



2025

artEquity Overview

GET TO KNOW US



BIPOC Leadership Circle, 2024

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We're excited to give you an overview of artEquity, our values, our programs, and our people. If you have any questions that the following pages do not answer, please don't hesitate to reach out!

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About artEquity

artEquity is a Black woman-led, BIPOC-centered organization providing tools, resources, and programming at the intersection of art and activism. With over 15,000 participants and a growing alumni community, artEquity is building a broad base of individuals and organizations who are fostering a culture of equity, inclusion, and justice in the arts sector.

Our programs offer leadership development, community building, strategic support, and resources for wellness to artists and arts leaders of color. We engage an ever-growing alumni network of artists and activists by providing support, resources, mentorship, and rapid response as needs arise. Additionally, we provide direct fiscal support to artists and activists in need through our Artist + Activist Community Fund.

**Black woman-led,
BIPOC-centered**

2025 is artEquity's 10th anniversary, and it is also an inflection point as the communities we serve face mounting crises. As we turn ten, we are reflecting on and celebrating the decade of programming behind us even as we double down on our mandate and build a foundation for another ten years of vital work at the intersection of art and activism.



artEquity staff at February 2025 team retreat

Our Approach

artEquity's work is grounded in principles of community organizing, movement building, and popular education. We believe that having a shared analysis (by which we mean a way of understanding the power dynamics that affect our lives) is the gateway to collective action and impact. Our goal at artEquity is to build a base of individuals and organizations with a shared analysis in order to contribute effectively to organizational change, arts sector change, and social change.

We believe that artists have a profound role and responsibility in upholding the values of social justice. While behavior may be policed, sanctioned, or legislated, attitudes can only be changed through empathy, community-building, and an exchange of love. The arts are a gateway to the heart. We believe in their power to transform. As a result, art makers have a significant responsibility in shaping and influencing the world around them.

Working towards collective liberation

artEquity is Black-led and supports Black lives, with the belief that through Black liberation, we are all liberated. We believe that our community exists to do the work of dismantling systemic anti-Blackness, structural racism, and the root causes that dehumanize so many communities. As we work towards collective liberation, we recognize the need for non-Black people to name anti-Blackness, study the harm of it, act to disrupt it, and not do business as usual. We recognize the need for white people to share resources and take action. And we recognize the need to support healing for Black people.

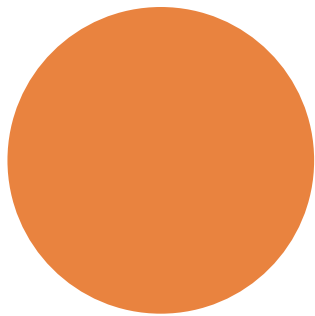


Carmen Morgan in conversation with Black playwrights as part of our Talking Back web series, May 2023



Black Playwrights Gathering, 2024

Our Vision



- We envision an increased capacity for social change and community building in (and because of) the arts.
- We envision a network of individual artist-activists who share resources and work from a shared analysis and understanding of power, privilege, and oppression.
- We envision that every individual in this network can learn to access their full humanity in the service of justice.
- We envision equitable representation and radical inclusion in the arts and culture sector as a result of this community's shared commitment.
- We envision a beloved community capable of changing the lives and careers of its members, and laying the groundwork for generations to come.

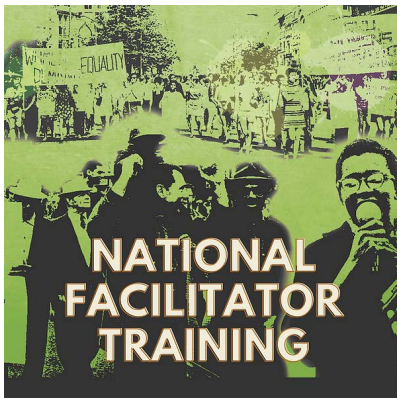
**Laying the
groundwork**

Our Programming

We have created programming that centers the needs of Black, Indigenous, People of Color (BIPOC) artists and art leaders, with a throughline of intentional support for Black artists and leaders. Our programs empower participants to scrutinize and upend the power structures that shape our society and institutions, to build community and collective power, and to imagine new ways of doing things—together.

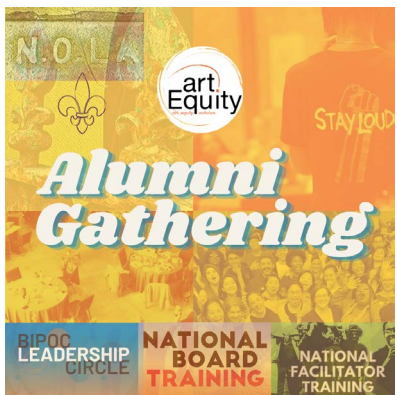
First and foremost, we are community builders. We believe in the power of gathering people together and building and maintaining relationships and coalitions. We have cultivated a high degree of trust among the communities we serve, and as the needs of those communities have evolved, we have adjusted our programming accordingly. With the onset of the global racial uprisings in 2020 and the impact of COVID-19 on BIPOC communities, we heard a clear need from our creative communities for: (1) the development of BIPOC-centered leadership models to replace old models; (2) support for BIPOC wellness and healing; and (3) more direct financial support for BIPOC artists and arts leaders. We wove these priorities through existing programming and developed new programs based on the needs articulated by our community. Please read on for an overview of each program:

Centering BIPOC needs



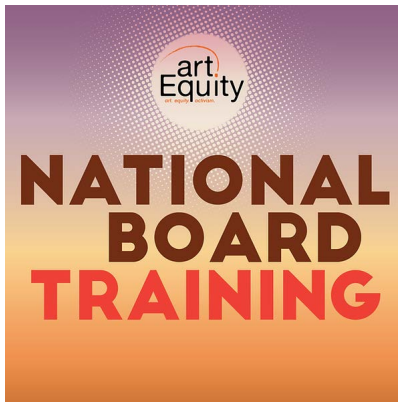
National Facilitator Training (started in 2015)

The [National Facilitator Training](#) is a two-weekend intensive retreat with a purpose: deep analysis and skills building paired with meaningful discourse on issues of inclusion, equity, and the role of art makers.



Alumni Gathering (started in 2017)

artEquity’s community building efforts do not end when a program concludes. We recognize and embrace the need to bring participants back together. artEquity began gathering National Facilitator Training alumni together in 2017. As our programming and base of constituents have grown, we have expanded our alumni gatherings to include alumni from our BIPOC Leadership Circle, National Board Training, and additional programs. In April of 2023, we brought these groups together in Bulbancha (“Land of Many Tongues” and present-day New Orleans) and had a deeply impactful community experience. This [gathering](#) reinforced for us the transformative power of bringing people together in person. We are planning to have another alumni gathering in 2025, which will double as a 10th anniversary celebration.



National Board Training (started in 2019)

Recognizing and responding to the ongoing and growing need for in-depth analysis-building through the lens of board governance, board members from cultural arts institutions across the country are invited to take a deep dive into addressing issues of equity and antiracism to better serve the organizations to which they've been entrusted. While we had three full years of steady interest and robust virtual cohorts for [this program](#), we recognize that we are in a time when virtual opportunities have become challenging for some people as we transition back to in-person gatherings or move toward hybrid offerings. Additionally, we are watching the challenges in arts/culture and nonprofit organizations as board members narrow their focus on what to prioritize.



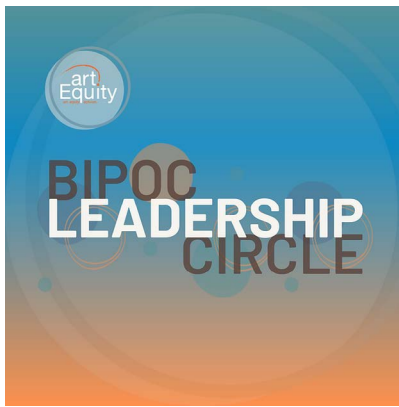
Talking Back (started in 2019)

Hosted by artEquity founder and executive director, Carmen Morgan, [Talking Back](#) is a web series that brings together visionary artists, activists, and cultural leaders to discuss the growing movement for justice in the arts field. Season two, filmed in 2019, brings together Black artists and leaders to discuss Black creativity, institutional anti-Blackness, and Black joy and liberation.



Artist + Activist Community Fund (started in 2020)

In 2020, at the beginning of the COVID-19 pandemic, an angel donor came to artEquity with a desire to host a fund that would support artists and activists in need. Astounded and activated by this generosity, we created a structure and process by which to distribute the angel donor's gift. With that, the [Artist + Activist Community Fund](#) (AACF) was established. Since its creation, AACF has supported 172 artEquity alums, representing all five National Facilitator cohorts. It has also supported 246 emergency funds, organizations, and individuals recommended by artEquity alumni and staff with contributions totaling over \$890,000. The seventh round of AACF allocation in February of 2024 supported [BIPOC Elders + Culture Bearers](#).



BIPOC Leadership Circle (started in 2020)

The [BIPOC Leadership Circle](#) (BLC) brings together BIPOC leaders of cultural arts institutions to provide support, strategies, and systems of accountability while creating dynamic new leadership models that center BIPOC experiences. Through a popular education approach, the program generates conversations, connections, and ideas in order to inspire new leadership paradigms for and by BIPOC leaders. Ultimately, the goal of the BLC is to create a national shift in leadership values and practices in the art and culture sector. Our fourth cohort of 40 leaders convened virtually throughout the first half of 2024 and recently gathered for an in-person retreat in L.A. in June of 2024. Planning is underway for our fifth cohort.



BIPOC Surviving Predominantly White Institutions (started in 2020)

Our first [Black, Indigenous, People of Color Surviving Predominately White Institutions](#) (BIPOC in PWI) program launched in the summer of 2020 and was an overwhelming success. This series of trainings supports BIPOC staff members and independent cultural workers in confronting structural barriers that undermine BIPOC wellness, learning, and growth. The series allows participants to build community, share resources, strategize, and practice healing and wellness techniques. The series has taken place three times and is now a vital part of artEquity's programming with over 4,100 series alumni. Planning is underway for our fourth series in September of 2024.



Black Playwrights Gathering (started in 2024)

Born from an idea articulated in Season Two of artEquity's *Talking Back* web series, and hosted by Aleshea Harris and Dominique Morisseau, the first [Black Playwrights Gathering](#) took place on Juneteenth, 2024, in L.A. It was a space uniquely created for and by Black playwrights and it gave artists accustomed to working in isolation the chance to connect, laugh, cry, celebrate, and build intergenerational community. The event was a profound success and was deeply impactful for those involved. There is keen interest in making the Gathering an annual event moving forward.

Additional Programming

In addition to these core programs, artEquity is continually piloting new initiatives and facilitating strategic partnerships at the intersection of arts and activism, with a particular focus on supporting Black leadership in the arts. Currently, we are providing direct fiscal sponsorship to several Black artists whose work we believe has profound cultural and aesthetic resonance. We are also engaged in groundbreaking efforts to support Black artistic directors and interrupt the “revolving door” phenomenon of BIPOC leaders at predominantly white institutions leaving their positions soon after being appointed. Lastly, we are in the early stages of creating Black-specific innovative programming with Black artists and leaders.



BIPOC Leadership Circle In-Person Retreat, 2024

Current Board Members + Bios



Carmen Morgan

Carmen Morgan is a national consultant leading conversations at the forefront of the field on equity, diversity, and inclusion issues. She is the founder and executive director of artEquity, a national organization that provides tools, resources, and training at the intersection of art and activism. She has provided leadership development, organizational planning, and coaching for staff, executives, and boards for over 100 non-profit organizations. She is on the faculty of Yale School of Drama where she addresses issues of identity, equity, and inclusion in the arts.

For the past ten years, she has worked with the Oregon Shakespeare Festival on structural and organizational equity. With her guidance, OSF has implemented innovative programming, policies, and new organizational structures to support ongoing inclusion efforts. In addition, she serves as the consultant for Theatre Communications Group's diversity and inclusion initiatives and programming, where she partnered with them to launch a national Equity, Diversity, and Inclusion Institute for theatres. She has provided customized resources to theatres and arts organizations in the US and Canada, including the National Endowment for the Arts, Americans for the Arts, the Association for the Performing Arts Service Organization, League of American Orchestras, Association of Performing Arts Presenters, New York Foundation for the Arts, Professional Association of Canadian Theatres, Steppenwolf, Cal Shakes, Portland Center Stage, and Center Theatre Group, to name a few.

For over fifteen years Carmen directed Leadership Development in Interethnic Relations (LDIR), a nationally recognized social justice program co-sponsored by Asian Americans Advancing Justice, the Central American Resource Center, and the Martin Luther King Dispute Resolution Center. Prior to her work with the LDIR program, Carmen was the Associate Regional Director for the American Friends Service Committee (AFSC), an international human rights organization, where she oversaw human rights work on the US/Mexico border, gay liberation and sovereignty education work in Hawai'i, and tenant rights and racial/economic justice work in California and Arizona.

Carmen is a founding member of the California Chapter of the National Association for Multicultural Education (NAME), a former Human Services Commissioner, and is currently on the Board of Directors for Black Women for Wellness, a community-

based organization serving women in South Los Angeles. She has presented at numerous national conferences including the National Conference on Race and Ethnicity, National Association for Multicultural Education, Grantmakers in Health, Grantmakers for the Arts, Americans for the Arts, The California Endowment, and the Robert Wood Johnson Foundation.

Carmen's work is rooted in popular education, community organizing, and a commitment to social justice. She remains dedicated to community building and activism, and has worked in the non-profit sector for over 20 years.



Chiedu Egbuniwe

Chiedu Egbuniwe is a Diversity, Equity, Inclusion Advisor and Strategist. His areas of expertise include DEI training and facilitation for corporations, government institutions, arts organizations, and activist nonprofits. Chiedu graduated from Johns Hopkins University and began his professional career as an IT Trainer and IT Manager at investment banks and law firms. In these leadership roles, Chiedu built diverse departments and created inclusive policies to promote a safe work environment. Chiedu formalized his DEI expertise, receiving certification in Diversity Equity and Inclusion from eCornell, focusing on implementing diversity programming, creating and coaching inclusive leadership, fostering inclusive environments, counteracting non-inclusive behavior, applying DEI concepts, and assessing impact.

He has served on nonprofit boards, including the Industry LA and Outfest. He is currently Board Chair for One Institute and Commissioner on the LGBTQ+ Commission for the City of West Hollywood, advising on public policy and the City's strategic plan.



Melissa Kievman

Melissa Kievman is a director, creative producer, artEquity cohort and board member, and a recipient of the National Endowment for the Arts / Theatre Communications Group fellowship for directors. For St. Ann's Warehouse with Yazmany Arboleda, she programmed and produced over 50 artistic and community-engaged activations for Little Amal Walks NYC. As producer of the inaugural Brown Arts IGNITE Series, under the artistic direction of Avery Willis Hoffman, Kievman has produced over a dozen artistic activations, convenings, and multi-disciplinary experiments. She has served as Associate Artistic Director of New Dramatists, an urban writer's colony devoted to the support and development of new plays and playwrights, and as associate to producer Anne Hamburger at En Garde Arts, a site-specific theater company that commissioned and presented

large-scale multi-media works for spaces of architectural, historical, or political significance in NYC.

As a director, Kievman has directed dozens of new plays nationally and internationally. She is a member of SDC, Wingspace, Ensemble Studio Theater, and the Lincoln Center Directors Lab. She was a Drama League of New York Directing Fellow, is a New Georges affiliated artist, and has performed with the Bread and Puppet Theater in NYC and abroad. She is a graduate of NYU's Tisch School of the Arts and Northwestern, and currently on faculty at Brown/Trinity and the Brown MFA Playwriting program. Her favorite project, *Chekhov at Lake Lucille*, occurs annually in her Rockland County backyard and has been roaming the festival circuit (Mass MoCa, Noorderzon, Spoleto, Under The Radar) as a doc/narrative/musical with puppets hybrid feature-length film.



Nijeul X

Nijeul X is a cultural organizer, strategist, and producer with the wholehearted belief that art is at the tipping point for social change. He has worked alongside various national and local partners for the last decade leading creative production, strategy, and organizational change for some of the world's most influential social impact organizations, campaigns, causes, and brands. Past clients include: Google, BuzzFeed, the NAACP, the California Endowment and Center Theatre Group, among others, working to transform culture. His work impacts a range of issues such as equity through the arts, voter suppression, justice reform, and immigration policy.

Nijeul serves fulltime as Director of Communications & Strategy at WACO Theater Center in Los Angeles, supporting Black artists and young people through storytelling and mentorship. He is a hands-on organizer and skilled facilitator of vision, pushing partners to be more bold and truly create change for the communities they serve—using art. Nijeul holds a Master of Fine Arts in Management from California Institute of the Arts and a Bachelor of Fine Arts in Theatre from Howard University. [@nijeulx](#)

at the intersection of
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ACTIVISM



Quita Sullivan

Quita Sullivan (Montaukett/Shinnecock) is Senior Program Director, Theater at NEFA where nákum directs the National Theater Project. They hold BA and MA degrees in Theatre and a JD from WSU Law School. Nákum worked as a Stage Manager at ETA in Chicago, including “Checkmates” directed by Woodie King, Jr. Nákum practiced Environmental Justice law for 10 years. Quita is a Senior Fellow of the Environmental Leadership Program; a 2016 alum of artEquity’s Facilitator Training; and an AGM Diversity Fellowship alum. Quita is a member of the Grantmakers in the Arts Board of Directors, a Steering Committee member of WAA’s Advancing Indigenous Performance program, and a speaker on both supporting Indigenous Artists and Racial Equity. Nákum continues to support racial equity and tribal sovereignty at all levels of theater and grantmaking.

Quita is a beadwork artist and a part of community working to restore spoken Long Island Algonquin. Quita has achieved the rank of Shodan in Ueichi Ryu karate.



Ti Wilhelm

Ti Wilhelm is a Program Officer at the Opportunity Fund in Pittsburgh, a foundation that supports the arts and social/economic justice. Previously, she was Deputy Director of the Greater Pittsburgh Arts Council where she raised funds, oversaw programming, and co-led initiatives on accessibility for people with disabilities and racial equity. Tiffany helps coordinate WHAT’S UP?! Pittsburgh (Working and Healing to Abolish Total Supremacy, Undermining Privilege), a collective focused on educating and organizing white people for racial justice.

Prior to Pittsburgh, Ti was Executive Director of the Central Wisconsin Children’s Museum and taught in an undergraduate arts management program. A theatre person at heart, she has an MFA in Theatre Management from Florida State University and also worked as the Artistic Administrator at the Asolo Repertory Theatre in Sarasota, Florida. In addition to her work at the Opportunity Fund, Tiffany occasionally supports antiracism and anti-oppression workshops in Pittsburgh and with Equity Quotient, led by long-time arts professional Keryl McCord. Tiffany was honored to be part of the first cohort in the national artEquity facilitator training program in 2015 and to remain part of that transformative network.



Alumni Gathering, 2023



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If artEquity did not exist, my experience of the American Theatre landscape, as a Southern, Black woman practitioner, would have been drastically different. My voice would have been isolated, my activism stifled, my wellness neglected. Through artEquity, we find community, support, and a bedrock of hope in the turbulent landscape of American theatre.

Together, we envision a future where equity, justice, and liberation flourish, and artEquity ensures we stay connected, empowered, and equipped to enact meaningful change.

*—Lauren Turner Hines (she/her), Founding Executive Director,
Andre Cailloux Center for Performing Arts & Cultural Justice
No Dream Deferred*

*2018 artEquity National Facilitator Training cohort member
artEquity Artist + Activist Community Fund Recipient
artEquity Core Facilitator for BIPOC Surviving PWI
artEquity Core Facilitator for BIPOC Leadership Circle*

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**"The role of the artist is to make
the revolution irresistible."**

—Toni Cade Bambara



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