

# Research Brief: City of Detroit Michigan

## THREE-CITY PERFORMING ARTIST SPACE STUDY

A Project of Partners for Sacred Places  
Funded in part by the Doris Duke Charitable Foundation

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### EXECUTIVE SUMMARY

This research brief and its findings are based on a working hypothesis that the space needs of performing artists and organizations in the city of Detroit, Michigan could be alleviated through a systematic approach to creating home spaces within historic sacred spaces. This project is part of a broader national research project that has tested this hypothesis in Baltimore, Maryland and Austin, Texas as a means to develop a scalable, replicable program model.

Detroit has a long history as an urban hub of arts and culture. From esteemed cultural institutions such as the Detroit Symphony Orchestra and the Detroit Institute of Arts to the musical legacy of Motown to its more recent emergence as an affordable destination for artists to live and work, the city's creative sector continues to evolve with the times. While Detroit's recent fiscal struggles and population loss are widely known and documented, the city is now experiencing a period of opportunity and hope. Artists, cultural institutions, and arts service organizations are helping demonstrate the critical role that arts and culture can play in the future of Detroit.

Our research seeks to create a foundation of research on artists' needs in Detroit, focusing specifically on the link between the need for space by performing artists and organizations and the capacity to address that need through historic sacred spaces. Looking more broadly, over 90% of small and mid-sized performing arts organizations throughout the country rely on rented and donated space with only 8% owning their space.<sup>1</sup> Based on the challenges and limitations that artists and organizations face in finding and using their spaces, this research seeks to determine the potential benefits of providing spaces that are more available and more aligned with their needs.

In order to assess the space needs of performing artists and organizations in the city of Detroit, artists living or working within the city limits were surveyed, with a subset participating in three facilitated focus groups. The survey results provided a broad assessment of the current space-related needs and issues facing these artists as they seek to create and develop their work in order to sustain their careers. The focus groups provided more detailed and nuanced insights from the city's artists, demonstrating the struggles facing artists with regard to the current state

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<sup>1</sup> Analysis of data on 4,064 small and mid-sized performing arts organizations (operating budgets of less than \$1 million) using data from the Cultural Data Project.

of performance, rehearsal, and administrative spaces as well their willingness to explore potential solutions and programs. To gain an understanding of the capacity for usage of historic sacred spaces by performing artists and organizations, a site survey and inventory of six sacred spaces was created to understand the physical assets and amenities of each space. Interviews with each space's clergy and lay leadership were conducted to determine the willingness and potential to share their spaces with artists.

The overall findings present a clear need from performing artists for home spaces that would improve their ability to produce and develop their work while increasing their ability to be part of their communities. Such spaces would not just sustain artists' careers, but would advance their professional endeavors and their art forms. Detroit's artists see some value in the use of sacred spaces for their performance, rehearsal, and administrative needs, though there is some concern about potential limitations to artistic expression. Artists also see value in a programmatic approach to addressing their space needs, as there is currently no entity or resource to share information on spaces and facilitate collaborations. Artists also cite the abundance of vacant buildings in Detroit as potential spaces, but do not have the financial resources, physical capacity, or expertise to activate these spaces. Both faith and lay leadership in charge of sacred places demonstrate some willingness to provide space-sharing opportunities for performing artists and organizations, though there is some concern about objectionable artistic content. Further, the sacred spaces face their own limitations in creating collaborations, particularly in outreach to artists.

Partners for Sacred Places can play a key role in creating home spaces for performing artists and organizations. Partners for Sacred Places is uniquely positioned to leverage their ability to offer programs and services that provide mutual benefits to both sacred spaces and the communities they serve. To ensure that such a program or service is scalable and replicable will require Partners for Sacred Places to consider the unique space requirements and creative needs of artists, the physical assets of sacred spaces and openness of the congregations to share space, the tools necessary to disseminate data and information, and a local agency or collaborator to deliver or support the program or service.

## TERMINOLOGY

For the purposes of this research brief, the following four terms are used for brevity and consistency:

**Artist:** refers to performing artists as individual practitioners, artists that are part of a performing artist's collective or cooperative, or artists that are affiliated with a performing arts organization. The term can also refer to management or executive staff as well as board members of a performing arts organization. The work of these artists may also be multidisciplinary in nature but contains at least one discipline of the performing arts. Organizationally, these artists may be sole proprietors or part of a nonprofit or for-profit entity.

**Home Space:** refers to non-residential, long-term or recurring spaces that can be used by performing artists (as defined above) for performance, rehearsal, and/or administrative use. A home space can also refer to long-term or recurring space used by multiple artists or organizations. This term does not refer to live/work space.

**Historic Sacred Space:** refers to a historic faith-based institution's facilities, which include the worship spaces or sanctuaries as well as all associated spaces such as fellowship halls, gyms, educational wings, and social halls, which are key architectural elements in many historic sacred spaces. These spaces may be in limited use for religious purposes and may already be used by other community groups. In the scope of Partners for Sacred Places' work, a "historic" sacred space is defined as being at least 50 years in age and purpose-built as a religious property.

**Detroit:** refers to the city of Detroit, Michigan in Wayne County. For the purposes of this report, we are referring to the city limits only, and not the Metro Detroit region or the Detroit–Warren–Livonia Metropolitan Statistical Area.

## RESEARCH METHODOLOGY

The research protocols for this study involved a mixed methods approach to ensure the collection of useful, representative data. The two sample cohorts studied are artists and historic sacred spaces.

Data on artists were gathered through an online and paper survey that was broadly distributed to several hundred artists living or working within the city of Detroit. The survey was delivered through several communications outlets including an in-person "town hall" gathering held at Cathedral Church of St. Paul for artists and representatives from historic sacred spaces. CultureSource Detroit, Detroit LISC, and the City of Detroit assisted in disseminating information on the survey through their communications outlets. Senior staff from Partners for Sacred Places oversaw the survey administration. The survey comprised 16 detailed, multi-part questions to assess the needs for space, the amenities required, and the attitudes towards the potential use of historic sacred spaces to meet artists' needs. The survey utilized both Likert Item questions for which basic statistical measures could be calculated as well as narrative elements to provide additional context. In total, 46 responses were received to the survey, which was open from May 4, 2015 to June 30, 2015. Based on the U.S. Census estimates of the number of artists in Detroit and using data from other sources and regions, the response rate was not truly reflective of the population of performing artists in the city, but provided a general sample that could be used for analysis.

Three focus groups of artists were held at the PuppetART Theater on June 17-18, 2015 with 11 artists participating. The focus group protocol comprised 16 structured, qualitative questions in addition to open-ended commentary. A senior staff member of Partners for Sacred Places moderated each focus group, with a volunteer taking notes and recording the audio of each session. Participants were permitted to provide additional insights beyond the scope of the protocol if the information provided was deemed to be beneficial to the discussion. The focus groups were recorded, transcribed, and coded for analysis of common themes.

Seventy-one historic sacred spaces were invited to participate in the study through an email invitation sent directly to the spaces or through a denominational governing body. The purpose of this initial invitation was to assess the level of interest from the leadership of these spaces in learning more about how artists might utilize their spaces. Fifteen representatives of sacred

spaces responded and expressed interest in learning more. Of the 15 responses, six spaces were selected to participate in a subsequent, in-depth process to create a detailed catalog of their physical assets and amenities. These six spaces were selected based on the diversity of neighborhoods and faith traditions. Leadership from each of these six spaces was interviewed, and a standardized assessment tool was used to create uniform profile on each space.

These profiles gathered data and information on the following areas:

- mission, vision, and values of congregation within the historic sacred space
- historical background of the facilities and its congregation
- program priorities and beneficiaries
- organizational capacity and community engagement
- space sharing interests
- physical inventory and measurements of all key spaces and assets

All research methods were completed in accordance with best practices for human subject research and aligned with protocols identified by institutional review boards for social/behavioral research.

## DETROIT AND ITS ARTISTS

As the most populous city in the state, Detroit is Michigan’s cultural and economic hub. With a population of 680,250 residents<sup>2</sup> it is currently the 18<sup>th</sup> largest city in the country, though its population has been declining since the 1950’s when more than 1.8 million people lived within the city limits.<sup>3</sup> Detroit is one of a growing number of “majority-minority” cities, with African Americans comprising more than 80% of the population.<sup>4</sup> With a median household income of \$26,325, close to 40% of Detroit’s residents live below the poverty level,<sup>5</sup> and the city’s unemployment rate (13%) is more than double the national average.<sup>6</sup> Despite these sobering statistics, Detroit’s recent bankruptcy and emergence has positioned the city to reclaim its role as a vibrant and thriving urban center.

Artists and cultural organizations play a key role in Detroit’s future. Artists continue to flock to the city due to its affordable cost of living and its collaborative and collegial creative community, fostering a “DIY” spirit and opportunities to create spaces of their own making. The city’s major institutions provide world-class performances and exhibitions to local, national, and international audiences, while its growing public art collection instills civic pride and spurs community development. With close to 1,000 professional artists and more than 500 nonprofit performing arts organizations, Detroit has a wealth of creative assets that can be transformative to the city with the proper support and resources.

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<sup>2</sup> U.S. Census Bureau, Population Estimates Program, 2014.

<sup>3</sup> U.S. Census Bureau, Historical Population Counts.

<sup>4</sup> U.S. Census Bureau, American Community Survey, Demographic and Housing Estimates, 2009-2013.

<sup>5</sup> Ibid.

<sup>6</sup> U.S. Bureau of Labor Statics, Data from May 2015.

## RESULTS: SURVEY FINDINGS

A survey, as described in the methodology, was broadly distributed to several hundred performing artists living or working in the city of Detroit through a variety of methods including an in-person “town hall” gathering of artists and mass email distribution via CultureSource Detroit, Detroit LISC, and the City of Detroit. In all, 46 responses were received. Of those, 8 respondents identified as purely visual artists and their responses were not included in the analysis, ensuring a consistent cohort of 38 performing artists and organizations. While this figure is not considered a significant sample size, when complemented by the focus group data, it can be used to understand in a general sense the space needs of performing artists in Detroit.

A wide range of performing artists participated in the survey, with artists representing nonprofit organizations as the largest cohort (44.7%), followed by individual performing artists (31.6%) and artist collectives and for-profit organizations comprising the remainder (23.7%) as shown in Figure 1.

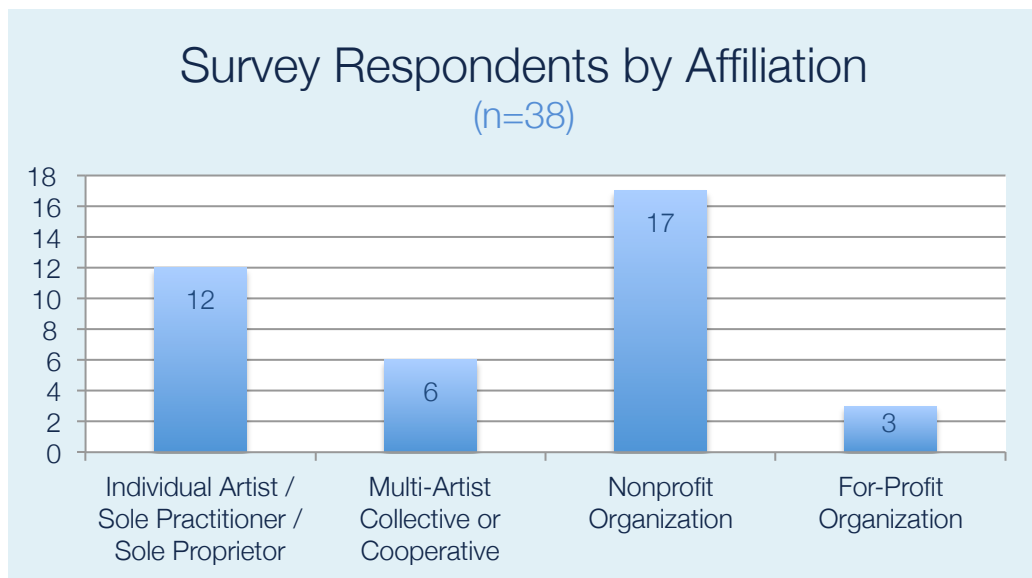


Figure 1: Survey respondents by affiliation.

Half of the survey respondents consider themselves to be multidisciplinary performing artists, spanning two or more performance disciplines or combining performing arts with visual arts elements. This finding demonstrates that Detroit’s artists are blurring the boundaries between artistic disciplines and seeking to advance their art forms. Theater artists comprise the next largest group, at 26%, with music and dance artists at 13% and 11%, respectively as shown in Figure 2. The survey did not seek to exclude specific performing art forms or sub-genres within each discipline (e.g., jazz music vs. classical music) and instead focused on the primary artistic disciplines.

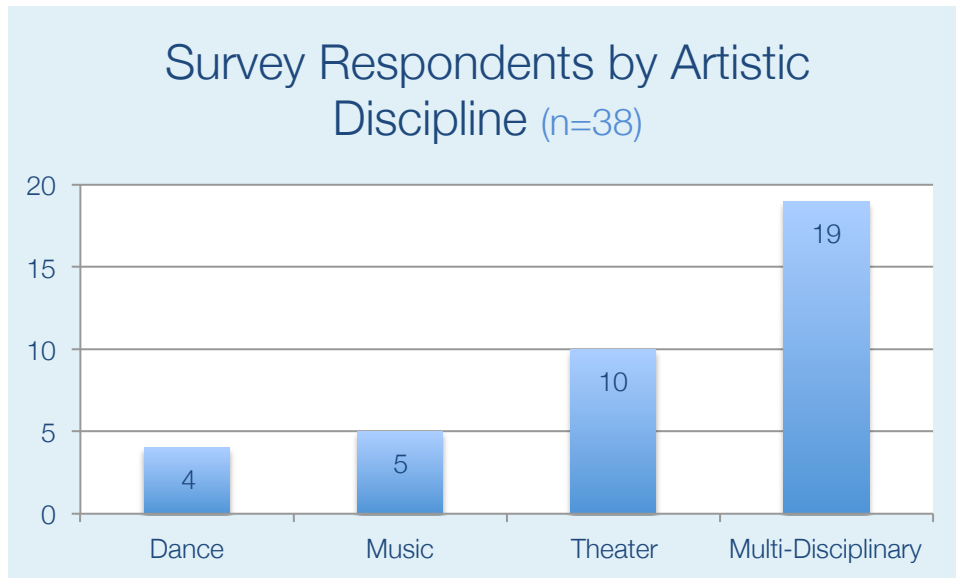


Figure 2: Survey respondents by artistic discipline.

Five key findings emerged from analysis of the survey data, providing valuable insights into artists' need for space. These key findings are:

- Finding 1: The Clear Need for Space
- Finding 2: The Importance of Having a Home Space
- Finding 3: Artists View Historic Sacred Spaces as Viable Spaces for Their Work
- Finding 4: Artistic Freedom is Key to the Use of a Historic Sacred Space
- Finding 5: Access and Amenities are Important

The survey results and comments based on the five key findings are detailed below.

#### Finding 1: The Clear Need for Space

Respondents overwhelmingly see a need for additional performance, rehearsal, and administrative space for artists and organizations in Detroit as shown in Figure 3, with 89% responding affirmatively.

## Do You See A Need for More Performance, Rehearsal and Administrative Space in Detroit? (n=38)

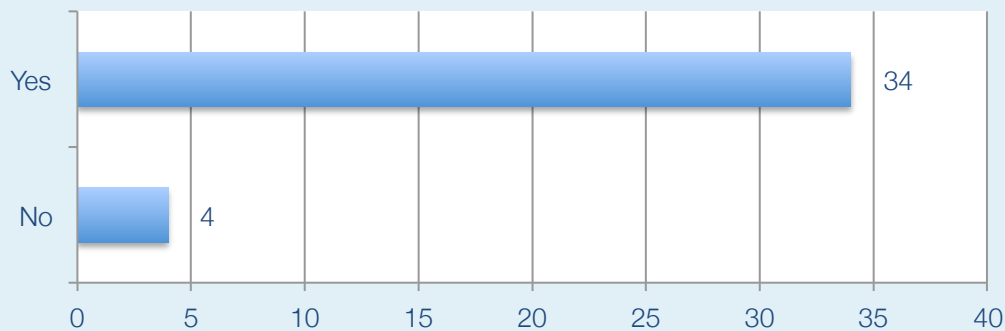


Figure 3: Respondents' need for more performance, rehearsal and administrative spaces in Detroit.

Respondents expressed affordability and accessibility of spaces as key needs. These artists face significant challenges in finding spaces that meet their needs, and felt that it impacted their ability to create and share their work. Respondents see performance and rehearsal spaces as most critical, with a smaller number expressing a strong need for administrative spaces.

Sample of survey respondent comments on the need for space:

"My company is getting ready to produce our third season, and we can not find a venue."

"We are always looking for venues to hold concerts and other community events."

"Having a space large enough to house our entire staff is a long-held desire."

"I have spent a lot of time looking for affordable and ample space."

"There aren't many rehearsal spaces in Detroit where artists can practice."

### Finding 2: The Importance of Having a Home Space

Overwhelmingly, artists strongly believe that having a home space is a critical step in developing their artistic identities and audiences, with 87% of respondents affirming the impact of a home space on their artistic identity and ability to engage audiences. These artists also describe a home space as an important tool by which they can move their artistic discipline forward.

One respondent summarized the challenges due to a lack of a home space succinctly:

“Having a home space is so important to running my organization. If I have to call all over town to find space each week, the quality of my art suffers due to lack of time. Also, not having a home space makes the process chaotic for the dancers.”

It is clear that for many artists, some form of affordable, accessible home space is a critical need.

### Finding 3: Artists View Historic Sacred Spaces as Viable Spaces for their Work

Artists see a broad range of benefits in using historic sacred spaces for their work and in many cases have previously used a sacred space on a limited or intermittent basis. Respondents expressed a strong need that the spaces be readily available and accessible for their needs as a true home space in which they can base their work. The majority of those respondents who had previously used a sacred space described their experiences as positive.

Key measures of artists' opinions on using historic sacred spaces include:

- 84% - Would be receptive to associating their work with a historic sacred space
- 84% - Feel that a historic sacred space could enhance the experience of their work
- 68% - Have used a sacred space previously for performance or rehearsal
- 66% - Feel that historic sacred space could potentially enhance their brand and image
- 63% - Have no concerns with their work being performed in a historic sacred space

Responses are based on 5-point Likert Item attitudinal questions, scoring values of 4.0 or higher, which refer to “Strongly Agree” or “Agree” categories.

Sample of survey respondent comments on the benefits and challenges of sacred spaces:

“We have had lots of success using a historic church that supports community activities.”

“I have directed rehearsals and children's programs, attended meetings, and worked in an office in a church...I had no problems with working in a church.”

“The [sacred space] was not barrier-free and there were too many steps for senior citizens. Sometimes there were no windows, and the space was very dark inside.”

“Historic and sacred places are difficult to work in. No storage, and the basic needs to produce work are very limiting.”

### Finding 4: Artistic Freedom is Key to the Use of a Historic Sacred Space

While respondents feel that sacred spaces are a viable option for performance, rehearsal, and administrative space, there is a perception that the values or policies of a faith denomination that



owns the spaces might hinder their artistic expression, making use of the space challenging. Respondents were adamant about their need for full artistic freedom and concerned that a sacred space could place limitations on the types of work that could be created and presented.

### Finding 5: Access and Amenities Are Important

While artists see value in the use of sacred spaces, the spaces must offer the level of amenities and access that meet their needs. The most important amenities that artists need for their performance and rehearsal spaces are:

1. Night and Weekend Access
2. Open, Unobstructed Spaces
3. Acoustics Suitable for Live Performance

These three items were cited as “Critical” space needs by at least 60% of respondents based on a score of 5.0 on 5-point Likert Item attitudinal questions.

Other important amenities and access issues include:

- On-Site Parking or Public Parking Nearby
- Public Transportation Nearby
- Ease of load-in/load-out
- Ability to Serve Food/Beverages (Including Alcohol)
- Acoustics Suitable for Pre-Recorded Sound

These items were identified as “Critical” or “Nice to Have” by at least 60% of respondents based on a score of 4.0 or higher on 5-point Likert Item attitudinal questions.

Administrative space needs are more utilitarian:

- Daytime, Night, and Weekend Access
- Phone and Internet Access
- Air conditioning
- On site parking

These items were identified as “Critical” or “Nice to Have” by at least 60% of respondents based on a score of 4.0 or higher on 5-point Likert Item attitudinal questions.

## RESULTS: PERFORMING ARTISTS FOCUS GROUPS

Three focus groups were held on June 17-18, 2015 at the PuppetART Theater, with 11 artists participating as described in the research methodology. The purpose of the focus groups was to gather information on the general state of spaces for performing artists and organizations in Detroit; to learn more about the space needs of artists and organizations based on their personal experiences; and to gather feedback that could support the development of a new program to match the space needs of artists with home spaces in historic sacred places.

Three common themes emerged from the focus group participants, which are as follows:

- **Theme 1:**  
Artists value a home space as a means to enhance their art and to become part of a community.
- **Theme 2:**  
Artists need home spaces that are affordable, safe, and with the appropriate amenities to serve their audiences
- **Theme 3:**  
There is a need for a program or service that could provide expertise and knowledge in assisting artists in the routine use of historic sacred spaces.

These three themes and comments from the focus groups are detailed below.

**Theme 1: Artists value a home space as a means to enhance their art and to become part of a community.**

Participants place a very strong value on the potential of a home space for their performances, rehearsals, and administrative needs. They feel a desire to become a part of a specific community and engage that community in their work. They also view this as a major step forward in their ability to create and present their art and to develop their audiences.

Selected comments made by focus group participants include:

“It would allow us to have a bigger impact in the local community. It would also enhance the quality of our main stage season. Because it would bring familiarity with one location, we could create more effective design and technical elements with one specific space in mind.”

“More specific, targeted community programming. We would be able to respond in a more direct and a better way to what local residents are asking for right now.”

“The residents, the people in the three/four block radius of where we're performing see what they want to see. We can make sure we're bringing in quality programming that will speak to people's needs. Let's make sure the work that we're looking for meets the needs of the people we're serving.”

Theme 2: Artists need home spaces that are affordable, safe, and with the appropriate amenities to serve their audiences.

Participants expressed concerns about the affordability of quality spaces. While some artists occasionally used donated spaces, they acknowledge that donated spaces are often less than ideal and create additional challenges for their rehearsals and performances. Participants also stressed the importance of being in a safe facility that audiences would want to visit. This also includes having specific amenities such as parking and being located in neighborhoods where audiences are willing to come.

Selected comments made by focus group participants include:

“We’ve announced our season but we don’t have a venue. We’re looking; we’re still nomadic. We’re trying to find a location where there is secure parking that people will feel safe coming to.”

“We’re having challenges finding a space because of affordability.”

“[A home space] could expand our audience to new audience members, by virtue of being housed in a place they’re familiar with.”

“They [audiences] don’t want to come down here to see a show because they don’t know where it is, they don’t know where to park, they’re afraid.”

Theme 3: There is a need for a program or service that could provide expertise and knowledge in assisting artists in the routine use of historic sacred spaces.

Participants would like to see a dedicated program that could provide them with all the necessary information and resources needed to use historic sacred spaces for their performance, rehearsal, and administrative needs. They recognize the complexity of issues that arise when creating a successful collaboration with space providers and would like to be supported through the process. Participants also expressed some frustration that programs like this did not already exist and felt that the timing was critical in light of the more recent building and real estate development occurring in many neighborhoods.

Selected comments made by focus group participants include:

“[A program that offers] match making, real match making, will get us through the first period of stabilizing of this partnership...you should help to develop and assure that it will last and sustainable.”

“[A program that offers] vetting both organizations and churches, also serving as mediator if conflicts were to arise”

“I mean we would get so much stuff done and accomplished [if a program existed]. That would just be like a dream come true.”

## HISTORIC SACRED SPACES IN DETROIT

To assess the potential for historic sacred spaces to serve as performance, rehearsal, and administration spaces for artists and arts organizations, a detailed assessment of six historic sacred spaces within the city of Detroit was conducted as described in the research methodology. These six spaces were selected from a total of 15 historic sacred spaces that expressed interest in participating. The assessment included detailed documentation of physical assets and amenities and interviews with each organization’s clergy and lay leadership to determine each institution’s potential to serve as a home space for artists and organizations. All six spaces studied had the physical capacity to serve as a short-term or shared space for artists and organizations, with four of the congregations having the physical capacity to serve as a home space for the exclusive use of artists and organizations.

The six historic sacred spaces in Detroit studied are summarized in Table 1:

Historic Sacred Space	Year Founded	Active Members (FY2014)	Sq. ft. Available for Shared Use with Artists*	Sq. ft. Available Exclusively for Artist Home Space
Metropolitan United Methodist	1926	200	13,789	2,245
St. Albertus/Polish American Historical Site	1872	n/a**	14,075	0
Christ Church	1860	275	7,607	0
St. Cyprian’s Episcopal	1918	30	5,794	4,789
First Unitarian Universalist/East Mich. Environ. Action Council	1925	n/a**	10,709	506
St. John’s C.M.E.	1953	200	14,363	3,825

Table 1: Six historic sacred spaces studied, year founded, active membership, shared space, and home space available for arts use.

\* Shared use refers to space that can be used by artists periodically or semi-regularly, while still used by the sacred space.

\*\* This space is an adaptive re-use and does not have active members/parishioners/congregants.

These six historic sacred spaces were located throughout geographically and socio-economically diverse neighborhoods within the city of Detroit as shown in the map in Figure 4.

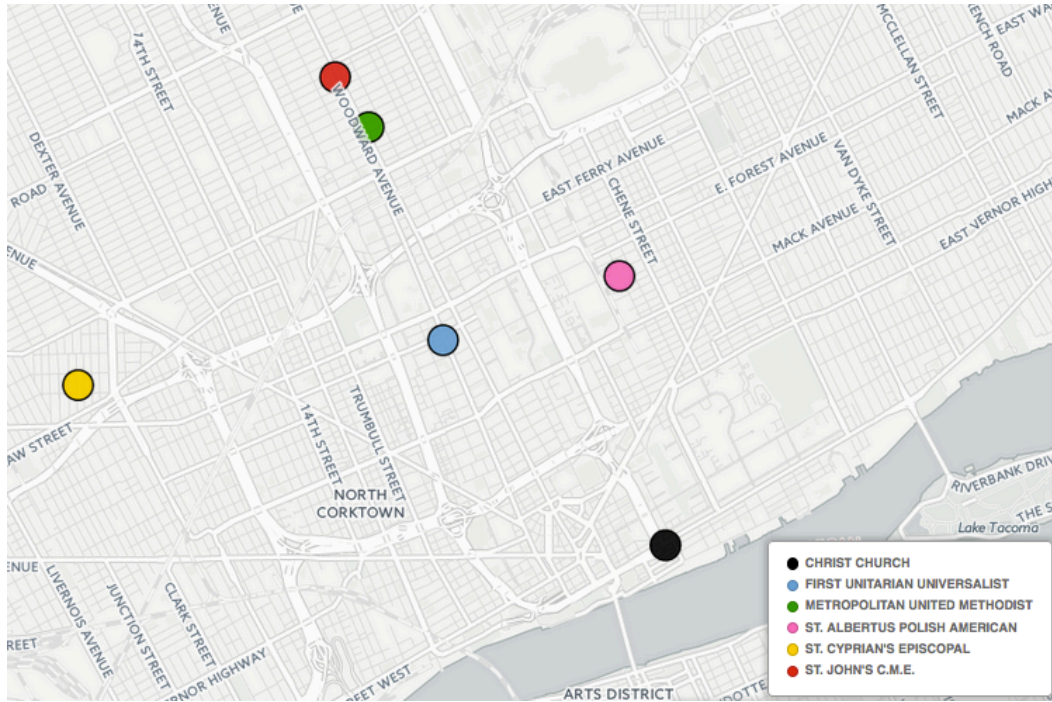


Figure 4: Locations of the six historic sacred spaces studied.

### Key Finding: Historic Sacred Spaces Have Potential to Serve as Home Spaces

The assessment of the six historic sacred spaces demonstrated potential opportunities for home spaces and shared spaces for performing artists and organizations. While all six spaces have physical capacity for short-term use by artists, four of the six spaces assessed have the physical capacity to offer their spaces and amenities to artists and organizations as an exclusive home space. It is important to note that several leaders of these sacred spaces expressed some concern about artistic content that could be objectionable to their members, boards, or volunteer councils. While no specific objections were expressed, it is clear that this is an issue that would require further dialog between the artists and the leaders of these spaces.

Aside from artistic content, the leadership of these spaces has expressed a willingness to have their spaces used by artists and organizations. They view such use as a mutual benefit to their spiritual and neighboring communities. This aligns with the artists' expressed desire to have a home space to connect with a community.

Comments from interviews with the leadership of the spaces include:

“Artists can provide an educational opportunity [to our community].”

“We have space! We want it to be full of life.”

“We need to find creative ways to activate the space, and keep people interested and aware of the space. We want to expose this to the general public.”

“We want to participate and promote with artists.”

“We want to give our spaces for youth and community to organize. We want to make those spaces available.”

Overall, the leaders of these historic sacred spaces see a potential opportunity for artists to start using their spaces. There is a clear interest from these leaders to explore collaborations, though they lack the capacity and resources to be proactive in their approach. These institutions see the creation of artists’ home spaces as a way to improve the vitality of their communities and want to see their excess spaces used to the fullest extent possible.

#### Alternate Model of Artists and Sacred Spaces:

In the course of the field research in Detroit, another emerging model for artists and the use of sacred spaces was observed – community-oriented developers and “DIY” collaboratives purchasing vacant or abandoned churches for use by artists. Two representatives of these spaces were interviewed to learn more about this model and its potential to serve more artists in Detroit. While these developments were not fully operational, they seek to achieve a similar goal of creating an affordable home space for artists. A key challenge of this model is the significant capital funds necessary to restore an abandoned property to usable condition, often requiring environmental remediation and structural repairs. One developer is seeking to include a retail component to create additional revenue streams, but the building is not currently in a condition to do so.

The major financial challenges of this approach to home spaces for artists combined with a limited ability to scale up, demonstrates that the approach of acquiring abandoned churches for artists spaces is not an efficient way to serve a large number of artists. This approach has yet to show the financial consequences of these purchases on the developer or the collaboratives. Detroit has a large inventory of abandoned and vacant properties, including sacred spaces, which are being repurposed for a variety of uses, and it will be important to continue to assess how this model could be of benefit to performing artists and organizations, or what additional types of assistance and financing solutions could assist this alternate model.

## CONCLUSION: THE ROLE OF PARTNERS FOR SACRED PLACES

This research was conducted to assess the hypothesis that the space needs of performing artists and organizations in the city of Detroit could be alleviated through a systematic approach to creating home spaces within historic sacred spaces. Through a rigorous approach in understanding the space issues facing artists and a detailed analysis of the assets and interests of six historic sacred places, it is clear that the hypothesis is valid and that further work can be done to develop a systematic and scalable program appropriate for Detroit's needs.

While a somewhat limited sample of performing artists and organizations was studied, the research methodologies utilized have demonstrated that performing artists and organizations have a clear need for affordable and accessible spaces, and that a home space would serve as a means to integrate their work with a community. A home space would also provide artists with support and continuity, giving them the freedom to advance their art form and expand their work into communities. While a majority of the artists and organizations studied currently use historic sacred spaces on an ad-hoc, sporadic basis, they are limited by a lack of consistency in the usage of these spaces and unable to effectively undertake long-term planning for the rehearsal or performance of their work. Artists are optimistic about the use of these spaces as their creative home space, as long as the content of their artistic work is not limited by the values of the congregations who use the sacred space. Additionally, many artists are not aware of what spaces are available and the amenities and physical assets of these spaces. Ultimately, artists see value in a home space that would allow them to establish bonds with a community, advance their art form, develop new programs, and provide a sustainable future.

Congregations want their historic sacred spaces to be a resource for the community and demonstrate a willingness towards hosting artists as part of their role, though some expressed concerns over objectionable artistic content. Additionally, the faith and lay leaders of these spaces lack the resources and opportunities to directly engage artists and organizations in their spaces. All of the six spaces studied have space available for shared usage by artists, and four have space that could be used exclusively by artists as a home space for performance, rehearsal, or administrative use.

Partners for Sacred Spaces, particularly through its Making Homes for the Arts in Sacred Places program, is uniquely positioned to support the creation of a scalable, replicable program that puts this research into action. Their expertise in the creation of shared spaces within historic sacred spaces, their initial work with creating home spaces for artists in Philadelphia and Chicago, and their development of information and data gathering tools could serve as a platform for developing a program that could serve artists and historic sacred spaces nationwide. Of key importance will be the role of local collaborators including arts service organizations, arts councils, and funders as well as local denominational offices that can serve as liaisons to the artist and sacred space constituencies. The successful model and development of such a program will be based on prior research in Baltimore, Maryland and Austin, Texas. When these forthcoming research findings are combined with those of Detroit, Partners for Sacred Places will have all the necessary information to initiate the design and development of the program and seek the resources necessary for implementation.