type: none"> <li>1. AIHR - 3 hours/ week, 10 weeks -</li> <li>2. B</li> <li>3. C</li> <li>4. D</li> </ol>
<b><i>Diversify Board &amp; Staff</i></b>	<p><b>Status:</b> In Process</p> <p>Goals: 1. Some Additional Board Diversity for 2022; 2. Develop Junior Board Program by 2023; 3. Create at least one intern position targeting diversity growth; 4. Use market analysis investment to begin a plan for job-posting in the future, by the end of 2023.</p> <ul style="list-style-type: none"> <li>● Nomination forms have gone out.</li> <li>● Will continue to diversify the board in subsequent seasons, especially after training is facilitated and we have guidance in that approach.</li> <li>● Creating Internship Positions: Research, marketing, content-creating (Culture of Craft initiative)</li> <li>● Re-tool job posting strategy (Market research focus)</li> </ul>
<b><i>Build a Community Advisory Council</i></b> *Priority*	<p><b>Status:</b> RD</p> <p>Create a subcommittee or “advisory council” of community members who can review decisions and protocol, or review plans and advise the DEI committee on decisions and protocol, and make recommendations. Would meet once a quarter.</p> <p>2 groups: an In-Person, local group, and a virtual group</p>

	<p>Action Item: Committee will come up with this list of nominees by our next meeting, and will spend our November meeting discussing how this will work and how to get started.</p>
<p><b>Identify Barriers via Professional Barrier &amp; Bias Analysis</b> <b>**Priority**</b></p>	<p><b>Status:</b> RD</p> <p>Market research team to be hired (short term, not long term) to help identify and strategies for bias and barriers. This will directly address action items in second and third tiers. Independently contracted - can use grant money for this, if not this cycle, in May when new cycle starts.</p>

**TIER 2 - STRUCTURAL LEVEL**  
**Making Changes to Remove Barriers and Boost Access**

**(Inward-Facing)**

Summary - After identifying the need for change, we recognize that the structure of the organization and indeed the very services we provide will need to change, some things in part and others in whole. With our objective being to remove the barriers that restrict participation (again, at the artist, patron, and donor/supporter levels alike), we must re-design how we operate and what our objectives as an organization are. Think of this level as *redefining, strengthening, and expanding our mission* - as well as developing the “how” of how we will do it.

TIER 2

<b>Broaden Artist Search (Improve Marketing)</b>	<p>Improve marketing visibility for Call To Artists</p> <ul style="list-style-type: none"> <li>- changing how and where we “look” for new artists, or post our announcements</li> <li>- Hiring a third-party market research team (non-academic) to determine strategy for this</li> <li>- Change our branding and what our strategy is for content-sharing in order to boost interest (<b>crosses with Tier 3</b>)</li> </ul>
<b>Reduce/Remove Barriers for Participation As Member Artist</b>	<ul style="list-style-type: none"> <li>● Consider an Invitational Approach - for a period of time (2 - 3 years?) possibly incentivizing Ambassadors (current artists) helping to search out diverse artist base</li> <li>● Create Member Artist Ambassadors who will conduct search</li> <li>● Allow staff to invite as well</li> </ul>
<b>Standards Review Review</b>	<p><b>Status:</b> Scheduled  <b>Goal:</b> January 2022</p> <p>(Assessment of our standards procedure, taking into consideration pandemic, DEI, declining application response)</p>
<b>Reconsider Artist Membership Levels/What Constitutes Artist Membership</b>	<p>Tiered Artist Membership - Making some change to how our artist participation works - are there different levels?</p> <p>Reconsider what artists get in return for being a member (apart from “access” to the Fair)</p>



<p><b>Reimagine Artist Give-Back</b></p> <p><b>/ Evolve for Modern Artist Base</b></p>	<p>Reconsider what all artists will receive for being members, and consider different levels of artist membership (similar to supporting membership)  <b>(Crosses with Tier 3)</b></p> <p>Change or add membership perks and artist give-back to suit a younger, more self-sustaining artist base. Reconcile that membership as it is currently and an annual Fair isn't enough to attract diverse or younger artists.</p>
<p><b>Remove Barriers for Patrons</b></p>	<p>Vary Price Points - in shop, in website</p> <p><i>Action Item:</i> Need to communicate with artists about supplying pieces that can be in varying price point categories</p> <p>Develop programming that appeals to more than just collectors <b>(Cross with Tiers 3 &amp; 4)</b></p>
<p><b>Reexamine Language Used</b></p>	<p>Look at language used on website, social media platforms, and on printed handouts. Consider different forms of getting word out.</p>
<p><b>Recurring Donation Platform (Broaden Donor Audience)</b></p>	<p><b>Status:</b> Created  <b>Action Item:</b> Needs to be advertised/promoted (will work in conjunction with Tier 3)</p>

**TRANSITIONING TO OUTWARD-FACING TIERS**

At this point we are able to start applying what we've learned at Tier 1 and have started structurally making logistical space for Tier 2, and can start to develop our programming and refine how we are marketing ourselves to the public and to new artists. We are able to make good on the plans we have begun at the subsequent level. It is important to see that just as Tiers 1 and 2 have needed to exist in tandem to one another, so do Tiers 3 and 4.

Please note that the details and precise steps in these tiers have not been entirely fleshed out, as they depend on much of what comes out of the subsequent tiers.

**THIRD TIER - ACCESS LEVEL**  
**Boosting Awareness (Marketing), Accessibility (Removing Barriers), and Appeal**  
**for both Audience and Artists**

**(Outward-Facing)**

Summary - At this point, our biggest goal is to begin **creating trust** that we are putting our money where our mouths are, so to speak.

Beginning to boost our appeal comes hand-in-hand with the removal of barriers, not just because of word of mouth but because we will have things to show for the work we are doing. The research into our barriers and biases will help us change how we market our membership and our benefits, as well as help us to build new and exciting programming. At this level, the vision of how we as an organization can and will change is more of a solid, concrete vision with plans and action items, and less of a general, vague “feeling” of what needs to be done. Thus, we will be able to share these visions clearly in Social Media marketing campaigns, on our website, in conversation, and in our advertising and other outreach.

At this level we are also making more concrete the relationships and partnerships with other organizations and individuals, and leaning heavily on our plans for future programming - Tiers 3 and 4 truly do go hand in hand.

<b>Diversity Statement</b>	<b>Status:</b> Done
<b>Establish Transparency of DEI Efforts</b>	<p><b>Status:</b> RD  <b>Goal:</b> Website Page, Blog created by January 2021</p> <p>Website Presence of DEI plan, with regular updates, and detailed plan uploaded and shared</p> <p>Create blog to be maintained by Molly, Sarah, interns</p> <p><i>Action Items:</i> Sarah and Molly meet to determine SM strategy</p>
<b>Align with and Embrace Critical Craft Movement</b>	Share and feature updates in Critical Craft
<b>Increasing Give-Back to Artists</b>	<p><i>Possibilities:</i></p> <p>Professional Development (Summit, Mixer, etc)</p> <p>Programing By Artists, For Artists</p> <p>Insurance Program</p> <p>Banking, investing, loans for artists</p> <p>List of resources by region</p>

	<p>Artist Directory</p> <p>Newsletter for artists only</p> <p>Networking Opportunities - Virtual, In Person</p>
<b>Feature/Incorporate Non-Member Artists</b>	<p>Feature Non-Member Artists on social media platforms and the website, guest speakers, guest artists, etc. - Being intentional.</p> <p>Will require looking at bylaws; this could be as visiting artists, featured artists in certain events or shows</p>
<b>Cross-Collaboration with Other Orgs</b>	
<b>Create features/opportunities to highlight Handicapped/Differently Abled Craftspeople</b>	
<b>Travel to other Regions and Meet New Artists</b>	
<b>CERF Plus</b>	
<b>Create Offsite Exhibitions</b>	

**FOURTH TIER - ENGAGEMENT LEVEL**  
**Programming, Events, and Community Engagement**

**(Outward-Facing)**

<p><b>Place Programming Emphasis on Historical &amp; Cultural Significance and Influence of Craftforms</b></p>	
<p><b>Develop the <i>Culture of Craft</i> Fellowship Program</b></p>	<p><b>Status:</b> Advanced RD</p> <p>Part of a new education initiative, the Culture of Craft Fellowship would be an annually renewed fellowship awarded to one or two college-aged individuals who identify as minorities. Their fellowship would revolve around researching specific craft mediums and techniques of their choosing and the cultures from which they've evolved, culminating after a year in an exhibition of their research with supporting pieces curated by the fellow (could include member artists or non-member artists); Would hopefully be a collaboration with the WF Museum of Anthropology and SECCA. Fellows would also be required to keep a written log of their work to be regularly updated onto our upcoming blog.</p>
<p><b>Opportunities for Discussions</b></p>	<p>Opportunities (Virtual and otherwise) for discussions at various levels about craft, Critical Craft, controversial barriers in arts and in craft, evolution of craft, ethnicity and cultural heritage in craft, appropriation, etc.</p>
<p>Mixer Partnership</p>	<p>Creating new relationships with makerspaces and advanced trade schools (Mixer, The Forge, Penland) local and eventually in other regions, wherein supporting members and artist members at lower tiers may get discounts or perks from these institutions.</p> <p>Also to develop with these partners:</p> <ul style="list-style-type: none"> <li>○ Panel/Discussion Series</li> <li>○ Workshops</li> <li>○ Makers On The Rise Membership Level (potential to spread to other makerspaces country-wide)</li> <li>○ Video Series</li> <li>○ Annual Craft Summit</li> </ul>
<p>Millennials as Collectors</p>	<p>A series of events to try to boost our Millennial customer and</p>

Series	engagement base
Residency Program	SECCA, Indigo, etc.