Cover: Work by Barbara F. Warden of Delaware, a 2018 MAAF Creative Fellow at the Virginia Center for the Creative Arts.
Dear Friends:

Many thanks for your support over the past year! We are delighted to share our 2018 Annual Report, recapping our work in 2017-2018, and we invite you to visit our website at www.midatlanticarts.org for additional information. Please take a minute to sign up for our newsletter, visit our events calendar, or follow us on one of our social media channels.

We are moving into a period of celebration at MAAF as we prepare for our 40th Anniversary and the 25th Anniversary of the Living Legacy Jazz Award. In the year ahead, we will be sharing stories with you from the past and news about exciting opportunities we will be pursuing in the future. Looking forward:

- We are embarking on our next five-year planning process.
- Following our recently completed evaluation of the first ten years of USArtists International, we will be looking for new ways to further strengthen this unique program using recommendations suggested during the research and listening process.
- We have two new programs in the Folk and Traditional Arts coming online: The Folk & Traditional Arts Touring Network, launched as a pilot program in FY18 and beginning its first tours in the spring of 2019; and The Central Appalachian Folk and Traditional Arts Program, which will be entering a research phase this fall leading to development of programs to support the region’s folk artists, practitioners, and communities.
- And, we continue to build new audiences, nurture presenters, and assist artists through our signature touring programs like ArtsCONNECT, the Jazz Touring Network, and Mid Atlantic Tours.

Our work would not be possible without you and our state, private, and public partners. Everything you see in this report, and our plans for the future, are the result of your commitment to the transformative power of the arts.

Hal Real
Board Chair

Theresa M. Colvin
Executive Director
ABOUT MID ATLANTIC ARTS FOUNDATION

MID ATLANTIC ARTS FOUNDATION (MAAF) was established in 1979 to promote and support multi-state arts programming in a region that includes Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, the U.S. Virgin Islands, Virginia, and West Virginia. Over the last 39 years, MAAF has expanded its reach to include national and international initiatives. One of six regional arts organizations in the U.S., MAAF’s work is focused on performing arts touring, jazz, independent film, support for individual artists, and international cultural exchange.

VISION
Mid Atlantic Arts Foundation envisions a vital arts and cultural sector enriched by the movement of a vibrant and diverse environment of artists and arts organizations engaging audiences across geographic, artistic, and institutional boundaries regionally, nationally, and internationally.

VALUES
Mid Atlantic Arts Foundation believes that art is essential, that it has the power to transform individuals and communities, and in so doing helps define our society. Excellence, integrity, service, inclusion, and engagement are fundamental tenets of its commitment to the arts.

MISSION
Mid Atlantic Arts Foundation develops partnerships and programs that reinforce artists’ capacity to create and present work, and advance access to and participation in the arts.

Photo: Abu Sadiya featuring Yacine Boulares & Vincent Segal performed at Lincoln Center for the Performing Arts, Inc. through the 2018 French-American Jazz Exchange Tours program. Credit: Sachyn Mital.
ACCESS

$1.85 million in direct grant support

2,300 artists participated in MAAF programs

299,000 people reached

Photo: ICE received 2018 USArtists International support for an engagement at the Time of Music Festival in Finland. Here, ICE and the Finnish Baroque Orchestra perform Goebbels. Credit: Santtu Paananen.
SUPPORT FOR INTERNATIONAL ENGAGEMENT IN 84 COUNTRIES OVER 6 CONTINENTS

390+ GRANTS AWARDED
The following strategic plan goals are meant to broaden MAAF’s reach, affirm MAAF’s impact in the field, and strengthen MAAF for the future.

**FOSTER** expanded access to the arts by connecting artists, communities and resources, and by exploring new forms of creative expression and methods of presentation.

**PROVIDE** leadership in the development and delivery of model programs to address access, creation, presentation, and the expansion of markets for artists and their work.

Photo: AJJOYO performed at the Virginia Arts Festival through the 2018 Jazz Touring Network program. Credit: Mark Robbins, All About Jazz.
Effectively **SHARE** resources, knowledge, and connections to enable artists and organizations to build audiences and relationships, and to explore new approaches that enhance their operational and creative practice.

**REPRESENT** excellence and best practices in management and governance.
“During the Spring 2018 semester, I was so consumed by teaching that it was hard (even when I had time) to have the right kind of focus to work on my novel. At VCCA, I wrote eight to ten hours a day. That kind of focus was possible not only because I didn’t have competing obligations but also because being surrounded by other writers and artists created a sense of community around prioritizing one’s work. It was an amazing gift, not only for the two weeks’ worth of work that I was able to do but also in terms of allowing me to reenter the novel and, from that place of immersion, to make a concrete plan for the work I’d do after VCCA.”

CREATIVE FELLOWSHIPS:  Katharine Noel, Baltimore, MD, at Virginia Center for the Creative Arts

“The On Screen/In Person film series continues to play a significant role in increasing the Miller Center’s reach into the community. The film topics are timely, often exposing and delving into issues that are sensitive and provocative. Each of the films presented in the 2017-2018 OSIP tour offered topics and subject matter that were relevant to the Berks County-Greater Reading community. Because of this, the program offered the Miller Center the opportunity to partner with organizations it had never worked with before, including Baseballtown Charities, Free Berks, Greater Reading Mental Health Alliance, and Berks County Transition Coordinating Council. The topics presented in the films often directly support courses offered on campus, thus, offering the Miller Center the opportunity to enhance student learning through the arts. The Miller Center places strong emphasis on providing meaningful and thoughtful experiences to its audiences and the community that go beyond the public performance. It succeeds in this by encouraging dialogue between the artists it presents and the audience. The format the Miller Center has adopted in presenting OSIP encourages this interaction through lively discussion and in-depth outreach experiences for all ages. Miller Center members are “hooked” on this series and begin inquiring about the upcoming OSIP season months in advance!”

ON SCREEN/IN PERSON:  Host site Reading Area Community College, Miller Center for the Arts, Reading, PA
“With the support of this generous grant, we were able to represent the U.S. at the 37th International Modern Dance Festival (MODAFE) in Seoul, South Korea alongside only one other American contemporary dance company. A total of 26 performing groups from five countries came together to participate in the Festival. During this dance-filled week in May, movement became a community anchor, allowing people to give in to joy, form and explore connections, and explore concepts of freedom during historically significant and pivotal political times. In addition to performing for a full house at the Arko Arts Center’s theater, ODC participated in a large scale outdoor dance class at Marronnier Park which was free and open to the public. Na-Hoon Park (Korea) and KT Nelson’s (U.S.) piece One Long Breath presented a unique merging of cultures and distinctly different choreographic languages. Instead of merging these two movement languages into a single hybrid, the two artists decided to create a piece that incorporates and preserves both, demonstrating that though one may not share the same viewpoint and opinion, harmony can still emerge from collaboration led by mutual respect.”

USArtists INTERNATIONAL: ODC, San Francisco, CA, presented at International Modern Dance Festival (MODAFE), South Korea

“The Myrna Loy works hard to bring artists of color and of diverse cultures to enrich the lives of our mostly-white Montana communities. For Montanans of color to meet, learn from, and engage with great world-renowned musicians of color can be a deeply profound experience. “That guy looks like me,” one Intermountain student whispered quietly to his teacher. For a child to look at a world-class musician and see himself or herself reflected back can be life-changing. We never underestimate the power of a moment like that. In fact, we work very hard to create those moments. One moving part of this event was Joan’s own personal story as a child of a remote, rural area who ventured to the big city at a young age to pursue his music. These kids, themselves children of remote, rural Montana, loved hearing Joan’s story, and especially appreciated that he came all the way to Montana to teach and play for them. Bachata music was greeted at first as “too rural,” and “too low-class” to gain respect in urban Santo Domingo. Now it is a tradition beloved and respected across the world. In Montana, the aspect of this joyous, bachata music as “too rural to be respected” resonated deeply. Sometimes it’s the personal that benefits the whole community.”

SOUTHERN EXPOSURE: PERFORMING ARTS OF LATIN AMERICA: The Myrna Loy Center, Helena, MT, presented Joan Soriano, The Dominican Republic
This project was significant because it truly broadened access to contemporary dance in a way that we could not have done without the Mid Atlantic Tours support. In a time of ever shrinking financial resources, professional dance is rarely presented in our region of West Virginia. This is due not only to cost but also because there are no facilities in our region that can support the tech demands of most companies. The only live dance that is presented are studio recitals and yearly Nutcracker performances.

It had been four years since Shepherd or anyone else in our area had hosted any professional ballet company. Therefore, this project was very significant because it allowed our audience to experience an art form that most people in our community would not ever have access to. The project also allowed us to support the efforts of local dance teachers who teach ballet, jazz, and contemporary dance. We reached out to eight local dance schools and partnered to bring students to the open rehearsal and performance. The audience responded overwhelmingly positively to the evening performance, in addition to a standing ovation, more than 50 people stayed to participate in the post-performance, Talk-Back. This project was extremely well-received and appreciated by our community.

**MID ATLANTIC TOURS:** Shepherd University, Shepherdstown, WV, presenting BalletX, PA

“The talk-back sessions that followed each Feathers of Fire performance were some of the most successful engagement opportunities ever witnessed by the Trust’s Children’s Theater staff. As the performers raised the lights and demonstrated how the shadow puppetry works to the audience, children were audibly amazed by the detail and expertise needed to produce even one scene. One particular highlight occurred as one performer put a Go-Pro camera on to give the audience a first-hand look at how the puppets were manipulated while a scene was in process. These talk-back activities were incredibly well-attended, with the vast majority of audience members at each performance staying in their seats after the show to wait and see just how the shadow-theater works.”

**ArtsCONNECT:** Pittsburgh Cultural Trust, Pittsburgh, PA, presenting Feathers of Fire, NY
"Consistent with our intent, So Percussion presented a program that was dramatically different than anything previously offered by Coastal Concerts. The project’s success stemmed in large part from the instructive pre-concert discussion led by ensemble members Jason Treuting and Eric Cha-Beach. They provided a brief history of percussion and pointed out that it has existed as a classical chamber music genre for less than a century. They described their assortment of manufactured and custom-made instruments, augmented by items such as flower pots and tin cans. They also challenged the audience to consider the difference between sound and music, and discussed the composers and works they were about to perform. Ensemble members also commented on compositions and instrumentations throughout the performance. One long-time Coastal Concerts attendee reflected on the program in an email to our Program Committee chair, commenting in part: “I honestly did not expect that I would be able to tolerate an all-percussion program, but I was wrong. Thanks to the very instructive pre-concert discussion ... I was able to appreciate the performance in a different way than I had anticipated. I found myself ... able to hear the music within the sounds that I previously would have dismissed as noise. And I liked a lot of what I heard!”

SPECIAL PRESENTERS INITIATIVE: Coastal Concerts, Inc., Lewes, DE, presenting So Percussion, NY

“The offering through this project was such a wonderful intersection of North African trance musical traditions, American and French jazz, and European chamber music. This gave us a broad audience to reach, and consequently the audience and artist discussions resulted in a rich discussion of these genres of music and culture.”

FRENCH-AMERICAN JAZZ EXCHANGE TOURS:
Atlas Performing Arts Center, Washington, DC, presenting Abu Sadiya featuring Yacine Boulares & Vincent Segal, NY and France

WE TRANSCEND BOUNDARIES

**ARTSCONNECT** provides support for touring projects collaboratively developed by presenter consortia in the mid-Atlantic region. The tours include performances as well as complementary engagement activities designed to create greater understanding or connections between artists, audiences, and communities.

The **BNY MELLON JAZZ LIVING LEGACY AWARD** is given annually to a mid-Atlantic region jazz master who exemplifies both a distinguished performance career as well as significant contribution to mentorship or education.

A one-time grantmaking opportunity, the **CROSS-SECTOR ARTS PARTNERSHIP** supported collaborative projects developed in partnership by non-profit arts organizations and organizations from non-arts sectors in the nine states and jurisdictions of the mid-Atlantic region.

The **FOLK AND TRADITIONAL ARTS TOURING NETWORK** is a presenter-based membership network designed to bolster the presentation of folk and traditional arts in the mid-Atlantic region. Members for the pilot program were invited to apply and selected through a competitive application review process. Members annually attend a network meeting and receive engagement subsidies for network booked tours.

The **FRENCH-AMERICAN JAZZ EXCHANGE** fosters the development of jazz artists from France and the United States through the support of jointly conceived projects that encourage artistic exploration, provide exposure to new audiences, and initiate new or strengthen existing professional relationships between artists from the participating countries.

The **FRENCH-AMERICAN JAZZ EXCHANGE TOURS** provides fee support to presenters in the mid-Atlantic region for performances that engage select artists and projects initially supported through the French-American Jazz Exchange program.

MAAF provides administrative services in managing the **INDIVIDUAL ARTIST FELLOWSHIP** programs for the states of Delaware, Maryland, and New Jersey. MAAF staff convenes panels that review nearly 1,000 applications annually.

MAAF provides **INFORMATION SERVICES** on the arts to artists, arts organizations, constituents, and stakeholders of the mid-Atlantic region on a regular basis and through a number of varied communication platforms.

The **JAZZ TOURING NETWORK** is a presenter membership program designed to support member venues in presenting jazz in the mid-Atlantic region through professional development, strong network infrastructure, and fee subsidy for network developed tours. Network members have access to the tools necessary to develop and sustain the art form as an ongoing part of their annual programming.

The **MID ATLANTIC ACCESSIBILITY CONVENINGS** support MAAF’s commitment to greater accessibility in the arts and cultural sector of the mid-Atlantic region. Accessibility Coordinators of the region’s nine states and jurisdictions meet to review, discuss and commit to best practices, policies, goals, and implementation of accessibility.
**MID ATLANTIC CREATIVE FELLOWSHIPS** support one to two artists from each member state in two – four week long residencies at either the Millay Colony for the Arts in Austerlitz, NY or the Virginia Center for the Creative Arts in Sweet Briar, VA. Millay and VCCA primarily support writers, composers, and visual artists, providing extended time to pursue artistic projects in a supportive environment.

**MID ATLANTIC TOURS** is a curated roster program of performing artists or ensembles chosen to tour throughout the region. Subsidy is provided directly to presenters engaging artists from the roster for performances. The roster of artists changes annually but maintains a programmatic commitment to a diversity of performance genres, international cultural exchange, and engaging communities underserved by the arts.

**ON SCREEN/IN PERSON** tours new independent American films accompanied by their creators to communities across the mid-Atlantic region. Host sites are selected through an open, competitive application process. The host sites participate in film selection, screen six films annually, and in consultation with the visiting filmmakers develop community activities that provide context and greater appreciation for the screened work. Films, including animation, documentaries, experimental, and narrative work, are submitted through an annual nationwide open call for entries.

MAAF produces the National Finals of **POETRY OUT LOUD** in partnership with the National Endowment for the Arts and the Poetry Foundation. Poetry Out Loud is a national poetry recitation contest that encourages high school students to memorize and recite great poems.

**SOUTHERN EXPOSURE: PERFORMING ARTS OF LATIN AMERICA** is an annually curated roster of exemplary performing artists from Latin America selected to tour to communities across the United States. Southern Exposure provides fee support directly to nonprofit presenters programming artists from the curated roster. Funded presenters must include both public performance and community engagement in achieving the program’s goals of cultural exchange and understanding.

**SPECIAL PRESENTERS INITIATIVE** provide additional opportunities for the support of performing arts presenters in Delaware, the District of Columbia, the U.S. Virgin Islands, and West Virginia.

**USARTISTS INTERNATIONAL®** supports performances by American artists at important cultural festivals and marketplaces around the globe by providing grants which may be used towards support of artist fees, travel, accommodations, per diem, shipping and visa preparation. Committed to the presence of U.S. based artists on world stages, USArtists International increases exposure to international audiences, encourages international cultural exchange, and enhances the creative and professional development of U.S. based artists by providing connections with presenters, curators, and artists around the world.
Photo: Special guest Le Gateau Chocolat is carried off stage by the local ensemble during Taylor Mac's 2018 USArtists International engagement at the London International Festival of Theatre. Credit: Mark Allan.
# Financial Review

## Statements of Financial Position for the Years Ending June 30

### Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$875,894</td>
<td>$874,901</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>29,642</td>
<td>21,906</td>
</tr>
<tr>
<td>Investments</td>
<td>1,130,003</td>
<td>1,148,970</td>
</tr>
<tr>
<td>Grants receivable</td>
<td>1,994,766</td>
<td>2,293,854</td>
</tr>
<tr>
<td>Prepaid expenses and deposits</td>
<td>71,254</td>
<td>72,327</td>
</tr>
<tr>
<td>Property and equipment</td>
<td>26,357</td>
<td>23,877</td>
</tr>
<tr>
<td>Deferred compensation investments</td>
<td>125,971</td>
<td>270,341</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>4,253,887</strong></td>
<td><strong>4,706,176</strong></td>
</tr>
</tbody>
</table>

### Liabilities

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$130,342</td>
<td>$116,225</td>
</tr>
<tr>
<td>Grants payable</td>
<td>402,494</td>
<td>375,908</td>
</tr>
<tr>
<td>Deferred revenue and rent</td>
<td>69,375</td>
<td>104,778</td>
</tr>
<tr>
<td>Deferred compensation obligation</td>
<td>125,971</td>
<td>270,341</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>728,182</strong></td>
<td><strong>867,252</strong></td>
</tr>
</tbody>
</table>

### Net Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>$714,428</td>
<td>$380,932</td>
</tr>
<tr>
<td>Unrestricted, board reserves</td>
<td>781,000</td>
<td>850,000</td>
</tr>
<tr>
<td><strong>Total unrestricted net assets</strong></td>
<td><strong>$1,495,428</strong></td>
<td><strong>$1,230,932</strong></td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>2,030,277</td>
<td>2,607,992</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td><strong>$3,525,705</strong></td>
<td><strong>$3,838,924</strong></td>
</tr>
</tbody>
</table>

**Total Liabilities and Net Assets**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td><strong>$4,253,887</strong></td>
<td><strong>$4,706,176</strong></td>
</tr>
</tbody>
</table>
### Statements of Activities for the Years Ending June 30

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REVENUES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions and grants</td>
<td>$2,513,662</td>
<td>$2,170,937</td>
</tr>
<tr>
<td>Contracted services and other income</td>
<td>846,270</td>
<td>873,096</td>
</tr>
<tr>
<td><strong>TOTAL REVENUE AND SUPPORT</strong></td>
<td><strong>$3,359,932</strong></td>
<td><strong>$3,044,033</strong></td>
</tr>
<tr>
<td><strong>PROGRAM EXPENSES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants</td>
<td>$1,735,150</td>
<td>$1,676,399</td>
</tr>
<tr>
<td>Program services</td>
<td>1,222,452</td>
<td>1,183,498</td>
</tr>
<tr>
<td><strong>TOTAL PROGRAM EXPENSES</strong></td>
<td><strong>$2,957,602</strong></td>
<td><strong>$2,859,897</strong></td>
</tr>
<tr>
<td><strong>ADMINISTRATIVE EXPENSES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Management and general</td>
<td>$654,858</td>
<td>$815,549</td>
</tr>
<tr>
<td>Development</td>
<td>110,724</td>
<td>122,084</td>
</tr>
<tr>
<td><strong>TOTAL ADMINISTRATIVE EXPENSES</strong></td>
<td><strong>$765,582</strong></td>
<td><strong>$937,633</strong></td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td><strong>$3,723,184</strong></td>
<td><strong>$3,797,530</strong></td>
</tr>
<tr>
<td>Change in Net Assets from Operations</td>
<td>$(363,252)</td>
<td>$(753,497)</td>
</tr>
<tr>
<td>Unrealized gain on investments</td>
<td>50,033</td>
<td>61,473</td>
</tr>
<tr>
<td>Change in Net Assets</td>
<td>(313,219)</td>
<td>(692,024)</td>
</tr>
</tbody>
</table>
Photo: Camille A. Brown in the world premiere of “ink” at the John F. Kennedy Center for the Performing Arts supported by ArtsCONNECT 2018. Credit: Christopher Duggan.
We are grateful to the following national agencies, state partners, foundations, corporations, and individuals for their commitment to our work. Thank you.

**NATIONAL AGENCIES**
National Endowment for the Arts
Arts Midwest
Mid-America Arts Alliance
New England Foundation for the Arts
South Arts
Western States Arts Federation

**STATE PARTNERS**
Delaware Division of the Arts
DC Commission on the Arts and Humanities
Maryland State Arts Council
New Jersey State Council on the Arts
New York State Council on the Arts
Pennsylvania Council on the Arts
Virgin Islands Council on the Arts
Virginia Commission for the Arts
West Virginia Division of Culture and History

**FOUNDATIONS**
Andrew W. Mellon Foundation
AXA Foundation
Baltimore Community Foundation - Cantler Fulwiler Family Fund
Doris Duke Charitable Foundation
The Howard Gilman Foundation
John D. and Catherine T. MacArthur Foundation
Margaret A. Cargill Philanthropies
Prior Family Foundation

**CORPORATIONS**
American Express Company
Association of Performing Arts Professionals
BNY Mellon
Bromelkamp Company LLC
Delmarva Power
Google, Inc.
PECO, An Exelon Company
Toyota of Southern Maryland

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Susie Farr, MD
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Philip Horn, PA
E. Scott Johnson, MD
Kay Kendall, DC
Suny and Joe Monk, VA
Hal Real, PA
Marilyn Santarelli, PA
John Strickland, WV
Jane Werner, PA

Benefactor ($500 - $999)
Anonymous
Romona Riscoe Benson, PA
Theresa M. Colvin, MD
Margaret G. Vanderhye, VA

Patron ($250 - $499)
Tom Gaeng, MD
Ruth W. Houghton, NY
Kevin O’Brien, NJ
Ian Tresselt, MD
J. Mack Wathen, DE

Contributor ($100 - $249)
Anonymous
Idris Ackamoor and Cultural Odyssey, CA
Rod Armstrong, MD
Adam Bernstein, CA
Loretta Di Bianca Fois, NJ
Marianne T. Green, PA
Julie Madden, MD
Mara Manus, NY

Associate (Up to $24)
Anonymous

Gifts made between July 1, 2017 and June 30, 2018.
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Program Officer, Performing Arts

Hannah Young
Support Specialist

Represents those who served as board members or staff during any portion of fiscal year 2018.

Photo: ArtsCONNECT 2018 supported Arts For Art, Inc.’s engagement of the Oliver Lake Big Band at the Annual Vision Festival at Roulette Intermedium. Credit: Eva Kapanadze.