

Grace Bonney: 00:05 Hi, and welcome to Good Company, a podcast where we take an honest look at the world of creative business. I'm your host, Grace Bonney.

Before we get started I wanted to let you know that the brand new issue of Good Company magazine is officially on stands now. Our newest issue is called, "Fearless," and includes over 180 pages of incredibly inspiration, advice and interviews with people like Blair Amani, Jenna Wortham, Rhea Butcher, Paula Scher, Desiree Akhavan and so many more. You could pick up a copy and get more info at [welcometogoodcompany.com](http://welcometogoodcompany.com), and follow us on Instagram @goodcompanyzine for more info and more inspiration.

On this week's show I'm talking with the co-founders of the website People of Craft, Amélie Lamont and Timothy Goodman. People of Craft is a website that was launched in 2017 to showcase creatives of color and their craft in design, advertising, tech, illustration, lettering art and so much more. Frustrated with the lack of inclusivity in the design world, Amélie and Timothy decided to build People of Craft as a platform that could be used for good.

As Amélie said in an interview with Artsy in 2017, "There are two camps, there's one where you're complaining about it, and there's another where you do something about it. So we said, 'Okay, we talk about this a lot, let's actually do something.'"

People of Craft's database is growing so quickly and it is an incredible resource for the creative community. So I sat down with Amélie and Timothy to talk about how they met, how this project came to be, how they see it growing in the future and also how they see their individual roles in the creative community as voices for change. We also discuss what the emotional cost of this work is for women of color like Amélie.

The time and work that goes into a project like People of Craft is significant. And what it contributes to the greater creative community is so important. So I'm so thankful that Amélie and Timothy decided to share their time with us today. So, let's start the show.

Hi everybody, thank you so much for talking with me today.

Amélie Lamont: 02:10 Hi.

Timothy Goodman: 02:10 Hi.

Grace Bonney: 02:11 So I want to start way, way back at the beginning, before we start about the project that I so admire that you've created. I would like to know where each of you grew up and what you wanted to be when you were little.

Amélie Lamont: 02:23 So I was born in the Bronx, born and raised New Yorker. I am a first generation American. My parents are from Jamaica. When I was a kid I had three things I wanted to do. I wanted to either be a firefighter, a dentist or I wanted to marry Michael Jackson. Michael Jackson died before I could come of age, so I couldn't marry him in time.

So when it was time for me to go to college I told my mom ... I changed trajectory a bit. I told my mom that I wanted to go to school for art and she basically was like, "I did not come to America and struggle for all this time for you to become a starving artist."

So I was like, "You know what? You're right." So I went to Drexel and I double majored in business and engineering, and I hated it so I left. And then I went to the School of Visual Arts here in New York City and I loved it, but my mom got sick so I had to take time off. And after my mom got better I was like, "You know what? Mom, don't worry, I'll pay for school myself," not knowing how expensive SVA was as a private school. So I ended up leaving SVA and just freelanced.

I taught NYU students how to code. I taught photography. I worked at Apple. So I've had lots of odd jobs where I ended up tutoring people or just doing freelance stuff, building websites for people, things like that.

Timothy Goodman: 03:47 For me, I grew up in Cleveland, Ohio. I grew up in an all-black neighborhood until I was about 12 or 13. And then suddenly we moved to I wouldn't say an all-white neighborhood but it was predominantly probably 60%. Mm-hmm (affirmative). And all of the sudden kids were calling me by my last name like it was "The Wonder Years." Goodman. And so that was a crazy experience to go through, which all ties back to a lot of things now.

But then I was a really horrible high school student. I was just about partying and smoking weed and hanging out, and Amélie is waving her finger at me right now. And I couldn't get in to any schools nor did I really try. So I started painting homes when I was about 18, painting homes and hanging wallpaper for this guy named Dave, he had a home improvement company. And

so I worked for him for about four years learning that trade. He should have fired me 100 times over again. I was horrible. He used to say, "Every day is like your first day," for two years. But during that time he really instilled a lot in me, a lot of work ethic, a lot of understanding what I might want in my future.

And so I stopped the drugs and I stopped the partying and all of the sudden I started taking classes at a community college. At first I thought maybe I was ... Because we worked in these million dollar homes and these beautiful homes all in Cleveland. And I thought maybe ... I felt a knack for design and space sensibilities. And I was like, "Maybe I want to take interior design classes or something." So I started taking night classes at a community college that I was paying for and I was working all day, during the night and then going to classes. But I also had to take ... I was such a bad student in high school that I had to take all these 09 English ... I was literally learning about nouns and verbs again at 21.

So during that time I had some really encouraging ... I had to take art classes and I had some really encouraging teachers that were just like, "You have something. You're good at drawing and you seem passionate about it. Why are you interested in interior design?"

And I was like, "I don't know, because I work in these homes."

They're like, "Why don't you keep taking more of these classes?"

Yeah, I just became obsessed eventually. And then I became obsessed ... At the time I was very obsessed with the idea of "making it," too. I wanted to go to New York or LA to go to art school, but I don't come from money, I didn't know how I was going to pay for it. So I ended up reading this entire book called "How to Go to School for Free."

I read this whole book, "How to Go to School for Free," and what it taught me, because I needed to figure out how to go to spend 40 grand to go to SVA or something a year, and what it taught me was how to write about myself. In order to win scholarships you need to differentiate yourself from the other thousand people who are applying for it.

I would go to work all day, go to night school at Tri C, the community college, shout out to Tri C if anyone's listening, and then I would go and write and apply. I applied to over 100

scholarships over the course of two years knowing that I was going to come to New York. I eventually won seven or eight or nine of them or something, and then, yeah, I moved to New York to go to SVA, I was about 23 or 24, so I went to school late but I started as a sophomore. The rest is history.

Grace Bonney: 07:17 And how do you two meet?

Timothy Goodman: 07:19 Web Visions, Chicago, 2000.

Amélie Lamont: 07:20 Yeah, that's right. I remember being in a hotel, I saw this tall guy and I was like, "Tall." And then I saw you and I was like, "No," because you had holes in your shirt. I actually texted a friend, I was like, "There is some gross people in this hotel."

Timothy Goodman: 07:36 I had holes in my shirt?

Amélie Lamont: 07:37 I swear to God you had holes in your shirt. I was like, "This is so gross."

Timothy Goodman: 07:37 I was very country that day.

Amélie Lamont: 07:42 And then I get to the venue and you're there and I was like-

Timothy Goodman: 07:44 Was I speaking with the holes in my shirt?

Amélie Lamont: 07:44 Mm-hmm (affirmative).

Timothy Goodman: 07:48 I don't remember this. Damn.

Grace Bonney: 07:48 These are not the fancy holes that people buy and put in their shirts on purpose these days?

Amélie Lamont: 07:53 No. So I gave my talk and then I came back down and I was like, "Timothy Goodman, I think I've heard of him." And I sat down and then you sat down next to me and you started coughing.

Timothy Goodman: 08:03 Yeah, because I was getting sick.

Amélie Lamont: 08:05 And I told you to move the ... Away from me because I didn't want to get sick.

Timothy Goodman: 08:08 I know. But we had a good conversation.

Amélie Lamont: 08:09 And you started laughing. And I was like, "No, I'm not playing with you. Sit over there because I don't want to get sick." And then our friendship blossomed from there.

Timothy Goodman: 08:18 Yes. I remember that. I remember sitting down and you were chastising me.

Amélie Lamont: 08:23 Yeah.

Timothy Goodman: 08:23 And then I spoke, I gave my presentation. And then we talked after my presentation and that's really when we got in, we were talking a lot about inclusivity in design and the conferences, obviously because we met at a conference. She talks about it a lot and I think I was just starting to touch on these things openly, publicly, at the time.

Amélie Lamont: 08:46 No, after your talk I gave you feedback.

Timothy Goodman: 08:48 You did give me feedback.

Amélie Lamont: 08:49 About your talk, yes.

Grace Bonney: 08:50 What was that feedback?

Amélie Lamont: 08:51 Because you had mentioned that you and Jessica had protested in front of Trump Tower and I gave feedback saying that I understand the intention behind what you did but the perception as a woman of color, specifically a black woman in the audience, it looked like it was all white people protesting. And so-

Timothy Goodman: 09:12 Yeah, and there's also cops in that video.

Amélie Lamont: 09:14 Yeah, which when I saw the cops I bristled I was so frightened. I was like, "There's no way that I could have"- ... Because he mentioned that he sent out a call to his newsletter and so did Jessica, and I was like, "There's no way that I would have even answered that call because I'm not going anywhere near police officers as a black woman in America." So that was feedback that I had shared.

Timothy Goodman: 09:32 And I think from there it just ... I think that we continued talking about that kind of stuff. I think Amélie is amazing because she's been important with this because as a cis white guy who has been very publicly speaking out against these kind of things or challenging other white folks, it's also very important for me, and every white person obviously, to first be doing a lot of reading and doing a lot of listening and doing a lot of following other folks on social media that do not look like me, which I had been doing and obviously still continue to do so.

But Amélie's been great to me because for me specifically she's been a sound board. So maybe I want to say something or I want to go about something, I might say something like, "Hi, what do you think about this?" Just to make sure I'm being sensitive about it and not overlooking something. Because as we know a lot of people with great intentions will talk about these kind of things and fall short.

Grace Bonney: 10:37 So how, from those conversations, did you grow into the idea of People of Craft? How did that become the place you decided to take as your next step from conversation?

Amélie Lamont: 10:46 It's funny because we were at a mutual friend's birthday party and we were just tossing ideas back and forth. If we're both designers in the community and we both have our platforms, what is it that we can do to help the design community in a meaningful way? And we started tossing around ideas. How do we play on the acronym people of color but not make it super obvious?

Timothy Goodman: 11:11 I actually think that I'm happy about having People of Craft. There's just a little bit more edge to that craft.

Amélie Lamont: 11:17 Yeah, I agree.

Timothy Goodman: 11:21 The term craftsmanship-

Amélie Lamont: 11:23 It feels like it focuses more on skills rather than identity, which is really interesting to think about. So for me, I consider myself a queer black woman and, yes, that is an identity that I very strongly identify with but I don't want to be ... I don't want that to be the only thing that I'm known as. I'm so much more than that.

When you think about society and you think about white people, a white person, especially a white creative, can move through society without ever having their identity touched upon. Even if they do have different intersections of identity, whether it's queerness or different gender identities like sexuality, et cetera. Because they are white they are still offered this ability to not have to focus on their identity. And the thing about whiteness too is that the other identities that you have, they're not visible unless you choose to speak about them. So it's very easy to move through the world even if you do have struggle.

Whereas as a black woman in particular people look at me and see woman and race and all these things and they start to make assumptions. So it's nice for me the name just really speaks to this idea. Yes, we understand that people do focus on your ethnicity, that is quite unfortunate, but we also want to highlight the skills that you have.

Timothy Goodman: 12:50

Yeah.

Grace Bonney: 12:50

When I was researching and reading so many of the things you all have said publicly, you were talking about the only stipulation really being somebody who views their work as being creative. And I think a lot of these databases that have been built in various communities can be very niche-y and defining in terms of what is creativity. And as somebody who did a project that word creative attached to it, I can tell you people were so offended by the idea of their careers or their particular pursuits not being considered creative, and it really was a very important learning point for me to remember that the way we define creativity is often so narrow. And I love that you focus on the word craft, because there is craftsmanship in so many fields.

Timothy Goodman: 13:27

Yeah, in so many fields.

Amélie Lamont: 13:30

To that point as well there's also the opposite where, for example, on our site we have people who are developers who would ... I have a friend who is a developer and she and I go back and forth constantly because she swears up and down to me that she is not creative. And I'm like, "No, but you definitely are." So a lot of people tend to have a lot of tension and friction with the word creative.

Timothy Goodman: 13:55

And the umbrella of craftsmanship alleviates a lot of that.

Amélie Lamont: 13:55

Yeah, I agree.

Grace Bonney: 13:56

It seems like the buildup to this project, so much of that was about you all building a relationship before you did a project like this and building trust together. How do you maintain that trust? Because this is a project that touches on so many issues that can be quite sensitive. How do you maintain that with each other? Is there always a system of checks and honesty that's happening?

Timothy Goodman: 14:18 I think so. I think it really has to come from me as the white guy, that you have to ... I think that I need to constantly be making sure I'm checking myself.

Amélie Lamont: 14:27 I agree.

Timothy Goodman: 14:28 Not that you should ... It's not your job to be checking me but I know you will.

Amélie Lamont: 14:34 Yeah.

Timothy Goodman: 14:35 You'll call me out.

Amélie Lamont: 14:35 Yeah, that's why I was silently laughing to myself. Amongst all of my friends I am known as a person who will call you out privately for anything that you do. And he's gotten it, all of my friends have gotten it. I have no qualms about confronting any of my friends about any foolishness that they're doing or anything that I'm seeing that I'm like, "I know this is going to hurt when I say it to you but it's better to come from me than from the public."

Timothy Goodman: 15:02 Exactly.

Amélie Lamont: 15:02 That's how I operate.

Timothy Goodman: 15:03 And that's what I appreciate about you. And I think that the friendship has blossomed that way because I'm a person who is totally willing to accept my faults. The only reason that I think that a lot of this ... I even came to a lot of these fruitions, and even when Amélie and I met and started talking about these things, is because I have been problematic in the past. I know what it's like to be problematic and then be defensive about it, as so many people are.

And so I've gone through those experiences and in the last five years, as my career took off and I got more notoriety and I witnessed how maybe I did certain things or said certain things and people called me out on, maybe I got defensive and went back and then backtracked and all that. So I came to a place where I accepted that. And you have to. And I think that I was able to talk about these things and then have those experiences behind me going forward as-

PART 1 OF 3 ENDS [00:16:04]

Timothy Goodman: 16:00 ... things, and then have those experiences behind me, going forward, is really important, I think. You know, and that's just such a big thing, when it comes to our field, you know. And I mean, even when we talk about design conferences, and you know, how ... calling conferences out, or calling out other people for not, maybe, putting pressure on conferences to be more inclusive. Like, speakers to be ... People get so defensive about thing. And I get it, that's human nature. But also I don't ... You know, it goes back to that conversation about, like, understanding that you have privilege in the world does not make you a bad person.

Grace Bonney: 16:36 Yes.

Timothy Goodman: 16:36 And so, recognize those privileges. Accept them. Talk to people about them. And try to evolve and grow, you know.

Grace Bonney: 16:44 And Amélie, you wrote an amazing blog post about this, years ago.

Amélie Lamont: 16:48 Did I?

Grace Bonney: 16:48 You did. You did. Called, Guide to Getting Called Out.

Amélie Lamont: 16:51 Oh, yeah.

Timothy Goodman: 16:52 I never read that.

Amélie Lamont: 16:53 Shit. I did do it.

Grace Bonney: 16:55 And it is incredible. And to summarize it ... it is still on the internet. You can Google it. Please read it.

Amélie Lamont: 16:59 [crosstalk 00:16:59]

Grace Bonney: 16:59 But the basic steps were, when getting called out, were to step back, to ask questions, then to listen, to recognize, and to strive to do better. The emotional work that went into that post I'm sure was significant.

Amélie Lamont: 17:12 Yeah. Well, I actually wrote that post because there was a conflict between myself and a famous designer. So, I wrote about that because there was conflict with this individual. And a mutual friend of ours also, like, had tweeted something and then this famous person felt a type of way about it. And then I jumped into the conversation and told our mutual friend, like, don't even bother, this person doesn't really listen. That

individual got, like, super in their feelings. Essentially to the point where they were like, well you know, it's not possible for me to take that feedback unless you, like, say it nicely. And it's interesting, because on one hand, I do understand. Like, we all want to be spoken to in a certain way. We all want to be respected on some level. For sure. I totally understand that. But also, on the other hand, you don't really get to dictate how a marginalized individual expresses the pain and suffering through which your actions are causing them.

Timothy Goodman: 17:12

Yeah.

Amélie Lamont: 18:17

And so, that was something that they didn't quite understand. And I know for me personally, I have had quite a few conflicts with people who were of privilege. Whether they were male, or white, or whatever the identity is that is, in air quotes, above mine. Where I would give them feedback, and they would get very, very defensive. Because they were like, well I don't like being called out. And I do get that there is, like, this idea of callout culture. But that aside, even if you don't like what's being said to you, it's still worth it to take a step back.

Timothy Goodman: 18:51

Yeah.

Amélie Lamont: 18:51

Because it always takes two to tango. There's nothing ... You don't exist in this world, existing, and things are just happening to you. You're-

Timothy Goodman: 18:59

No, exactly. Your work and your words have consequences.

Amélie Lamont: 19:01

Exactly. So.

Timothy Goodman: 19:01

You know.

Grace Bonney: 19:03

And there's a difference between callout culture and like, cancel culture.

Amélie Lamont: 19:06

Yes.

Grace Bonney: 19:07

And I think that-

Timothy Goodman: 19:07

Yes. Yeah, yeah, yeah.

Grace Bonney: 19:07

... those two things get conflated. In the same that way people will say it's not free speech if you disagree with what I say. Like-

Amélie Lamont: 19:12

Yes.

Grace Bonney: 19:12 ... you can still say it. And you can still [inaudible 00:19:14] but it's not free from consequence.

Amélie Lamont: 19:16 Exactly.

Grace Bonney: 19:16 And I think that guide that you wrote, it was so incredible. I was reading through it and I was like, this should be required reading for any white person in America, regardless of what field you work in.

Timothy Goodman: 19:26 Yeah. Yeah, yeah.

Grace Bonney: 19:26 Because that defensiveness, I've done the same thing. Like, you have to push through those stages. And this was literally the most simple to follow guide of just-

Timothy Goodman: 19:35 Yeah.

Grace Bonney: 19:35 ... how to process these feelings.

Amélie Lamont: 19:37 Yeah.

Grace Bonney: 19:38 How to keep them to yourself.

Amélie Lamont: 19:39 Yeah.

Grace Bonney: 19:39 How to learn from them, and then, it's like a muscle.

Amélie Lamont: 19:43 Yes.

Grace Bonney: 19:43 Once you have that built up, you won't need to question and defend and get bristled up about it.

Timothy Goodman: 19:49 Yeah, exactly. Exactly.

Amélie Lamont: 19:49 Exactly.

Timothy Goodman: 19:49 And-

Amélie Lamont: 19:50 And I think ... Oh, yeah, go ahead.

Timothy Goodman: 19:51 Oh. No, go. No.

Amélie Lamont: 19:52 Oh, I was going to say, I think a lot of people, I think there's also a line between actually taking that information and absorbing it, and also posturing. Because I have seen people who will say, oh like, well I'm following, like, these black and brown activists on

social media, so therefore, I'm doing what I need to do. Or, I took a selfie with these activists, so I'm doing what I need to do.

Timothy Goodman: 20:16

[crosstalk 00:20:16]

Amélie Lamont: 20:15

But in their day-to-day, they're not actually doing the work that is required to ... The way I think about it is, when I think about the work that I personally do, my focus and goal is liberation for black and brown people across the planet, but specifically in the United States. And so, there is work that white people need to do in order for that liberation to happen as well. And a lot of white people aren't necessarily ready or willing to do that work, to move us all towards liberation.

Timothy Goodman: 20:44

Or ready to recognize that there's even work that needs to be done.

Amélie Lamont: 20:46

Exactly.

Timothy Goodman: 20:47

[crosstalk 00:20:47]

Amélie Lamont: 20:48

Yeah.

Timothy Goodman: 20:48

You know, what you were saying about, going back to Amélie's article and cancel versus callout culture. You know, one of the things I learned, too, was that, I completely have shifted my mindset about, is that, you know, if you create a piece of work, for instance, right? That becomes ... That a lot of eyes see. You know, and seven out of ten people praise it, and three people, you know, have ... You know, as long as they're just not like, you know, just people trolling. But three people have an issue with what you created, for whatever reason, it's very important to listen to those three people, actually.

Amélie Lamont: 21:23

Yes. I agree.

Timothy Goodman: 21:23

And I used to not think that. You know? And so, you know, I wish that more people who have visibility and have a big audience, and make things a lot of people see, thought more like that now. Because it's really important to be thinking about that kind of stuff, and taking that feedback in.

Amélie Lamont: 21:39

Yeah.

Timothy Goodman: 21:40

And thinking about your audience.

Amélie Lamont: 21:41

Yeah.

Timothy Goodman: 21:42 You know, and the effects that the things you put out in the world have on people. And the way they make them feel, you know. So.

Amélie Lamont: 21:49 I mean, I remember when we launched People of Craft. I got offended because we posted it and a person of color pointed out, like, great. Another database. Like, for white people to discriminate against us.

Timothy Goodman: 21:49 Yeah, yeah, yeah.

Amélie Lamont: 22:00 And I was really upset about that, because I was like, that was not our intention. Like, that's ... Like, why would you just think that? Like, why wouldn't you talk with me about that? Like, why would you say that? And I was super, super frustrated about it. And then another friend, which is also a person of color, like, reach out and was like, no, like, yeah I get that you're upset. But like, can you just try to listen to what they're saying.

Timothy Goodman: 22:00 Yeah.

Amélie Lamont: 22:22 And I was like, oh yeah. You're right. And I thought about it, and I was like, people could definitely use this as a way to discriminate against a group of people of color. But I also realized, there's no winning.

Timothy Goodman: 22:36 No, of course.

Amélie Lamont: 22:36 There, like, pros and cons to everything. If there are people who will use People of Craft for that, that's incredibly unfortunate. But at the same time, it's almost like, it's this idea of, I'm so scared that this negative thing is going to happen that I'm just not going to do anything at all. I'd rather actually do something, and if that happens, fight against it. Which, I know a lot of people of color, or marginalized people, don't really have the energy to do. So I get that.

Timothy Goodman: 22:36 Yeah.

Amélie Lamont: 23:01 But I'd rather put it out in the world and see what happens, rather than just being afraid that this, like, privileged group is going to do something to cause me harm.

Timothy Goodman: 23:10 Yeah. We could be doing a lot more work with this project. But, you know, it's been, I think a year since we launched it.

Amélie Lamont: 23:10 Yeah, it's been a year.

Timothy Goodman: 23:17 You know, many people that I know, that are leaders of teams at agencies and stuff, have reached out to me to say thank you. Like, now we can ... You know, we have ... We've actually, like, hired people or interviewed people from the site. Which has been amazing to hear. And also, just the representation. You know, like, so many people that write our email box just saying, like, thank you so much. Like, it feels incredible to be part of this community. And like, you know, and I've seen tweets and Instagram posts of people just feeling like, just excited to be a part of it, you know. It's also really important. And there's, for every possibility that, oh this could be a negative thing, I think there's ten things that are positive about it.

Amélie Lamont: 23:17 Yeah.

Timothy Goodman: 23:59 Or that we hear back from. So.

Grace Bonney: 24:02 And for a database like this, where one of the clear goals is obviously for agencies, conferences-

Timothy Goodman: 24:08 Yeah.

Grace Bonney: 24:08 ... other outlets that, especially outlets that have financial backing, for them to use this to hire talent, there's also the connection that happen behind the scenes. With people who are building community within this group.

Timothy Goodman: 24:18 Yeah.

Grace Bonney: 24:18 Can you tell us a little bit about what you've heard from people who are a part of the site, about new friendships, new collaborations. What's come from behind the scenes?

Amélie Lamont: 24:26 I mean, one of the goals that I personally have is, like, to get the site to a point where it's built ... So right now, this is goin to sound super nerdy, but it's built on CSS and HTML.

Timothy Goodman: 24:26 Yeah.

Amélie Lamont: 24:36 And some JavaScript. My goal is to get it to Ruby on Rails, so that way it's an actual database, so that people can claim accounts,-

Timothy Goodman: 24:44 Yeah.

Amélie Lamont: 24:44 ... delete data, remove data, start to say that they're looking for work, start to say-

Timothy Goodman: 24:49 Yeah, that's the next version.

Amélie Lamont: 24:50 Exactly. Or, if they're like, in a managerial role, say that they're hiring.

Timothy Goodman: 24:54 Yeah.

Amélie Lamont: 24:54 Like, things like that. So like, essentially, we want to get it to the space where pl have more control over their profiles, and they can start building those connections and start networking.

Timothy Goodman: 25:03 And I think that once we get the new site up with that information, and that flexibility, I think it is going to be very important for ... And we haven't talked much about this, but we should soon. Talking about, like, how we can also encourage people that are part of the site to start trying to form communities in cities. Like, a People of ... Like, whether it's just, like, get-togethers and like, you know what I mean, that are part ... that kind of are under the umbrella. Not that Amélie and I should be kind of curating anything. But I think it would be nice to, like, encourage that and se what can kind of come from that.

Amélie Lamont: 25:37 Yeah. I agree.

Timothy Goodman: 25:38 Because it is worldwide, you know, and it's all over the US. And so, we have over a thousand people on it now. So.

Amélie Lamont: 25:38 Yeah.

Timothy Goodman: 25:46 Yeah. That would be amazing to see.

Amélie Lamont: 25:48 Yeah. I agree.

Grace Bonney: 25:49 One of the things I wanted to kind of back up and take a second to talk about a little bit from both of your perspectives, and this is something that I think you both have covered immensely online, but a lot of people listening may not know the difference between diversity and inclusion. And why the former is incredibly problematic. And you also have a wonderful talk about this that people can access on the internet if they'd like to listen to it.

Amélie Lamont: 25:49 I do.

Grace Bonney: 26:12 But-

Timothy Goodman: 26:12 I'll let you take this. You can [kill it 00:26:13].

Grace Bonney: 26:13 In the briefest form, just to give people who have no idea about the difference between the two, why is it important to focus on inclusion?

Amélie Lamont: 26:21 Yeah, so just to, like, give definitions. So, diversity would be, I have a company, and I'm like, yeah I'm gonna, like, hit my quota this quarter, so I'm gonna hire one black person, one Asian person, one Latino person, or Latinx person I should say, one indigenous person. Like, just go down the list. When we have meetings that are important to the longevity of the business, I don't really reach out to the black person, or the Asian person, or the indigenous person. So, the company is diverse. But I'm not actually including them in the conversation, or in important decision-making conversations. Inclusion on the other hand would be, we have those individuals there. They are given some form of power. They are given some form of say. They actually have a stake in the entire conversation. So, their slice of the pie is equal to everyone else's. Which means that anything that they say has equal weight to, say, someone who many not necessarily look like them. And it also means that they're included in the actual conversation and decision-making process. And that's just a very business way of thinking of it. But I feel like most people tend to understand when I put it in those terms.

Grace Bonney: 27:34 Oh, thank you.

Amélie Lamont: 27:34 Yeah.

Grace Bonney: 27:35 And I want to note just, again, the amount of literal and also emotional work that you have done-

Amélie Lamont: 27:35 Thank you.

Grace Bonney: 27:41 ... and put into the world.

Timothy Goodman: 27:41 Yeah.

Grace Bonney: 27:43 And I think for a lot of people listening, that's not something that people consider. And I'm sure Timothy and I are very familiar with the number of white people that will reach out and ask you to answer these questions over and over and over again.

Timothy Goodman: 27:54 Yeah.

Grace Bonney: 27:55 And then provide literal examples of things you've already provided on the internet ad nauseum.

Timothy Goodman: 27:59 Yeah.

Grace Bonney: 27:59 But I think it's important for people to understand what that toll is, so that they can understand why should stop asking, and do their own research. Can you tell us just a little bit of just what that emotional work feel like, so people understand where you're coming from?

Amélie Lamont: 28:12 Yeah. I mean, it's exhausting. That's the best way to describe it. I mean, every now and then, like, I'm a person who generally has a good amount of energy. But very now and then, even like right now, I'm taking very small breaks from Twitter, because I'm like, I swear to God, if somebody asks me one more question ... Which is why I made the Guide to Allyship. Because I had so many people asking me about it.

Timothy Goodman: 28:12 Yeah.

Amélie Lamont: 28:38 And I also had an incident where I had a white acquaintance to claimed to be an ally, and then when we went to a restaurant, I was being harassed by the restaurant owner, they were saying racist things, told us to get out. And she literally just did this. Like she didn't know me. Like, covered her face. So I created that guide because I realized that there are a lot of people who don't understand the emotional toll, but also, I don't think people realize ... So, for me, I'm actually getting to a space where I'm not really using the word ally anymore. So I actually want to update that site to reflect that. But, I don't think a lot of people realize that being an ally is an emotional toll. Because if I have someone who's a racist screaming in my face, you as an, air quotes, ally, should be able to come up and defuse the situation with your privilege. Whether it's, like, taking that person aside, or like, leaving with me. Or something. It requires you to take physical action. Where you might actually have to possibly put your body in the same danger that my body is in. Even if it's not quote the same danger because of identity differences. And I don't think people quite realize that.

So people tend to shy away from conflict, because they're scared, and I totally understand it. But, in terms of wanting to do better, and wanting to be an ally, or I would like to say rather, wanting to be an advocate, it means actually stepping in there, and like, taking on some of the burden as your own. And all of that is, like, mentioned on the Guide to Allyship website.

Grace Bonney: 30:07 And that brings me to something I want to talk to you about, Timothy. I think that, when we talk about the difference between allyship and advocacy, I think that being an advocate, so much of that is action. And not just changing a profile color, or-

Timothy Goodman: 30:21 Yeah.

Grace Bonney: 30:21 ... saying something, or following someone, like you were mentioning before, Amélie. And I think one of the things that I really enjoy about following you on social media is seeing how often you speak about saying no to conferences, requesting very specific things of conferences. Occasionally calling people out. Just in general, kind of stepping away from-

Timothy Goodman: 30:21 Oh, I've called people out with Amélie.

Grace Bonney: 30:40 Oh, yes.

Timothy Goodman: 30:40 I've gotten in the weeds a couple times.

Grace Bonney: 30:43 But can you tell us a little bit about what some of that advocacy looks like in action, for people who are in our positions, of being white people in design community who would like to take an action when it comes to professional situation?

Timothy Goodman: 30:56 It's about holding myself accountable, first and foremost. Me, as a cis white guy. Like, what am I actually doing. And then, what are the men in my life doing. And in my community doing. And so, oftentimes, and Amélie and I have talked about this, she could, you know, be saying ... She could be going and saying all these poignant things but if I, sometimes if I say it, then the white guys might listen. Or engage in conversation. Engage in respectful conversation with me.

Grace Bonney: 31:24 Yeah. But they'll also still hire you anyway, if you speak out.

Timothy Goodman: 31:26 Yeah.

Amélie Lamont: 31:26 Yeah.

Timothy Goodman: 31:27 Which is interesting, too, because I've certainly lost plenty of opportunities because of this. I'm not just talking about speaking gigs, I'm talking about actual work with money. And I've actually had, now that, you know, last couple years that I have been so vocal, I've actually found ... You know, because I work for myself, and I do a lot of brand collaborations and stuff.

I've actually found in contracts given to me certain languages ... I mean, my manager, saying stuff like, oh if you engage in controversial political or race ... conversations or online, we have the right to put ... You know, no matter where you are, how much work you've done on a project, we have the-

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- Timothy Goodman: 32:00 Hate to put, you know, no matter where you are how much work you've done in a project, we have the right to not pay you or pull out or expire our collaboration. And I've caught that, you know what I mean? So there is a risk, no doubt of course. And, but as a person of privilege I need to be willing to take those risks and talk about these things and actually engage and act in and be actionable. We need like I don't see anyone else still in 2018, almost 2019. Who is actively talking about this? As a white guy, and it's just like I don't understand.
- Grace Bonney: 32:38 Not a lot.
- Timothy Goodman: 32:40 I have these conversations with so many people on so many conferences that I will now in a conference asked me, I make sure, you know, I want to know, like I look at them last year's list. I say, "Well I saw that there's 13 white guys and there's five." I started throwing stats back at them or you, how can you guarantee me that, that's not going to be the case this year. Here's the list of 30 names, and I have like a literally-
- Grace Bonney: 33:03 And a database that we've built together.
- Timothy Goodman: 33:04 Yeah, of course. Oh, I've had I've had people say, "Oh well that's not sufficient enough," or something around this. I was like, wow.
- Grace Bonney: 33:13 Or they want you to do the work for them and go through the list and send them a tailored list.
- Timothy Goodman: 33:16 I actually have a tailored list of 30 people and I literally have one sentence bio for every person, what they do and here's they're twitter, here's a website, and it's wild.
- Grace Bonney: 33:31 It is. I will say as someone with a ton of privilege as well, I find it amazing that they even write back to you. Never had people that when I do the exact same thing will either not write me back or write me back and telling me that I'm being difficult or some sort of guilt trip about like, don't you care about the community because it's a community event.

Amélie Lamont: 33:50 Like, yeah, exactly. That would be my response. Um, I don't because apparently you don't because you're not taking any of the suggestions that I'm giving you to heart. Um, the other thing I would add to what you have said is that I personally specifically as a woman of color and as a black woman, and the reason why I always like point out like black woman is because oftentimes in a women of color, non black women of color, non black people of color tend to have more privilege than black or brown people.

So there's that. But I personally grouped together white men and white women because at the end of the day, it's still whiteness that is still, that affects black and brown people, especially in this country.

Timothy Goodman: 34:36 Of course, 53%.

Amélie Lamont: 34:36 And so like at the end of the day, like for me, I always get very wary when I read about things that talk about women and people of Color, because oftentimes than not women or a woman is codified language to specifically mean white women. So for me, I'm just like, I don't care what kind of white person you are at the of the day, race is a really big thing in this country and you're technically like at the top of the totem pole in terms of the crazy hierarchy that we have created historically in this country. So regardless of who you are as a white person, I think you need to take responsibility, especially when talking about the design community because designers in general tend to shy away from conflict. They're afraid of it. They believe that design is not political or that the work that they're doing is not political. But every single action that we take is biased, inherently bias and is political, whether you want it to be or not.

Grace Bonney: 35:36 I want to ask a question to kind of round us out. That was inspired by Nicole Taylor who has or had a show on heritage radio here in Brooklyn for a while and she was speaking with the chef about the lack of inclusivity in the food community and the lack of inclusivity and publications and this applies to any publication in any form of media. And she was saying, should we even care about trying anymore if they're not listening or should we essentially just burn it all down and build our own. How do you feel about the years and years and years of not seeing change? Do you think it's worth trying to change established organizations or should we be working to fund and start completely new ones?

Amélie Lamont: 36:14 I am 1 million percent in favor of helping people from marginalized backgrounds create their own thing. I do not think it is up to us to rely on people in positions of privilege and power to give us what we want because they will not give us what we want. So when I think about things like for example, I love makeup, so like when I spend money on makeup, I'm going to put my money into black and brown businesses, because maybe no one else is supporting them, but I know that at least I'm putting my money somewhere in such a way that will help them to thrive and succeed. The same would be for anything that I like. I'm wearing an Afro punk shirt right now and like that's like a symbol for me for putting my money back into my community because I know that no one else is going to put money back into my community.

I have to do it and people who look like me have to do it. So I think y'all are in a different situation, right? So like I think you should be putting your dollars towards like-

Timothy Goodman: 36:14 I agree.

Amélie Lamont: 37:19 People of color owned businesses, etc. All like any marginalized business be honest. Things coming out of your mouth hAve a lot more impact towards people who look like you versus me saying it like exactly like even just the other day I went to a conference, and I roomed with someone who was white. It was like six of us. One person was white, five of us were people of color and we had a small conflict and all of a sudden me who, when we had like a small meeting about the conflict, me who said two words, who did not have a face that was angry, nothing.

The darkest person in the room is of a sudden scary. She's this, she's that. So like I already knew that, like anything that I would say to this individual thereafter would be perceived as a big bad, angry black woman there. There was nothing that I could do to get over that. But if we had like another white person in that group to like take that person aside and be like, you're kind of being racist right now, that would have come off a lot better coming from that individual to that white individual than it would coming from me. Yeah. So I think for y'all it's two fold. And I know that like maybe for some listeners they might hear it and be like, oh, that's unfair, like twice the work. Well too bad, like this is what we've been dealing with for hundreds and hundreds of years. So like it's time for you to do twice the work because we're always doing twice the work.

Timothy Goodman: 38:43 Yeah. And that's a question I get a lot. And it's like, well, you know what, if you're, you know, people have asked me, other white guys have asked me like, oh, well, okay, it's easy for you. Well they're just like, oh, it's easy for you because you know, you have an audience so you can. Or you get asked to do things. So you can say no or you can say, you know, you can, you can push back on conferences or, you know, but for me, if I'm just a regular Joe Schmo working at CVS or whatever, like what am I supposed to, it was like, yo, you know you got racist family members like we all do.

You could just start right there, start calling them out, you can start putting, you can put your money into numerous things, into charities, all kinds of things. I mentor a big brothers, big sisters for instance, there's so many things you can do. And so I just, I don't know, I think that like, even if it's just calling people out that you know, I mean it's just like we all know them and knowing no one does it.

Grace Bonney: 39:39 Yeah. I know this project is ongoing, but so far one year in what has been the most meaningful lesson you've taken away from this thing that you've built and launched together?

Amélie Lamont: 39:49 I definitely would say like going back to what I said before is just being open and receptive to feedback about the project and not being defensive, like just constantly reminding myself that intention does not necessarily translate to understanding because intention can't be seen and intention is just something that you hold within yourself. So just trying your best to be transparent and talking about what you want to do, but then also listening to feedback that you receive.

Timothy Goodman: 40:18 I feel like it's something that is alive and it's growing, isn't keep evolving and it's nice to create something that has legs and I think that will continue to grow and kind of create more dialogue and spark. And so I just, it's more about like the next step for me. We launched it because it wasn't perfect but we wanted to get it out quickly, and I think that there's something to be said for that. And then at first it didn't have cities, it just had titles. Then within like six months that we got cities, so you could search people by titles and cities and I think that constantly just continuing to improve it is going to be really important. As we talked about creating a new site and all that. I don't know, it's been interesting just to create something that is living and breathing in the community like that and seeing where it goes and where were like, what are the falls, what are

the issues with it, what are the good things about it? How do we keep crafting people of craft.

- Amélie Lamont: 41:23 Hah, I see what you did there.
- Grace Bonney: 41:23 I want to end on something light. I want to know what are the things that you do to lift yourself back up to get you out of all of this moment. Emily, I've read that you enjoy Korean skincare, which I also share your passion for.
- Amélie Lamont: 41:36 And Korean drama and anime and manga.
- Grace Bonney: 41:42 Cosplay, I read as well.
- Amélie Lamont: 41:44 No, I like cosplay. I haven't gotten into cosplay because I'm too scared. I'm also lazy and studying. So like right now and traveling, I love to travel. I actually just got back from Mexico, which I think I mentioned. I am currently studying Japanese.
- Grace Bonney: 41:59 This small list of awesome things.
- Timothy Goodman: 42:03 For me, recently, it's been, I've been going through some shit this year personally, mentally, and for me recently, it's really been just amazing to spend time with people that I really love and care about and make time for people that are important to me. For so long I've kind of, I feel like I've neglected a lot of areas of my life, as we all do and living in New York and having a career and all these kinds of things that take and doing side things and you know, it just takes so much out of you. And it's Been really good for me to do that lately and like tell people that I love that I love them. Like outside of my family, like good friends and people that have been in my life for a long time and spend time with them. Also having those conversations with other men. You know, telling a man in my life that I love him and I appreciate him and having that dialogue. It's been really good for my heart and so that's what I've been doing and I've been going running a lot.
- Grace Bonney: 43:04 Before we go I have a few short, rapid fire question for both of you. Morning person or night person?
- Amélie Lamont: 43:04 Night person.
- Timothy Goodman: 43:09 I used to be a morning person or a night person.
- Grace Bonney: 43:13 Routine or more free flowing routine.

Amélie Lamont: 43:13 Routine.

Timothy Goodman: 43:16 I think I'm routine, but I'm kind of not because I don't know.

Amélie Lamont: 43:19 Yes, I go back and forth. It's like in between. Yeah.

Grace Bonney: 43:22 Twitter or Instagram?

Amélie Lamont: 43:24 Twitter. Definitely Twitter.

Grace Bonney: 43:27 Am I making your cheese between your babies.

Timothy Goodman: 43:29 I don't. My brain says Instagram but my heart says Twitter actually.

Grace Bonney: 43:32 An artist or a designer that you'd like to shout out for doing great work.

Amélie Lamont: 43:40 All black designers on this planet and artists.

Timothy Goodman: 43:45 Rooting for all black people?

Amélie Lamont: 43:46 I'm rooting for all people black.

Grace Bonney: 43:50 Has anybody watched drag race?

Amélie Lamont: 43:52 I haven't watched in many years, but I need to catch up on it.

Grace Bonney: 43:55 There's a very good hashtag that relates to what you just said that I was gonna say it then I was like, no.

Amélie Lamont: 43:59 I was pulling from Issa Rae.

Grace Bonney: 44:00 Oh yes, exactly.

Amélie Lamont: 44:01 Yeah. When she said that she was running for everyone black,

Grace Bonney: 44:04 Everybody black, that got carried through to RuPaul the season everybody black and aquarium. That's not going in the podcast.

Timothy Goodman: 44:15 I want to shout out you Grace. I appreciate you.

Amélie Lamont: 44:18 Yeah, that's right. True.

Timothy Goodman: 44:19 Oh seriously you, you're out there doing the work and it's amazing and thank you for giving us this platform to talk about these things and continuing to give other people the platforms

and your magazine is amazing and beautiful and no seriously because you have massive platform and following and audience and you know, it's just so inspiring to see you. You're not like you're in. You're out there and you're really like talking about these things without fear. Yes. I don't know. I appreciate that.

Grace Bonney: 44:47 Thanks and thank you to both of you for talking. I really appreciate it.

Amélie Lamont: 44:50 Yeah. Thanks for having us.

Speaker 1: 45:02 Thanks so much for listening to today's show. You can listen and download Good Company anywhere podcasts are available and issue number two of Good Company Magazine is out and on stands now. You can visit us at [welcometogoodcompany.com](http://welcometogoodcompany.com) or [goodcompanyzine](https://www.instagram.com/goodcompanyzine) on Instagram to pick up an issue or learn more about the show. If you have time and enjoy today's podcast, please rate us and leave a review on your podcast platform. It helps new listeners find the show and helps us bring more voices and more points of view to the conversation. Until next week, thanks for listening and thanks to the Lame Drivers for our theme song. Check them out online at [lamedrivers.com](http://lamedrivers.com).

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