



BUILDING WEALTH AND REPARATIONS FOR ARTISTS

Presenters: Celeste Smith, The Pittsburgh Foundation and Grantmakers in the Arts Support for Individual Artist Committee Co-Chair; Jessica Gaynelle Moss, artist, independent curator, art collector, and arts consultant; Mahoganëë Amiger, vocalist, recording artist, songwriter and youth educator-mentor; Lillian Osei-Boateng, Doris Duke Charitable Foundation, Support for Individual Artist Committee Member; Alicia Bell, Borealis Philanthropy; Allen Kwabena Frimpong, ZEAL and Liberation Ventures; Meena Malik, New England Foundation for the Arts; Quita Sullivan, New England Foundation for the Arts, Grantmakers in the Arts Board Member; Tiffany Wilhelm, Opportunity Fund; Ce Scott-Fitts, South Carolina Arts Commission and Grantmakers in the Arts Support for Individual Artist Committee Co-chair; Toya Beacham, multi-disciplinary artist, graphic recorder

The National Coalition of Blacks for Reparations in America (N'COBRA) defines reparations as "A process of repairing, healing, and restoring a people injured because of their group identity and in violation of their fundamental human rights by governments, corporations, institutions and families. Those groups that have been injured have the right to obtain from the government, corporation, institution, or family responsible for the injuries that which is needed to repair and heal themselves. In addition to being a demand for justice, it is a principle of international human rights law." With this in mind, how should arts and culture funders respond to the needs and debts that are owed to artists? What does this process of repairing, healing, and restoring look like when funders face the realities of "swimming with the current" and institutional best practice? How can funders leverage power to be a mover and shaker within the institution? Join the individual artist virtual preconference workshop to explore how funders can be advocates for artists in reconciliation from systemic harm in the form of wealth building and reparations. Let's explore and discuss the possibilities.

Please note this session will be presented in English. Captions and live interpretation will be provided throughout in both English and Spanish.

Agenda

November 5, 2021

2:30pm-5:30pm ADT / 11:30am-2:30pm PDT

<https://us02web.zoom.us/j/86224172650>

	What	Who
2:30pm ADT:	Welcome	Sherylynn Sealy, Celeste Smith, and Jessica Gaynelle Moss
	Arts Moment In this section, we are grounding ourselves in the history of philanthropy, how wealth was built, where we are now, and why reparations is so important. We are discussing truth-telling and how processes have gone from practice to best practice to internalized practice.	Mahoganëë Amiger
2:45pm ADT:	Panel Discussion (part 1) Panelists discuss the individual roles we play in this work. We will discuss what it looks like to swim with the current, acknowledging extractive nature of the field, and end with a Q and A.	Lillian Osei-Boateng (moderator), Alicia Bell, Allen Kwabena Frimpong, Quita Sullivan
3:30pm ADT:	Break	
3:40pm ADT:	Panel Discussion (part 2) Panelists discuss the roles we play in this work. We will discuss the power individuals have to be movers, shakers, and changers from where we each sit within our institutions, individual/personal journeys through and in this work, and end with a Q and A.	Lillian Osei-Boateng (moderator), Alicia Bell, Allen Kwabena Frimpong, Quita Sullivan
4:30pm ADT:	Call to Action Workshop In this section, we have a facilitated discussion/workshop to examine what happens next. What should funders do next, given all of the history, lessons learned, and discussions?	Meena Malik and Tiffany Wilhelm
5:20pm ADT:	Closing	Jessica Gaynelle Moss, Ce Scott-Fitts, and Sherylynn Sealy

Presenters

Mahoganëë Amiger

vocalist, recording artist, songwriter and youth educator-mentor



South Carolina native Mahoganeë is a renowned vocalist, recording artist, songwriter, storyteller and youth educator-mentor based on the East Coast. Her unique style, deemed “Funky Organik Soul”, is a blend of Southern Soul, Funk, Jazz, Blues, Hip-hop with African and Caribbean influence created by her husband, music producer André Amigér. With over 30 years of experience in her field and national credits to her name, Mahoganeë’s artistic persona is constantly evolving. Her sultry and earthy vocals, commanding acapella stage presence, and a range spanning more than four octaves has earned her a loyal following by an ever-growing fan base. She has performed before dignitaries and 21st century icons and for audiences of 20,000+ at festivals and other corporate, private, civic and community events – including Historical Penn Center’s Heritage Festival, the Annual Black Family Reunion for the National Council of Negro Women in Washington, DC, and the Black Heritage Festival in Savannah, GA. Mahoganeë has shared the stage with artists such as Tony Terry, SOS Band, and Daniel Winans, and has been a featured performer with Dr. Marlena Smalls & The Hallelujah Singers. Mahoganeë was an Artist-in-Residence in Trinidad and Tobago in 2009 and in 2019 Cuba and Belize. She’s been featured on SoulTrain.com for both her artistry and activism. She has also been a Teaching Artist at the prestigious Historical Penn Center and is a member of the Atlanta, GA chapter of the Grammys Recording Academy and an Official South Carolina Arts Commission Arts in Education Approved Certified Teaching Artist in the Field of Music Since 2014.

Toya Beacham

multi-disciplinary artist, graphic recorder



Toya Beacham is a multi-disciplinary artist and writer who was born in Nuremberg, Germany. Far from her family’s North Florida origins, her most formative and memorable years were spent in the suburbs of Washington DC with her parents and two younger brothers. Primarily self-taught, Toya was always the “doodler” in grade school and thrived in her public school art classes, but didn’t understand the transformative power of creativity until much later in life. She attended the University of Florida where she received a Bachelor of Arts degree in Anthropology in 2007 and promptly began a career in social work. In 2011 she made the switch to education, and began teaching grades K-8. It is through these hundreds of loving interactions with children that her spark for creativity was reignited. Toya credits the classroom and her incredible students for reanimating her curious and imaginative inner-child. Toya’s inspiration is gifted by the audaciousness and strength depicted in the works of Toni Morrison and Faith Ringgold. These foremothers’ fierce reclamation of Black feminist empowerment are major themes in Toya’s oil and acrylic portraiture. Toya seeks to upend Eurocentric beauty standards with images that “showcase just how beautiful Blackness has always been.” Toya is currently a full-time artist, living and working out of Atlanta, GA.

Alicia Bell

Racial Equity in Journalism director, Borealis Philanthropy



Alicia Bell (pronouns: they/she) is a community organizer and media transformation doula working at the intersections of afrofuturist imagination, journalism, land, food, and all the spaces in between. They currently serve as the Director of the Racial Equity in Journalism Fund at Borealis Philanthropy, stewarding the fund and its vision for creating a future where BIPOC journalists and media makers thrive. Prior to serving in this role, Alicia helped birth Media 2070, a vanguard media reparations campaign that’s building with media makers and technologists to radically reimagine and make real a media system no longer rooted in anti-Blackness, where Black folks can hold and guide our stories from ideation to creation and distribution, only passing through white hands if and as we choose. And before that, they helped grow and expand News Voices, a project of Free Press aimed at building community power in an effort to transform local media to ensure it serves the communities it should. Alicia’s arrived where they are via a path that includes electoral, parent, student and youth, housing, health, and police-accountability organizing in North Carolina, New York, and California. They hold a bachelor’s degree in social work and a master’s degree in educational leadership, politics, and advocacy from New York University. Outside all of this, they’re also a parent, member of a gardening collective, and lover of big bodies of nature.

Allen Kwabena Frimpong

principal manager, ZEAL & Liberation Ventures



Allen Kwabena Frimpong is a cooperative entrepreneur, cultural strategist, and an artist who organizes as a conduit through social movements. He aims through his resource mobilization efforts in philanthropy to build a solidarity economy. He is a founder of several powerful and influential social entrepreneurship endeavors. He is managing partner of AdAstra Collective (www.adastra.management) which is a boutique consulting cooperative whose vision is to transform power through networked movement building for a just, democratic, and liberating world. AdAstra Collective also anchors the work of the Old Money, New System community of practice (www.oldmoneynewsystem.net) that supports resource mobilization initiatives that strengthen social movement ecosystems to be relational, center community healing, and redistribution of wealth through learning and innovation. He is a principal manager of ZEAL (www.zeal.press), a creative studio cooperative for

Black artists throughout the diaspora. Lastly, he is the co-founder of Liberation Ventures a field-building organization that takes a networked approach to in building a culture of repair towards winning on reparations in the US. Allen has supported the capacity-building of many organizational efforts over the last 15 years with a unique interdisciplinary practice in community organizing, cultural strategy, transformative leadership coaching, resource mobilization, and participatory planning within networked complex systems.

Meena Malik

senior program manager of Theater, New England Foundation for the Arts (NEFA)



Meena Malik (she/her) is a recognized vocalist, arts consultant/facilitator, and cultural organizer, who is deeply committed to anti-racism and anti-oppression as the core value and guiding principle of all work both personal and professional. As the Senior Program Manager of Theater at the New England Foundation for the Arts (NEFA), she manages the National Theater Project (NTP), a grant program that supports the creation and touring of devised ensemble theater work. She is also the Co-Director of Embodied Transformation at Arts Connect International. Meena organized and led “Beyond Orientalism: The Boston Forum” in 2017 and is a co-founder and steering committee member of Boston’s first API (Asian Pacific Islander) Arts Network. Meena has worked in the performing arts community as facilitator, grant panelist, educator, speaker, and consultant with organizations such as Taiko Community Alliance, Network of Ensemble Theaters (NET), MAP Fund, The

Boston Foundation’s Live Arts Boston grant, Ensemble Connect at Carnegie Hall, Asian Musical Voices of America, CreateWell Fund, Somerville Arts Council, Women of Color in the Arts (WOCA), Central Square Theater, Superhero Clubhouse, El Sistema in Acarigua, Showa Boston, Japanese Arts Network, and many others. An alumna of the artEquity Facilitator Training, Meena is actively engaged in a national community of practice for anti-oppression work in the arts.

Jessica Gaynelle Moss

artist, independent curator, art collector, and arts consultant



Jessica Gaynelle Moss (b. 1987) is an artist, independent curator, art collector, and arts consultant to institutions and private clients. She has an extensive background in program management, production and fabrication, nonprofit leadership, grant writing, community engagement and education. Jessica is committed to developing innovative, ethical and responsible solutions that advance Black people, Black women and Black artists. Her artwork can be found in both private and public collections including The Institute of Contemporary Art (ICA) Baltimore, The Joan Flasch Artists’ Book Collection (JFABC) and The University of North Carolina Charlotte (UNCC). She is the recipient of grant awards from The John S. and James L. Knight Foundation (2017), United Way of Central Carolinas (2017), Foundation For The Carolinas (2019, 2020), The

Arts & Science Council (2018, 2019, 2020), The Heinz Endowment (2020), The Pittsburgh Foundation (2020), The Opportunity Fund (2020), The Office of Public Art (2021), The McKnight Foundation (2021), Neighborhood Allies (2021), Omega Psi Phi Fraternity, Inc. (2021) and is a 2021 Advancing Black Arts in Pittsburgh grantee. Some of her curatorial projects have included Sibyls Shrine: Taking Care (2021) at Silver Eye Center for Photography, Southern Constellations (2019) at North Carolina A&T State University, Black Blooded (2018) at the New Gallery of Modern Art, Chris Watts: Blahk on Blahk on Blak (2017) at Gallery Twenty Two, mood:BLACK (2017) at Goodyear Arts, Noah Davis: 1975 Paintings (2016) at the Stony Island Arts Bank, and MONSTER ROSTER: Existentialist Art in Postwar Chicago (2016) at the Smart Museum of Art, University of Chicago.

Lillian Osei-Boateng

program manager for the Arts, Doris Duke Charitable Foundation, Grantmakers in the Arts Support for Individual Artist Committee member



Lillian Osei-Boateng serves as the program manager for the arts at the Doris Duke Charitable Foundation (DDCF). In that capacity, she manages the Doris Duke Artist Awards Program, including the award selection process for the artists, artist support and grantee reporting and payments, among other responsibilities. Prior to working at DDCF, she was the program assistant at Fractured Atlas, an arts organization that provides services, resources and support to independent artists and arts organizations to help them better focus on their creative responsibilities. She has also worked in advertising, writing, and editing for dance and theater magazines. Osei-Boateng holds a Bachelor of Fine Arts from New York University, Tisch School of the Arts, Drama Department, with a minor in journalism, and completed a Master of Public Administration at Baruch College. For more than five years she served on the New York Advisory Board for The Possibility Project, a nonprofit organization dedicated to using the arts to teach young people conflict resolution and leadership skills. She currently sits on the board for Clubbed Thumb, a NYC-based theater company.

Ce Scott-Fitts

South Carolina Arts Commission; Grantmakers in the Arts Support for Individual Artist Committee Co-chair



Detroit Native Ce Scott-Fitts is an Artist, Chef, Curator and Arts Administrator and is the Director of the Artist Services Program at the South Carolina Arts Commission. Ce was formerly Creative Director and founding staff of McColl Center for Art + Innovation in Charlotte, NC. During her tenure, she established an International Residency Program for North Carolina Artists (South Africa and Ireland), Curated Exhibitions and developed the Artist-in-Residence Program. Ce built the Education/Outreach and Artist Services programs which fostered support for local artists as well as connecting artists with the local community. In addition, Ce partnered with North and South Carolina Colleges and Universities, Charlotte Mecklenburg Schools, Atrium Health and Charlotte Area Transit Authority (CATS) to develop and fund Residencies and Public Art Commissions. Over the years, Ce has taught at Central Piedmont Community College, served on selection panels for the NEA, North Carolina Arts Council, and the United Arts Council of Greensboro. She was also Co-Chair for the Service Committee of Alliance of Artist Communities, Providence, RI and Chair of Regional Project Grant Committee for the Arts and Science Council, Charlotte NC. Ce serves as co-chair of the Individual Artist Support committee for Grant Makers in the Arts. Ce has exhibited at Museums, Public spaces, and Galleries throughout the Southeast. Her work is held in Public and Private Collections in the US, Japan, and the UK. Ce holds her Master of Fine Arts Degree in Painting from Maryland Institute, College of Art in Baltimore, MD.

Celeste Smith

Senior Program Officer for Arts and Culture, The Pittsburgh Foundation; Grantmakers in the Arts Support for Individual Artist Committee Co-chair



Celeste C. Smith was named senior program officer for arts and culture in January 2021. Celeste provides leadership for the arts and culture portfolio and engages collaboratively with other members of the arts and culture team to ensure that grantmaking reflect rigorous quantitative and qualitative research into the cultural sector. She has principal responsibility for shaping grant-making, convening and support strategies, including the development and oversight of special initiatives. She works closely with department leaders to establish goals and regularly monitor outcomes of the arts and culture portfolio. Celeste first joined the Foundation's staff in 2018 as program officer for arts and culture and has been a significant contributor to the Program team's efforts to advance racial equity by responding to critical community needs by centering the voices of people and communities most impacted by the issues the Foundation seeks to address. She brings her deep experience as a nonprofit and community leader, arts administrator, artist, and activist to her role and has increased the reach and impact of grantmaking and special initiatives, including two joint arts programs with the Heinz Endowments. She is also adept at leveraging diverse local and national networks and cultivating new partnerships to evaluate current strategies and inform new approaches.

Quita Sullivan

program director for Theater, New England Foundation for the Arts, Grantmakers in the Arts Board Member



Quita Sullivan (Montaukett/Shinnecock) is the program director for Theater at New England Foundation for the Arts (NEFA) where she leads the National Theater Project, supporting the creation and touring of devised, ensemble-based theater. She holds Bachelor and Master of Arts degrees in Theatre from Knox College and SUNY Stony Brook, respectively, as well as a Juris Doctorate from Wayne State University Law School. Before law school, she worked as a Stage Manager at ETA in Chicago and was the first stage manager for ETA's production of Checkmates by Ron Milner, directed by Woodie King, Jr. She later worked at Great Lakes Performing Artist Associates, a not-for-profit artist management office, creating contracts, and managing booking and performing fees for musicians in the Great Lakes area. After law school, she practiced environmental justice law for 10 years in Detroit and Boston. She is a senior fellow of the Environmental

Leadership Program and an alumna of the artEquity Facilitator Training. She is also a former Associated Grant Makers Diversity Fellow, the mission of which was to identify, recruit, and cultivate emerging practitioners of color who represent the next generation of philanthropic leaders and offer them training, support and strong community. She continues to work to support equity and inclusion at all levels of theater and grant making. She is a frequent speaker on supporting Indigenous Artists and Land Acknowledgement. Prior to joining NEFA as a staff member, Sullivan was an advisor for NEFA's Native Arts Program. Outside of work, she continues to develop her own artistic talents as a beadwork artist. Sullivan is Of Counsel to and an enrolled member of the Montaukett tribe.

Tiffany Wilhelm

program officer, Opportunity Fund



Tiffany "Ti" Wilhelm (she/they) supports applicants and the internal workings of the Opportunity Fund in her role as Program Officer/Operations. They are committed to continuously supporting the shifts, large and small, that are needed to move philanthropy toward more just cultures and practices. 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 has been involved with several collectives focused on educating and organizing white people for racial justice, both in Pittsburgh and in the national theatre field. Prior to Pittsburgh, they were Executive Director of the Central Wisconsin Children's Museum and taught in an undergraduate arts management program at University of Wisconsin - Stevens Point. 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. Tiffany was honored to be part of the first cohort of the national artEquity anti-racist facilitator training program in 2015 and is now part of the board and core facilitation team for artEquity. They have facilitated with Equity Quotient (led by long-time arts professional Keryl McCord) and currently with Farsight as well as other justice-seeking collaborators including a community called Practicing Liberation.