

Research Brief: City of Baltimore THREE-CITY PERFORMING ARTIST SPACE STUDY

A project of Partners for Sacred Places
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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 Baltimore 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 will subsequently test this hypothesis in Austin, Texas and Detroit, Michigan as a means to develop a scalable, replicable program model.

In order to assess the space needs of performing artists and organizations in the City of Baltimore, artists living or working within the city limits were surveyed, with a subset participating in five 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 while sustaining 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 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 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 create and develop their work while increasing their ability to be part of their communities. Artists see value in the use of sacred spaces for their performance, rehearsal, and administrative needs, though there is some concern about 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. Both faith and lay leadership in charge of sacred spaces demonstrate a willingness to provide opportunities for performing artists and organizations, though some 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. The organization is uniquely positioned to leverage their ability to create programs and services that provide mutual benefit 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 individuals, artists that are part of a performing artist's collective or cooperative, or artists that are affiliated with 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 sacred religious institution's facilities, which includes 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.

Baltimore: refers to the independent Maryland city often referred to as Baltimore City or the City of Baltimore to distinguish it from the surrounding Baltimore County.

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 was gathered through an online and paper survey that was broadly distributed to several hundred artists living or working within the City of Baltimore. The survey was delivered through several communications outlets including an in-person "town hall" gathering, held at the First & Franklin Presbyterian Church, for artists and representatives from historic sacred spaces. The Greater Baltimore Cultural Alliance, a regional arts service organization, disseminated the survey via mass email to their artist membership and shared the survey link on their website and social media outlets, and 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, 75 responses were received to the survey, which was open from October 7, 2014 to November 23, 2014. Based on the U.S. Census estimates of the number of artists and using data from other sources and regions, the response rate was deemed appropriate to reflect a sample of the city's artists.

Five focus groups of artists were held at Zion Church in Baltimore on November 19-20, 2014 with 28 artists participating. The focus group protocol comprised 16 structured, qualitative questions in addition to open-ended commentary. Each focus group was moderated by the same senior staff member of Partners for Sacred Places, with another staff member taking notes. 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.

Ninety-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. Twenty-one representatives of sacred spaces responded and expressed interest in learning more. Of the 21 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 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.

BALTIMORE AND ITS ARTISTS

The City of Baltimore plays a key role in Maryland's creative sector. Baltimore is Maryland's largest city, with a total population of 622,104¹. It is the 26th most populous city in the United States and the largest independent city in the country. Baltimore is a minority-majority city, with African-Americans comprising 63.2% of the total population, White/Caucasians comprising 30.2% of the total population, and a small percentage of Hispanic/Latino and Asian residents, at 4.3% and 3.0%, respectively². The city's median household income is \$41,382, 22% below the national median. The city's median home value is \$157,900, 11% below the national median³.

¹ U.S. Census Bureau, Population Estimates Program, 2013.

² U.S. Census Bureau, American Community Survey, Demographic and Housing Estimates, 2009-2013.

³ Ibid., U.S. and City of Baltimore data.

With a diverse range of cultural institutions and artists, 72 designated historic districts, three of the state's 20 designated arts and entertainment districts (Station North, Highlandtown, and Bromo Seltzer Tower), a world-renowned orchestra (Baltimore Symphony Orchestra), and the largest free arts festival in the country (Artscape), Baltimore serves as a hub of creative activities. More than 1,000 visual and performing artists live in the city, with musicians making up the majority of this figure and a significantly smaller number of actors and dancers⁴. These figures were used to determine the reach of the research activities in regards to the population of performing artists.

RESULTS: SURVEY FINDINGS

A survey, as described in the methodology, was broadly distributed to several hundred artists living or working in the city of Baltimore through a variety of methods including an in-person "town hall" gathering of artists and mass email distribution via the Greater Baltimore Cultural Alliance. In all, 75 responses were received.

A wide range of artists participated in the survey, from sole practitioners to collectives to incorporated organizations as shown in Figure 1.

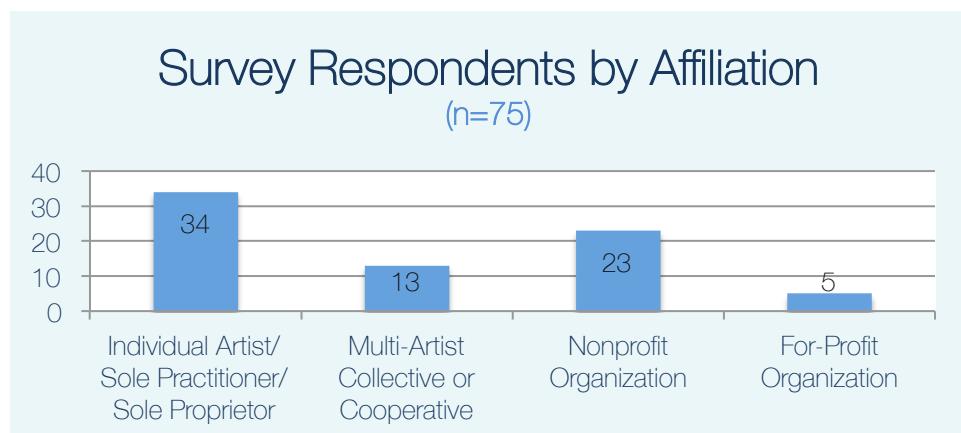


Figure 1: Survey respondents by affiliation.

The respondents were primarily performing artists in a single discipline (dance, music, or theater) or were involved in multi-disciplinary work that blended performing and visual arts as shown in Figure 2. The survey did not seek to exclude specific performing art forms or sub-genres within each and instead focused on the primary artistic disciplines.

⁴ U.S. Census Bureau, Detailed Census Occupation by Sex, and Race/Ethnicity for Residence Geography, American Community Survey, 2006-2010.

Survey Respondent by Artistic Discipline (n=75)

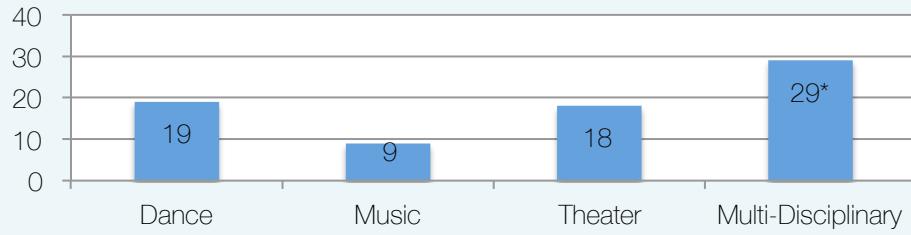


Figure 2: Survey respondents by artistic discipline.

* 10 multi-disciplinary respondents were purely visual artists, though the survey was intended for performing artists and organizations. These respondents were not included in the detailed analyses and comment analysis.

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 Baltimore as shown in Figure 3.

Do You See A Need for More Performance, Rehearsal and Administrative Space in Baltimore? (n=75)

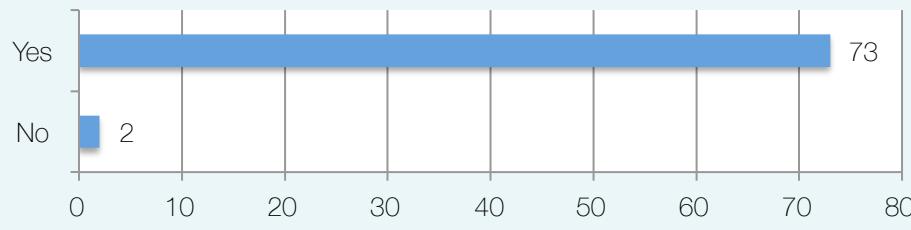


Figure 3: Respondents' need for more performance, rehearsal and administrative spaces in Baltimore.

Sample of survey respondent comments on the need for space:

"Having an affordable, permanent location allows for the community around that location to recognize the opportunity to engage with the artists and support them as a part of the neighborhood and community that they live in. It gives a sense of stewardship to the community to take care of and grow that artistic endeavor."

"There are virtually no clean, warm, and affordable spaces to rehearse dance."

"We are constantly looking for spaces in the city that can meet our needs."

"There is a severe need for dance space!"

Finding 2: The Importance of Having a Home Space

88% of the respondents view having a home space as critical to developing both their artistic identities and their audiences. They also describe this as an important tool to move their artistic discipline forward.

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

93% - Would be receptive to associating their work with a historic sacred space.

93% - Feel that a historic sacred place could enhance the experience of their work.

83% - Have no concerns with their work being performed in a historic sacred space.

76% - Feel that historic sacred space could potentially enhance their brand and image.

60% - Have used a sacred space previously for performance or rehearsal.

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.

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 within these spaces might hinder their artistic expression, making use of the space challenging.

Sample of survey respondent comments on concerns using these spaces:

"My work includes themes that might disturb the very religious."

"As long as there are no limitations to the creative projects being rehearsed in the space, editing content and/or experimentation due to religious affiliations, I think a historic sacred space would be a wonderful/generative space to rehearse."

"My only concern or reservation about such a space would be limitations placed on artistic/creative vision for a show."

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 three 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 items were identified as "Critical" by 58% or more of the respondents, based on a score of 5.0 on 5-point Likert Item attitudinal questions.

Other important amenities and access issues include:

- Public Transportation Nearby
- Air Conditioning
- Public Parking Nearby
- Ease of load-in/load-out

These items were identified as "Critical" or "Nice to Have" by 65% or more 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 and Evening Access
- Weekend Access
- Phone and Internet Access
- Air Conditioning

These items were identified as "Critical" or "Nice to Have" by 65% or more of respondents based on a score of 4.0 or higher on 5-point Likert Item attitudinal questions.

RESULTS: PERFORMING ARTISTS FOCUS GROUPS

Five focus groups were held on November 19-20, 2014, with 28 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 Baltimore; 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.

Six common themes emerged from the focus groups, which are as follows:

- Theme 1: Artists Value a Home Space as a Means to Become Part of Their Community
- Theme 2: Significant Barriers Exist for Artists' Use of Space
- Theme 3: Space Challenges Impact Artists' Ability to Create, Even in Sacred Spaces
- Theme 4: Artists See Significant Value in the Use of Historic Sacred Places, As Long As Artistic Content is Not Hindered
- Theme 5: Artists Value Having a Home Administrative Space Along with Performance and Rehearsal Spaces
- Theme 6: Artists See a Need for a Program that Could Provide the Expertise and Knowledge in Helping Them Use Historic Sacred Spaces

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

Theme 1: Artists Value a Home Space as a Means to Become Part of Their 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's a game-changer. It would give me time to experiment with what the community needs."

"Artists would be able to produce work right in the community rather than in their homes."

"I would love to plant myself in an underutilized sacred space and just start cranking it out. Do workshops with the community, increase their foot traffic, do an unconventional show, do an event that would bring people in."

"We'd be able to produce work that is much more based on the community's input, because we wouldn't be nomadic. We'd have a more stable audience because we'd be more stable."

"We plan a season and the designers sit down and plan, plan, plan, but they can't really plan without knowing what the venues will be, or whether they'll change for each show."

"The biggest benefit of a home space would be to spend time with the work."

Theme 2: Significant Barriers Exist for Artists' Use of Space

Participants identified five types of barriers to their effective use of performance, rehearsal and administrative spaces. These barriers can be grouped into the following categories:

1. Limited access to the spaces needed by the artists:
Many spaces utilized by artists provided little time for rehearsal or setup, often hindering the artistic quality or experience. Some spaces are not accessible or open when the artists need to prepare for a performance.
2. Costs of spaces and high hourly rates for quality spaces:
Sporadic rentals of multiple spaces offer no economies of scale or reliable cost estimates for artists. Multiple, short-term space rentals offer little support from space providers. Artists limit their rehearsal time in paid spaces to control costs, often feeling unprepared for a performance.
3. Lack of critical amenities in spaces (e.g., electrical, HVAC, etc.):
Artists are often using substandard spaces due to the lack of availability of quality spaces that meet their needs. Many spaces used are often deteriorating and potentially unsafe. Further, these spaces create accessibility limitations for audience members.
4. Lack of coordination/support by service organizations and providers in finding and using spaces:
There is currently no program or service organization that assists artists in finding and securing spaces that meet their needs. Artists feel that they are all working alone to find the spaces they need.
5. Insufficient public transit options to get to spaces:
Artists felt that public transportation options limited their ability to access spaces in particular neighborhoods outside the core downtown areas. They also cited this as a barrier to developing audiences or a following for their work.

Selected comments made by focus group participants include:

"A lot of the spaces are in bad shape because they haven't been used in so long, so they deteriorate. So how do you put people in those spaces and use them if they don't have heat?"

"We don't know where to go that can be a consistent, reliable space."

"Often you're getting something that you're the lowest priority for. It's an extra burden for the facility to let you in at all."

"Not having a home creates more difficulty in terms of load-in, load-out, storage."

"I used a space in [popular artists studio building] and it was horrible. It was unsafe, one of my performers got mugged outside, it was dirty, we thought we'd die in the elevator, it was expensive, it was loud."

"We don't communicate enough. We're all experiencing the same challenges and instead of communicating about them, we're all struggling separately."

Theme 3: Space Challenges Impact Artists' Ability to Create, Even in Sacred Spaces

Some participants had used historic sacred spaces on an informal or sporadic basis. Their experiences with this type of usage highlighted specific challenges in utilizing these spaces, particularly in presenting their work. These challenges include:

- Limited access to spaces prior to performance
- Censoring or limiting of content due to space provider's policies
- Negative perceptions of audience members in the use of a sacred space

Selected comments made by focus group participants include:

"Sometimes I can only get in an hour before the performance, and that's it. But I need a sense of the space of the room, the acoustics, etc. That can be really challenging."

"I perform in an Anglican church, and I had to adjust my program because some things were deemed inappropriate. It was a very last-minute change and I had to practice a whole new set of repertoire with the pianist."

"There may be some things you can't or don't want to do in a church. I've been in that situation before where there were things we couldn't or didn't say because we were in a church."

"I worry about my audience feeling a barrier to attending a performance in a sacred place."

"As long as people didn't feel limited. I think being in a sacred place could make people feel they needed to behave a certain way."

Theme 4: Artists See Significant Value in the Use of Historic Sacred Places, As Long As Artistic Content is Not Hindered

Most participants were encouraged by the potential of a home space in a historic sacred place. They view the physical features and amenities as valuable assets to their work. A frequent concern is the limitation to artistic freedom that the congregations who own the space might impose. Additional potential concerns included the inability to seek earned revenue and the inability to serve alcohol.

Selected comments made by focus group participants include:

"There is something elevating about these spaces and their décor. I think it would be inspiring."

"As a dancer, I thrive off of the energy of different sites, and there's a lot of embedded memory and history in a space like this that can grow my work and spiritual energy."

"I see tremendous opportunity in working with a historic sacred place, particularly as collaboration."

"Sacred places give an immediate sense that you can belong, and that allows performers to relax into and create things. It could serve as a neutral zone."

Theme 5: Artists Value Having a Home Administrative Space Along with Performance and Rehearsal Spaces

Participants value a dedicated space for administrative and office work, claiming the benefits of efficiency, professionalism, and relationship building. Having an administrative space in conjunction with performance and rehearsal space was viewed as a significant need.

Selected comments made by focus group participants include:

"It would do a lot for my sanity. We have biweekly meetings in a coffee shop surrounded by other people. If we had a space that people could write thank-you's to donors, and leave things for other staffers, etc., it would be a lot more successful."

"I think having a place to meet with collaborators, have planning meetings, etc. that isn't my living room would be great."

"A place to have meetings and interviews and auditions. And when we can only schedule auditions for obscure hours, rather than having a dedicated space, that makes a huge difference."

"It can help with organization and stability."

Theme 6: Artists See a Need for a Program that Could Provide the Expertise and Knowledge in Helping Them Use 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.

Selected comments made by focus group participants include:

"Making those connections would be the key thing. If there's a database of sacred spaces, and they know what they have available, and if an organization or artist has things they're looking for, they could find a good match."

"I would be interested in being provided templates for agreements, contracts, checklist for contact person with space. Typically, artists have to learn on the fly. We want to spend the most time on our art, not on the administrative arrangements."

"The contract thing, the communication thing. If there were some kind of master calendar to help share space with other arts groups, that would help strengthen everyone."

HISTORIC SACRED SPACES IN BALTIMORE

To assess the potential for historic sacred spaces to serve as performance, rehearsal, and administration spaces for artists and organizations, a detailed assessment of six historic sacred spaces within the City of Baltimore was conducted as described in the research methodology. 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. While all six spaces studied had the physical capacity to serve as a short-term space for artists and organizations, four of the congregations were able to offer home spaces for the exclusive use of artists and organizations.

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

Sacred Space	Year Founded	Active Members (FY2014)	Sq. ft. available exclusively for arts use as a home space*
Zion Church of Baltimore	1755	192	4,117
St. Luke's Episcopal Church	1847	40	4,902
Seventh Metro Church	1845	50	4,026
Light Street Presbyterian Church	1855	25	0
Church on the Square	1900	30	432
B'nai Israel Congregation	1875	400	0

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

* All six historic sacred spaces have space available for shared use with an arts partner, though only four have space available for the exclusive use as a home space.

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

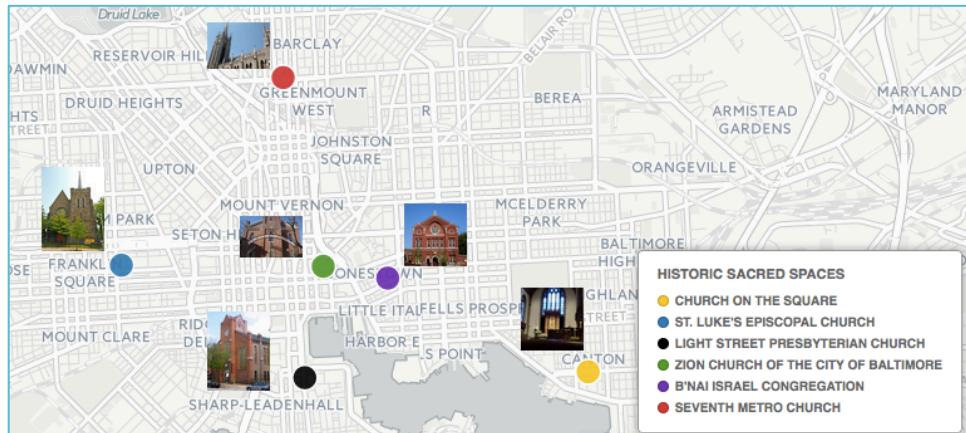


Figure 4: Locations of the six historic sacred spaces studied.

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

The assessment of the six historic sacred spaces demonstrated significant opportunities for home 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 and congregational willingness to offer their spaces and amenities to artists and organizations as an exclusive home space. Despite the fact that not all of these four spaces would provide an ideal combined performance, rehearsal, and administrative spaces, these spaces could all offer some form of home space for artists.

Further, the leadership of these spaces have 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. Additionally, the concerns raised by artists regarding artistic content and freedom do not appear to be an issue with the leaders of these spaces in this initial stage of inquiry, though further consideration of this issue is needed.

Comments from interviews with the leadership of the spaces include:

"We have a responsibility to use this space to serve our neighbors and community."

"We want to find a way to repurpose the sanctuary as a center for the arts in this neighborhood as a way to host concerts, visual arts, etc. The space is unused (and of course deteriorating) with good acoustics, valuable features, etc. If our mission is to be a presence in this community, then we would like to use the space and the arts as a huge boost to the neighborhood."

"It's a give-and-take between our German culture and our congregation's outreach, and we want to bridge them to promote cultural events in this location...we want to be a living and breathing space that is still alive in the heart of Baltimore."

"We think that life is better with other people in partnership."

"We don't really have the infrastructure to mount things ourselves, but I see great potential for partnership. To create vibrancy, we see the cultural arts as part of that mix."

Overall, the leaders of these historic sacred spaces see an immediate opportunity for artists to start using their spaces. There is even a sense of urgency from these leaders to initiate 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.

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 Baltimore could be alleviated through a systematic approach to creating home spaces within historic sacred spaces. Through a rigorous approach to understanding the space issues facing artists and an analysis of the assets and interests of six historic sacred places, it is clear that the hypothesis is correct and that further work can be done to develop a systematic and scalable program.

The research methodologies utilized have demonstrated that performing artists and organizations see clear need for more 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. While some artists 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 plan 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 in place by the congregations who 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, and provide a sustainable future.

Congregations want their historic sacred spaces to be a resource for the community and demonstrate a willingness towards housing artists, viewing this as part of their role in their communities. However, the faith and lay leaders of these spaces lack the resources and opportunities to directly engage artists and organizations in their spaces. A majority of the spaces studied have space available for long-term use by artists (or for recurring use by multiple groups of artists through subleasing) for some combination of performance, rehearsal, and/or administrative space.

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 as well as local denomination offices that can serve as liaisons to the artists and sacred spaces. The successful model and development of such a program will be based on subsequent research on two other U.S. cities, Austin, Texas and Detroit, Michigan. When these forthcoming research findings are combined with those of Baltimore, Partners for Sacred Places will have all the necessary information to complete the development of the program and seek the resources necessary for implementation.