

Research Brief: City of Austin, Texas

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 Austin, Texas 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 is currently assessing the same hypothesis in Detroit, Michigan as a means to develop a scalable, replicable program model.

Austin has a diverse and vibrant arts, cultural, and creative sector that plays an important role in the city's identity and economic prosperity. From its internationally renowned festivals to its independent theater community, the performing arts are alive in Austin. The City of Austin's 2009 Cultural Master Plan, *CreateAustin*, articulated the critical need to support the space needs of Austin's artists in a time of rapid growth and rising real estate values. In 2013, the City of Austin published *A Survey of Artists' Space Needs and Preferences and Survey of Arts, Creative, and Cultural Organizations and Businesses*, identifying a need for a variety of cultural spaces, from artist live/work spaces to performance venues to mixed-use facilities. Our research seeks to build upon the previous research and focuses on the specific link between the need for space by performing artists 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 own space¹. This large population of artists and organizations has the potential to benefit from spaces that are more available to them and aligned with their ongoing needs.

In order to assess the space needs of performing artists and organizations in the City of Austin, artists living or working within the city limits were surveyed, with a subset participating in four 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 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

¹ 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.

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 and pressing 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. Austin's artists see 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. Both faith and lay leadership in charge of sacred places demonstrate a willingness to provide space-sharing 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 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.

Austin: refers to the city of Austin, Texas in Travis County. For the purposes of this report, we are referring to the city limits only, and not the Austin-Round Rock 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 Austin. The survey was delivered through several communications outlets including an in-person "town hall" gathering held at All Saints' Episcopal Church for artists and representatives from historic sacred spaces. The City of Austin's Cultural Arts Division disseminated information on the survey through their "Connecting the Dots" e-newsletter, and the Austin Creative Alliance, a regional arts service organization, disseminated the survey via mass email and social media to their artist membership. 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, 135 responses were received to the survey, which was open from March 4, 2015 to June 5, 2015. Based on the U.S. Census estimates of the number of artists in Austin and using data from other sources and regions, the response rate was deemed appropriate to reflect a sample of the city's performing artists.

Four focus groups of artists were held at Christ Church (formerly the First Mexican Baptist Church) on April 6-7, 2015 with 24 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 an additional staff member 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.

Forty 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. Nineteen representatives of sacred spaces responded and expressed interest in learning more. Of the 19 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.

AUSTIN AND ITS ARTISTS

As the 11th-most populous city in the United States, the City of Austin is a creative and cultural hub for Texas and the country. With a rapidly growing population of 912,791² residents driven by the burgeoning technology and pharmaceutical sectors, Austin is a young and vibrant city. More than 56% of Austin residents are under age 35 (compared with 47.1% nationally), with a median household income of \$53,946 (slightly above the national average).³ Racially, Austin is primarily white (73.2%), though one third of that population identifies as ethnically Hispanic or Latino. African Americans and Asians represent 8.2% and 6.0%, respectively. Austin's median home value is \$220,500 (20% above the national average),⁴ and the city is experiencing continued increases in the price of residential real estate.

With an official designation as “The Live Music Capital of the World,” Austin has more live music venues per capita than any other city in the country.⁵ More broadly, the performing arts are prominent in Austin, from major performing arts centers and a renowned ballet company to major music and arts festivals to a vibrant theatre community focused on new and experimental works. Over 3,000 professional artists and performers call Austin home, with thousands more who create and perform as an avocation.

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 Austin through a variety of methods including an in-person “town hall” gathering of artists and mass email distribution via the Austin Creative Alliance and the City of Austin's Cultural Arts Division. In all, 135 responses were received. Of those, 10 respondents identified as visual artists and their responses were not included in the analysis, ensuring a consistent cohort of 125 performing artists and organizations.

² U.S. Census Bureau, Population Estimates Program, 2014.

³ U.S. Census Bureau, American Community Survey, Demographic and Housing Estimates, 2009-2013.

⁴ Ibid.

⁵ “Live Music Capital of the World,” *Austin City Connection*. City of Austin.

A wide range of artists participated in the survey, with individual performing artists and nonprofit organizations comprising a large majority of the respondents (83.2%), and artists collectives and for-profit entities comprising the remainder (16.8%) as shown in Figure 1.

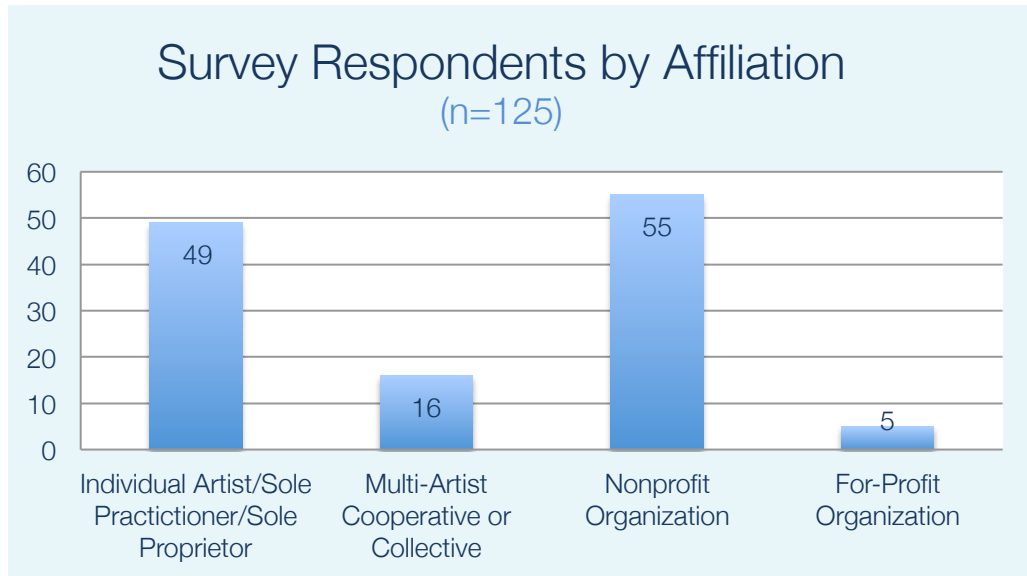


Figure 1: Survey respondents by affiliation.

The respondents were primarily performing artists in a single discipline (dance, music, or theater), with a quarter of the respondents involved in multi-disciplinary work that blended performing arts disciplines or combined performing arts with visual arts. Theater artists comprised the largest group of respondents (40%), followed by musicians (28%) 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.

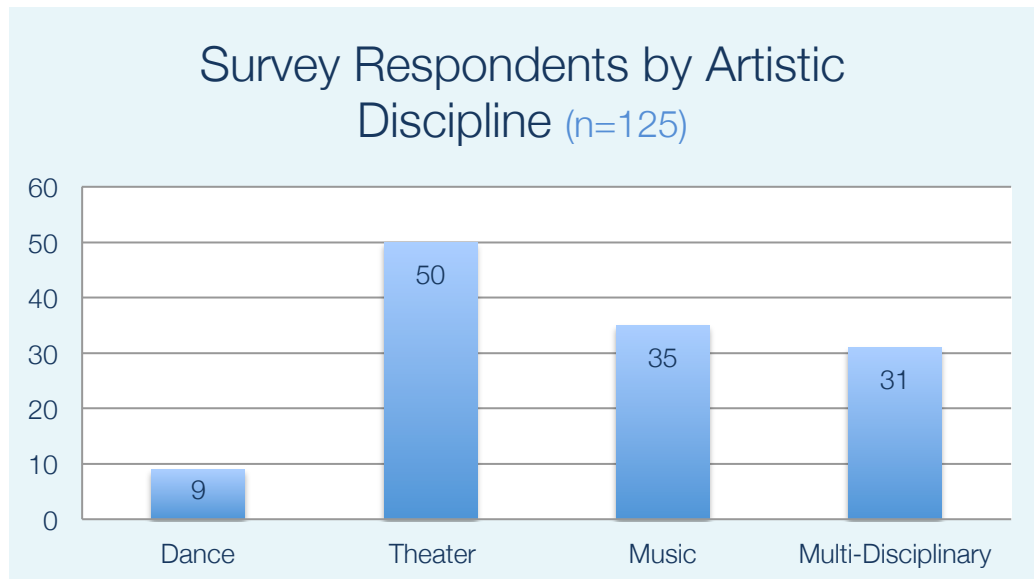


Figure 2: Survey respondents by artistic discipline.

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 Austin as shown in Figure 3.

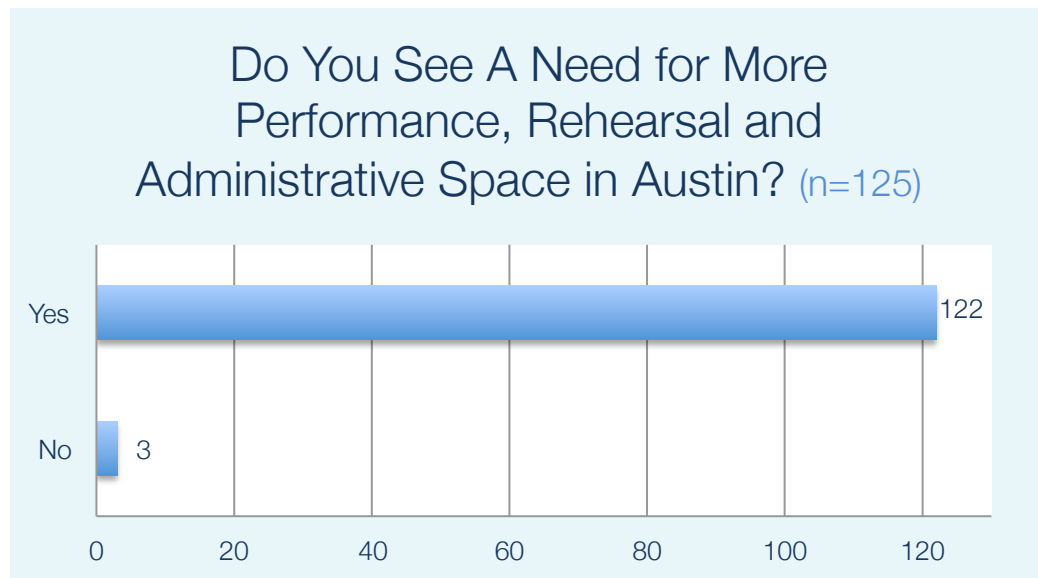


Figure 3: Respondents' need for more performance, rehearsal and administrative spaces in Austin.

Respondents expressed a sense of urgency for spaces that are affordable and accessible to them on a regular basis. The issue of increasing costs for spaces was clearly articulated, driven by an overall increase in property values in the Austin region and the conversion, into residential properties, of older spaces that had been used for artistic activities. Many respondents described a need for rehearsal spaces being just as critical as performance spaces. A small but significant group felt that office space was needed, though less critically than rehearsal and performance space.

Sample of survey respondent comments on the need for space:

"There is a HUGE need! Currently, we are an itinerant company that has to book space a year and a half in advance just to make sure that we get SOMETHING. This makes programming difficult because we can't necessarily be as reflexive to the community and current events as we'd like to be."

"This need is a very serious issue for Austin-based artists right now. It is a crucial step in keeping Austin's "creative economy" alive and sustainable."

"Austin is growing very quickly, and rapidly becoming less and less affordable... As this happens, more and more artists are being pushed out of town. I fear that this is killing the soul of what makes Austin unique."

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 **92%** of respondents affirming the importance of a home space for their artistic identities and their audiences. They also describe a home space as an important tool by which they can move their artistic discipline forward.

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 some 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.

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

- 85% - Would be receptive to associating their work with a historic sacred space
- 85% - Feel that a historic sacred space could enhance the experience of their work
- 87% - Have no concerns with their work being performed in a historic sacred space
- 66% - Feel that historic sacred space could potentially enhance their brand and image
- 53% - 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 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.

Sample of survey respondent comments on concerns using these spaces:

“We have to include plenty of room for culturally and politically charged work without censorship and without upsetting or alienating anyone who may still occupy the space, or anyone who supports the space.”

“I would only be concerned if my art would ever cause controversy to those who may be currently visiting said place to worship or practice something in conflict with my projects.”

“[Theater group]’s art is not very religion-friendly. We probably wouldn’t fit in well working in an active religious organization that is very fundamentalist or dogmatic.”

“My only concern with using a sacred space is the limitations it could pose to the content of the work we produce.”

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. Air Conditioning
3. Acoustics Suitable for Live Performance

These three items were cited as “Critical” space needs by at least 67% of respondents based on a score of 5.0 on 5-point Likert Item attitudinal questions.

Other important amenities and access issues include:

- Open, Unobstructed Spaces
- On-Site Parking or Public Parking Nearby
- Public Transportation Nearby
- Ease of load-in/load-out
- Ability to Serve Food/Beverages (Including Alcohol)

These items were identified as “Critical” or “Nice to Have” by 67% 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:

- Air Conditioning
- Daytime, Night, and Weekend Access
- Phone and Internet Access

These items were identified as “Critical” or “Nice to Have” by 90% 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

Four focus groups were held on April 6-7, 2015 at Christ Church, with 24 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 Austin; 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.

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

- **Theme 1:**
Austin's rapid growth is pushing artists out from the economic core of the city. Affordability of spaces is becoming an increasing challenge.
- **Theme 2:**
Artists have some trepidation regarding their freedom of artistic content in sacred spaces.
- **Theme 3:**
Artists value a home space as a means to become part of their community.
- **Theme 4:**
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 four themes and comments from the focus groups are detailed below.

Theme 1: Austin's rapid growth is pushing artists out from the economic core of the city. Affordability of spaces is becoming an increasing challenge.

While a rapid increase in population and industry has helped fuel significant economic growth for the city of Austin, these changes have created difficulties for artists to find and use spaces for their work. Many focus group participants described significant increases in the costs of using spaces, which reduces their artistic output. In some cases, participants described performance and rehearsal spaces that are no longer available due to their greater economic value to developers as residential and retail spaces. Participants described situations that are more challenging than the typical situation whereby artists play a role in revitalizing a neighborhood and are then subsequently priced out.

In June 2010, Austin's City Council endorsed a cultural master plan for the city, *CreateAustin*, which contained several strategies to address the issue of artists and affordable spaces including "Encourage development of affordable and accessible cultural spaces of all types," and "Expand use of public and private spaces for cultural activity." However, the focus group participants did not cite significant progress related to these areas.

These findings mirror the findings of the *Survey of Artists' Space Needs and Preferences and Survey of Arts, Creative, and Cultural Organizations and Businesses* commissioned by the City of Austin and conducted by Swan Research Consulting and Artspace Projects, Inc., which showed a clear deficit in the number of spaces available for artists, claiming that up to 111 new spaces would be needed in Austin. It is not clear how many of these spaces have been created since this recommendation was made in 2013, and the need expressed by focus group participants remains urgent.

Selected comments made by focus group participants include:

"I think it's important for our longevity as a community to actually keep performance space that's...in the city center because at this point in time, all of the land is going to the highest bidder."

"The landlords keep raising the rent, and then they also want to sell and they want to sell to developers. This city does not have any eye or awareness towards affordable housing much less affordable spaces or keeping arts spaces affordable in these areas that are being very rapidly gentrified."

"For the past five, seven years rent has just gone up consistently so that arts groups are eventually not going to be able to afford what the rent is."

Theme 2: Artists have some trepidation regarding their artistic content in sacred spaces.

The focus group participants were adamant about their need for artistic freedom and expressed concerns that such freedom may not be possible in a historic sacred space. These artists explained that Texas has a vocal and well-funded conservative religious population that may not align or identify with their artistic visions. Many participants in all four focus groups made this point, though not all gave specific examples. Rather, their feedback was based more on assumed differences. It is clear that a dialog may be needed that would help artists and leaders of sacred spaces understand each other's true feelings towards a shared space.

Selected comments made by focus group participants include:

"That's one thing that I would think of, when I'm in a religious space, will my art be effected by the philosophy of the space that I'm working with?"

"I don't know if a church can necessarily have that kind of flexibility [in allowing artistic freedom] for some people."

"As an artist, I would like to be totally shackle-free, and I shouldn't be worried am I going to offend someone else's beliefs."

"Non-judgmental attitudes need to be really present, because it really is going to hinder my work if I feel like someone's going to be judgmental."

Theme 3: 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:

"If it's an older [sacred] place, I think it draws in community more...it's like this feeling of community, giving back to the community or the community's giving to you."

"It's difficult enough for us to have an identity to the larger community, but lack of a consistent [venue], I think, contributes to that."

"Access to appropriate (and affordable) spaces would let us focus on our art instead of logistics."

"We're often doing this for a community purpose. There's not a lot of money to spread around, so if we rehearse in a beautiful space, we feel pretty beautiful, and we feel our work is important."

Theme 4: 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.

Selected comments made by focus group participants include:

"Just making a space available...would be very helpful. It's a whole lot less feeling like you're swimming against the tide if there's a designated space that is open to producing different kinds of art, and performance."

"I know that people are trying to figure out what sacred spaces do we even have? What are their amenities? Yeah, that would be so cool. I need a workshop, I need a stage, I need it to cost under this much."

"[A dedicated program] just should have been done like already. It's fantastic."

HISTORIC SACRED SPACES IN AUSTIN

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 Austin was conducted as described in the research methodology. These six spaces were selected from a total of 19 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 (often 10,000 square feet or more) to serve as a short-term or shared space for artists and organizations, and three of the congregations were able to offer home spaces for the exclusive use of artists and organizations.

The six historic sacred spaces in Austin 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
Agudas Achim	1915	450	12,183	0
All Saints Episcopal Church	1899	600	9,439	3,194
First Baptist Church	1845	400	17,261	693
Highland Park Baptist Church	1852	130	11,617	333
Red River Church	1999	70	7,544	0
Servant Church	1949	200	10,520	0

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.

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

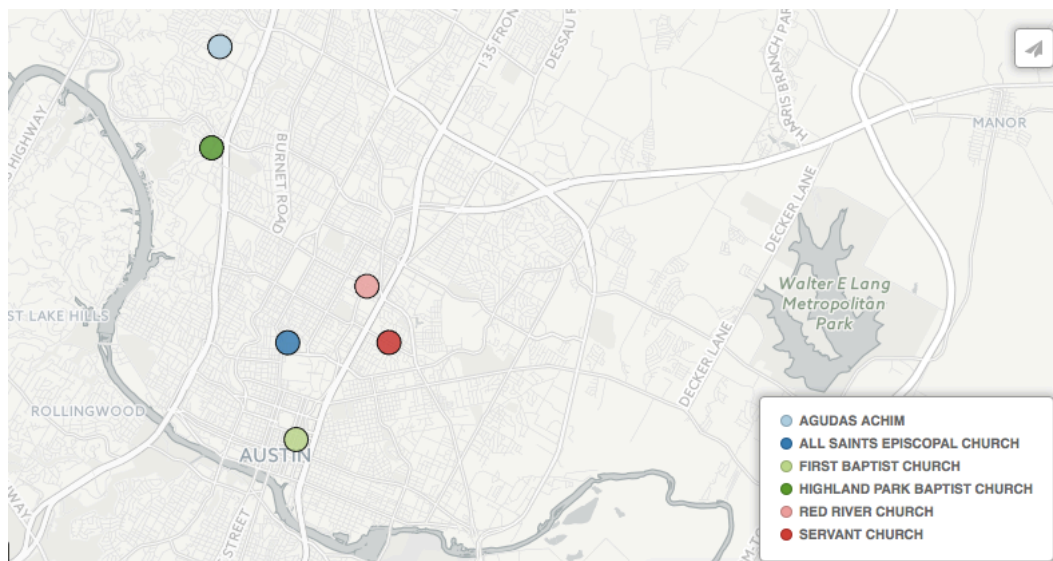


Figure 4: Locations of the six historic sacred spaces studied.

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 and shared spaces for performing artists and organizations. While all six spaces have physical capacity for short-term use by artists, three 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. Without some work in building relationships with artists, none of these spaces would provide an ideal combination of performance, rehearsal, and administrative space, though all six of these facilities could still offer some immediate relief to many artists.

Further, 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. 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 want to be a convener of culture and conversation, to open the larger community to interact."

"It is part of our mission to share the space with the city."

"We would like to take on the role of cultural center."

"Our church has always wanted to support creativity and a place to use our gifts. We consider the facility a gift that needs to be shared with the community."

"We have a space that works really well as a religious space and a performance space."

Overall, the leaders of these historic sacred spaces see an immediate 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. Furthermore, these historic sacred spaces are all in good to excellent physical condition, making them move-in ready for many artists.

CONCLUSION: THE ROLE OF PARTNERS FOR SACRED PLACES

This research was conducted to assess the hypothesis that the long-standing and urgent space needs of performing artists and organizations in the city of Austin 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 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 have a clear and pressing 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 and expand their work into communities. While many of the artists 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 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 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. However, 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 three have space that could be used exclusively by artists as a home space for performance, rehearsal, or administrative use. Furthermore, the physical condition and quality of these spaces allows for immediate usage by some artists.

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 current efforts in Detroit, Michigan. When these forthcoming research findings are combined with those of Austin, 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.