

CONFIDENTIAL: FOR MEMBERS OF ARTSTREAM'S BOARD OF DIRECTORS ONLY
03/14/22

MEMORANDUM

To: Members of ArtStream's Board of Directors

From: Mike Cooper

CC: Heller An Shapiro

Date: March 14, 2022

Subject: March 21, 2022 Officer's Report and Related Documents

The materials that you are receiving for the March 21, 2022 Board meeting include the Officers' Report to the Board Regarding Staffing (attached) that we were directed to prepare at the April 19, 2021 Board meeting. The materials will also include two additional documents prepared in connection with our work on the Report. The first document is headed "Notes Regarding Other Performing Arts Organizations Similar to ArtStream". These Notes summarize much of the research we did and reviewed. The second document is a spreadsheet that reflects the financial information that we deemed particularly relevant to the recommendation we make at this time.

In reaching our recommendation, we addressed three questions that can be summarized as follows: (1) ArtStream's need for a position called Artistic Director; (2) the affordability of the position at this time and in the future; and (3) the benefits that ArtStream's stakeholders could receive if the position were added to ArtStream's staff.

The fact that we addressed all three questions shows we do believe the position is needed. The Notes demonstrates the extent of the research we did to determine with confidence the responsibilities the occupant of the position should have. We have included a job description that sets out these responsibilities as well as the qualifications that we believe candidates for the position must have. In the latter regard, we firmly believe that the occupant of the position must be a person having meaningful experience as a Teaching Artist working with adults with IDD, including autism, and is cognizant of recent developments in the relevant fields, and will be of future developments.

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We concluded, however, that the affordability of adding any new position, *at the present time*, is problematic. Because ArtStream's individual contributions in FY22 have lagged far behind budget projections, and grant revenues have also been behind projections, it is likely that FY 22 will end with a budget deficit far higher than ArtStream has ever experienced on both a dollar and percentage basis. On the other hand, we have no reason to conclude that ArtStream cannot withstand a deficit this year and that this FY's deficit (if it comes to pass) will not be an anomaly caused by an unusual confluence of circumstances. We do believe, however, that ArtStream should have a clearer picture of the reasons for the shortfalls it is presently experiencing before making a long-term commitment to a new position.

As for stakeholders' benefits, we have little doubt that they will outweigh the costs over time. It was not feasible for us to monetize these benefits. Qualitative short-term benefits for staff and contracted Teaching Artists are likely. More importantly, qualitative benefits for all stakeholders over the long-run , and particularly for the ArtStreamers and their families, are identifiable and very real based on our study.

Finally, as you are all aware, Board materials and Board deliberations are to be kept confidential. The Board members are to use their judgment in this regard because much of what comes before the Board covers subjects that are well known by some and maybe many persons other than Board members and staff who participate. In this case, however, the Report, the accompanying documents and this memo have been available in their entirety only to the officers and Heller An. The financial materials have been made available to the officers and Jonathan Tepper, who is a member of the Finance Committee, and Lynn Taylor Moore. As the agenda states, the Report, the accompanying documents and this memo are to be discussed in Executive Session with only Heller An present in addition to Board members. The contents of these documents are not to be shared with anyone outside us and Heller An, in whole or in part, without prior permission by me or Heller An.

The Officers are hopeful that the attached Report and the accompanying documents will stimulate constructive discussion on March 21.

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Memorandum

To: ArtStream Board of Directors

From: Mike Cooper

Lisa Gaffney

Molly Myers

Maggie Haslam

CC: Heller An Shapiro

Date: March 21, 2022

Officers' Report to the Board Regarding Staffing

On April 19, 2021, the Board directed its officers, together with the Executive Director, to obtain information needed "to decide staffing and other organizational issues" and to "report their findings to the board at a future date." The Board's direction was prompted specifically by discussions regarding the need to add an Artistic Director position to the staff as a Task Force of Teaching Artists and one Board member had urged. The Board has for some time been receptive to adding a properly defined and affordable Artistic Director position.

Until December 2021, the officers were unable to spend the time necessary to devote the attention required to do the research adequately and prepare a report to the Board. Since then, however, the officers have given their concentrated attention and considerable time to their assignment.

The officers are satisfied that they have done the research necessary and obtained sufficient information pertinent to a decision whether or not to add an Artistic Director position at this time. For us, this information had to be adequate to help the Board to answer with confidence the following questions:

Question 1: What responsibilities should be given to the occupant of an Artistic Director position at ArtStream?

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Question 2: What is likely to be the cost of an Artistic Director position in the context of ArtStream's overall financial condition and its ability to generate additional revenue into the future to offset the costs of its operations, including the costs of any new position? In other words, is the position affordable for ArtStream at this time?

Question 3: What are the benefits that an Artistic Director position would bring to ArtStream's important stakeholders, and in particular to the adults with IDD and autism who participate in ArtStream's ITCs, Cabarets and classes, and their families?

We believe information we are providing in this Memorandum and the accompanying documents is sufficient for the Board to make a reasoned decision or decisions regarding the Artistic Director position at this time and beyond.

I. INFORMATION REGARDING ARTISTIC DIRECTOR POSITIONS

As the chair said in his February 27, 2022 memorandum to the Board, we "identified sixteen organizations that, like ArtStream, are committed to serving adults with disabilities in some manner through barrier-free performances and classes." There are other organizations that have (or had) a similar commitment as these sixteen organizations that came to our attention but are not among the sixteen. For these organizations, we were unable to find sufficient helpful information or the information available was not relevant to our assignment.

For the sixteen organizations we included in our study, we reviewed staffing, programming and financial information that is available from public sources, such as web sites, Form 990s and press articles, as well as documents provided to us by persons connected to organizations. We also took account of information that we have acquired over time, including during our work for this report and previously, through discussions with knowledgeable persons.

Accompanying this memorandum is a document with the title "Notes Regarding Other Performing Arts Organizations That Are Similar to ArtStream" ("Notes"). This document compiles the information that we were able to discover about each organization that appeared to us relevant to any decisions regarding

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an Artistic Director position at ArtStream. The notes are set out for each organization, organization by organization, 1 through 16 in alphabetical order.

Summary Observations

The organization-by-organization information set out in the Notes led us to a number of observations that we believe should be useful as ArtStream considers adding an Artistic Director position. In compiling these observations, we have kept in mind the teachings of Sally Bailey in her book, *Barrier-Free Theatre* (2010), and in a paper titled "The Ethics of Being a Teaching Artist and Drama Therapist" that she prepared for a panel discussion at the Association for Theatre in Higher Education Conference (2013).

Professor Bailey says on the first page of Chapter 1 of her book that "[a]rt is communication—as simple, and as profound, as that." (p.15) In Chapter 2 of her book, she lists the physical, cognitive and emotional disabilities, and "explains why the arts are specifically helpful as educational and therapeutic tools." (p.12) In Chapters 3 and 4, however, Professor Bailey addresses physical and cognitive difficulties separately. In Chapter 3, she "deals with physical disabilities and how to make physical accommodations", and in Chapter 4, she "describes common cognitive disabilities and how to make program accommodations for them." (Id.) This distinction between physical and cognitive disabilities became important in our assessment of the information we collected. Several of the 16 organizations we examined, including organizations with Artistic Directors, are open to persons with any type of disability.

In her paper, Professor Bailey describes

[a] spectrum [that] exists in the purposes to which drama are put that stretches from theatre as an aesthetic creation on one side—through therapeutic theatre, social action theatre and recreational drama therapy in the middle—to clinical drama therapy on the other end. In the middle of the spectrum where teaching artists, applied theatre artists, and drama therapists are all hired, there is often an overlap between education and therapy. (p.3)

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Professor Bailey goes on to say that she directs a barrier-free theatre, a recreational theatre troupe made up of adults with and without disabilities. Every year they pick a topic, and we create a one-act play through improvisation and perform it for the community. My therapeutic goals are to improve social skills, teamwork, communication abilities, self-confidence, and self-efficacy. (p.4)

ArtStream clearly is not on the "theatre as an aesthetic creation side" of Professor Bailey's spectrum but is solidly in the middle of that spectrum. ArtStream, as stated and clearly implied in its Mission Statement, is a barrier-free theatre organization with the "therapeutic goals to improve social skills, teamwork, communication abilities, self-confidence and self-efficacy." This is unsurprising to us, to the families of ArtStream's participants and, we expect, to its contract Teaching Artists, some of whom were mentored by Professor Bailey.

Efforts to classify ArtStream as a performing arts, drama therapy, or an educational organization exclusively or primarily, in our view, is a meaningless exercise. This is particularly so when considering which responsibilities should be assigned to an Artistic Director position at ArtStream.

In this connection, the contract Teaching Artists have provided us examples of the type of "support" for their work that an organization like ArtStream could give them in recent years. They also expressed the view that an Artistic Director could assure that they received the support they believed they needed from ArtStream and other organizations with whom they contracted. We did find that some organizations that contract with or employ Teaching Artists gave that support, but the title held by that person might be something other than Artistic Director with Director of Programs and Program Manager being primary examples. And we also found that persons who had the title of Artistic Director had responsibilities unrelated to support of Teaching Artists depending on, for example, the history, size and character of their organization.

These conclusions are fortified by the following observations which we believe are supported by what we have learned from our review of the information set out in the Notes.

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Observation 1: ArtStream is one of eight organizations that we were able to identify that limit participation to neurodiverse persons, and mostly persons with IDD and autism. Four of these organizations are in the United States (Barrier-Free Theatre in Sykesville; CO/LAB Theatre Group in NYC; Detour Company Theatre in Scottsdale AZ¹; Dream Street Theatre Company in NYC). Two are in the UK (Blue Apple Theatre in Winchester located in SE England; Hijinx in Wales), and one is in Montreal (I Can Dream Theatre).

Observation 2: Based on revenues and/or expenses, and on the type and extent of program offerings, ArtStream is the second largest of these eight organizations. Hijinx, which dubs itself "one of Europe's leading inclusive theatre companies", has annual expenses of \$1,266,300, offers film as well as performances, and uses approximately 60 "trained actors" whom it also calls "freelance artists".

Observation 3: Based on expenses and program offerings, Blue Apple appears around half the size of ArtStream. CO/LAB published revenues of \$611,459 and expenses of \$462,459. Its programming appears to confirm what its finances suggest. It is measurably smaller than ArtStream. We do not have financial information for the other four organizations, but ArtStream's programming appears considerably more ambitious than any of these four.

Observation 4: It is difficult to generalize about the staffing of these organizations, in large part because we only have specific information about the responsibilities of staff members of one ITC—CO/LAB. Three of the seven ITCs do not have a position titled Artistic Director. We have used the staffing information and other less directly but related information about the ITCs to make inferences of likely responsibilities of certain staff members. The published staff positions and the limited direct additional information we have about them are as follows:

- **Barrier-Free Theatre:** This is the ITC run by two ex-ArtStream Teaching Artists who are identified as the Creative Director, Studio Leader and the Executive Director, Studio Leader.

¹ As matter of policy, Detour does not limit its participants to neurodiverse persons. Our conclusion in this regard is that neurodiverse persons are the primary participants based on our examination of information from its website and Internet search.

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- Blue Apple: For 20-21, this ITC had five staff members, none of whom were fulltime. The General Manager (an open position based on most recent information), and the Artistic Director are 0.8 FTEs. The Finance Manager is 0.3 FTE, the Administrator is 0.6 FTE, and the Communications Manager is 0.6 FTE.

- CO/LAB: CO/LAB has three fulltime staff positions: Executive Director and Co-Founder, Director of Programs and Program Manager. It has four part-time staff positions: Director of Communication, Program Coordinator, Development Manager, and Marketing Coordinator.

- Detour: This ITC appears to have 5 staff members, including an Artistic Director, and an Artistic Director Emeritus, a Business Manager, Accountant Videographer, and two Senior Grant Writers. Its website lists a President who is also listed as a Senior Grant Writer, a Vice President, a Treasurer and Secretary. It is unclear the extent to which the occupants of these positions are involved in the operations of the organization, other than the President who is involved in grant writing.

- Dream Street: This ITC identifies the following as staff positions: an Executive Director, two Artistic Directors, three Associate Artistic Directors, two Leading Teaching Artists, three other Teaching Artists (one, a "movement specialist"; a second, a vocal coach; a third, a "volunteer"). Dream Street also says it has "5 Professional Teaching Artists", "3 volunteer supporters", and "A comprehensive Production Team".

- Hijinx: Hijinx has a staff of 15, including a CEO and an Artistic Director.

- I Can Dream Theatre: ICDT has no Executive Director, no Managing Director and no Artistic Director. The only specific positions identified are accountant and Community Manager of the Media Team. The operations presumably are run by the "Creative Team" which appears to include the three founders who identify themselves as "educators" and three other educators. These six appear to take on the roles of director and supporting positions for the productions.

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Observation 5: Three of the seven ITCs that limit their participants to persons with IDD and autism do not have a staff member with the title Artistic Director. Barrier-Free Theatre has a "Creative Director" title that is held by one of the ex-ArtStream Teaching Artists. CO/LAB, an ITC with some resemblance to a younger ArtStream, has no Artistic Director staff position, albeit its Executive Director and Program Manager are identified as Teaching Artists as well. ICDT identifies no position that permits any inference that it includes responsibilities that might be handled by someone with the Artistic Director title.

Observation 6: We have little information about the responsibilities of the Artistic Director position at the other four ITCs. Because of ArtStream's relationship, we have an impression that Blue Apple's long-time Artistic Director does many things which do not include managing and otherwise supporting the services of a group of contracted Teaching Artists. We expect that he manages the services "undertaken by experienced freelance creatives" which appear to be mostly, if not entirely, uncompensated, as well as the services of the contracted production team for major productions. So far as we can tell, the Artistic Director at Blue Apple is the only one of the four of these Artistic Directors who reports to the Board, and that the General Manager position, which also reports to the Blue Apple Board, is vacant.

Observation 7: Except for Hijinx, the ITCs that limit participants to persons with IDD and autism do not appear to contract with Teaching Artists to provide services in connection with performances and classes.

- Barrier-Free has on its team in addition to the creative Director, a Music Director, and an Assistant Teaching Artist, three Assistant Directors, and two Lead Teaching Artists. Barrier-Free has a close connection with McDaniel College, the venue for its productions, and several of its staff are part-time and students. There is nothing we found suggesting that Barrier-Free uses contract Teaching Artists.

- Blue Apple "was supported in 2020-21 by 15 volunteers who assisted with online sessions and rehearsals, performances and evaluation. They are an important and valued resource for Blue Apple." There is nothing to suggest that Blue Apple utilizes the services of contract Teaching Artists.

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- CO/LAB employs 22 Teaching Artists part-time (28 are pictured in its website), two of whom are Co-Founders and all of whom are employees of CO/LAB. These TAs are identified as staff.
- Detour utilizes "coaches" who "work with a small group of actors". No training is required. The ITC says it will provide training. It also uses volunteers for "set building, set painting, costume production . . . "
- Dream Street has 5 Artistic Directors and Associate Artistic Directors, and 5 Leading and 3 other Teaching Artists on staff. There is no indication that it contracts with any other Teaching Artists.
- Hijinx uses approximately 60 "trained actors" whom it also calls "freelance artist". These actors/artists are compensated at a daily rate of \$227.80 and a half-day rate of 113.90 which translates into an hourly rate of \$28.48.
- So far as it appears, ICDT's 6 educators are the only staff for its productions.

Observation 8: CO/LAB and Hijinx are the only two of the seven other ITCs that appear to use Teaching Artists or "trained artists"/"freelance artists", respectively, to the extent ArtStream does. Hijinx has a staff of 15 but its website does not provide much beyond a picture of its staff members with job titles, several of which might suggest involvement in the management of Teaching Artists in addition to the Artistic Director.

Observation 9: In contrast, we have a recent "Roles & Responsibilities" document for CO/LAB that sets out the responsibilities of every staff member. CO/LAB assigned the management of the Teaching Artists to the Director of Programs and Operations. At the time of the document, this position's occupant was also a Teaching Artist.² In general with respect to the management of the employee Teaching Artists, the Director of Programs and Operations at CO/LAB oversaw curriculum, teaching methods, hiring and training of new Teaching Artists, coordinated professional development workshops, and managed the

² Since the "Roles and Responsibilities" document was prepared, the Director of Programs and Operations position no longer exists. There is a new position that is just Director of Programs, the previous occupant of which was not a Teaching Artist. The Program Manager, who is a full-time employee as well, is a Teaching Artist and has served as Interim Director of Programs.

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placement of Teaching Artists. More generally, hiring, training and assignment of the employee Teaching Artists was the responsibility of the CO/LAB Director of Programs and Operations then, and is in all probability the responsibility of its Director of Programs today, probably together with the Program Manager.

The Director of Programs position at CO/LAB has been vacant until recently and during the period the position has been vacant the CO/LAB Program Manager took over the management of the organization's employed Teaching Artists. Among other things, the staff person responsible for Teaching Artists reviews curricula for classes, suggests themes for classes which develop into productions, makes sure the Teaching Artists have the props and supplies they need to carry out each class, manages onboarding and training for new Teaching Artists, facilitates mentoring, and observes classes and evaluates the performance of Teaching Artists. The staff person also manages training for the Teaching Artists. For example, CO/LAB has conducted training sessions led by a speech therapist and another by a poet, illustrating the variety of creative opportunities available to Teaching Artists who work with adults with IDD and autism. Finally, the Director of Programs and the Program Manager conduct bi-monthly meetings with the Teaching Artists, partly to encourage esprit de corps and to share ideas and experiences.

Observation 10: ArtStream contracts with Teaching Artists who are professionals. It does not hire Teaching Artists as employees as does CO/LAB. As it already does not do now, ArtStream cannot require the contract Teaching Artists to take advantage of professional development training opportunities that are available to them to refresh or to expand their skills. As it does not do now, ArtStream cannot require the contract Teaching Artists to use particular teaching methods unless they are specifically geared to the contract requirements to which the Teaching Artists agree. ArtStream, however, can evaluate the Teaching Artists performance based on professional standards and contractual requirements, and take contract actions, renew or not renew any contract, or enter into any new contract based on this evaluation.

Observation 11: The organizations like ArtStream that limit participation to neurodiverse persons appear distinct in important ways from the performing arts organizations open to persons with any disabilities. Two examples serve to

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illustrate this: Seesaw Theatre and Phamaly Theatre Company. Seesaw sponsored its Sixth Annual Inclusive Theatre Company Festival in November, a virtual event that staff members Heller An Shapiro and Sarah Sandifer attended as well as Teaching Artists Sandra Roachford, Becky Webb and Natalie Zanin. The Artistic Directors of Seesaw and Phamaly were presenters.

- Seesaw was formed by Northwestern University students and was originally named "Theater Stands With Autism." It "strives to enrich the lives of autistic and otherwise disabled individuals by increasing their access to theatre and fostering the use of performance as a channel of expression." Seesaw characterizes itself as "less of a student theatre group and more of an educational organization . . . ". Seesaw produces "multi-sensory theatre" with the students acting in 30-minute productions with themes like "circus". The persons with disabilities are the "audience", and each of whom "plays" with an "adventure guide" throughout the performance. There is an "assimilation" room for the "guests" prior to the performance.

Seesaw does not employ Teaching Artists, and its Artistic Director position, occupied by a student, does not seem to provide much guidance for ArtStream.

- Phamaly is in Denver and was founded in 1989. It is open to "all nature of disabilities: physical, cognitive, and emotional", and its performances "exclusively" feature actors with disabilities. Phamaly's core performances seem to be Broadway and Off-Broadway musicals. Its current production is *The Spitfire Grill*, a 2001 off-Broadway musical inspired by a 1996 film. The show has 8 cast members, six whom have physical disabilities. Neither of the two other cast members is a person with IDD or autism.

Phamaly conducts advertised and competitive auditions. Its actors enter contracts and are paid, and some have been members of Actors' Equity. Its former Artistic Director is an actor with a physical disability who is currently performing in an Arena stage production. Its current Artistic Director is directing *The Spitfire Grill*, has a BFA in directing and musical theater and an MFA in directing, and characterizes himself as a person with "low impact" autism.

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Phamaly does not use Teaching Artists. It teams with the Denver Center for the Performing Arts to sponsor some classes.

Question 1: What responsibilities should be given to the occupant of an Artistic Director position at ArtStream?

We have learned primarily from our review of the information regarding these 16 organizations, Artistic Director positions differ widely among performing art organizations similar to ArtStream. The types of participants in an organization, the organization's histories, and its financial circumstances are perhaps important factors determining whether it has an Artistic Director position and if so, what its Artistic Director's responsibilities are.

We have developed a Job Description for an Artistic Director that responds to the needs of ArtStream and reflects a balanced approach to the responsibilities, including shared responsibilities, of the position. The Job Description also includes the qualifications that it is reasonable to expect the occupant of the position to have.

Please see Artistic Director job description on the Board Intranet.

II. COST AND AFFORDABILITY OF AN ARTISTIC DIRECTOR POSITION

(financial projections are provided on the Board intranet)

Question 2: What is likely to be the cost of an Artistic Director position in the context of ArtStream's overall financial condition and its ability to generate additional revenue into the future to offset the costs of its operations, including the costs of any new position? In other words, is the position affordable for ArtStream at this time?

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Projected Supporting revenue

	FY22 06/21	FY22 Amended 03/22	
Individual	230,000	130,000	
Corporate	35,000	-	
Grants	218,350	319,390	
Service Orgs	3,000	3,000	
Other	11,500	11,500	
Total	497,850	463,890	
Difference FY22 -06/21		FY 22 03/22	(33,960)

Total Projected Revenue 06/21	\$842,900
Adjusted Revenue Projection: 03/22	\$808,940
Change:	(\$33,960)

Cost of Full Time Artistic Director -	\$66,658.67
Cost of Full Time Outreach Coordinator:	\$50,576.12

Total Payroll expenses: FY22 Projected (06/21)	\$430,574.20
Amended (3/22) Payroll expenses FY22 (2 FT positions /full year)	\$580,844.29
Total Expenses: Projected (06/21) -	\$808,006.20
Amended: Projected expenses (3/22) -	\$929,051.29
Change:	(121,045.09)

III. BENEFITS FOR STAKEHOLDERS

The addition of an Artistic Director position could directly affect three of ArtStream's stakeholders: participants and their families, ArtStream's existing staff and contracted Teaching Artists,

- **Participants and their families.** We are all parents of ArtStream participants and continue to have the highest regard for what ArtStream's staff and its contracted Teaching Artists do for our children. Other family members express the same view, and as well as their appreciation for the valuable socialization opportunities ArtStream provides, and for the skills and self-confidence their family members gain from their participation in the performing arts.

The genuineness of the widespread praise given by participants and their families for what ArtStream does and continues to do was recently confirmed by Penn Creative's two focus groups which included 13 ArtStream families. Penn Creative reported that "[a]cross both focus groups there was an overwhelming expression of gratitude for the unique experiences ArtStream provides [and] an overwhelming majority praised ArtStream for its help with their family members socialization skills and self-esteem/confidence." These family members wanted more ArtStream.

Accordingly, it is not possible to identify any immediate benefits that participants and family members might receive from the addition of any Artistic Director. It is very conceivable, for example, that an Artistic Director may be able to recruit additional Teaching Artists allowing for "more ArtStream" through additional programming.

- **ArtStream staff.** ArtStream staff believe an Artistic Director's taking on some responsibilities and sharing others would relieve their workloads at times when they are particularly burdened and be efficiency enhancing overall. Staff members provided input during the development of the Job Description, and we have confidence they are receptive to the addition of the position as defined.

- **Contract Teaching Artists.** Teaching Artists, some longer and more ardently than others, express a need to have an ArtStream staff member who is

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an experienced Teaching Artist. They have said that an Artistic Director could provide "support" that is needed, offer specific ArtStream training for new contract Teaching Artists and follow-on mentoring, identify training opportunities for Teaching Artists, help evaluate Teaching Artists' professional and contract performance, and improve and maintain an esprit de corps that stimulates the professionalism and esprit de corps that assure that ArtStream's Mission continues to be met.

Question 3: What are the benefits that an Artistic Director position would bring to ArtStream's important stakeholders, and in particular to the adults with IDD and autism who participate in ArtStream's Theatre Companies, Cabarets and classes, and their families?

In sum, there are no apparent benefits for the participants and their families gained by the immediate addition of an Artistic Director to ArtStream's staff. However, the staff should benefit from the addition of an Artistic Director, particularly in those times when workloads are especially heavy. The contract Teaching Artists might benefit in a number of ways, including training, mentoring and collegial support, performance assessment, and stimulating professionalism in pursuit of ArtStream's Mission. In this respect, ArtStream would be like many other similar organizations with staff members who are Teaching Artists on their staffs. (Note that Rachael Sutherland, Program Manager, is a Teaching Artist.)

Probably most importantly, assuring ArtStream's support of its contract Teaching Artists is vital to ArtStream's continued success and its ability to meet the challenges, like a pandemic, as it has consistently done up to now. The high marks and praise it receives from its participants will only continue if its contract Teaching Artists remain intent on achieving its Mission and feel supported in doing so.