



Curio Theatre production of Twelfth Night. Photo by Kyle Cassidy

Making Homes for the Arts in Sacred Places

A training manual for forging sustainable partnerships between congregations and arts groups.



AT THE INTERSECTION
OF HERITAGE, FAITH,
& COMMUNITY

Partners for Sacred Places

Table of Contents

SECTION AUTHORS.....	7
INTRODUCTION	9
REFLECTIONS FROM AiSP PARTICIPANTS.....	11
SUMMARY OF 2010 RESEARCH.....	17
ARTS IN SACRED PLACES CASE STUDIES.....	19
Philadelphia.....	19
Calvary United Methodist Church and Curio Theatre (as of 2012).....	19
The Church of the Advocate and Art Sanctuary (as of 2012).....	30
First Unitarian Universalist Church and R5 Productions (as of 2012).....	39
Lutheran Church of the Holy Communion and Philadelphia Shakespeare Theatre (as of 2012).....	47
Chicago	56
Edgewater Presbyterian Church and City Lit Theater (as of 2012).....	56
First Unitarian Church and Hyde Park School of Dance (as of 2012).....	65
St. Luke’s Lutheran Logan Square and BackStage Theatre Company (as of 2012)	73
CONNECTING TO YOUR MISSION & FINDING A PARTNER.....	81
DOES THIS CONNECT TO YOUR MISSION?	82
PRIME MOVER INVESTIGATION.....	83
CHECK OFF LIST: Are You Ready for a Partnership?.....	84
THE PHYSICAL SPACE.....	87
ARTS SPACE NEEDS	88
CONGREGATIONAL SPACE ASSESSMENT	111
LEASE & PRICING DEVELOPMENT	121
PRICING GUIDE.....	127

THE TOUGH STUFF.....	133
TAX & INSURANCE IMPLICATIONS FOR SHARING SPACE	134
ZONING & REGULATIONS	135
A PARTIAL GUIDE TO RELIGIOUS DENOMINATIONS	145
African Methodist Episcopal Church (A.M.E.)	145
American Baptist Church (in the USA)	146
Episcopal Church	147
Evangelical Lutheran Church in America.....	149
Judaism	151
National Baptist Convention, USA, Inc.....	152
Orthodox Churches	153
Presbyterian Church (USA)	155
Religious Society of Friends (Quakers).....	157
Roman Catholic Church.....	158
Southern Baptist Convention	161
Unitarian Universalist Association	162
United Church of Christ.....	164
United Methodist Church.....	165
Congregation Floor Plans	167
RESOURCES AND BIBLIOGRAPHY	173
Philadelphia Resources	174
Chicago Resources	179
BIBLIOGRAPHY	188
GLOSSARIES	191
Performing Arts Terms	192

Visual Arts Terms	202
RELIGIOUS/CONGREGATIONAL TERMS	210
APPENDICES	213
Discovering Your Partners.....	214
Matching Assets to Assets	216
Examples of Using Internal Resources	236

SECTION AUTHORS

Introduction

Karen DiLossi

Reflections From Arts in Sacred Places Participants

Scott Schnur

Summary of 2010 research

CultureWorks Greater Philadelphia.....<http://cultureworksphila.org/>

Philadelphia and Chicago Case Studies

Lynn Alpert

Vanessa dela Torre

Katy Gallagher

Emily Gigerich

Amy Schachman

Does This Connect to Your Mission?

CultureWorks Greater Philadelphia.....<http://cultureworksphila.org/>

Prime Mover Investigation

CultureWorks Greater Philadelphia.....<http://cultureworksphila.org/>

Check-off List: Are You Ready for a Partnership?

CultureWorks Greater Philadelphia

Arts Space Needs

Vanessa dela Torre

Erica Maust

Congregational Space Assessment: A Guide to Assessing Space for Arts Use

Vanessa dela Torre

Lease Development guide

Karen DiLossi

Pricing Guide: Costs for congregation

Daniel Duffy

Tax & Insurance Implications/Changes For Sharing Space

Daniel Duffy

Zoning & Regulations: Regulatory Considerations When Sharing Space With an Arts Group

Vanessa dela Torre

A Partial Guide to Religious Denominations: Congregations & Their Governing Structures

Sam Greenberg

INTRODUCTION

Tradition, vocation, and devotion are all words easily associated with both the sacred and artistic worlds. The roots of theatre and dance directly connect with the first worship services that primarily used storytelling and movement as their homage. You need only to enter a house of worship to see the fine work of artists in the architecture, windows, woodwork, and other decoration. Most sacred places would seem incomplete without music in the songs of choirs and chants of monks which serve as a highlight of any service. Partners for Sacred Places understands that arts groups have been housed in sacred places for a long time, but sees a number of innovative ways to expand these partnerships. Our *Making Homes for the Arts in Sacred Places* program (AiSP) is an innovative approach to actively pursuing and creating these partnerships from start to finish, guiding both parties to much community and financial success.

While all of the above is true either in a historical or aesthetic context, in the modern world it can be difficult to see a partnership through to its completion. There are many modern era obstacles to overcome and much to be learned on both sides. This manual will serve as a guide through that mire. While it is impossible to cover everything, Partners hopes that this manual will open up the lines of dialogue as well as the minds of faith and artistic leaders.

In 2010, Partners commissioned a study on congregations and arts groups (across disciplines) in Center City Philadelphia. Collaborating with CultureWorks Greater Philadelphia who managed the project, Partners discovered a wonderful symbiosis where both the arts and congregations had much to gain by partnering with one another. This is the first time that Partners is endeavoring to serve more than just the congregations of the country. Serving the artists has been a very exciting addition, opening the doors to other institutions concerned with social service, fresh food, and child care. This manual has been specifically written to serve both artists and faith communities and all are encouraged to read it in its entirety. Partners hopes that this will be an enduring resource in educating congregations on the arts world and vice versa.

As in any business partnership, both entities have to be sure they are ready for the move as well as accepting of the other group's value set. There are also operational minimums that should be met on both sides. This manual teaches its readers on how to assess their own readiness, provides case studies where it has already been done, demonstrates rental rate calculations, defines terms critical to congregations and arts groups, and much more. This manual is just one tool in Partners' full arsenal of experience and knowledge.

The only limitations beyond these pages are those imposed or perceived by the congregations and arts groups themselves. Some facts are known: the conversations may be difficult to broach and the partnership will not happen overnight, but the opportunities will outshine all else. The most impressive fact of partnership is that the entire surrounding community will benefit from any congregation willing to share their space with an arts group and facilities previously dormant will teem with artistic life and creativity.

REFLECTIONS FROM AiSP PARTICIPANTS

The Reverend Dr. Peter Wool, First Baptist Church of Philadelphia

“The building was taking every penny we had, plus some; it was just taking all of our money.”

“Fortunately, your organization was there...if we had been left to our own desires, we’d still just be talking about this in theory, because we needed guidance as to how to make this work. [The arts groups] came in, they fell in love with the space, and saw opportunities to use space in ways that we didn’t see. That was very positive.”

“Partners walked us through this whole process, helping us look at what all the questions would be and how’d they’d be raised, and talking us through a lease, and looking at the different questions that need to be looked at. On the whole it’s been a very positive experience.”

“[Our gym] was space that we totally had written off, we looked at it and said ‘so much money is needed there that there’s nothing we can think about doing.’ [The artists] looked at the space and said ‘wow! we love it.’...they came in, fixed up the gym, fixed



lights, fixed the ceiling, put on the play in the Fringe festival, and then gave the space back to us. That, I think, helped prepare the groundwork for the church to see that ‘spaces that we don’t see as being currently valuable or in conditions to be used may very easily be converted into spaces that are very easily usable by other groups for other purposes.’”

“The church’s mission had been to support the building. Now we’ve separated that out, and we want the building to support itself, and have its own purpose. This [program] is part of that...the church shouldn’t be a slave to the building.”



Before and after pictures of the space in First Baptist that was transformed into a theater from an underused prayer room. Photos by PFSP Staff.

“What can we do together that might be a common outreach [for the church and the arts groups]? One of the logical things that we’ve talked about is educational outreach. we host the young playwrights group...are there

other educational opportunities that First Baptist and the theater groups can do together?”

“You have to set a theological setting and tone of people seeing this as outreach. Opening our doors to the community in a way that we may not have thought of is outreach, is ministry. It’s not that we’re just renting our building to a theater group.

Kevin Glaccum, Producing Artistic Director, Azuka Theatre

“Building audiences for small companies is very challenging in Philadelphia, particularly because most of us don’t have a permanent home, and so when you change location from show to show, audiences have trouble following you. People think of going to the theater as going to the building.”

“[Having a home] is a little bit of a dream come true. It is amazing to go to my office everyday and it be in the same place where my plays are performed, not two separate locations. It’s amazing to build a set and leave it there because there’s no one telling you to get rid of it because you’re in someone else’s space. We rehearse in our space, we’re about to have a benefit in our space, we’re doing staged readings in our space. Azuka is about to start holding classes because we now have our own space—that’s another form of income for the company. The first show did pretty well for us, and we just think it can only continue to get better now that people realize that they’re always going to be going to the same building to see our shows, and they’re not gonna have to worry about “where are they this time?”



Off Broad Theater Company makes a home at First Baptist. Photo by PFSP Staff.

“I spent an enormous amount of time looking for spaces to have theaters and performances. I don’t have to do that any more, and I can finally focus on what I’m supposed to be doing, which is selecting plays, casting them, and that kind of thing. Artistically, in that sense, it can open us up.”

“The first Sunday matinee of our last show, a very large segment of the congregation stayed after services and came and saw our show, and loved it. That was really thrilling for us, and we’re hoping that that continues—that there’ll be a sort of cross pollination of audiences, so to speak. I think there are people who now come to our theater who have walked by that huge church for years and never been inside. Now they’re going to be inside. Now they’re going to see theater, but who knows what else they may end up wanting to do there. And vice-versa. There are now people who go there to worship, who hopefully will come and

see the shows that are performed. I love that integration.”

“Partners did a really lovely job for us. The most exciting thing for me is that you’re still involved—it wasn’t just a matchmaking thing...Partners is still invested in how this relationship will continue to work and continue to grow.”

“You should absolutely talk to Partners For Sacred Places. You should talk to Karen DiLossi, who’s the best in the whole entire world. Everybody, everybody in this organization was amazing to us, down to the volunteer architect who did the plans, from Tuomi and Bob, everybody that we had any connection with from Partners was gracious, and helpful, and invested in it. This organization was as excited about this thing happening as we were. It wasn’t just a pro-forma ‘this is what we do and here’s another project.’ They were jazzed that this thing was happening.”

“When I walked into that church and we were given a tour, the size of the building is unbelievable, and it doesn’t include the sanctuary! I’m sure there are dozens if not scores of other places like that in the city. And there are dozens of little performing arts, dance, theater, whatever companies who don’t have a home! So it makes sense. There’s just a logic to this that makes perfect sense.”

“Just for the cultural life of the city it’s a great thing, to help these congregations survive is a great thing. I feel like it’s a win win for everyone.”

Tom Reing, Artistic Director, Inis Nua Theatre Company

“[Having a home] has really pushed us to the next level...it allows us think of things like more community engagement programs...It’s really raising our profile, it’s forcing us to be a stronger theater company, and allowing us to be more established. I have a really strong belief that this will be a destination point—that people will recognize First Baptist as a performance space, and it will be one of the many performance spaces in the Philadelphia theater community, but I think it’s pretty unique and pretty special. It’s great.”



Inis Nua Theatre Company performs Dublin by Lamplight at Broad St. Ministry in Philadelphia, PA. Photo by Karl Seifert

“The experience has been great, and I feel completely supported by Partners. I feel like they were also really good matchmakers with this congregation. Not just the building space itself, but the congregation—the way that they were eager for it, not just as ‘oh, well that will supplement our needs and make some money,’ but also that they want

the space to be a performance space...Religious institutions are about figuring out how to deal with humanity, and how to create a moral compass. Theater does that too! There can be people that don't have a good moral compass in your play, but it's a way of creating and having this dialogue, talking about it. I think First Baptist responds to that, and I think that's great too."

Reverend Edward Sparkman, Senior Pastor, Shiloh Baptist Church

"I was excited [about the program] because I viewed it as another area of community outreach, and also an area that would help the community and the church's needs. That was really helping us to bring additional income into the church...I think it will also open up to some of our members, maybe, different things that they can participate in. For too long, I think we've been a sheltered community, and I think it's just a way for them to reach out more."

"[The most important thing about AiSP] is the partnership that we would establish with the arts community. One, because of the historic significance of our building, and the fact that as they use it, then people will see the importance of it and know that we're not just a church building, but we're actually a community that wants to be a part of the outside community."

"I can see growth, not only for us financially, but also socially, and let people know that we're willing to open our doors and let them come in... God did not bless Shiloh with all of this just to keep it enclosed and not reach out. It also teaches us different forms of reaching out, by inviting groups in, instead of just individual reaching out. That's what's important to me."

Lois Welk, Director, Dance/USA Philadelphia

"People will start thinking more long term...it will develop more long term planning."

"Partners for Sacred Places is a fantastic organization. I love the staff, and it makes so much sense—it is so obviously the direction for the arts to go in that it's like the writing is on the wall, six foot tall!"

"It's part of the history of dance to be located in churches; there's decades of stories of people working with churches. So, it's building on a precedent that we already have plenty of case studies that have worked. Add to that that there are so many sacred places in Center City that have available space, it's a no brainer to take advantage of that underused space and to match up like minded performing arts organizations with these spaces."

"Who wants to see another beautiful, historic piece of architecture, like a glorious church, razed because the congregation can't afford to keep it up or maintain it? This is incredible architecture! The volume of space that's encased inside of these places—we can't build that! We're not gonna be able to build anything like those spaces. Period."



*Dance UP Logo, courtesy of
danceusaphiladelphia.org*

Meredith Rainey, Artistic Director and
Choreographer, Carbon Dance Theatre

“There’s a lot of churches doing nothing. You drive around you see them and you say ‘that church is empty. That church is empty. that church is empty.’ And there are so many places that are empty and these artists that need space. To me, I thought it was just like manna from heaven. It just made sense.”



*Still from Carbon Dance Theatre production. Photo courtesy of
Carbondancetheatre.org*

SUMMARY OF 2010 RESEARCH

The 2010 research conducted by Partners for Sacred Places and CultureWorks Greater Philadelphia gauged the value and excitement of partnerships among arts organizations and sacred spaces (e.g. mosques, synagogues and churches) in Philadelphia to explore the possibility of achieving three primary goals: generating new streams of income and revitalizing facility usage within sacred places, providing homes for the arts (management, rehearsal/studio, and performance/exhibition), and sharing new audiences for faith and cultural communities. The study found that the two sectors unquestionably have vested interest in sharing resources and building deeper partnerships. Additionally, both cohorts prioritize community impact over the financial benefits that could result from sharing the spaces. These findings exceeded expectations and motivated Partners to aid in building further ties within the communities. Critical to this growth process is identifying that the arts groups and sacred places are hindered by a lack of knowledge and resources for using their space efficiently, and also lack mutual understanding of one another's operating models, core values, terminologies, and other such invaluable building blocks.

By fostering relationships for the arts and sacred places, Partners aims to help these communities find continuity and stability in their missions by structuring the wealth of resources that are available through carefully constructed partnerships. The study analyzed availability and types (e.g sanctuary, education, administrative, etc.) of spaces for use and found that more than 90% of Philadelphia sacred places have ample room for shared and/or complete usage with arts tenants. In order for these opportunities to happen, Partners identified three areas of possibility:

Staffing: Both arts and sacred communities simply need more people to help get their work done - particularly in forging new relationships. Having adequate staff on hand is integral to coming up with shared governance structures, locating community connectors/identifying potential key leaders who will positively influence a partnership, identifying delegates to invest in training and ensure accountability, ensuring that there is congregation buy-in, and encouraging meetings with sacred places and arts groups that are already in partnerships.

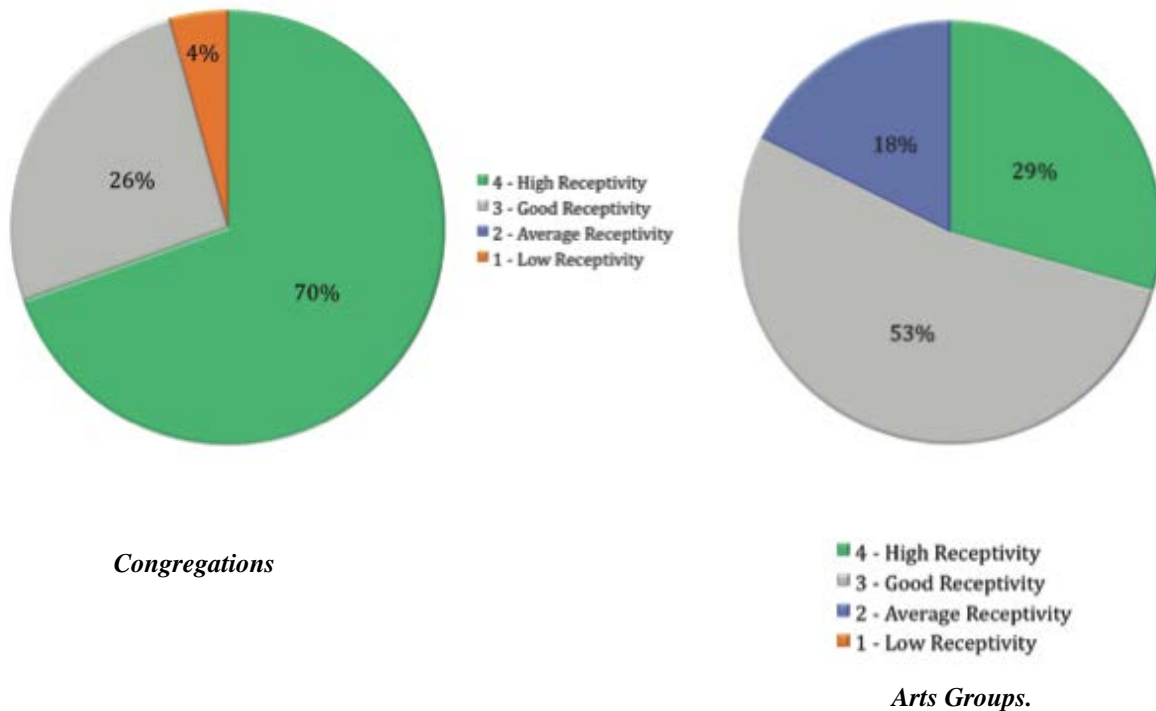
Increased knowledge: Arts groups and congregations will greatly benefit from broadening their familiarity with the many assets their partners bring to the table.

Physical/Technical Resources: Arts organizations have specific space usage needs (e.g. a theater uses special kinds of lights to present a play). What do sacred places already have that can be utilized by arts tenants? What are the minimal capital investments that Partners can provide to help with these needs?

As a result of this study, 4 key implementation recommendations were made: (1) the creation of a thorough training program and membership database/structure to improve knowledge of what makes relationships between arts organizations and sacred places successful, (2) a shared management solution by providing Partners' staff to aid transitions and facilitate ongoing relationships, (3) the development of a rental subvention program that offers rental subsidies to arts organizations for the use of sacred spaces, and (4) a capital re-granting program that uses Partners' existing re-granting programs to include the physical and technical deficits identified by the study. These recommendations fully address the three areas of opportunity.

Above all, Partners is inspired by the continued value and quality of life that cultural and sacred organizations add to their communities. By facilitating training, communication and strategic solutions, Partners eagerly awaits to see the magnified impacts that arts and faith communities have on the human experience.

Fig. 1 Receptivity Towards Shared Space Agreements between Congregations and Arts Groups.



ARTS IN SACRED PLACES CASE STUDIES

Philadelphia

Calvary United Methodist Church and Curio Theatre (as of 2012)

Interviews with Richard Kirk, Board President Calvary United Methodist Church, and Gay Carducci, Managing Director of Curio Theatre Company

I. Introduction to the Organizations

a. History of the Sacred Place

Calvary Methodist Episcopal Church was formed in 1895 and the congregation's first place of worship was a simple wooden chapel located in West Philadelphia. Just two years later, in 1897, the congregation hired the firm Dull & Peterson to design a more permanent structure for the church. This initial design project resulted in the construction of a stone chapel which served the congregation until 1904. Though Dull & Peterson had also designed a larger sanctuary adjacent to the chapel, their plans were never completed. Architect William R. Brown, working with the firm Gillespie & Carrel, was hired the following year and greatly revised the original Dull & Peterson design. Construction of this revised scheme was completed in 1907 and is the same structure that stands today at the corner of 48th and Baltimore in Philadelphia.

The structure still serves the congregation to this day, but by the 1990s the building had fallen into severe disrepair. In 1994 the church was listed on the Delaware Valley's top ten endangered buildings list when the shrinking congregation put the building, and its historic Tiffany windows, up for sale. To save this important West Philadelphia landmark community members got together to talk with Calvary Methodist about potential solutions. Out of these discussions came the Calvary Center for Culture and Community (CCCC). The non-profit was created with the goal of making the building into a community center and opening it up to arts and culture uses while continuing to make space for Calvary Methodist and the building's original use as a place of worship. CCCC was officially incorporated as a 501(c)(3) organization in 2000 and has successfully fulfilled its goal of turning the church into a lively and active "community hub" in West Philadelphia.

b. History of the Arts Organization

Curio Theatre Company, now permanently housed at CCCC, began as a small touring and outreach company in 2001. In 2004 the theater was incorporated as a 501(c)(3) organization and in 2005 they moved into CCCC with the goal of creating a more permanent home for their expanding program. Today, in addition to holding a full season of performances at CCCC, Curio runs a theater school and an outreach program that works with local students. The outreach program holds special matinee performances for school groups that include a detailed study guide with historical information, theme and character analysis, and a series of discussion

questions. Curio also offers in-class workshops as a part of this program. Above and beyond simply a theater company, Curio is truly committed to being an active and supportive part of the West Philadelphia community.

II. The Relationship: History

a. The Players

Rich Kirk, Board President, Calvary Center for Culture and Community

Ed Fell, Building Administrator, Calvary Center for Culture and Community

Gay Carducci, Managing Director, Curio Theater Company

Paul Kuhn, Artistic Director, Curio Theater Company

b. How did the groups come to know each other and develop a relationship?



Curio Theatre Company performs The Odyssey at Calvary United Methodist Church. Photo by Kyle Cassidy.

Curio was active in West Philadelphia and growing at the same time that CCCC was reaching out to community nonprofits looking for organizations, particularly arts organizations, to come share their space.

c. How has the relationship evolved over time?

Curio's particular circumstances have resulted in heightened interaction and communication with CCCC. Their relationship has deepened over time. Paul Kuhn, Curio's Artistic Director, is on CCCC's board and Rich Kirk, CCCC's Board President, is on Curio's board. Kuhn, who lives in the parish house, is also the first point of contact for CCCC's alarm system. For this reason, Kuhn has keys and access to every part of the building. Every tenant has a point person with a key to the front door, but Curio also has access to the main office, the kitchen, and the boiler room. By both working and living on the property, Curio and CCCC also have daily face-to-face interactions. Problems get dealt with as they arise, avoiding the need for chains of emails and phone calls. Face to face interaction is key to keeping a relationship healthy. Gay Carducci, Curio's Managing Director, notes that there is "a real give and take relationship" on the part of both Curio and CCCC that is directly related to this heightened interaction and communication.

III. The Relationship: Mission

a. Congregation mission statement

Calvary United Methodist Church is a congregation of about 50 members located in West Philadelphia. Founded in 1895, the congregation of Calvary proudly upholds a century-long affiliation with Methodist outlook and tradition, following the example of the living Christ.

Our worship and vision is firmly based on the paramount teachings of the Scripture. As a church, we strive:

To love all our neighbors as we love ourselves, to not pass judgment, to show compassion as we have been shown compassion, to forgive as we have been forgiven, to do unto others as we would have others do unto us, to pray without ceasing, and to love God with all our hearts to the best of our understanding.

Within this context, our specific goals are to uphold the mission of the church by:

- Keeping our worship services and other worship activities beautiful and inspiring.
- Supporting progressive and positive social change within ourselves and in our environment.
- Promoting a bringing together of all people in ways which celebrate and honor diversity.
- Working for peace.
- Promoting acceptance of others, celebrating diversity, honoring and respecting all other people.

- Helping others when we can.
- Making a difference when we can.
- Creating dialogue through Bible study, directed studies, Sunday school, and other church activities
- Expand our programs for children and youth and reach out to children and youth in our community by:
 - Increasing educational and recreational ad hoc and repetitive activities specifically for children.
 - Building Sunday school for children.
 - Recreating summer day camp.
- Be the best possible stewards of our building by:
 - Supporting the efforts of Calvary Center for Culture and Community in building restoration efforts.
 - Intentionally creating a welcoming atmosphere and true sanctuary, a safe, non-threatening place for all people.
 - Using our building as a true community center as well as a sacred place, thereby expanding opportunities for outreach to our community.
 - Ensuring that those who use our building are provided with a comfortable, safe, attractive and welcoming environment.

The CCCC Mission:

- Nurture and support efforts to improve the quality of urban life
- Encourage creative and performing arts that enrich the community
- Preserve, restore and renew the historic Calvary Church building

b. Arts organization mission statement

Curio Theatre Company's mission is: the development of exciting and memorable works of imagination, intelligence, and passion from a variety of genres through a core group of artists; affordably serving these works to audiences in the diverse community of West Philadelphia and beyond; and to foster artistic, academic, social, and personal development through arts education.

c. Why did the two groups choose to work together?

There were good reasons for CCCC and Curio to form a partnership. The newly-formed CCCC was seeking out tenants to help support the maintenance of CCCC, specifically arts groups with a commitment to supporting the West Philadelphia community. At the time Curio was a growing theater company looking for an affordable space to call their home. Working together answered both groups' needs at the time.

d. How did their partnership relate to mission?

In 1995 and 1996, when CCCC began its formation, a number of community focus groups were organized to pinpoint exactly what the community needed and what CCCC could become in relation to those needs. During these focus groups, Kirk recalls, the performing arts were identified "specifically and clearly as a use for the building that was highly preferential to the community itself." He continues, "We wanted to create a destination on Baltimore Avenue that would spur redevelopment, foot traffic, and safety." Curio Theatre Company is the only active theater in West Philadelphia, and they consider themselves to be active members of the community. Curio sees CCCC as an essential part of its identity. Carducci notes, "We share a mission to impact the surrounding community of West Philly deeply and fully." Carducci sees the theater's home at CCCC as the reason that Curio is able to provide "arts education and arts program for an audience that wouldn't otherwise see it." The ability to provide this service to the community is important to Curio. Their common goals help to mesh the two organizations together.

IV. The Relationship: Logistics

a. The Agreement

i. How was the space-sharing arrangement negotiated?

CCCC agreed that Curio would initially use the chapel for plays as well as using the parsonage for offices, living quarters, and some classes. Curio still uses the parsonage for these purposes, but uses the larger sanctuary space for plays now that the theater is well established in the community.

ii. Is there a formal lease? If so, who drafted it? If not, what is used in lieu of a lease?

CCCC's uses the same agreement with all of the organizations that share space at the church. When/how often is payment made?

Building use fees are paid monthly, on the first of the month.

iii. Does the congregation subsidize the arts group (low rent, staff/clergy/volunteer time?)

Curio receives a reduced rental rate for the sanctuary and parish house. When Curio first came to CCCC Kirk considered the theater to be an "incubating" organization. He explains, "We had our standard space use fees worked out, so in the cases of startup groups... which we felt

would build community quality of life, we were willing and able to make a building use package which would pay our costs but which would still allow these groups to operate and grow within the budget of what they could afford." Though Curio believes their rate to be much below the average at CCCC, Kirk does note that their rent has gone up incrementally as the theater's income has steadily increased. Curio feels valued and supported while CCCC brings in the revenue they need to support their greater mission in the community. It is important to note that all of CCCC's rental rates are set well below market value.

iv. Has the agreement worked for both parties? Looking back, are there any changes you would make to it?

Neither Curio nor CCCC expressed any issues with the agreement.

b. The Space

i. Which Space do you (the arts) use (sanctuary, fellowship hall, etc.)?

When Curio first came to CCCC they utilized the smaller chapel space for rehearsals and performances. The chapel is also the space used by the four religious groups that worship at CCCC each weekend. This meant that every Saturday night Curio would need to break down their set so that services could take place on Sunday mornings. They would then put it back at the beginning of the following week. Though the smaller size of the chapel made sense for Curio in its first years at CCCC, the need to break down the set every week was a big hassle. It also placed limitations on Curio's set designs, as the set always had to be something simple enough to be easily moved. For Curio's first few years at CCCC elaborate or complex sets were out of the question.

ii. Were any improvements/changes made to the space to accommodate the arts group? If so, who made and/or paid for them? How was the money raised to pay for them?

From the beginning of the partnership Curio had the intention of making the eventual move from chapel to sanctuary. Carducci recalls, "We came with the intention of moving into the sanctuary, which abuts the chapel, but the sanctuary is a huge room that had not been used in about 30 years." The job of cleaning out the sanctuary and making it usable for performances was one that would take a serious investment of both time and money, and it was understood that this would be an investment on the part of Curio. The theater expected that it would take about five years to complete this process. The physical work and design limitations imposed by the chapel, though, pushed Curio to begin work on the sanctuary sooner rather than later. Curio only spent three seasons performing in the chapel before their move to the sanctuary.

One of the challenges to this move was the need to raise enough money to turn the former sanctuary into a theater. Due to the limitations placed on any fledgling non-profit, these changes were going to need to happen over time, yet the move needed to happen more immediately. Carducci recounts what Curio saw as the most pressing challenges to the move, many of which related to the state of a room that had not been used for over thirty years. "It was covered in massive amounts of dust and dirt... We cleaned and emptied out everything that had been put in there." Aside from serious cleaning, the sanctuary needed one other key element to transform the space into a theater: a stage. Constructing such a large stage was not an inexpensive venture.

Though CCCC funds any changes that are necessary for the building's general care and maintenance, individual groups are responsible for interior upgrades that serve their individual needs. As Kirk puts it, "Any change that is made specifically to serve one group, the group pays for it." Only changes that serve the building as a whole are paid for by CCCC.

Though Curio has made various other upgrades to the sanctuary space over time, the stage was a particularly complex investment for the company. As the stage serves an immediate need of Curio's it was paid for by the theater. The complication, as Carducci explains it, is that "if we left, we couldn't take the stage with us." Curio has worked hard to avoid this complication with other upgrades they have made to the space. Carducci explains, "anything else that we've put in we have made sure is movable." Curio has added lighting equipment and invested more in their sets. The company received a grant to pay for their lighting. They also raise money through annual giving and holding fundraisers. As this takes a serious effort on the part of the theater and is given specifically to support their cause, Curio wants to make sure that this investment can stay with them in the future, no matter where their home base may be.

c. The Nuts & Bolts

i. Zoning and permits

Permits were required for electrical upgrades. In all cases, CCCC has and will obtain any required permits. There have not been any issues with zoning up to this point.

ii. Insurance

Curio has its own insurance.

iii. Scheduling

All scheduling for CCCC is done through a master schedule. The schedule is available on CCCC's website (<http://www.calvary-center.org/>) for informational and planning purposes, but only the Administrator has access to the master schedule to make changes. This control mechanism helps to avoid any scheduling conflicts. Curio does have some noise conflict issues with the Sunday services that take place in the chapel space, but this scheduling constraint is understood and has been worked out on the schedule in advance. Curio does not perform on Sundays while services are taking place.

iv. Subletting

Curio does not currently have exclusive use of the sanctuary space and therefore are not allowed to sublet that space. Should this change at some point, subletting could be negotiated. Curio holds exclusive use of the parsonage building, and they do sublet that space.

v. Security and access

Curio has its own keys and security codes. Part of this has to do with the special nature of the relationship between Curio and CCCC. A few members of the theater company rent the upper floors of the parish house as apartments. As such, they are on site full time. As stated

previously, Paul Kuhn is the first point of contact for CCCC's alarm system, as he lives next door and can easily respond. For this reason he, and therefore Curio, has keys to every part of the building for access in case of an emergency. This is not true of any other group who shares space at the church.

vi. Alcohol, food and behavioral policies

There is no alcohol allowed in the building. This has caused some complications for Curio in that they can't have an opening party or other similar events in the theater. Their solution is to take the party to a nearby restaurant or to their personal spaces in the parish house if alcohol is going to be served at a party.

vii. Cleanup

All parties are responsible for cleaning their areas.

viii. Signage and advertising

Curio has a large lit marquee that advertises the coming season or show, depending on the time of the year. They also have a sidewalk light that announces the theater in lights on the sidewalk. Curio is also permitted to post on one of the bulletin boards in the church building.

d. The Communication

i. How does communication work? Is it structured? How often do the artists speak with representatives of the congregation? Who is designated as a contact person from each group?

Due to the heightened interaction between Curio and CCCC, communication happens informally on a daily basis (see section II.b). A more concrete form of communication also exists more irregularly. Kirk is on Curio's board and Kuhn is on CCCC's board. In this way both groups have a specific member who knows exactly what is going on with the decision-making bodies of each organization.

ii. Is the communication working well for both parties? What changes could facilitate better communication?

This daily informal communication combined with the more formal mutual board members works well for both groups. The organized and regulated scheduling through the Building Administrator, who is also seen by members of Curio on a daily basis, really helps facilitate clear and open communication and an ease of scheduling for Curio.

How have congregations and arts groups articulated their needs and boundaries? How have these boundaries been related to the mission of each organization?

CCCC sets clear monetary restrictions in terms of what its nonprofit will pay for versus what costs are the responsibility of the arts organization. The nature of the relationship, with many of Curio's staff members living on-site, leads to fewer boundaries between the

organizations and a stronger working relationship despite these clear monetary restrictions. CCCC does not impose any limitations on Curio in terms of performance content. CCCC and Curio are generally on the same page in this area, as the missions of both organizations align so closely.

V. The Relationship: Impact

a. How has the partnership impacted both the congregation and the arts group?

This partnership is one of many (CCCC was incorporated in 2000, and Curio did not move in until 2005, so I can't really say that this was one of the initial partnerships for CCCC) that saved the church from being forced to leave its home. Carducci also points out that Curio values having "a core audience that draws from the congregation."

b. How does having a home improve life for the arts group? How has having an arts group in the building changed the congregation?

Curio's home at CCCC has allowed it to hone and expand its mission to educate and serve the West Philadelphia community and there is a clear long-term investment on the part of each group in the other. The congregation has been kept alive and the building thriving and active because of space sharing with nonprofit organizations.

c. Have the two groups collaborated on any projects?

Curio and CCCC have collaborated on fundraisers and are currently attempting some collaborative grants right now. Both groups expect this type of collaboration to continue and grow in the future.

d. How do arts group and sacred places find mutual self-interest in mission? What is the spiritual transaction that takes place with arts partnerships?

The missions really align along community service lines. As explained previously, the congregation, CCCC, and Curio are all committed to serving the West Philadelphia community and this is what makes each group's mission mutually supportive and engaged with the others.

VI. The Relationship: Challenges

a. What challenges were encountered during the initial phases of the relationship? How were they overcome?

The only real challenge involved sharing the smaller chapel space with CCCC's various congregations (see section IV.b.i). This was dealt with by expediting Curio's move into the larger sanctuary space which is used solely by the theater company.

b. Are there any challenges that remain? What steps are being taken to work through them?

The only challenge that Curio still sees is regarding noise issues. Even though Curio made the move from the chapel to the sanctuary, they still cannot hold rehearsals or performances on Sunday mornings as the noise from the church services travels into their space. Though it's no longer an issue of sharing the same physical space, the noise is still a problem. These constraints are successfully managed through CCCC's highly organized scheduling. Carducci sees these limitations as something that simply needs to be understood when entering into a relationship with an active congregation.

VII. The Implications

a. How could this partnership grow? Could the arts organization use more space in the building? Could additional arts groups be brought in? Could the artists and congregation explore new opportunities to work together?

The relationship between CCCC and Curio is a strong one that is probably best left in its current state. The theater group could potentially find more opportunities to collaborate with the congregation and with the other groups that utilize space in the building, but the partnership is strong even without this additional step.

b. What is the potential to replicate this model?

This partnership works well for a few reasons: CCCC and Curio have very similar community service missions; the building is large and can accommodate many users allowing some to be more subsidized than others; and Curio's use of living space as well as work space allows them to have a closer relationship to CCCC than other users.

From Partners' research and the program's initial five years in the field, we have seen mutually aligning missions makes for stronger partnerships. It has proven to be something that is important for any congregation or arts group to seek out when forming this type of partnership.

Carducci believes that it is Curio's connection to the community at large, as well as their investment in the congregation and the space that makes this partnership work. Though not every congregation could, or would want to, have members of an arts group living on-site, the level to which Curio and CCCC interact on a regular basis is something that is replicable. It may just take more concerted effort on the part of groups who might casually interact less often. Lastly, the amount of space a congregation has to share is predetermined based on the building. Still, for congregations with larger buildings that could accommodate complex space-sharing arrangements, the creation of a separate community-led 501(c)(3) organization may be a good model to consider in order to more easily manage these complex arrangements.

VIII. Contact Information

a. Congregation Address and Contact Information

Calvary United Methodist Church / Calvary Center for Culture and Community
801 S. 48th Street, Philadelphia, PA 19143
<http://www.calvary-center.org/>

info@calvary-center.org
215-724-1702

b. Arts organization

Curio Theater Company
815 S. 48th Street, Philadelphia, PA 19143
<http://www.curiotheatre.org/>
company@curiotheatre.org
215-525-1350

IX. 2016 Update

As of the summer of 2016, this partnership is still strong and has maintained its foundation of mission alignment and communication.

The Church of the Advocate and Art Sanctuary (as of 2012)

Interviews with Reverend Dr. Melford (Bud) Holland, Jr., Interim Vicar, Church of the Advocate, Reverend Renee McKenzie-Hayward, Ph.D., Vicar, Church of the Advocate, and Lorene Cary, Founder / Director, Art Sanctuary

I. Introduction to the Organizations

a. History of the Sacred Place

Construction on the Church of the Advocate began in 1890 and lasted until 1897. It was designed by Charles M. Burns as a memorial to George W. South, a wealthy merchant and Philadelphia County Treasurer. The Gothic Revival church has extensive stained glass produced by Clayton & Bell in London and sculpture by J. Franklin Whitman & Co., a prominent Philadelphia firm. The church integrated in the 1950s and was a center for activism during the Civil Rights Movement. It was the site of the National Conference for Black Power in 1968, the Black Panther Conference in 1970, and the first ordination of women in the Episcopal Church in 1974. In addition, murals by artists Walter Edmonds and Richard Watson were commissioned between 1973 and 1976 to record the "stations" of the Civil Rights Movement, a twist on the "Stations of the Cross" depicted in many churches. The African American Experience Murals are inspired by biblical passages and can be seen in the Advocate's sanctuary to this day.

b. History of the Arts Organization

Art Sanctuary was founded by author Lorene Cary in 1998. The 501(c)3 organization puts on art performances ranging from dance, music, and hip-hop to literary readings. They organize an afterschool program called North Stars and put together student matinees that serve up to 500 students from local schools at each performance. The idea for the organization grew out of two specific events and is inseparable from Cary's relationship with the Church of the Advocate. In 1992, Cary held a fundraiser at the Advocate featuring Ossie Davis and Ruby Dee. The event drew upwards of 400 people, many of whom were excited to know about future events. Though there was nothing else planned at that point, Cary took names and numbers at the door of interested individuals.

A while later, Cary was invited to speak about her book *Black Ice* as part of the Rochester (NY) Arts and Lectures program, an annual six-part series held at the historic Downtown United Presbyterian Church. Cary recalled, "I was fascinated by the large church full of people out to see a not-so-well-known writer talk about a book." With this inspiration in mind, Cary thought more about the Advocate. The murals that decorate the space made it clear to her that this was a community that valued the arts as more than mere decoration. It was also in a location that would attract an audience with a strong interest in African American subject matter. In creating Art Sanctuary, "the idea was to bring black art and culture to North Philadelphia." There was no better place to house a program like this than the Church of the Advocate.

II. The Relationship: History

a. The Players

Reverend Dr. Melford (Bud) Holland, Jr., Interim Vicar, Church of the Advocate (Reverend at the time of this interview)

Reverend Renee McKenzie-Hayward, Ph.D., Vicar, Church of the Advocate, and Chaplain, Temple University

Eleanor Farmer, Programs Administrator, Church of the Advocate

Lorene Cary, Founder / Director, Art Sanctuary

b. How did the groups come to know each other and develop a relationship?

Cary was a member of the Advocate when she began thinking of creating an arts organization. Her knowledge of the church and relationship with the congregation is what made Cary think first of the Advocate as the perfect location for the arts group. As explained above, it was clear to Cary from her knowledge and involvement in the church that this would be a receptive space and a congregation whose mission and goals were in line with what Art Sanctuary would become.

c. How has the relationship evolved over time?

The relationship between Art Sanctuary and the Advocate has been pretty solid and strong since the beginning. This is especially true due to the nature of the creation of Art Sanctuary with the Advocate as an essential component (see section III.d). Two recent changes have affected the nature of the relationship. The first was a change in leadership at the church. Any change in leadership calls for a reevaluation of how the two organizations communicate and interact (see section IV.d.iii). Art Sanctuary also recently moved their offices to Southwest Center City. Though their offices were never located in the Advocate, they were always close to the church. Now that Art Sanctuary owns its own space they are able to host many of their smaller programs, such as their North Stars program, on site in Southwest Center City. Though the arts group is now more physically independent of the church, they have gone to great lengths to maintain their long-standing connection with one another. For instance, both buildings are located on 16th Street, albeit in different areas of the city, but this link is emphasized in marketing, including an emphasis on the number 2 bus which runs the length of 16th Street and physically connects the two locations.

III. The Relationship : Mission

a. Congregation mission statement

The congregation has not published a specific mission statement. The church is committed to the arts and social activism (see section I.a). They are also committed to supporting and uplifting their entire community, not just those who attend service regularly.

b. Arts organization mission statement

Art Sanctuary, founded in North Philadelphia, uses the power of black art to transform individuals, unite groups of people, and enrich, and draw inspiration from the inner city.

We invite established and aspiring artists to help create excellent lectures, performances, and educational programs.

c. Why did the two groups choose to work together?

Cary's membership in the congregation led her to seek out a partnership with the church (see section II.a).

d. How did their partnership relate to mission?

What makes this relationship so special is that this arts program was created with the church as an essential component. For this reason, the mission of Art Sanctuary integrates seamlessly with the mission of the Advocate. For instance, the North Stars Afterschool Arts Program serves North Philadelphia teens, teaching them important life skills, such as expression, critical thinking, and teamwork, through arts education. The program culminates each year with a student showcase that takes place in the Advocate's sanctuary. While the majority of the Advocate's congregation is of an older generation, the youth served in the program are a part of the Advocate's greater North Philadelphia community. Though the program has recently been relocated to Art Sanctuary's new offices in Southwest Center City, the North Stars' culminating performances still take place at the Advocate. The presence of the neighborhood youth in Advocate enlivens and uplifts the space, opening the church to a section of the community who may otherwise have never gone inside.

IV. The Relationship: Logistics

a. The Agreement

i. How was the space-sharing arrangement negotiated?

Due to the pre-existing relationship between Cary (Art Sanctuary's Founder) and the church, the agreement was negotiated verbally between Art Sanctuary and the leadership of the Advocate.

ii. Is there a formal lease? If so, who drafted it? If not, what is used in lieu of a lease?

A few years ago Art Sanctuary began filling out a simple payment agreement with the Advocate, but there is still no formal lease used.

iii. When/how often is payment made?

This question was not addressed over the course of the interview process.

iv. Does the congregation subsidize the arts group (low rent, staff/clergy/volunteer time?)

Since the church is located near Temple University's campus, the market rate rent is higher; however, the rent charged to Art Sanctuary is lower than market rates because of Cary's existing relationship with the Advocate and the church's commitment to the arts and helping local youth. Also, the arts group gets some help in setup and breakdown from the church's sexton at no additional cost.

v. Has the agreement worked for both parties? Looking back, are there any changes you would make to it?

The verbal agreement worked well for a long time, but with changes in church leadership it has made sense to put the payment agreement into writing. The agreement has been in writing since 2009.

b. The Space

i. Which Space do you (the arts) use (sanctuary, fellowship hall, etc.)?

Art Sanctuary holds multiple events a year in the Advocate's sanctuary. Formerly, their North Stars program was held at an ancillary site on the Advocate's property, but with the new Southwest Center City location that space is no longer needed.

ii. Were any improvements/changes made to the space to accommodate the arts group? If so, who made and/or paid for them? How was the money raised to pay for them?

Art Sanctuary provides its own lighting for events and supplements the simple sound system that is permanently installed in the sanctuary. Art Sanctuary has also provided a stage that is stored at the Advocate that is assembled for performances and taken apart when not in use. For years Art Sanctuary used a wooden stage that was bulky and difficult to set up, break down, and store. Recently the organization was gifted a newer metal stage that is easier to use and manage. As the stage is permanently housed at the Advocate, the church has use of it at any time. This is also true of a piano that was donated to Art Sanctuary but which is kept at the Advocate. The church uses the piano on a regular basis, but Art Sanctuary keeps it tuned and cared for and also uses it for performances that are held at the Advocate. The stage and piano are great assets to the church that are a direct benefit of this partnership.

c. The Nuts & Bolts

i. Zoning and permits

This question was not addressed over the course of the interview process.

ii. Insurance

This question was not addressed over the course of the interview process.

iii. Scheduling

This question was not addressed over the course of the interview process.

iv. Subletting

Art Sanctuary does not have exclusive space within the Advocate, and so therefore cannot sublet.

v. Security and access

This question was not addressed over the course of the interview process.

vi. Alcohol, food and behavioral policies

This question was not addressed over the course of the interview process.

vii. Cleanup

Art Sanctuary is responsible for their own cleanup, though the church's sexton gives some help with setup and breakdown. It is unclear from our interviews who handles trash removal after events.

viii. Signage and advertising

This question was not addressed over the course of the interview process.

d. The Communication

i. How does communication work? Is it structured? How often do the artists speak with representatives of the congregation? Who is designated as a contact person from each group?

Most of the communication between the two groups is verbal. One unofficial way that Art Sanctuary keeps in touch with the Advocate is to list their mailing address at the church. Someone from the arts group goes to the church every few days to pick up the mail and is then also able to communicate with the church's administration about what has been happening at the church and any issues that have arisen or scheduling conflicts that may need to be worked out. In this informal yet effective way, Art Sanctuary's staff is able to remain up to date about what is happening at the church. Additionally, being there in person, Art Sanctuary can handle any problems that may arise. Formally, the Rector or another member of the church's leadership has always been on Art Sanctuary's board. In this way the church has always had a vote regarding the activities of the organization.

ii. Is the communication working well for both parties? What changes could facilitate better communication?

It was sometimes difficult for the Reverend Bud Holland, the Advocate's interim rector at the time of the interview, to attend Art Sanctuary's board meetings due to time constraints, but the informal check-ins work well to keep communication open and at regular intervals.



A performance by Arts Sanctuary in the main sanctuary of Church of the Advocate. You can see the movable stage and pianos brought to the sacred place by the arts group. Photo by PFSP Staff.

iii. How have congregations and arts groups articulated their needs and boundaries? How have these boundaries been related to the mission of each organization?

Over the years, Art Sanctuary has maintained certain boundaries by housing its offices at other locations throughout the city. The groups have dealt with specific issues as they arise through conversation and compromise. For example, though Art Sanctuary always tries to be aware and respectful of the needs of those at the Advocate, there have been some conflicts with space-sharing and clutter that have caused disagreements through over the years. In the early years of the relationship, Art Sanctuary used a wooden stage that needed to be put together and taken apart for each performance (see section IV.b.ii). Storage of the wooden stage was an issue, and for a while it was relegated to a corner of the sanctuary, where it became an accepted element of the space for many years. However, as changes took place in the congregation and its leadership, the wooden stage came to be seen as more of an eyesore. "It seemed to collect things around it," says Reverend Holland. In 2011, the church undertook a serious cleanup that included removing the stage from the building. Unfortunately, this left both Art Sanctuary and the Advocate without a stage to use for events. Luckily, around the same time, Temple University offered Art Sanctuary a newer and simpler metal stage that is easier to put together and break down for storage. With the space cleaned up, the leadership at the Advocate realized that there was room to store the new stage adjacent to the sanctuary. The storage problem transformed itself into a blessing. Space cleanup became a priority and new resources made themselves known.

V. The Relationship: Impact

a. How has the partnership impacted both the congregation and the arts group?

The North Stars program has brought North Philadelphia youth into the Advocate, many of whom would have never entered its doors otherwise. In turn, they have enlivened the space with their presence (see section III.d). Art Sanctuary would not have formed in the same way without the congregation. The Advocate is integral to the organization and shaped its founding and existence. Advocate nurtured an asset for its community by incubating Arts Sanctuary.

b. How does having a home improve life for the arts group? How has having an arts group in the building changed the congregation?

The Advocate is ingrained as a part of Art Sanctuary's identity. Art Sanctuary was able to grow because of the stability that the Advocate provides. Art Sanctuary has helped to bring the youth of the Advocate's community into the church. Tangibly, the Advocate has benefited from the use of a stage and a piano, but they also benefit from having their mission to support the arts and the community enriched through Art Sanctuary's programming.

c. Have the two groups collaborated on any projects?

This question was not addressed over the course of the interview process.

d. How do arts group and sacred places find mutual self-interest in mission? What is the spiritual transaction that takes place with arts partnerships?

Art Sanctuary as it is could not exist without the Advocate (see section III.d). Similarly, the Advocate has grown and prospered with some assistance from Art Sanctuary.

VI. The Relationship: Challenges

a. What challenges were encountered during the initial phases of the relationship? How were they overcome?

The organization has never been housed in the sacred space and has always chosen to have its offices at other locations throughout the city. Cary recalls, "There was just too much going on for the church to absorb another organization," so it made sense to keep Art Sanctuary's offices in a separate location. This general lack of space within the church has led to some complications. For instance, Art Sanctuary did not have a designated space to use as storage for keeping items private and locked away. They would keep things in the church but, like the stage, this would sometimes create a feeling of clutter. Since this became an issue for some people at the Advocate, Art Sanctuary offered something as a balance: every few years Cary would hire people to do a big cleanout of the entire church. This not only smoothed ruffled feathers, but also helped the Advocate by cleaning up more than just the clutter by the arts group. As Cary put it, they provide "hands to help and shoulders to the wheel." She pointed out that, especially in a long-term partnership, an organization can bring various unexpected resources to a congregation beyond what they pay in rent.

b. Are there any challenges that remain? What steps are being taken to work through them?

Leadership at the Advocate is continuing to change as Reverend Holland's position ended in January of 2012. The new Reverend, Renee McKenzie-Hayward, also serves at Temple University's Chaplain and, as such, has deep connections with the Advocate's neighborhood and community. With a change in leadership there are always new challenges to work out, but hopefully the new vicar will be open to the activities that Art Sanctuary organizes and continue to work with Cary and the others in the arts group to continue this mutually beneficial partnership into the future.

VII. The Implications

a. How could this partnership grow? Could the arts organization use more space in the building? Could additional arts groups be brought in? Could the artists and congregation explore new opportunities to work together?

The Advocate has put on a few performances beyond Art Sanctuary's programming. This use for performing arts is supported by Art Sanctuary's presence and is aligned with the church's overall commitment in supporting the arts. The church has a beautiful sanctuary space and, thanks to Art Sanctuary, a new stage at their disposal which could support more arts programming coming into the church.

b. What is the potential to replicate this model?

Art Sanctuary was created to work within the Advocate's mission. Still, many lessons have been learned by both groups that are crucial for any space-sharing arrangement, such as respecting another group's space and the importance of open and regular communication. Though most arts groups are in existence when looking for a home space, creating an arts organization with a particular congregation in mind is an interesting approach which can help to make missions align and relationships prosper.

VIII. Contact Information

a. Congregation Address and Contact Info

The Church of the Advocate
1801 W. Diamond Street, Philadelphia, PA 19121
<http://www.churchoftheadvocate.org/>
office@churchoftheadvocate.org
215-978-8000

b. Arts Organization

Art Sanctuary
628 South 16th Street, Philadelphia, PA 19146
<http://artsanctuary.org/>
info@artsanctuary.org
215-232-4485

IX. 2016 Update

As of the summer of 2016, the Advocate and Arts Sanctuary have parted ways. Arts Sanctuary was able to lease the entire building Southwest Center City thereby allowing them to relocate their programming to that location. They pay homage to the incubation, collaboration, and partnership with the Advocate stating on their website, “Art Sanctuary has been made possible because of the Church of the Advocate’s generous sharing of its building.” Similarly the Advocate has also taken on a new Artist in Residence, Prometheus Chamber Orchestra – a self managed, self conducting ensemble. Advocate lists Prometheus as their Artist in Residence publically on their website and Prometheus says, “The Advocate has joined Prometheus Chamber Orchestra in establishing a community of classical music that invites and engages the listeners to explore not only the music itself, but the relationship between music and relevant social issues. Making its home at the Advocate, Prometheus contributes to the progressive cultural environment in North Central Philadelphia.” Advocate and Prometheus have been partnered since the fall of 2013.

First Unitarian Universalist Church and R5 Productions (as of 2012)

Interviews with Reverend Nathan C. Walker, Minister and Executive Director of First Unitarian Universalist Church, Norman Fouhy, Business Administrator of First Unitarian Universalist Church, and Sean Agnew, Owner of R5 Productions

I. Introduction to the Organizations

a. History of the Sacred Place

The First Unitarian Universalist Church of Philadelphia (First Unitarian) was founded in 1796, under the guidance of Joseph Priestley. Having a history with illustrious architects, within 100 years the congregation had occupied buildings designed by Robert Mills and William Strickland. Their third structure, that stands today, was designed in 1883 by the minister's son, Frank Furness. He was a renowned Philadelphia architect with a distinct medievalized eclectic style. The building also boasts of the city's first Tiffany stained glass window.

First Unitarian's rooted past in social equality and activism has seen abolitionist ministers as well as been a leader on issues of prison reform, civil rights, and women's liberation. It is officially recognized as a 'Welcoming Congregation' amongst Unitarian Universalist congregations, taking intentional steps towards the inclusion of individuals of all sexual orientations and gender identities. When the congregation began to diminish in the 1970's, First Unitarian's mission drove them to open their doors to outside groups, rather than sell their Parish Hall. Today, the church hosts cultural, civic, spiritual, educational, and wellness events that are open to the public.

b. History of the Arts Organization

R5 Productions (R5) is a show promotions agency that specializes in providing cheap, small to medium sized all age venues in the Philadelphia area. Owned and operated by Sean Agnew, R5 strives to offer a quality live band experience with alternative bands that challenge belief systems and styles, in, at times, alternative settings. Venues include clubs, halls, warehouses, basements, colleges, universities, and First Unitarian Church.

II. The Relationship: History

a. The players

Reverend Nathan C. Walker, Minister and Executive Director of First Unitarian Universalist Church

Norman Fouhy, Business Administrator of First Unitarian Universalist Church

Sean Agnew, Owner of R5 Productions

b. How did the groups come to know each other and develop a relationship?

Sean Agnew, owner of R5, approached Norman Fouhy, Business Administrator at First Unitarian, about creating a partnership.

c. How has the relationship evolved over time?

R5 has been producing shows at First Unitarian since the 1990's. By locating the shows in different spaces within the church facilities, the result has been a more diverse and increased use of all the church spaces. The partnership has evolved in ways that ease conflicts and improve working relationships. R5 is now approximately 25% of their rental program.

III. The Relationship - Mission

a. Congregation mission statement

- As Unitarian Universalists we affirm and promote:
 - The inherent worth and dignity of every person;
 - Justice, equity and compassion in human relations;
 - Acceptance of one another and encouragement to spiritual growth in our congregations;
 - A free and responsible search for truth and meaning;
 - The right of conscience and the use of the democratic process within our congregations and in society at large;
 - The goal of world community with peace, liberty and justice for all;
 - Respect for the interdependent web of all existence, of which we are a part.

b. Arts organization mission statement

R5 Productions is a “Do It Yourself” show promotions agency owned and operated by Sean Agnew whose main goal is to provide the Philadelphia area with cheap, friendly, shows in a honest intimate setting. Philadelphia suffers from a lack of a medium sized all ages venues, creating a situation in which bands often play other major east coast cities such as New York or D.C., but skip over Philadelphia.

c. Why did the two groups choose to work together?

There were many reasons to create a partnership between R5 and First Unitarian. They share a mission to reach broad audiences and First Unitarian desired a strong income stream that R5 could provide particularly given the location of the church in the Center City section of Philadelphia.

d. How did their partnership relate to mission?

Both groups are interested in providing a clean, safe, and inviting space to the community at an easily accessible Center City location.

IV. The Relationship: Logistics

a. The Agreement

i. How was the space-sharing arrangement negotiated?

How the initial arrangement was negotiated was not discussed in the interview.

ii. Is there a formal lease? If so, who drafted it? If not, what is used in lieu of a lease?

Norman Fouhy worked with trustees to develop the lease. It is a unique contract specifically for R5. There is a separate contract for the daycare and other events.

iii. When/how often is payment made?

Payment is made per night or event.



One of the spaces available for shows at First Unitarian Church. Photo by PFSP Staff.

iv. Does the congregation subsidize the arts group (low rent, staff/clergy/volunteer time?)

First Unitarian subsidizes all groups that share space within their building, by charging rents that are much less than elsewhere.

v. Has the agreement worked for both parties? Looking back, are there any changes you would make to it?

Neither party has expressed any need for changes.

b. The Space

i. Which Space do you (the arts) use (sanctuary, fellowship hall, etc.)?

R5 produces shows in the chapel, sanctuary, Griffin Hall, and parish room.

ii. Were any improvements/changes made to the space to accommodate the arts group? If so, who made and/or paid for them? How was the money raised to pay for them?

The spaces are rented in 'as is' condition. First Unitarian, however, will work with groups to modify the spaces as far as moving furniture.

c. The Nuts & Bolts

i. Zoning and permits

Zoning and permits were not discussed during the interview.

ii. Insurance

R5 is required to provide insurance, and to keep First Unitarian insured against all liabilities, as well.

iii. Scheduling

Scheduling was not discussed during the interview.

iv. Subletting

The contract is between First Unitarian and R5 Productions. All performing groups are considered sub-tenants and are a liability of R5.

v. Security and access

A member of the First Unitarian staff is required to always be present. First Unitarian has five sextons that manage the flow of people. They are responsible for opening and closing the building, turning lights on and off, providing heat when required, trash bags, cleaning equipment removing trash post show, cleaning the floors, and handling all security situations.

vi. Alcohol, food and behavioral policies

All behavioral policies are described in the contract. Alcohol is allowed if all appropriate licenses are procured by the groups. Food is allowed if cleaned up after. Smoking is not allowed. First Unitarian prohibits the use of their property for any purpose that could be construed as promoting oppression, discrimination, and/or violence.

vii. Cleanup

As outlined in the agreement, R5 is responsible for cleaning the kitchen and equipment that may have been used, and requiring caterers to clean up after themselves. All trash must be placed in bags and containers provided, and left next to the lobby door. A church sexton will clean floors and place trash into the dumpster.

viii. Signage and advertising

There are no stated limitations to signage or advertising.

d. The Communication

i. How does communication work? Is it structured? How often do the artists speak with representatives of the congregation? Who is designated as a contact person from each group?

R5 Productions is the point of contact between the performing groups and First Unitarian. How communication is structured was not discussed in detail.

ii. Is the communication working well for both parties? What changes could facilitate better communication?

The necessity for improved communication was not expressed by either party.

iii. How have congregations and arts groups articulated their needs and boundaries? How have these boundaries been related to the mission of each organization?

The needs of the performing groups are communicated through the rental contract. They must specify the exact dates and hours, purpose, expected attendance, and request for tables and chairs. Beyond that, needs and boundaries are established through conversations with R5 Productions. First Unitarian is flexible “to share their main space... with scheduling and additionally open and communicative about the content that is presented.”

V. The Relationship: Impact

a. How has the partnership impacted both the congregation and the arts group?

The congregation receives a strong income stream and an increase in their congregational membership. Rental prices for all events (not limited to R5) cover utilities, insurance, and staff time related to the event, as well as property operations costs. Reverend Walker, also, expresses an increase in congregational membership that he associates with the arts events. Although no evidence of a connection exists, they have approximately 50 new members each year since the presence of arts groups, and he recalls many weddings in which couples have met at concerts in the church. On the other hand, Norman Fouhy expresses that “it takes a lot of hard work and it takes a long time to build up a rental program like theirs”. It would be easier for First Unitarian to accommodate one or two resident groups.

R5 benefits from the venue’s location and the congregation’s flexibility.

b. How does having a home improve life for the arts group? How has having an arts group in the building changed the congregation?

Congregation members attend the music events at First Unitarian. Reverend Walker, however, believes that the congregation is spoiled by the income of the rental programs. The partnership with First Unitarian allows R5 to maintain a venue located in center city for an entire season.

c. Have the two groups collaborated on any projects?

No collaborations have been mentioned.

d. How do arts group and sacred places find mutual self-interest in mission? What is the spiritual transaction that takes place with arts partnerships?

There is mutual self-interest in providing a clean, safe, and alternative venue in Center City, Philadelphia.

VI. The Relationship: Challenges

a. What challenges were encountered during the initial phases of the relationship? How were they overcome?

Sean Agnew expressed that there were some initial hesitations associated with the venue being a church. With time, however, more people became more comfortable. This was alleviated by the congregation’s openness.

b. Are there any challenges that remain? What steps are being taken to work through them?

No challenges were expressed. Norman Fouhy, however, suggested that the congregation would be interested in decreasing their tenants and increasing their profits. It is unknown whether there have been any actions in this direction.

VII. The Implications

a. How could this partnership grow? Could the arts organization use more space in the building? Could additional arts groups be brought in? Could the artists and congregation explore new opportunities to work together?

It seems as if there is a sufficient use of space at First Unitarian. Increasing the number of groups fatigues the congregation's staff leading to their interest in reducing the number of groups. There may be an opportunity for further collaboration between the artists and the congregation; however, it is unclear in what way.

b. What is the potential to replicate this model?

A partnership, such as the one between First Unitarian and R5, is likely dependent on identifying a show promotion agency with a similar mission to R5 and a congregation with the flexibility and openness similar to First Unitarian. R5 has a vested interest in the alternative venue and the ability to supply a steady stream of music events. The supply of music events remains steady because the congregation does not restrict the groups, and offers a variety of space sizes and types. Reverend Walker recommends that congregations not view their space as private, delineating between the sacred and profane. They must view their building more as a community center, a single shared space. Sean Agnew, on the other hand, makes their partnership seem easy. Flexibility alongside polite and professional communication have been key components to a positive relationship.

VIII. Contact Information

a. Congregation Address and Contact Information

First Unitarian Universalist Church
2125 Chestnut Street, Philadelphia, PA 19103
<http://www.philauu.org>
info@philauu.org
215-563-3980

b. Arts Organization

R5 Productions
<http://www.r5productions.com>
sean@r5productions.com
215-821-7575

IX. 2016 Update

As of the summer of 2016, R5 Productions is still using First Unitarian in Center City Philadelphia as a venue; however, R5 has been able to expand into other venues around the City

of Philadelphia as well as into some key neighborhoods. R5's success and popularity, in part due to their relationship with First Unitarian, has led to these other venues in use. The two partners have not parted ways and First Unitarian is happy to be one of the few R5 venues in which the under 21 crowd can attend. First Unitarian is also home to the Chestnut Street Singers.

Lutheran Church of the Holy Communion and Philadelphia Shakespeare Theatre

(as of 2012)

Interviews with Ron Coolbaugh, Managing Director of Lutheran Church of the Holy Communion, Carmen Khan, Artistic / Executive Director of The Philadelphia Shakespeare Theatre, Shannon Cline, Development Director of The Philadelphia Shakespeare Theatre

I. Introduction to the Organizations

a. History of the Sacred Place

The Richardsonian Romanesque structure at 2110 Chestnut Street was built in 1880 by St. Paul's Reformed Episcopal Church, and designed by Isaac Pursell. In 1903, the Lutheran congregation at Broad and Arch Streets sold their church, and purchased the property on Chestnut Street. They brought with them many architectural elements from their former residence, such as the pulpit, baptismal font, and organ. The Lutheran Church of the Holy Communion (Lutheran Holy) is the current occupying congregation, despite a dwindling membership in the 1990s. As a result, they opened their building to the community, offering their sanctuary, chapel, reception room, two halls and various classrooms to be used and rented. Today they house ministries for Christian education, evangelism and marketing, fellowship, finance, mutual ministry, outreach, property, a variety of small groups, stewardship, worship, and music, in addition to a theater on the second floor.

b. History of the Arts Organization

The Red Heel Theatre was founded in 1989 and Carmen Khan became the Artistic Director in 1993. Three years later, she focused The Red Heel Theatre's concentration from classic English theater to the works of Shakespeare and renamed the company The Philadelphia Shakespeare Festival. In 1999, the company made a home in the fellowship hall and Sunday school rooms at Lutheran Holy, and has grown since then. Today it is known as The Philadelphia Shakespeare Theatre (The Theatre). In addition to their performance schedule, they provide programs for adults and students in the form of lecture series, school tours, and classical training for early career actors that culminates in a free Shakespeare production for the public.

II. The Relationship: History

a. The Players

Ron Coolbaugh, Managing Director of Lutheran Church of the Holy Communion

Carmen Khan, Artistic / Executive Director of The Philadelphia Shakespeare Theatre

Shannon Cline, Development Director of The Philadelphia Shakespeare Theatre

b. How did the groups come to know each other and develop a relationship?



Philadelphia Shakespeare Theater performs at Lutheran Church of the Holy Communion. Photo by PFSP Staff.

As the congregation at Lutheran Holy began to dwindle, the church sought ways to open up the building to other users. They wanted to create a thriving environment that would draw people into the building. In turn, they hoped that the active community would attract numbers to the congregation, either drawing directly from those attending the events or creating a vibrant environment to which others will be attracted. It was under the motivation that, “people want to belong and join somewhere that looks active and exciting,” that Lutheran Holy welcomed arts groups into their building. Individuals entered for the theater, and gained exposure to the rest of the church. The church opened up their chapel to a small theater group in the 1990s. When that group moved on, Carmen Khan approached Lutheran Holy, interested in housing her own small theater company. Because the congregation was struggling at the time, the church agreed to share a substantial amount of space with the group that later became The Philadelphia Shakespeare Theatre.

c. How has the relationship evolved over time?

For twelve years, the relationship has changed very little between the two organizations. The Theatre is largely independent, and their functions do not interfere with those of the church. Minor adjustments may have been made to the contract and rules and regulations, and the rent has increased by \$600/month over the years.

II. The Relationship: Mission

a. Congregation mission statement

"We will praise God as we declare that Christ is our Savior, proclaim the gospel, serve our neighbors in the community and the world, and love one another." The congregation at Lutheran Holy is welcoming to all people, despite their appearance, financial status, education, orientation, or past.

b. Arts organization mission statement

The mission of The Philadelphia Shakespeare Theatre is to produce the most excellent Shakespeare productions and education programming, accessible to all.

c. Why did the two groups choose to work together?

There were many benefits to working together for both Lutheran Holy and The Theatre that still hold true, today. Prior to Carmen Khan's theater group taking residence at Lutheran Holy, the church was committed to opening the building to outside groups. After already having the reputation for hosting theater groups, Carmen Khan approached Lutheran Holy, and the church was willing to provide a substantial amount of space. This allowed The Theatre to consolidate their offices, performances, and storage in one convenient and affordable space. At the same time, Lutheran Holy collected a rent amount that while falling well below market value was still a significant contribution to their budget.

d. How did their partnership relate to mission?

Despite the lack of active collaboration, both Lutheran Holy and the theatre are aware of their intersecting missions. In broad terms, Shannon Cline expresses the overlap between the arts and worship as sharing the common goal to "expand and elevate the soul." Both groups carry out this goal through community outreach, regardless of financial status. The Theatre fulfills this mission by producing theater for small groups, including schools, which would otherwise be unable to experience Shakespeare. Lutheran Holy also relates to their mission of outreach that is illustrated in their other ministries. As a part of their mission, Lutheran Holy chooses to support the theater group's survival as a small theater company in Philadelphia.

IV. The Relationship: Logistics

a. The Agreement

i. How was the space-sharing arrangement negotiated?

While the particulars of the initial arrangement were not discussed, Lutheran Holy and The Theatre did discuss how they negotiate their contract every three years. Lutheran Holy requests a sit-down renegotiation happen in order to assess the relationship and have the opportunity to work problems out on a regular basis.

ii. *Is there a formal lease? If so, who drafted it? If not, what is used in lieu of a lease?*

The initial contract was drafted by lawyers and is a standard lease. In addition is a set of rules and regulations that are set by Lutheran Holy and signed off by The Theatre.

iii. *When/how often is payment made?*

Payment is made on a monthly basis.

iv. *Does the congregation subsidize the arts group (low rent, staff/clergy/volunteer time?)*

Lutheran Holy subsidizes The Theatre by not charging the full market value of the space. The Theatre also shares in other church facilities, at no cost. Lutheran Holy will allow The Theatre to make short use of other spaces if no previously scheduled event is taking place. They also have almost exclusive use of an upstairs kitchen, and sometimes use the church's laundry machines.

v. *Has the agreement worked for both parties? Looking back, are there are any changes you would make to it?*

Neither Lutheran Holy nor The Theatre expresses any needs for change.

b. *The Space*

i. *Which spaces do you (the arts) use (sanctuary, fellowship hall, etc.)?*

The Theatre occupies the entire second floor of Lutheran Holy, off of a separate entrance located on Samson Street, making a home in the fellowship hall and Sunday school rooms. Having free range, they have permanently located 2.5 offices, a theater, green room, dressing room, equipment, costumes, and have almost exclusive use of the kitchen. Additionally, Lutheran Holy allows the shared use of the Sansom Street entrance and first floor entryway, box-office, and restrooms. The church exclusively maintains these shared spaces. Other first floor assembly spaces, such as the Red Cross Room and Mehrz Hall, are free for occasional short use if they are available. Otherwise, The Theatre would pay an additional amount, per room, of approximately \$200/night.

ii. *Were any improvements/changes made to the space to accommodate the arts group? If so, who made and/or paid for them? How was the money raised to pay for them?*

Lutheran Holy invited The Theatre in on an "as-is" basis. They were welcome to make their own changes, requiring only the church's approval. The Theatre funded the installation of a lighting grid (with additional structure), the building of office spaces, electrical work (including adding a separate and upgraded service for the second floor), a computer system, central air-conditioning, stadium seating for 122 people, and the creation of a black-box theater within the space. Because some of the major changes were made early in the partnership, such as the electrical work and air-conditioning, The Theatre sought outside funding from sources that include The William Penn Foundation. Lutheran Holy did not participate in any of the

improvements, and are little affected by the increase in electrical and water load caused by the resident art group.

c. The Nuts & Bolts

i. Zoning and permits

Any zoning and permit requirements were not covered in the interview.

ii. Insurance

The Theatre must maintain a liability policy that names Lutheran Holy as additionally insured.

iii. Scheduling

Ronald Coolbaugh, Managing Director, manages the master calendar for Lutheran Holy. All programs must coordinate with him. However, because The Theatre is isolated and has their own keys to the building, they do not need to coordinate their schedule with the church.

iv. Subletting

The Theatre has the ability to sublet their performance space when it is not in use. They are free to determine the rent and terms of the agreement at their own discretion. Lutheran Holy, however, asks for 20% of the rate in return, due to the maintenance they must provide for the shared spaces of the lobby entrance and restrooms.

v. Security and access

When Lutheran Holy has established trust with a group, they do not require their own staff to be present, negating the need for a sexton's fee. The groups are given keys and the code for the alarm by the Sansom Street entrance. Due to The Theatre's history with the church, they are granted such independence. Between all of the groups that have access to the building, Lutheran Holy has not had any issues regarding break-ins that are connected to the loose exchange of keys, nor scheduling conflicts.

Despite the lack of conflicts between the various groups, The Theatre expresses those with security, in regards to the population that is served by the church. Their main concern is with a twice per week program that results in homeless populations that wander within and around the fellowship building. The Theatre associates the program with the occasional stray person in their stairway and theft. They are also concerned with the overlap of the event with their box office hours. Having had a staff member mugged outside of the building, The Theatre believes that the situation could be safer. They do understand, however, that the church is doing their best, lacking the staff for full security.

vi. Alcohol, food and behavioral policies

Alcohol is not permitted without express permission. Lutheran Holy will allow alcohol at certain receptions when Ron Coolbaugh is comfortable with the group. Occasionally, he may stay for the event and take responsibility if the group is not well-known to him.

vii. Cleanup

Lutheran Holy created guidelines about trash placement and returning spaces to previous condition. However, they have found some are better at following the guidelines than others. The Theatre is responsible for their spaces, and the church does not clean anything on the second floor but the kitchen. Their only requirement is to return the second floor to its condition as of October 1998, when they eventually leave.

viii. Signage and advertising

Lutheran Holy's rules and regulations stipulate that neither signs nor advertisements be inscribed, painted, or fixed to any part of the interior or exterior of the building without permission. Any fixed exterior signage must have historical commission approval due to Philadelphia register designation. This has given The Theatre minor issues, but it is not a reflection of their relationship with the church.

d. The Communication

i. How does communication work? Is it structured? How often do the artists speak with representatives of the congregation? Who is designated as a contact person from each group?

Because both groups share a building, communication is as easy as a knock on the door, call on the phone, or a memo in their mailbox. Ronald Coolbaugh is the point of communication for Lutheran Holy. While there isn't always a designated point of contact for him on The Theater's side, there has not been a problem with getting a response.

ii. Is the communication working well for both parties? What changes could facilitate better communication?

Neither group has expressed problems with communication, and deems it sufficient.

iii. How have congregations and arts groups articulated their needs and boundaries? How have these boundaries been related to the mission of each organization?

Boundaries are clearly stated in the shared space agreement and rules and regulations. Lutheran Holy maintains a formal lease with the theatre, and yet they choose to keep soft boundaries between them. The church recognizes that the people in the building for the theater, not necessarily the staff, do not seem to have boundaries. When church staff is not present, they know actors are wandering and using vacant rooms to practice. As a church, Lutheran Holy finds it difficult to be strict. They may provide guidelines on how to treat the spaces, but there is always the occasional negligence. Ronald Coolbaugh quickly got past his rigid attitude, "we're supposed to be in the forgiveness business." It's not worth the anxiety to get upset over chairs not being replaced or a light being left on.

V. The Relationship: Impact

a. How has the partnership impacted both the congregation and the arts group?

Both Lutheran Holy and the theatre enjoy financial benefits from their extensive relationship. The church could not give up substantial income they make from the resident theater group. It's a stable income that allows the church to survive. At the same time, Lutheran Holy understands the importance of not raising their rent closer to market value. Knowing that small theatre groups struggle financially, it's seen as part of their mission to ensure The Theatre survives as well. Otherwise, The Theatre (and others like it) would never be capable of affording their own space or rent from venues elsewhere. The presence of the resident arts group is an extension of the church's mission.

b. How does having a home improve life for the arts group? How has having an arts group in the building changed the congregation?

The partnership between Lutheran Holy and The Theatre has allowed both groups to survive. This is mainly a result of the financial benefits of sharing space. The success of each, however, impacts the other. Since the 1990s, the congregation has grown, and The Theatre attracts the occasional congregant. During the summer season, services are held in Mehrz Hall and congregants share the Sansom Street entrance. Many will see the activity of the theater and return for the 2pm matinee.

c. Have the two groups collaborated on any projects?

The relationship between Lutheran Holy and The Theatre hasn't led to any active collaboration, but they share a mutual respect for one another's mission.

d. How do arts group and sacred places find mutual self-interest in mission? What is the spiritual transaction that takes place with arts partnerships?

Lutheran Holy, a growing congregation, sometimes struggles with the common dilemma of losing so much space to the theatre and trying to fulfill their mission. It's more an inconvenience than a point of contention, and they make it work. Despite the permanent presence of The Theatre and constant wedding, reception, seminar, and meeting rentals, Lutheran Holy still has enough space to house the programs to carry out its mission. This includes giving away 80% of their space to community groups, non-profits, and start-ups, from which they accept no fees. And they are proud to say that they have never bumped a non-paying group in favor of a paying group. The Theatre will even occasionally contribute to this goal, donating theater space to charities when it isn't being used. There are many ways in which The Theatre operates that reinforces the church's mission and impacts a diverse population. Far from hindering the other organization's capacity to function, each offers support that goes a little beyond finances. There isn't a competition to outgrow the other. Each strives to continue their parallel, if independent, mission with the shared resources available to them.

VI. The Relationship: Challenges

a. What challenges were encountered during the initial phases of the relationship? How were they overcome?

Neither group has expressed any challenges associated with the initial phases of the relationship.

b. Are there any challenges that remain? What steps are being taken to work through them?

The extent of The Theatre's independence is somewhat regretted by the church. One way in which they desire more collaboration with The Theatre is through participation at their community events. Lutheran Holy hosts a "friendraiser" block party each year, inviting the groups within their building to set up a booth and connect with the community. Never having a good response from The Theatre, congregants receive little information about the shows. Shannon Cline, Development Director of The Theatre, conjectures that it may be due to the fact that The Theatre has not had full-time marketing staff until less than a year ago. Both groups recognize the opportunity for further collaboration and have discussed the issue.

VII. The Implications

a. How could this partnership grow? Could the arts organization use more space in the building? Could additional arts groups be brought in? Could the artists and congregation explore new opportunities to work together?

Lutheran Holy does not have the space for The Theatre to expand within the walls of the church. There is, however, ample opportunity for more collaboration between the groups. The Theatre had expressed that this may have been a result of lacking full-time marketing staff. Since the position has been filled, more opportunities may be realized.

b. What is the potential to replicate this model?

This model can work well with the right foundation. Realistic expectations and boundaries have been clearly stated from the beginning, and upheld throughout the lifetime of the relationship. Both groups approach the partnership with embracing attitudes. The church is confident that The Theatre will uphold their responsibilities, and is forgiving about any oversights. Ron Coolbaugh advises congregations that entering into these kinds of relationships, "really is a leap of faith." It may take some training and intuitive powers, but it's required to always have an open mind. Lutheran Holy's open-minded attitude rarely turns away groups that are interested in their space. By being warm and welcoming, the church's reputation has spread through word of mouth. It has required a lot of extra work and planning, but it isn't outside of the church's capacity.

The theatre, on the other hand, maintains a humble attitude about their place within the building. From the perspective of one outside group amongst many, Shannon Cline states, "...we have to understand that the church has many more missions/constituents to serve, other than your

group.” And the church should understand that the arts group has constituents, as well. A mutual respect of one another’s mission is necessary to a successful relationship. A probable advantage, however, may be the consistency of theater leadership and building management. Since the beginning of the relationship, Carmen Khan and Ronald Coolbaugh have been constant entities.

VIII. Contact Information

a. Congregation Address and Contact Information

Lutheran Church of the Holy Communion
2110 Chestnut Street, Philadelphia, PA 19103
<http://www.lc-hc.org/>
info@lc-hc.org
215.567.3668

b. Arts Organization

Philadelphia Shakespeare Theatre
P.O. Box 56309, Philadelphia, PA 19130
<http://www.phillyshakespeare.org/>
info@PhillyShakespeare.org
215.496.9722

IX. 2016 Update

As of the summer of 2016, The Philadelphia Shakespeare Theatre has had to put all productions on hold and leave their 20-year home at the Lutheran Church of the Holy Communion. This was not a product of an insufficient relationship or conflict. In the Artistic Director’s note, Carmen Khan says, “Due to rising overhead costs and rent, we need to leave our location at the Lutheran Church of the Holy Communion, which has been our host for twenty years. Second, although individual and corporate support is stronger than ever (thank you!), institutional sources are retrenching, so the already excessive burden on our private sponsors is set to jump even higher. Third, I had cancer surgery last winter, and although I am cured, I need real time to exercise and recover my health and strength. If only one or two of these fresh challenges were before us, we would plunge once more into the breach. But with all three combined, the message is inescapable: it is time to reinvent ourselves.” In addition, the Lutheran Church of the Holy Communion has a new pastor since this original interview although Ronald R. Coolbaugh still remains as the Managing Director of the facility itself. Although the theatre is no longer present, the church still has many programs which outreach to the surrounding community including cultural activities such as a Modern Western square dance club serving the LGBT community and their straight allies.

Chicago

Edgewater Presbyterian Church and City Lit Theater (as of 2012)

Interviews with Brian Pastor, Managing Director, City Lit Theater, Terry McCabe, Artistic Director, City Lit Theater, Reverend Cathey, Edgewater Presbyterian Church, Cleo Baker, Building Manager, Edgewater Presbyterian Church

I. Introduction to the Organizations

a. History of the Sacred Place

In the 1920s a small group of Presbyterians in Edgewater, a lakefront community seven miles north of Chicago's downtown, committed themselves to building a church and community center. In 1926, the French Romanesque community center was dedicated. But the stock market crashed before ground could be broken on the sanctuary building. Ever since, Edgewater Presbyterian Church has worshipped in the community center, in a space originally designed as a theater.

As membership of the congregation shrank during the latter half of the twentieth century, pastors at Edgewater struggled to find the funds necessary to maintain the 50,000 square foot building. The decision was made to begin to lease space in the building, at cost, to local nonprofits. Due to that decision, the once vacant building now hums with programs that serve Edgewater's diverse communities. In the summer 2011 alone, the church was home to a Head Start preschool, summer day camp, free music lessons, and a food pantry. Interfaith Worker Justice, a leader among Chicago's community organizers, rents space on the church's fourth floor.

Nearly every square foot of the enormous building is leased to a Chicago non-profit organization. Nearly a century after it was built, the congregation's original vision for the building – a community center – is now reality.

b. History of the Arts Organization

Quoted directly from City Lit's website, "City Lit was founded in 1979 and incorporated in 1980 by Arnold Aprill, David Dillon, and Lorell Wyatt. At the time it was the only theatre in the nation devoted to stage adaptations of literary material. Over 31 seasons, City Lit has explored fiction, non-fiction, biography, essays, and drama in performance while presenting a wide array of voices from classic writers such as Henry James, Edith Wharton, Oliver Goldsmith, Mark Twain, Colette, and P.G. Wodehouse to such contemporary writers as Alice Walker, W.P. Kinsella, Douglas Post, Raymond Carver, Edward Albee and Ruth Prawer Jhabvala.

As an Illinois not for profit corporation and a 501(c)3 federal tax-exempt organization, it keeps its ticket prices below the actual cost of producing plays, and depends on the support of those who share its belief in the beauty and power of the spoken word.”

II. The Relationship: History

a. The Players

Brian Pastor, Managing Director, City Lit Theater

Terry McCabe, Artistic Director, City Lit Theater

Reverend Cathey, Edgewater Presbyterian Church

Cleo Baker, Building Manager, Edgewater Presbyterian Church

b. How did the groups come to know each other and develop a relationship?

The relationship between Edgewater Presbyterian and the arts community began in earnest in the late seventies when the pastor of the church decided he wanted Edgewater Presbyterian to commit itself to being a “home for the arts.” To that end, the congregation raised funds from its own members and the local surrounding community to build a black box theater on its second floor. Edgewater also designated additional space as a prop room, dressing room and rehearsal space. For five years, between 1979 and 1984, the Pegasus Players, a Chicago theatre company, leased the space.

For 15 years after Pegasus’ departure, the space was used by a series of theater companies for short-term rentals. In 1999, through the grapevine of the Chicago theater community, leaders at City Lit Theatre became aware that the black box theater at Edgewater was available for lease as a permanent home. They signed a space-sharing agreement and have now been the primary tenant of the theater, prop room, dressing room and rehearsal space for over a decade.

c. How has the relationship evolved over time?

When City Lit entered into a formal agreement with the Church in 1999, it was a stipulation in their lease that they would be allowed to sublet the performance and rehearsal space to other groups. While City Lit’s presence has been a constant at Edgewater for twelve years, the roster of theater groups that sublet space has been in constant flux.

Currently, there are approximately a dozen groups who use the space on a regular basis for rehearsals, auditions, or off-night performances. Some of these sub-letting relationships are long term – groups that rent the space on a weekly basis for years at a time. However, there are also groups that use the space once or twice and never return.

In keeping with the generosity that the church had shown City Lit – leasing the space at cost – City Lit has pledged to do the same. The organization does not turn a profit off the space.

However, City Lit does own a great deal of equipment (lighting, etc.) that they lease to their sub-letters, and in some cases generates profits that they can re-invest in their organization.

III. The Relationship: Mission

a. Congregation mission statement

“We, as Presbyterians, ask a lot of hard questions. We don't settle for easy answers. We trust in God's grace (a lovely, churchy-word that means "undeserved love" -- and who doesn't need that!). We rely on both God's power and God's goodness, even though the two don't always fit neatly together. We believe that all people are created in God's image, called in God's wisdom and redeemed in Jesus Christ by God's undying love. We are a very diverse group of people at EPC and we believe God likes it that way. We sure do!”

OUR MISSION PARTNERS IN THE EPC BUILDING

Our church building was erected to be the Community House of Edgewater Presbyterian Church. That is why it doesn't "look like a church," as people tell us all the time. We believe it is a church in the fullest sense of what a church is intended to be -- a people and a place that



Edgewater Presbyterian. Photo by PFSP Staff

serve God and God's people. For that reason, we are committed to using our extraordinary building with its 75 rooms to serve the Edgewater community and beyond.

The following is a list of the non-profit organizations and voluntary groups that call 1020 W. Bryn Mawr Avenue home:

- Interfaith Worker Justice
- Hull House Uptown Head Start and Even Start literacy program
- Mather/Edgewater Senior Programs
- City Lit Theater Company
- Magic Chicago
- Northside Action for Justice
- Inspired Youth Choir and Summer Keyboard Program
- Alcoholics Anonymous
- Care for Real: Edgewater's food pantry and clothing closet

b. Arts Org mission statement

Quoted directly from City Lit's website, "City Lit Theater is dedicated to the vitality and accessibility of the literary imagination. City Lit produces concert readings and full-stage productions of adaptations of literary materials, scripted plays by language-oriented playwrights, and original material developed especially for City Lit."

c. Why did the two groups choose to work together?

The original motivation for both Edgewater Presbyterian Church (EPC) and City Lit was financial. The black box theater at EPC had a reputation in Chicago's theater community as a desirable and affordable space. When they became aware that the space was available, City Lit jumped at the opportunity to sign a space-sharing agreement. Edgewater Presbyterian was happy to oblige, because they wanted to ensure that the space continued to generate revenue, and that they had an anchor tenant to manage sub-letters.

d. How did their partnership relate to mission?

From the perspective of Terry McCabe, artistic director of City Lit, the relationship between the theater company and Edgewater Presbyterian is strictly financial, "There isn't a partnership. It's a tenant-landlord relationship." It is a friendly relationship – City Lit staff members see staff from Edgewater Presbyterian daily – but "there is no partnership, there is no collaboration. We are just like any other nonprofit that leases space in the building, we are here because it is a space we can afford."

IV. The Relationship: Logistics

a. The Agreement

i. How was the space-sharing arrangement negotiated?

There is very little negotiation involved in the agreement. EPC pledges to lease the space at cost, and makes this determination based on the exact expense to maintain the space. The cost of each office/performance/rehearsal/etc space is determined by EPC staff – who divide the total rent, cleaning, electricity and heating bills proportionally to find the cost of each individual space. Once this number has been determined, it is incumbent on the potential tenant to agree to the terms or to find a different space.

*ii. **Is there a formal lease? If so, who drafted it? If not, what is used in lieu of a lease?***

The arrangement includes a formal lease, used by EPC for more than a dozen other nonprofit organizations who are also tenants in the building.

*iii. **When/how often is payment made?***

City Lit staff (Managing Director, Brian Pastor) make monthly payments directly to EPC staff (Reverend Cathey or Cleo Baker, building manager).

*iv. **Does the congregation subsidize the arts group (low rent, staff/clergy/volunteer time?)***

Rent is lower than the average cost in the neighborhood. During regular business hours, the congregation's staff (building manager and security) are available to City Lit; however, after hours, City Lit is responsible for paying these individuals. City Lit pledges to use EPC staff at their in-house performance and events.

City Lit does provide discounted tickets to the Edgewater Presbyterian congregation (\$5 reduced from \$25).

*v. **Has the agreement worked for both parties? Looking back, are there are any changes you would make to it?***

Neither Reverend Cathey nor the staff at City Lit expressed any inclination that the partnership should change in any way. Both sides expressed satisfaction in their partnership past and present.

b. The Space

*i. **Which space do you (the arts) use (sanctuary, fellowship hall, etc.)?***

City Lit uses the purpose-built black box theater, as well as a prop room, dressing room and rehearsal space. Before they were reworked into theater-friendly spaces, these rooms were identical to other spaces at EPC currently rented by nonprofits: nondescript classroom and office spaces.

ii. Were any improvements/changes made to the space to accommodate the arts group, if so who made and/or paid for them? How was the money raised to pay for them?

Recently, City Lit paid for improvements to the black box theater to update and upgrade seating. EPC did not contribute funding to the project.

c. The Nuts & Bolts

i. Zoning and permits

As the theater spaces were built out before City Lit began using the space, and before the tenure of Rev. Cathey, neither parties have had to secure new permits or attempt to change zoning regulations for the space. The legwork was completed before they entered into a partnership, allowing for an easy and affordable relationship.

ii. Insurance

City Lit staff did not identify any insurance costs incurred through the partnership.

iii. Scheduling

City Lit takes responsibility for coordinating the schedules of sub-letters, and managing the sub-letters access to the building, relieving EPC staff and volunteers from having to take the time to do so and of finding renters.

iv. Sub-letting

As described above, City Lit sublets to the space to an ever-evolving roster of local theater groups for rehearsals, auditions, and off-night performances.

v. Security and access

Because of the formal lease agreement, City Lit staff have keys to the building and may access it at all times.

Security remains a very important issue in the neighborhood. Edgewater has a significant population of people experiencing homelessness, and often when a door is left open (e.g. when people are leaving a performance in the evening) it can become an invitation to unwanted visitors. Edgewater Presbyterian has a permanent security staff, and it is up to City Lit to schedule these personnel for the times that they need them. In the past, the church would pay the security personnel and City Lit would reimburse them. However, recently City Lit has begun to pay these personnel directly.

vi. Alcohol, food and behavioral policies

The church does not allow alcohol, so opening night and closing parties are held across the street from the congregation at an Italian restaurant.

vii. Cleanup

EPC cleaning staff are responsible for cleaning the space shared by City Lit, the cost of cleaning the space used by City Lit is factored into the monthly rent.

viii. *Signage and advertising*

Visibility for both EPC & City Lit has been a challenge – from the façade, one would not guess that EPC is a church, let alone a church home to a theater. The building, which is on a busy street, looks more like a school. City Lit has tried to increase awareness about their presence with temporary signage in the lead up to and during the run of their shows. These signs reach pedestrians easily, but due to the risk of theft, are only left out during business hours. Both City Lit and EPC are still searching for a solution that increases their visibility to the significant car traffic that passes the building on a daily basis.

d. *The Communication*

i. *How does communication work? Is it structured? How often do the artists speak with representatives of the congregation? Who is designated as a contact person from each group?*

Communication is not formalized; however, according to the pastor it is easily attainable. When City Lit staff need to speak with Reverend Cathey, the current pastor, they simply track her down in the building. They do not set an appointment nor do they have a regularly scheduled appointment. Still, they speak with each other face to face nearly everyday as they run into each other in the hall. Since the theater entrance is across the hall from the Reverend's office, she is never more than a few feet away.

ii. *Is the communication working well for both parties? What changes could facilitate better communication?*

The two groups communicate well with each other on business matters. Artistically and programmatically speaking, collaboration has yet to be discussed. The possibility of collaboration still exists even after a decade.

iii. *How have congregations and arts groups articulated their needs and boundaries? How have these boundaries been related to the mission of each organization?*

The boundaries between the two groups have always been clearly articulated. There has yet to be collaboration between congregation and arts group, but because of Partners' posing the question, it may still happen in the future.

The Relationship: Impact

a. *How has the partnership impacted both the congregation and the arts group?*

To date, despite more than ten years of living in the same space, the impact on both groups has been primarily financial. For EPC, City Lit has helped maintain the building by providing stable rental income. For City Lit, EPC has helped it find stability by providing an

affordable home base, giving the company more creative time to devote to artistic endeavors and growth.

b. How does having a home improve life for the arts group? How has having an arts group in the building changed the congregation?

To date, the congregation has been indirectly effected by the presence of City Lit in that their presence assists as part of the effort to EPC open for community use. For City Lit, having a permanent home has meant an ability to focus on their work, and not have to devote as much time and energy into looking for new space every season.

c. Have the two groups collaborated on any projects?

City Lit does provide discounted tickets to the Edgewater Presbyterian congregation (\$5 reduced from \$25), however, according to Edgewater Presbyterian's Reverend Barbara Cathey, congregants rarely attend performances. She suggests that perhaps some form of collaboration with the company would turn that around. Reverend Cathey would be open to and enthusiastic about a closer partnership with City Lit. Recognizing that the company's focus is on the adaptation of literary works and the fact that the Edgewater congregation consists largely of African immigrants, Rev. Cathey believes that there is the strong foundation for the adaptation of a work of African literature.

d. How do arts group and sacred places find mutual self-interest in mission? What is the spiritual transaction that takes place with arts partnerships?

To date, neither group has thoroughly explored the spiritual transaction taking place in their partnership. However the tangibles gotten in this partnership from the financial exchange have made quite the difference for both of the lives of the congregation and artists.

VI. The Relationship: Challenges

a. What challenges were encountered during the initial phases of the relationship? How were they overcome?

From City Lit's perspective, the largest issues is creating a viable street presence for the company. Both the congregation and the theatre may take this as a perfect opportunity for a collaboration.

b. Are there any challenges that remain? What steps are being taken to work through them?

From Reverend Cathey's perspective, there have been some issues with City Lit's subtenants. While City Lit has followed the rules and shown an awareness and appreciation for security issues, some of the groups that lease directly from City Lit do not show that same awareness. Doors have been left open or unlocked at night and cooked food has been left on a lit stove are just two examples. The procedure for resolving these problems is for Reverend Cathey to report them to City Lit, and have City Lit talk to their sub-letters. Once again, there may be an

opportunity here to fine subletters when violations occur, dissuading these incidents from occurring and creating another revenue stream.

VII. The Implications

a. How could this partnership grow? Could the arts organization use more space in the building? Could additional arts groups be brought in? Could the artists and congregation explore new opportunities to work together?

From a practical/spatial perspective, there is not space for growth – there is no additional space available for lease at Edgewater. Additional arts groups could be brought in as sub-letters, but there are already more than ten groups sharing the space with City Lit, so there is not much space for additional groups. The major area of potential growth is to grow the relationship between City Lit and EPC beyond a financial transaction.

Reverend Cathey’s imagined project, working with City Lit to adapt a piece of West African literature, would be a wonderful way to collaborate striking at the heart of both of their missions. The Church as yet to share this idea with City Lit, but they are hopeful that there will be interest.

b. What is the potential to replicate this model?

EPC’s space-sharing agreements with theater groups and other non-profits at cost fills their enormous space and acts as an attractive model for other congregations and parishes with a great deal of space to share. It is important to note that for the model to be successful the congregation/parish must have the staffing to handle multiple tenants, and the expertise to deal with the logistics (zoning, permits, etc.) of various tenants as well.

VIII. Contact Information

a. Congregation Address and Contact Information

Edgewater Presbyterian Church
1020 West Bryn Mawr Avenue, Chicago, IL 60660
<http://edgewaterpres.org>
machie@sbcglobal.net (Rev. Cathey’s direct email address)
773-561-4748

b. Arts Organization

City Lit Theater
1020 West Bryn Mawr Avenue, Chicago, IL 60660
<http://www.citylit.org>
boxoffice@citylit.org
773-293-3682

IX. 2016 Update

As of the summer of 2016, Edgewater Presbyterian Church and City Lit are still strong partners. 2016 marks 17 years of partnership between the two groups!

First Unitarian Church and Hyde Park School of Dance (as of 2012)

I. Introduction to the Organizations

Interviews with Rick Brown, Church Administrator, First Unitarian Church and August Tye, Founder and Artistic Director, Hyde Park School of Dance

a. History of the Sacred Place

First Unitarian Church

One of the oldest in Chicago, founded in 1836, one year before Chicago was incorporated as a city. It began when a few young men invited a visiting Unitarian minister from Boston to talk to them and their friends in a hotel. As a result, they drafted and adopted by-laws and planned a church building.

After many years, the great Chicago fire of 1871, and several building iterations William Wallace Fenn suggested the church move to a spot near the newly-formed University of Chicago. The current building was completed in 1931 and designed by Denison B. Hull in the English Gothic style.

Some of First Unitarian's late-20th century positive impacts include Hyde Park-Kenwood Community Center, the creation of the Chicago Children's Choir and the transformation of Fenn House into the SHoP or Southside Hub of Production, a space for creativity, learning, and activity.

At this point in their history, First Unitarian can look back over more than a century and a half of service to their community and city. They have established and long maintained a tradition of religious and social liberalism and commitment to human values.

b. History of the Arts Organization

Founded in 1993 as The Hyde Park School of Ballet, renamed the Hyde Park School of Dance (HPSD) in 2006, began with two teachers and 30 young students in a single studio. The non-profit school now operates three studios, has a faculty of ten and enrolls over 300 students of all ages. Led by founder and artistic director, August Tye, HPSD has become a key part of the growing and vibrant southside Chicago arts community.

Recognized for providing top-notch training in a supportive, nurturing environment, HPSD welcomes anyone with the desire to dance regardless of age or ability. The School emphasizes progressive training in ballet technique beginning with creative movement for three year olds and continuing through pointe and stage presentation. Supplementing the ballet curriculum are classes in Modern Dance, Jazz and Hip Hop, and master classes taught by some of the city's top dancers. Each summer HPSD students are accepted into some of the country's premier training programs, including the School of American Ballet, Alvin Ailey, Boston Ballet, and the

American Ballet Theater. Alumni of the school have gone on to train and dance with the Dance Theater of Harlem, Alvin Ailey American Dance Theater, and Joffrey Ballet.

The training at HPSD includes more than just dancing. The School's emphasis on original choreography offers students the opportunity to actively engage in the creative process as they perform the works of their teachers and learn the art of choreography themselves. Students also take on leadership roles as Student Teachers through participation in the Teacher Trainee Program.

HPSD also offers its students the opportunity to participate in frequent public performances. These include yearly appearances at the 57th Street Children's Book Fair, and with the University of Chicago Symphony, as well as the annual presentation of *The Nutcracker*. In addition, HPSD performs as part of the citywide Dance Chicago festival.

The faculty of the School are professional dancers who have performed with many companies, including the Ballet Theater of Boston, Metropolitan Ballet Theater of Detroit, Ohio Ballet, Joel Hall Dancers, and Deeply Rooted Dance Theater. They are selected as faculty members not only for their artistic talent, but also for their abilities as teachers.

II. The Relationship: History

a. The Players

Rick Brown, Church Administrator, First Unitarian Church

August Tye, Founder and Artistic Director, Hyde Park School of Dance

b. How did the groups come to know each other and develop a relationship?

In 1992, First Unitarian Church member Kathy Newhouse had two daughters attending the School of Chicago Ballet, located in a building at Franklin and Erie Streets. The space was not desirable, and the school decided to reconfigure. Upon hearing that the school was looking for a new space, Newhouse immediately thought of a flexible studio space at First Unitarian called Woolman Hall.

c. How has the relationship evolved over time?

The school has made physical changes to the space to make it work as a dance school and have taken up the basement space as well. Recently they have also acquired a third studio space at Hyde Park Union Church.



The partnership between First Unitarian Church and the Hyde Park School of Dance has allowed the dance company to blossom. Photos by PFSP Staff and HPSD logo courtesy of hydeparkschoolofballet.org.

III. The Relationship - Mission

a. Congregation mission statement

First Unitarian Church

We are a diverse congregation, joyously united to address personal and societal challenges with passionate action for the healing of the world.

Hyde Park Union Church

It is our mission to celebrate the work of God's Spirit among us through Christian fellowship and service throughout our community, practicing a welcoming spirit, honoring each person, and challenging one another to seek God's purpose in the world with the promise of joy, renewal, and spiritual growth.

b. Arts organization mission statement

The mission of the Hyde Park School of Dance is to provide opportunities for students of all ages to study, perform, and create classical and contemporary dance at the highest levels of discipline and artistry. Our goal is to cultivate a love of dance and strength of body, mind, and character that will benefit our students throughout their lives. Instruction ranges from Creative Movement class for three-year olds to Pre-Professional Ballet, Modern, and Jazz. HPSD nurtures creativity and is known for its repertoire of original choreography for young dancers.

c. Why did the two groups choose to work together?

Their arrangement started as a practical one – HPSD needed a new space and one of the mothers of a dancer thought of some unused space at First Unitarian. They have since been there for five years.

d. How did their partnership relate to mission?

The spirits of their missions are align in serving the community with open, accepting hearts, and “offering support in seeking and growing.” First Unitarian likes having HPSD there because they see kids in their community connected to something. Kids are very dedicated to HPSD where dance has become a focus in their life that they love. HPSD is completely inclusive and affordable. They also offer scholarships and teacher training.

IV. The Relationship: Logistics

a. The Agreement

i. How was the space-sharing arrangement negotiated?

After HPSD created their school structure and established a Board of Directors a lease was developed between them and the congregation. Initially, the agreement only pertained to Woolman Hall, located on the second floor of the addition to the church structure known as the Parrish House.

2. Is there a formal lease? If so, who drafted it? If not, what is used in lieu of a lease?

Yes, the board (see above).

iii. When/how often is payment made?

Once a month (HPSD pays First Unitarian Church a total of \$5,360.00 per month broken down as follows between Woolman Hall and the Garden Room: of the total monthly contribution, Woolman Hall and the adjacent office, as well as the Woolman Hall stage for \$2,360, and the Garden Room, Garden Room Kitchen and the adjacent offices and the storage room account for \$3,000). They receive priority access to the space (as long as church services are not going on) for 55 hours a week for Woolman Hall and 84 hours a week for the Garden Room. These hours are theirs to use and schedule accordingly.

iv. Does the congregation subsidize the arts group (low rent, staff/clergy/volunteer time?)

While HPSD has made many of the necessary improvements within their spaces, First Unitarian has upgraded the lighting in Woolman Hall and the Garden Room. They also painted some of the spaces.

v. Has the agreement worked for both parties? Looking back, are there any changes you would make to it?

Satisfaction with the agreement was not discussed in the course of this interview.

b. The Space

Which Space do you (the arts) use (sanctuary, fellowship hall, etc.)?

Woolman Hall, Garden Room, office, stage at Woolman Hall, kitchen facilities, and storage room

Were any improvements/changes made to the space to accommodate the arts group? If so, who made and/or paid for them? How was the money raised to pay for them?

Improvements were paid for by the Hyde Park School of Dance and included bars, mirrors, and a Marley floor. The church required that all of these additions be reversible. A new floor is currently needed in the Garden Room but HPSD cannot afford it. The church upgraded the lighting in Woolman Hall and painted some of the rooms.

c. The Nuts & Bolts

i. Zoning and permits

The spaces that HPSD uses had previously been rented by other community groups and used for church activities.

ii. Insurance

The church has property insurance but requires that HPSD have liability insurance and give them a copy of their insurance certificate.

iii. Scheduling

HPSD has exclusive use of the space but did have to agree to be quiet during church services/activities. The church also put curtains over the mirrors in the studio space so they can be covered if they need to use the space.

iv. Subletting

There are no sub-letters since the school uses the space full-time.

v. Security and access

August Tye got a key after three years of partnership. HPSD said security/access has been one of their issues with the space. There is no central reception desk so it can be challenging to keep track of the students and other people coming and going.

vi. Alcohol, food and behavioral policies

Alcohol, food and behavioral policies were not discussed in the course of this interview.

vii. Cleanup

HPSD is responsible for cleaning and maintenance of Woolman Hall and Garden Room floors, mirrors, and ballet barres. First Unitarian cleans the bathrooms and parent waiting room.

viii. *Signage and advertising*

HPSD wanted to put signage outside the church but any signage can't conflict or take away from the church's message and brand and it must be approved by the church board. So far they have not gotten permission to do so. Their space-sharing agreement lays out specific conditions for the placement of two signs but they have not gotten approval yet on location or sign specs.

d. The Communication

i. How does communication work? Is it structured? How often do the artists speak with representatives of the congregation? Who is designated as a contact person from each group?

Communication structure was not discussed.

ii. Is the communication working well for both parties? What changes could facilitate better communication?

Communication satisfaction was not discussed.

iii. How have congregations and arts groups articulated their needs and boundaries? How have these boundaries been related to the mission of each organization?

Articulation of boundaries was not discussed.

V. The Relationship: Impact

a. How has the partnership impacted both the congregation and the arts group?

First Unitarian considers having the Hyde Park School of Dance present in its facility as an advantage because the school helps to connect the church with children in the community. There is a significant parent volunteer force associated with the school and over 300 students.

b. How does having a home improve life for the arts group? How has having an arts group in the building changed the congregation?

HPSD, a non-profit institution, has greatly benefited from the affordable rental space at First Unitarian and being able to have their activities centralized.

c. Have the two groups collaborated on any projects?

No

d. How do arts groups and sacred places find mutual self-interest in mission? What is the spiritual transaction that takes place with arts partnerships?

Both groups emphasize the importance of inclusion – HPSD is especially dedicated to this idea and takes dancers of all skill levels and those that are just recreationally interested in dance. Both groups also believe in community service and involvement.

VI. The Relationship: Challenges

a. What challenges were encountered during the initial phases of the relationship? How were they overcome?

Gaining a key and access to the building was a major issue for the start of the relationship (HPSD got a key three years into their partnership). The other initial challenge is that the space was not designed for dancing and required improvements/additions (floor, mirrors, barres) in order to function as a dance space.

b. Are there any challenges that remain? What steps are being taken to work through them?

Parking/access issues remain. The parking lot for the church is very small and cannot accommodate many cars. HPSD also needs a new floor in the basement studio and cannot afford it at this time.

VII. The Implications

a. How could this partnership grow? Could the arts organization use more space in the building? Could additional arts groups be brought in? Could the artists and congregation explore new opportunities to work together?

First Unitarian is already a busy church that bringing in more arts groups might exacerbate some of the scheduling and access issues that already exist with the school. HPSD has already expanded into Hyde Park Union Church. There is possibility for a collaboration project and the need for a floor replacement presents as an opportunity for First Unitarian to help the dance school.

b. What is the potential to replicate this model?

This is a long-term collaboration that has allowed HPSD to have a home and the church to have larger exposure in the community so it seems that it could be replicated. Housing a dance school is a large space commitment so it may not be feasible for many historic churches.

VIII. Contact Information

a. Congregation Address and Contact Information

First Unitarian Church
5650 S. Woodlawn Avenue, Chicago, IL 60637
<http://www.firstuchicago.org>

office@firstuchicago.org
773-324-4100

b. Arts Organization

Hyde Park School of Dance
5650 S. Woodlawn Avenue, Chicago, IL 60637
<http://hydeparkdance.org/>
admin@hydeparkdance.org
773-493-8498

IX. 2016 Update

As of the summer of 2016, Hyde Park School of Dance has grown to include four studios in three neighborhoods, 32 part-time faculty, accompanists, and administrative support, and enrolls over 490 students - an impressive jump! They have also expanded their studios to include one more outside of either First Unitarian or Hyde Park Union Church: the Hyde Park Neighborhood Club. Hyde Park School of Dance also added additional classes for even smaller children in the 18-36 month set called First Steps. Updated rent and studio locations was unavailable at the time of this update. Finally, one additional update, the Hyde Park School of Dance and First Unitarian Church agreed to have signage for the school placed at the entrance of the Church on the front lawn. It is visible to all pedestrians who walk in front of the building on the sidewalk. The Hyde Park School of Dance is also listed as a tenant of the building on the front lawn directory signage which the church manages.

St. Luke's Lutheran Logan Square and BackStage Theatre Company (as of 2012)

I. Introduction to the Organizations

Interviews with Matthew Reeder, Artistic Director, BackStage Theatre Company and Pastor Erik Christensen, St. Luke's Lutheran

a. History of the Sacred Place

St. Luke's Lutheran was started in 1900 as an English Lutheran church in the Logan Square neighborhood of Chicago. Additions were made to the building several times in the early 20th century including over where Schubert Ave crossed Francisco. In 1927 St. Luke's absorbed the congregation of nearby St. James Lutheran (Wrightwood and Drake). A parish house was added in 1957. The building consists of the sanctuary (built in 1927 over the intersection of Schubert and Francisco), a parish hall of both original vintage and several 1950s additions, and the old sanctuary from the original 1900 building which runs perpendicular to the current sanctuary.

St. Luke's current pastor is Erik Christensen who arrived in 2006. The church had been on the decline for several years and had gotten down to 12 members. Pastor Erik has a background in community organizing and knew he could help to turn the church around. After completing an asset-based community development program the church made several major decisions. They sold the adjoining parish house and used the money to pay for a new boiler and roof to prevent any surprise building expenses. They also re-examined their mission and chose to focus their outreach as a congregation on the two areas they saw as important to the Logan Square neighborhood – community health and community arts, to connect with their neighbors and do so through community arts and health programs.

By embracing arts as part of the greater good for the neighborhood and their mission as a congregation St. Luke's was able to recruit and incubate arts groups in their space. The process started by creating the position of director of community arts within the church leadership. This position was responsible for creating the community programming, reaching out to local arts groups, and working on the arts for worship (Pastor Christensen described the split as 2/3 community outreach and 1/3 worship). The position is now vacant but it was integral for getting the program started.

One of the first programs was music lessons provided by DePaul students. The popularity of the music lessons led the church starting Kindermusik, a program for children ages birth to five that emphasizes music and motion. Kindermusik is a big success and now includes lessons taught at other locations in the neighborhood.

One of St. Luke's major arts programs has been the creation of their theater in residence program. They originally housed theater group Teatro Luna, a theater company that produces work that focuses on the experience and culture of Latina women. They were headquartered in St. Luke's from 2006 until 2010. The relationship ended due to logistical issues and St. Luke's

formed a relationship with BackStage Theatre Company. In addition, St. Luke's rents rehearsal space to several dance and theater companies on a more informal basis.

St. Luke's has also worked with the program Voice of the City, a Logan Square arts alliance.

b. History of the Arts Organization

BackStage Theatre Company was incorporated in 2000 and since produced 23 shows. They have received a Jeff Award as well as several nominations, been praised by the Chicago Reader, Chicago Tribune, and Sun-Times. TimeOut Chicago described them as "one of the storefront scene's more reliably eclectic producers, with a decidedly DIY ethic". In 2008 under then artistic director Jason Kae the company decided to focus their creative efforts on the idea of what makes a family and how families function in society.

II. The Relationship: History

a. The Players

Matthew Reeder, Artistic Director, BackStage Theatre Company

Pastor Erik Christensen, St. Luke's Lutheran

b. How did the groups come to know each other and develop a relationship?

BackStage Theatre had a previous relationship with St. Luke's as a space user. When Teatro Luna left, St. Luke's began their search for a new theater company in residence. Additionally, Pastor Erik was intrigued by their mission of exploring what makes a family and thought it could lead to interesting ideas and conversations within the congregation.

c. How has the relationship evolved over time?

BackStage has been in residence at St. Luke's for less than a year so it remains to be seen how their relationship will change and grow from a mission standpoint but the two parties are already hoping to work together on building a performance space at St. Luke's.

III. The Relationship: Mission

a. Congregation mission statement

St. Luke's Lutheran Church of Logan Square is a congregation of the Evangelical Lutheran Church in America (ELCA). Founded in 1900, this congregation has been a home to residents of Logan Square for over 100 years.

St. Luke's welcomes the many, diverse communities that share this neighborhood. If you are a lifelong Lutheran, or just considering Christianity; if your family has been in the United States for generations, or has only recently arrived; if you are gay, lesbian, straight, bisexual or transgender; if you live with disabilities, chronic illness, or are able-bodied and currently healthy; if you are home-blessed or homeless . . . YOU are welcome here!

b. Arts organization mission statement

BackStage Theatre Company is a not-for-profit ensemble of theatre artists dedicated to the exploration of family. Through the creation of bold and eclectic productions, we question and examine what family means socially, spiritually, economically, emotionally, politically, and culturally. Our BackStage family is committed to the growth of all families.

Our Values:

Connectivity: To consider the complex dynamics of human connectivity through the exploration of the idea of family.

Closeness: To embrace and explore the medium of intimate theatre as a unique and essential mode of articulating our stories, gently erasing the lines between artists and audience.

Courage: To challenge our audiences and our artists with complex thematic ideas, and to give artists and audiences a safe haven to consider those ideas.

Delight: To captivate our audiences and artists alike; to respectfully engage the hearts and minds of those who produce and those who attend; to entertain with broad minds and open hearts; to produce with ambitious joy.

c. Why did the two groups choose to work together?

After attending several of their performances (and having good working experiences with them as renters) Pastor Erik thought that BackStage would be a good fit at St. Luke's. Matthew Reeder, artistic director of BackStage, thought that being in residence was a good move for the theater company to give them financial stability and a home base for rehearsal, office, storage, and set construction.

d. How did their partnership relate to mission?

As an open and affirming congregation, St. Luke's hopes to expand the idea of what makes a modern family and support those with alternative families. Pastor Erik thought that this worked well with the overall artistic mission of BackStage.

IV. The Relationship: Logistics

a. The Agreement

i. How was the space-sharing arrangement negotiated?

A member of the congregation, a lawyer, drafted the agreement and the two parties worked out the terms.

ii. Is there a formal lease? If so, who drafted it? If not, what is used in lieu of a lease?

See above. St. Luke's operated without a formal lease system at first but it led to scheduling issues and late payments along with other logistical issues.

iii. *When/how often is payment made?*

Once a month, on the first of every month.

iv. *Does the congregation subsidize the arts group (low rent, staff/clergy/volunteer time?)*

The rent is low given the number of facilities BackStage accesses, but the rent is competitive with the rest of the neighborhood.

v. *Has the agreement worked for both parties? Looking back, are there any changes you would make to it*

So far the agreement is working and will probably be re-evaluated after the year lease term is up.

b. The Space

i. *Which Space do you (the arts) use (sanctuary, fellowship hall, etc.)*

BackStage has an office in the parish hall, access to a classroom for rehearsal, and uses the old sanctuary for storage and set construction.

ii. *Were any improvements/changes made to the space to accommodate the arts group? If so, who made and/or paid for them? How was the money raised to pay for them?*

No improvements needed to be made but there are plans to convert the old sanctuary space into a black box or some kind of performance space. In that case both St. Luke's and BackStage would raise the money for the construction/improvements.



Backstage Theater Company Logo courtesy of backstagetheatercompany.org

c. The Nuts & Bolts

i. *Zoning and permits*

Zoning and permitting was not discussed.

ii. *Insurance*

Both groups carry their own insurance.

iii. Scheduling

BackStage gets two hours of rehearsal time a week guaranteed in their lease and first dibs on scheduling the room for more rehearsal time. The rate for any additional rehearsal time is seven dollars per hour. St. Luke's asks that they schedule in advance as much as possible to make sure that the space is available.

iv. Subletting

BackStage is not currently in charge of sub-letters and St. Luke's rents the rehearsal space to other dance and theater groups.

v. Security and access

As artists in residence, BackStage has a key and access to the building.

vi. Alcohol, food and behavioral policies

Alcohol, food and behavioral policies were not discussed.

vii. Cleanup

St. Luke's uses an informal 'treat the church like your home' policy and its cultural partners have been good about cleaning up after themselves.

viii. Signage and advertising

When BackStage signed on as the artist in residence St. Luke's put out a welcome sign. There is no signage on the church currently but St. Luke's would probably be open to it. BackStage talks about being headquartered in St. Luke's on the website and facebook page.

d. The Communication

i. How does communication work? Is it structured? How often do the artists speak with representatives of the congregation? Who is designated as a contact person from each group?

The bulk of the communication happens between BackStage's artistic director and Pastor Erik. It is informal as the parties often see each other in the course of being at the church.

ii. Is the communication working well for both parties? What changes could facilitate better communication?

Neither party mentioned wanting to change anything about their communication.

iii. How have congregations and arts groups articulated their needs and boundaries? How have these boundaries been related to the mission of each organization?

Pastor Erik attended several performances before making the relationship with BackStage official to get an idea of their content. St. Luke's does not control their content and only asks that BackStage be quiet during services.

V. The Relationship: Impact

a. How has the partnership impacted both the congregation and the arts group?

Matthew Reeder expressed that having St. Luke's as a home has given BackStage a chance to grow artistically since they have economic and logistical stability – they no longer have to worry about finding storage, office or rehearsal space. The congregation has been largely unaffected by the arrangement but Pastor Erik hopes that being aware of rehearsals and performances could help raise awareness.

b. How does having a home improve life for the arts group? How has having an arts group in the building changed the congregation?

See above

c. Have the two groups collaborated on any projects?

Not yet but given their similar missions/interests it seems likely that the two will at some point.

d. How do arts group and sacred places find mutual self-interest in mission? What is the spiritual transaction that takes place with arts partnerships?

Mutual self-interest was not discussed.

VI. The Relationship - Challenges

a. What challenges were encountered during the initial phases of the relationship? How were they overcome?

Pastor Erik mentioned challenges with previous companies but none about BackStage.

b. Are there any challenges that remain? What steps are being taken to work through them?

Neither party mentioned any current challenges.

VII. The Implications

a. How could this partnership grow? Could the arts organization use more space in the building? Could additional arts groups be brought in? Could the artists and congregation explore new opportunities to work together?

Additional arts groups could definitely be brought in – Logan Square has lots of artists including other theater and dance companies.

A major opportunity to work together is in the old sanctuary space. It is not being used for liturgical purposes and would make an amazing performance space. Offering a low-cost performance space would be very valuable to the theatre company and could provide additional revenue streams for St. Luke's. The creation of a performance space would also put all of BackStage's activities under one roof (they currently perform elsewhere as there is no performance space at St. Luke's).

b. What is the potential to replicate this model?

There is a high potential to replicate this model – St. Luke's does not have any specialized spaces for arts or even a large amount of space but are still able to create an artist-in-residence program and attract several artists.

VIII. Contact Information

a. Congregation Address and Contact Information

St. Luke's Lutheran Church of Logan Square
2837 W. Armitage Avenue, Chicago, IL 60647 (New address as of 2016, see update below)
<http://www.stlukesls.org/>
office@stlukesls.org
773-235-5420

b. Arts organization

BackStage Theatre Company
Closed their doors late in 2012 (see update below)

IX. 2016 Update

As of the summer of 2016, Partners for Sacred Places has unearthed many more details about this partnership, the stability of the arts organization, and the facilities of the church. Sadly, BackStage Theater Company had to close its doors late in 2012 and thus also had to end their relationship with St. Luke's. Partners was able to pair St. Luke's with a new artistic group, Theatre Y who happily took the position as artist in residence at St. Luke's for just over 2 years. After a couple of successful seasons at St. Luke's, having converted the former sanctuary space into a performance space, Theatre Y was forced to find a new creative home. In those last few years after BackStage, St. Luke's was under tremendous financial pressure particularly in caring for their ailing building. The congregation was faced with the hard choice of either fulfilling their mission related outreach work or continuing to put their financial resources into building

stewardship. It was with a heavy heart that they chose their mission related outreach work. They were quite happy with Theatre Y and the creative work that the company was able to accomplish while under St. Luke's roof. This was definitely a case of financial struggles being beyond a congregation's abilities. St. Luke's has since sold their historic property and has since held services in a storefront still in the Logan Square area of Chicago. Theatre Y was able to use their time at St. Luke's to further their creative output and is still a part of Chicago's cultural landscape.

CONNECTING TO YOUR MISSION
&
FINDING A PARTNER

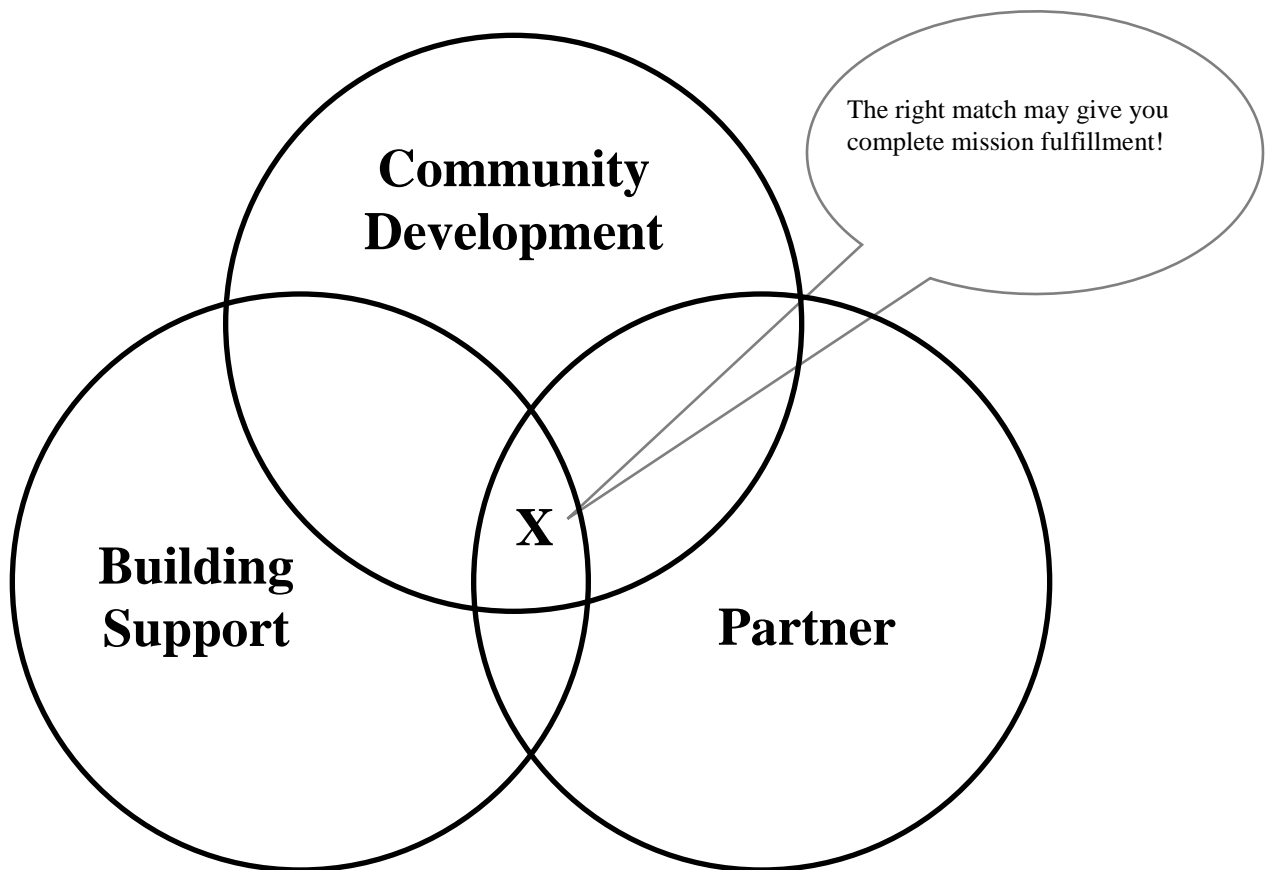
DOES THIS CONNECT TO YOUR MISSION?

Is it okay to invest money into your building?

Consider if your mission focuses on:

- Community involvement, outreach and use of space
- Restoration, redevelopment and maintenance
- Partnerships with other organizations
- Fundraising/securing grants
- Supporting efforts to enrich urban life

If any of these apply to your mission, it may be time to investigate an arts partnership.



PRIME MOVER INVESTIGATION

Identify Your Organization's Primary Motivation.

For Sacred Places:

What moves the congregation to do spiritual practice - honoring the practice or reaching out to the wider community?



For Arts Organizations:

Is your motivation based on attracting a variety of audiences and community outreach, or commercial/academic programming?



CHECK OFF LIST:

Are You Ready for a Partnership?

For Sacred Places:

- The sacred place has sections of the facility that are rarely or never used.
- Your congregation/community supports the idea of building partnerships with arts tenants.
- You have met with an architect and/or district inspector who informs you about the types of usage that can happen in the facility (e.g., rehearsals but *not performances*).
- You have someone at the sacred place who can act as a point of contact when questions arise from arts tenants.
- You have made estimations of how utility bills will increase as a result of having the arts tenant, and based your monthly rates on these increased expenses.
- You have reviewed your current insurance policies, and made the appropriate changes to the insurance plan in regards to the new risks involved in sharing your space.

For Arts Groups:

- You have made estimations of how building a partnership will change your expenses over the next 3-5 years, and are confident that the move is useful for your organization.
- You have a strong understanding of the rules involved in using the various spaces of the sacred place.

For Both:

- There is a shared sense of mission for the arts tenant and sacred place.
- The leaders of your sacred place and arts organization have put forth their thoughts and ideas about building new partnerships.
- You have met with someone who offers legal advice, and confirmed that you are in accordance with your state/city/district's laws and both of your best interests of the congregation and arts tenants.
- You have identified community connectors/potential leaders who can positively influence a partnership's impact on the congregation/arts community.

- You have met multiple times as potential partners, and are confident that the partnership would be a positive and respectful enhancement for your congregation/staff/audiences and communities.

THE PHYSICAL SPACE

SPACE NEEDS

Specific space needs for visual and performing arts users

Note: these lists are far from exhaustive but give a picture of what are some baseline needs.

General Performing Arts

Parking and transportation

see “Personal Space Assessment”

Access to drinking water

- Public water fountains

Space Security

- The assembly space that is occupied by the arts groups must have the ability to be locked; in time the studio may come to contain much valuable equipment.

Building entry

Desired space qualities:

Size:

- A lobby/foyer that is large enough to comfortably house patrons for socializing
- A box office area that is ideally secure and has multiple “windows” for exchange

Access:

- Clear route of access to restrooms, concession, and other public spaces

Restrooms:

- There should be a sufficient number of restrooms for the audience (see “Zoning and Regulations”)

Lighting:

- Overhead lighting

Necessary equipment provided by arts group:

- Table or window for exchange

THEATER

Drama; opera; musical theatre

Rehearsal

Desired space qualities:

Size:

- Varies, depending on the type of production, size of the cast, and what stage of rehearsals the performance is in
- The range may be as small as 400 sqft for small groups, to 1500-3000 sqft for a large full service rehearsal space

Lighting:

- Overhead lighting

Storage rooms

Desired space qualities:

Size:

- Varies, from a 25sqft closet, to a 500-1000 sqft room for large equipment and set pieces

Fire Safety:

- Ideal where electrical equipment and costumes and fabrics are being stored
- Minimum of a smoke detector or fire-alarm suggested

Lighting:

- Overhead lighting

Performance

(“Performance space” encompasses a number of areas, including areas for audiences, performers, and equipment)

1. House:

Desired space qualities:

Size:

- Appropriate for audience chamber, which varies (minimum 350 sqft + space for stage + technical booth)
- Should accommodate a technical booth or table for lighting and sound control with full view of stage
- Should accommodate dimmer room with capacity for cooling fans
- Access to isolated electrical supply for audio systems

Acoustics:

- Dry and articulate acoustics, achieved with a mixture of acoustically reflective materials (hard surfaces such as plaster and tile) and absorptive materials (fabrics and carpeting)
- Orchestra pit or additional stage area for musicians (musical and opera)
- Limited visibility in relationship to the audience
- Open for maximum sound travel

Lighting:

- Overhead
- Emergency lighting

Fire Safety

- Minimum of a smoke detector or fire-alarm, ideally outfitted with automatic sprinkler system

Security:

- The space must have the ability to be locked; in time the theater may come to contain much valuable equipment.

Necessary equipment provided by arts group:

Seating:

- Movable chairs or raised seating
- Audio equipment
- Other: projectors, screens, etc.

2. Stage:

Desired space qualities:

Size:

- Sufficient for performance area as well as working area (area for performer to access stage, operating and storage space for prop elements, theatrical lighting and support equipment, backstage, crossover, and wing space)

Electrical Requirements:

- Dependent on the amount of electrical service the building receives, how much the church uses on a regular basis, and how much is available for the theater to use; recommended 400Amps for a lighting grid
- Typically insufficient in older buildings, lighting and sound designers hired by theater companies can be creative in finding temporary solutions

Necessary equipment provided by arts group:

- Theatrical lighting, speakers, and, at times, microphone(s), and projector(s)
- Light grid or lights on stands/booms/trees
- House curtains (sometimes applicable)

3. Backstage

Desired space qualities:

Size:

- Should accommodate dressing room(s), green room, and performance/crew lounge

Access:

- A stage door should provide access from backstage area to outside
- Area for loading and unloading (set materials, larger items)
- Accessible restrooms (for performers, designers, and crew)

4. Scene or Costume Shops:

Desired space qualities:

Size:

- Varies, a scene shop will most likely be larger than a costume shop
- A scene shop must accommodate large table sized equipment, storage for large materials with enough space to maneuver them, and a separate area for constructing or painting scene elements; a minimum of 700 square feet
 - Most likely, any scene shop will create large amounts of saw dust and other debris which should be cleaned daily.
- A costume shop must accommodate sewing tables, large tables for cutting, and space for racks; a minimum of 250 square feet
- Easy access for loading in and out

Electrical Requirements:

- This is dependent on the amount of electrical service the building receives, how much the church uses on a regular basis, and how much is available for the theater to use; the recommendation is 150Amps for a wood shop (Please check with a licensed electrician for more specifics)
- Accommodating the electrical needs of extra equipment will most likely require adding to the building's electrical service

Fire Safety:

- Suggested minimum precautions: fire-alarm and fire extinguishing equipment

Lighting:

- Overhead

Necessary equipment provided by arts group:

- Machinery: wood working (scene shop), sewing (costume)
- Woodworking machinery and tools
- Acoustical out fittings
- Ventilation
- Cutting/draping table
- Sewing machines & steamers (potentially other fabric machines)

MUSIC

I. For concert/band use

1.Rehearsal

Desired space qualities:

Size:

- Varies depending on the size of the band and instruments, minimum of 400 sqft

Acoustics:

- Acoustically absorptive materials, such as heavy fabrics and carpeting to absorb amplified music and sound.

Necessary equipment provided by arts group:

- Instruments and amplification equipment

2. Storage

Desired space qualities:

Size:

- Varies, depending on the size and number of instruments
- Storage area should be climate controlled and secure
- Minimum of 100 sqft

Lighting:

- Overhead lighting

Fire safety:

- Suggested minimum precautions: fire-alarm suggested and fire extinguishing equipment

3. Performance

Desired space qualities:

Size:

- Varies depending on the size of the band and instruments, minimum of 700 sqft

- Acoustically absorptive materials (heavy fabrics and carpeting)

Fire Safety:

- Minimum of a smoke detector or fire-alarm, ideally outfitted with automatic sprinkler system

Lighting:

- Overhead lighting

Necessary equipment provided by arts group:

- Audio and sound equipment and sound system
- Instruments with amplification
- Lighting and light boards



Church of the Advocate prepared for a musical recital

MUSIC

II. For orchestral use

1. Rehearsal

Desired space qualities:

Size

- Floor area: 20-24sqft per musician, with 5ft around the perimeter
- Ceiling height: 25-40ft

Acoustics:

- Sound and vibration isolation
- Very live and resonant, with acoustically reflective materials (hard surfaces)

Fire Safety:

- Suggested minimum precautions: fire-alarm and fire extinguishing equipment

Necessary equipment provided by arts group:

- Risers – permanent or semi-permanent platforms

2. Storage

Desired space qualities:

Size:

- Varies; may accommodate music stands, music, seating, risers, and other various equipment

Lighting:

- Overhead lighting

Fire Safety:

- Suggested minimum precautions: smoke detector or fire-alarm suggested

3. Performance

Desired space qualities:

Size:

- Floor area: 20-24sqft per musician with 5ft around the perimeter, and area for audience seating (a minimum of 350 sqft)
- Ceiling height: 25-40ft

Acoustics:

- Sound and vibration isolation
- Very live and resonant, with acoustically reflective materials (hard surfaces)

Fire Safety:

- Minimum of a smoke detector or fire-alarm, ideally outfitted with automatic sprinkler system

Necessary equipment provided by arts group:

- Risers – permanent or semi-permanent platforms
- Audience seating
- Music stands
- Any sound/audio equipment

MUSIC

III. For choral use

1. Rehearsal

Desired space qualities:

Size:

- Floor area: 6sqft per singer standing, 10sqft per musician in fixed chair on riser
- Ceiling height: 16-24ft

Acoustics:

- Sound and vibration isolation
- Very live and resonant with acoustically reflective materials (hard surfaces)

Fire Safety:

- Suggested minimum precautions: fire-alarm and fire extinguishing equipment

Necessary equipment provided by arts group:

- Risers permanent or semi-permanent platforms
- Music stands

2. Storage

Desired space qualities:

Size:

- Varies; may accommodate music stands, sheet music, seating, risers, and other various equipment - minimum size 250 sqft
- Preferably climate controlled and secure

Lighting:

- Overhead lighting

Fire Safety

- Suggested minimum precautions: smoke detector or fire-alarm suggested

3. Performance

Desired space qualities:

Size:

- Floor area: 6sqft per musician standing, 10sqft per musician in fixed chair on riser, and area for audience seating (minimum 350sqft)
- Ceiling height: 16-24ft

Acoustics:

- Sound and vibration isolation from adjacent rooms
- Very live and resonant acoustics, achieved with reflective materials (hard surfaces)

Fire Safety:

- Minimum of a smoke detector or fire-alarm, ideally outfitted with automatic sprinkler system

Necessary equipment provided by arts group:

- Risers -permanent or semi-permanent platforms
- Piano or music equipment

4. Other Spaces

- Instructional activities
 - Rehearsal
 - Listening facilities
 - Studios and recital halls

5. Auxiliary capacity

- Music library
 - Workrooms
 - Offices
 - Recording studio

DANCE

1. General

Desired space qualities:

Flooring:

- The ideal flooring system, on which to install or add sprung floor, is a wood floor surface on a framing system (no concrete). Every dance step or jump on an unyielding surface wears down the resilience of the body and increases risk of injury and the prospect of long-term damage.
- The ideal is a fully sprung floor permanently laid, and exclusively used, for the purpose of dancing.

Lighting:

- Overhead lighting

2. Rehearsal

Desired space qualities:

Size:

- Floor area: approximately 10sqft per dancer (about 35x45ft for a class of 20 dancers). Performance venue size must also be considered; if the performance venue is a smaller space, then rehearsal site should not necessarily be a huge space.
- Ceiling height: 15ft or higher; should be high enough to allow jumping and lifting without obstruction
- Varies with genre; South Asian and African genres, for example, are mainly centered on one spot; ballet traditionally makes frequent use of travelling on the diagonal. In dance technique classes a substantial amount of time is likely to be spent on one spot, but for periods there may be a need to travel unimpeded. Choreographic work has very diverse needs.
- Rectangular in shape; for many dance activities it is necessary to be able to locate “front”

Ventilation & Heating

- The ability to control the temperature and ventilation of the space; either by the use of operable windows, air-conditioning units, extractor fans, radiators, central heating/air-conditioning, or the ability to install such equipment
- Ideally, the temperature should be maintained around 75°

Fire Safety:

- Suggested minimum precautions: fire-alarm and fire extinguishing equipment

Necessary equipment provided by arts group:

- Music/multi-media
- Integral music system, piano, DVD/video, projector/projection equipment, display boards/white boards, sound insulation, ICT, interactive whiteboard
- Dance equipment
- Barres, portable barres
- Mirrors
- Floor surfaces: fully sprung floor systems; semi-sprung; and roll-down floors. More information in *Handbook for Dance Floors* (M. Foley, London, Dance UK 1991).

2.1 Vestibule Area

(Within the studio, but separate from the dance area)

Size:

- 60 to 130 sqft
- Location for some seating, personal items, and music equipment; an area where street shoes are allowed

3. Changing facilities

Desired space qualities:

- Separate and suitable area for changing
- Security for belongings

Necessary equipment provided by arts group:

- Seating
- Privacy curtains (if necessary)

4. Performance

Desired space qualities:

Size:

- Approximately 10 square feet per dancer
- -10-15ft of wing space, along each side of the performance area. It is used as a transition zone for performers, and lighting equipment mounted on vertical steel booms.
- Audience zone (size can vary depending on the size of the space)
- Space for orchestra (if applicable – some dancers use recorded music), that has limited visibility in relationship to the audience, but open for maximum sound travel
- Ceiling height: 15ft or higher; should be high enough to allow jumping and lifting without obstruction

Daylight vs. Blackout:

- Daylight is ideal for dance training or recreational dance
- Windows of opaque glass or located above eye height
- Blackout or a black box studio is ideal for dance as a theater form
- Interior design (room colors)
- Dark colors are best for theatrical lighting effects (performance related)
- Light colors are best for everyday use; creating a bright and stimulating working ambience (rehearsal & class related)

Electrical Requirements:

- Dependent on the amount of electrical service the building receives, how much the church uses on a regular basis, and how much is available for the theater to use; recommended 400Amps for a lighting grid
- Typically insufficient in older buildings, lighting and sound designers hired by theater companies can be creative in finding temporary solutions

Lighting:

- Overhead lighting
- Emergency lighting

Necessary equipment provided by arts group:

- Seating - small performance may provide for an audience of 50 (two rows of twenty-five) – this is but one example.
- Seating may be provided on retractable tiers
 - There are stringent national and local design and safety requirements for this type of seating and for the access to it. If these are not met the space will not be licensed for public performance. Additionally it should be borne in mind that every row of seating provided cuts down the performance space.
- Lighting - additional electrical work may be required to provide adjustable lighting
 - Theatrical lighting, speakers, and, at times, microphone(s), and projector(s)
 - Light grid or lights on stands/booms/trees
- Instruments (come with musicians if applicable)
- Audio equipment
- House curtains (sometimes applicable)
 - To have versatile use with theatrical lighting, black, dark blue, dark green and brown curtains may be used.

VISUAL ARTS

Note: There are many mediums with which visual artist work. While this manual cannot cover every visual art discipline and material used, it does try to cover the basics. The medium with which the artists work, the manner in which that medium is manipulated, and the final product created can be as individual as their artists themselves.

I. Studio Spaces

1. Studio safety

Desired space qualities:

- Fire safety equipment
- Fans, windows, or exhaust system

Necessary equipment provided by arts group:

- First-aid kits
- Fire extinguishers
- Safety equipment (such as dust masks, respirators, gloves, and aprons)
- Flameproof cans/containers (to collect hazardous waste, such as rags used with mineral spirits or other solvents)
- Flammables cabinet/HAZ-MAT storage and pickup facilities

2. General

Desired space qualities:

Size:

- Varies depending whether the studio is individual or shared: 1000-1500 sqft
- Tall ceilings

Lighting:

- Natural light, large windows
- Ceiling grids that can be used for lighting, track lights, and many accessible outlets (to use for clip on lights/lamps)

Access:

- Oversized doors
- Safety and security
- Elevator for loading and unloading, if not first floor
- Available/accessible outdoor working area

Other:

- Additional storage
- Internet access (wireless preferred)
- Access to utility sinks
- High voltage outlets sometimes required (for certain tools/equipment)
- Wall space that can painted/repainted, drilled into, used for hanging artwork (can be nailed, screwed into, etc.), or covered with fiberboard (best for cinder block walls)

Necessary equipment provided by arts group:

- Special ventilation (exhaust systems are sometimes required when working with certain mediums)
- Soundproofing
- Work space surfaces: tables, desks, counters, chairs, etc.

3. Printmaking

Desired space qualities:

- Plumbing fixtures in place, or the ability to add them
 - Large sink for soaking paper (MUST be kept clean and can only be used for printmaking)
 - Graining sink
- Ability for advanced ventilation
 - Ventilated acid room with hood ventilation (for certain processes)
 - Ferric chloride tanks/hoods for etching & spray booth & adhesives

Available Furniture:

- Worktables, chairs, lighting, and lockable storage

Adjacent Spaces:

- Screen washout room/space
- Small darkroom for coating, exposing, and drying screens

Necessary equipment provided by arts group:

- Presses: Etching presses (Takach, Charles Brand, Ettan, etc.), Litho presses (Fuchs & Lang, Takach, etc.), Combo presses (Conrad, etc.)

Other Tools & Supplies

- Hot plate
- Exposing unit (Amergraph Advantage, etc.)
- Screen dryer (Lawson, etc.)
- Plate cutter (PEXTO, etc.)
- Inking slabs
- Wire drying racks
- Vertical etching trays/tanks
- Rubber ink rollers and brayers
- Litho stones
- Inks
- Solvents
- Printing matrixes such as zinc, copper, wood, linoleum, and plexi plates

4. Ceramics/Clays

Desired space qualities:

- Ability for advanced ventilation
- Spray booth (Laguna, etc.)
- Electrical Requirements

- Electricity for kilns

Other:

- Wood tables
- Canvas-covered tables
- Plaster working area

Necessary equipment provided by arts group:

- Potter's wheels
- Furniture
- Dry cabinet(s)
- Canvas-covered cement wedging table(s)
- Plaster wedging table(s)
- Sand blaster
- Kilns -wood, sprung arch/down-draft salt kiln, cross-draft soda kiln, down-draft salt/soda, down-draft/sprung arch reduction, raku, gas kilns
- Tools -Slab roller
- Extruder (North Star, Bailey, etc.)
- Clay mixer (Bluebird, etc.)
- Selection of Plasti-bats and Masonite throwing bats; bat pins; banding wheels; studio buckets; towels
- Assorted rolling pins; banding wheels; plaster and bisque molds; coddle boards; canvas work-boards; buckets
- Drill press
- Band saw
- For glazing: Ball mill (Amaco, etc.), digital and triple beam scales (Ohous, etc.)

5. Drawing/Painting

Desired space qualities:

Furniture:

- Drafting tables, large tables, folding tables
- Chairs, stools, drawing horses
- Chalkboards, white boards, etc.

Ventilation:

- Fans/Exhaust system
- Plumbing fixtures in place, or the ability to add them
- Double-tub utility sink with emergency eyewash station

Necessary equipment provided by arts group:

Furniture:

- Easles
- Taborets
- Drying racks
- Canvas racks and storage areas
- Flat files

Tools:

- Lamps: clip on lights, light grids, etc.
- Staple guns
- Masonite boards and sketch boards
- Self-healing cutting mats
- T-squares, rulers
- Extension cords

6. Photography

Desired space qualities: (darkroom)

- Light-tight or blackout curtains (for windows, doors, etc.)
- Safelights (red lamps) in each room
- Ventilation: fans to vent fumes from chemicals used in development and printing processes
- Plumbing fixtures in place, or the ability to add them
- A large sink and a smaller stainless steel sink
- Storage
- Developing and film drying closets
- Cabinets for equipment storage
- Chemical storage closet

Necessary equipment provided by arts group:

- Furniture
- Drying racks
- Flat file drawers and lockable cabinets
- A blackboard

Tools:

- Enlargers with accessories for 35mm, 6x6 and 4x5 formats (ex: Saunders 2440L)
- Various sized print easels (ex: Saunders)
- Contact printing frames
- processing timers
- enlarging timers with foot switches
- Pro Wash print washers, wooden drying racks
- Developing tanks & reels

- Copy stands
- Floodlights
- Hot light kit
- 1 studio strobe light kit
- Light tables
- Logan mat cutter
- Dry mount presses
- Micro-sights
- Sprint and Kodak chemicals for black and white film and paper development

VISUAL ARTS

II. Exhibitions

I. Gallery Spaces

Desired space qualities:

Space:

- Abundant wall space
- Available for traditional art installations, as well as sculpture, video, sound, installations, performance, or interactive art
- Walls must be able to receive paint, drill into, hang from, locate studs, patch
- Drywall is best; no stone, brick, or cinder block unless hanging systems are installed (not recommended - not very secure or strong for artwork)
- Light -the intensity of visible light in the display space should be low enough to avoid object deterioration, but bright enough for viewing.
- Minimal exposure to natural light use of blinds, shades, curtains, UV filtering films, and UV-filtering panels in windows or cases.
- Artificial light sources are safer options for exhibition; lighting grid is ideal

Humidity:

- A space's relative humidity (RH) should be set to a value between 35% and 50%. The maximum acceptable variation should be 5% on either side of this range.
- The control of relative humidity is especially critical for vellum and parchment materials

Temperature:

- For preservation purposes, cooler temperatures are always recommended. The temperature should be kept between 77 °F and 45 °F.

Other Spaces:

- Office/administrative space
- Storage area for installation tools, paint, etc.
- Security

CONGREGATIONAL SPACE ASSESSMENT

A Guide to Assessing Spaces for Arts Use

This space assessment guide is meant for congregation leadership that would like to host arts groups within their building. It will help congregations evaluate how well suited their building is for arts use. This self-assessment will help identify ways a congregation can improve their building, making it more desirable to outside groups. While some factors are beyond the control of the congregation, some issues may need to be addressed before some groups are willing to share space.

I. Is Your Building Ideal?

The first part of the assessment will help congregation leadership decide how well their building is capable of providing for arts groups. It will force you to think about how easily the public can get to your building, whether or not the public spaces are safe and attractive, and if the interior layout of the building is conducive to the needs of the performing arts. The following questions address the the building's location, condition, and general layout.

1. Transportation

*How convenient will it be for staff and performers to commute to your building on a daily basis?
How convenient will it be for the public to commute for performances?*

A. Proximity to Public transportation

Someone traveling via public transportation is willing to walk about 5-15 minutes to a transit stop (www.walkinginfo.org/transit/access.cfm). That is a range of 1/4 to 1/2 of a mile. While urban buildings typically lack access to parking and the majority of their congregants may walk to services, this general rule is especially important in cities.

- i. How far is the nearest subway/trolley/train stop?*
- ii. How far is the nearest bus stop?*
- iii. How far is the nearest bike route?*

B. Proximity to Parking

Religious buildings must regularly find ways to accommodate the cars of congregants during worship services. In some cases they provide a parking lot or can make temporary arrangements with the city or a private vendor. In situations where parking is difficult, it is important for arts groups to provide for the transportation needs of their audience during performances.

- i. Is there parking for bicycles?*

- ii. Is on-street parking regularly available?*
- iii. Do you have a parking lot that the public may use for performances?*
- iv. Do you have a relationship with a nearby parking lot that can benefit the arts groups?*

2.Exterior Condition

Does the building look secure from the street?

Before a group moves into the building, it is important that the building is both safe and has the appearance of being safe. An outside group would like to feel confident that their staff, performers, volunteers, and audience will not be harmed by loose debris and unstable walking surfaces. They must also feel confident that the building is secure from the weather, as well as crime.

a. Walls

- i. Are any of the façade materials in danger of falling?*
- ii. Are there any broken windows?*

b. Exterior areas

- i. Are any sidewalks or stairs in need of repair?*
- ii. Are your lawns and plazas clear of debris and clutter?*
- iii. Do you have any trees with loose branches and limbs?*

c. Roof

- i. Is your roof in need of repair?*
- ii. Is water leaking into any interior public spaces?*

3.Building Layout

Does the building have the types of spaces necessary to accommodate crowds for performances?

As congregations, you should think carefully about how your guests will move through the facility and whether they will have access to the entire building. You should vet the arts groups who are leasing space by checking references, but opening doors to outsiders nevertheless brings some risk. Consider the security implications of both public access and access for the behind-the-scenes operations. If the facility has circuitous paths to restrooms or other spaces to be used by the public or arts groups, it is recommended that a clear understanding of permitted access is established. Take necessary precautions by locking portions of the building that arts

groups or the public should not have access to, but be careful to not lock necessary exit paths. (See Zoning and Regulations for more on exiting).

a. Controlled Access

During performances it is important to have a clear entry sequence for the audience to follow, especially those unfamiliar with the building. This includes a main entrance through which the arrival of performance goers can be managed. It would be ideal for the main entrance to be separate from the stage crew entrance.

- i. Is the main door secure and lockable?*
- ii. Are there separate **front-of-house** and stage crew entry routes?*
- iii. Are there separate entrances for each assembly space?*
- iv. Is there space for ticket taking?*

b. Restrooms

Access to restrooms is a crucial aspect of any assembly space. The restrooms must be clearly marked for the public, and have a sufficient amount for the size of the audience that is expected to attend performances. In addition, it is ideal for performers to have access to a water fountain, and visual artists to have access to utility sinks.

- i. Is there a clearly marked route to public restrooms from all assembly spaces?*
- ii. Will public have access to women's, men's, unisex, and handicap restrooms? (recommended number of restrooms outlined in "Zoning and Regulations" section of the manual)*
- iii. Do artists have access to utility sinks and water fountains?*

c. Accessory and back-of-house spaces

While not absolutely necessary to the performance, auxiliary spaces will make your building ideal for the long-term residence of an arts group. These spaces would be best located adjacent or near to the performance areas. Recommended sizes and qualities of each space are outlined in the "Space Requirements" section of the manual.

- i. Is there a lobby that is both adjacent to the entrance and the performance space?*
- ii. Is there a reception area that is adjacent to a food preparation area?*
- iii. Is there a kitchen and food preparation area adjacent to a reception area?*
- iv. Are there rooms adjacent to the **backstage** area that can accommodate dressing rooms?*
- v. Are there secure rooms that can serve as administrative space?*

vi. *Are there secure rooms that can serve as storage space?*

vii. *Is there a large and durable space that can be used for set construction?*

II. Is Your Space Ideal?

This portion of the assessment will help congregation leadership decide if their assembly spaces are ideal for the performing arts. Consider each space individually, whether it be the sanctuary, a chapel, or a parish hall. The following questions range from the technical aspects of the space to its aesthetic qualities. Additionally, the space assessment will give congregation leadership an idea of the expectations of arts groups.

1. Capacity

How often is the space available? How much space and equipment is available to arts groups?

a. Availability

It is important for arts groups to have an appropriate expectation of how often a space will be available to them. In some cases it may be exclusively available to them, in other cases they may share the space with the congregation, another organization, or an individual artist.

i. *When is the space being used or available (times of the year, week, or day)?*

ii. *Is the space is affected by unscheduled events (ie. Funerals)?*

iii. *Is the space currently rented for performance use or to any other outside groups?*

iv. *Are there sound leaks that prevent adjacent spaces from being used simultaneously?*

b. Size of Assembly space

The area of an assembly space can quickly be taken up by the stage, seating, equipment, and lighting. This assessment considers the assembly space as a large room that accommodates the stage, backstage areas, and the house. Recommended sizes and qualities of each space are outlined in the “Space Requirements” section of the manual.

i. *What are the dimensions and area of the assembly space?*

ii. *What is the full ceiling height of the assembly space?*

c. Seating

There is a wide variety of seating arrangements for the audience, depending on the flexibility of the assembly space. If the seats are fixed to the ground and will not be removed, then arts groups must accept the arrangement. If it is not fixed, then arts groups may want to add their own seating.

i. *Is the seating fixed?*

ii. *Is seating provided by movable pews?*

iii. *Is the seating provided by movable chairs that are available to arts groups?*

iv. *What is the potential seating capacity?*

1. For pew seating: divide the total length of all of the pews (inches) by 18 inches.

$$(\text{total length of all pews, inches}) / (18) = \text{total number of people}$$

2. For loose chair seating: divide the total square footage of the room that will be used for seating by 7 sqft.

$$(\text{total area of the room, sqft}) / (7) = \text{total number of people}$$

3. For table and chair seating: divide the total square footage of the room that will be used for seating by 15 sqft.

$$(\text{total area of the room, sqft}) / (15) = \text{total number of people}$$

c. Stage

In some cases the assembly space may already come fixed with a stage. It might be an inflexible stage with ornate and built-in furniture, or a temporary stage that can be dismantled. Different potential arts groups will have varying preferences. After assessing the space, congregations can get an idea of those preferences in the “Space Requirements” section of the manual.

i. *Is there a fixed stage?*

ii. *Is the stage movable?*

iii. *Do the arts groups have the ability to build a new stage or add on to an existing stage?*

iv. *How large is the stage area, including **backstage** and **wing areas**?*

v. *What is the ceiling height of the stage area?*

vi. *Is the ceiling tall enough to accommodate **fly space** and related equipment?*

vii. *What is the potential capacity of the stage?*

1. For standing room: divide the total square footage of the performance area of the stage by 5 square feet.

$$(\text{total stage area, square feet}) / (5) = \text{total number of performers}$$

viii. *Is there **backstage** or **trap stage** access?*

ix. *How easy will it be to load-in and load-out of the assembly space?*

d. Production amenities and equipment

In most cases, historic buildings will be deficient when it comes to the technical aspects of production. However, it is important for congregation leadership to know in what ways the building is deficient, and what amenities they have to offer.

i. Lighting

1. Does the space have overhead lighting?
2. Is the provided lighting adjustable?
 - a. Is the stage lighting separate from the house lighting?
 - b. Can the lighting be controlled with dimmers or programmable?
3. Will arts groups have access to available lighting equipment?
 - a. Do you have supplemental lights on stands?
4. Are there places from which to hang lights?
5. Is it possible to control daylight in the space?
 - a. Is there abundant natural light and windows?
 - b. Will arts groups have the ability install window coverings?

ii. Sound

1. Is the space equipped with a sound system?
2. Is the space equipped with either **static** or **wireless** microphones?

iii. Projection

1. Will the arts groups have access to a projector and screen?

iv. Internet access

1. Will arts groups have access to a wireless network?

v. Pianos

1. Will arts groups have access to a piano?

2. Do you have multiple pianos and are willing to allow exclusive use to arts groups?

vi. Pipe organ

1. Is there a functioning pipe organ in the assembly space?
2. Will arts groups have access to the organ?

vii. Chairs

1. Will arts groups have access to movable seating for performances?

viii. Portable dais

1. Will arts groups have access to a portable dais?

ix. Portable podium

1. Will arts groups have access to a portable podium?

e. Electrical

The electrical systems of historic buildings typically fall below contemporary standards and needs. While many buildings will need to contract electricians to upgrade their buildings for performances and modern conveniences such as air conditioning, some lighting designers are capable of creatively working with older buildings.

- Does the building's electrical system have available power?*
- Does the assembly space have **grounded outlets**? (Grounded outlets have three space for three prongs rather two.)*
- Will arts groups have access to **closed circuit technology**? (Closed Circuit technology refers to electrical equipment with one purpose or concentrated in one area. For example, a doorbell with a video camera attached to it that only displayed on one screen would be considered "closed circuit." Another good example is a microphone system that can tap into the sound system of an entire theater.*

2. Condition

Is the interior of the building in a safe and attractive condition? Is the appearance of the assembly space flexible or highly religious? Are the mechanical systems in working order?

a. Front-of-house

The front-of-house area, including the restrooms, lobby, ticket office, as well as interior circulation, must be safe in order to allow the public inside of the building. Older buildings must

address any known hazardous materials. In order to make a desirable impression, it is best if these spaces are also clean and in good condition.

i. Aesthetic quality

Are all spaces seen by the public clean and in good condition?

ii. Hazardous conditions

Are any of the materials unstable in public areas?

Are any of the furnishings unstable in public areas?

Are there any uneven floor surfaces?

Is there suspected asbestos or mold?

Are the pipes and any plumbing equipment outdated?

b. Backstage

The backstage areas are those seen by the stage crew and performers. This includes the **offstage, dressing rooms, green room, storage, and shops**. While it is less important that these spaces be attractive, they must be clean and safe.

i. Aesthetic quality

Are all spaces clean and in good condition?

ii. Hazardous conditions (see “Zoning and Regulations” section for references)

Are any of the materials unstable?

Are any of the furnishings unstable?

Are there any uneven floor surfaces?

Is there suspected asbestos or mold?

c. Assembly space

Depending on the types of performances produced by the arts groups, there are certain levels of flexibility they will be required of the space. After assessing how flexible the space is and how flexible the congregation is with change, different arts groups will find the space desirable.

i. Flexibility of space

Does the space have a highly religious appearance?

Will arts groups have the ability to move iconography and/or liturgical furnishings?

Will arts groups have the ability to paint walls and upgrade floors?

ii. Aesthetic quality

Are all spaces seen by the public clean and in good condition?

iii. Hazardous conditions

Are any of the materials unstable?

Are any of the furnishings unstable?

Are there any uneven floor surfaces?

Is there suspected asbestos or mold?

Are all zoning and permit requirements up-to-date and compliant?

iv. Acoustics

Does the space have live or dead acoustics? Does it reverberate sound?

Is there sound bleed from other assembly spaces?

Does the space have acoustical treatments?

Do arts groups have the ability to install acoustical treatments?

v. Floor

What type of material is the floor surface?

What is the flooring in the audience space?

What is the flooring in the performance space?

What is the flooring in the rehearsal space?

What is the flooring in the work spaces?

Do arts groups have the ability to anchor to the floor?

Do arts groups have the ability to add temporary flooring?

d. Systems

The systems in older buildings typically require expensive improvements. It is important to anticipate any costly or time-consuming work that may need to be implemented before any groups can occupy the space.

i. Heating

Is the heating system installed throughout the entire building?

Is the heating system in working order?

Is the heating system outdated?

ii. Air conditioning

1. Is air conditioning present in the building?

2. Is the building capable of providing air conditioning?

iii. Is your HVAC zoned?

iv. Electrical systems

Does the building's electrical system need to be supplemented?

v. How green is your building?

Does the building have energy efficient features (solar panels, green roof, low flow water fixtures)?

Does the building recycle?

LEASE & PRICING DEVELOPMENT

LEASE DEVELOPMENT GUIDE

This Section Contains...

- I. Lease overview
 - a. Legal definition
 - b. Real world implications
- II. Congregations & Artist considerations
 - a. Spiritual & Artistic
 - b. Physical & Societal
- III. Art of discussion
 - a. Tough topics will always be tough
 - b. Compromise and non-negotiables
 - c. Know your low and high numbers
- IV. Happy Marriages
 - a. Equal partnerships

I. Lease overview

Partners for Sacred Places' Arts program is dedicated to assisting congregations of any denomination with historic properties on how to create long-term, and even more important, sustainable leases with arts groups of all disciplines. This section of the manual is not meant as a step-by-step guide through an entire lease preparation process but rather to act as a general guide to the decision-making and negotiation processes.

Legal information, starting with the definition of the legal term, lease, will also be provided. Although Partners has made many efforts to collaborate on this manual with legal professionals, it is by no means the final word and all legally binding contracts and should be reviewed by your own legal professionals who understand laws specific to your region and will have your best interests in mind.

a. Legal definition of Lease

A contractual agreement by which one party conveys an estate in property to another party, for a limited period, subject to various conditions, in exchange for something of value, but still retains ownership. (Source: <http://legal-dictionary.thefreedictionary.com/lease> as of Tuesday, December 6, 2011)

Also stated at <http://www.nolo.com/dictionary/lease-term.html>:

An oral or written agreement (a contract) between two people concerning the use by one of the property of the other. A lease for more than one year must be in writing. A person can lease real estate (such as an apartment, house, or business property) or personal property (such as a car or a boat). A lease should cover basic issues such as when the lease will begin and end, the rent or other costs, how payments should be made, and any restrictions on the use of the property. The property owner is often called the "lessor," and the person using the property is called the "lessee."

b. Real World Implications

A lease is a legally binding document which holds both parties listed as accountable. It is believed that any congregation and arts group going into a lease type situation are doing so in a friendly and collaborative way; however, anything discussed and agreed upon across the table should be included in the lease.

It is important to note that the lease will be there to ultimately protect both parties. It is the reference point for all disputes that may arise. While it is impossible to think of every scenario that could occur, if the bases are covered from trash pickup and snow removal to artistic content and space alterations, you have a great start.

Before any lease is signed, it is highly recommended that a legal professional, ideally one that specializes in real estate in your region, look over the document. This may be the perfect opportunity for a local law firm to take part in a lease agreement on a pro bono basis. Much like doctors, lawyers are specialized and a tax attorney or litigator won't know the ins and outs of a lease as much as a real estate lawyer.

II. Congregation & Artist Considerations

a. Spiritual & Artistic

Ask any congregation or artistic group what their business product consists of, and at the core of their response is the business of the soul. Both parties believe they are integral to a human's sense of being, sense of belonging, and sense of contribution to the world at large. Within that idea there are more spiritual similarities than differences between the worlds of the spiritual and artistic.

To this end, a discussion of the mission statement and vision of the congregation/arts group is important to have when thinking in terms of a new lease and when trying to develop the basis for a strong relationship for many years to come. Hopefully, these missions will align in

such a way that an obvious connection between the congregation and the arts group may be made.

It is important that both groups think of these partnerships as a way to enhance their ministries/artistic programming in new ways, providing new services where otherwise they would not have been able.

b. Physical & Societal

Congregations with more space than they know what to do with are in a perfect situation to rent that space either exclusively or shared to an arts group. The key is to not discredit any of your particular spaces because “they are dirty”, “full of junk”, or you cannot see “how anyone can really use it.”

The best advice is to not limit yourselves in terms of vision and uses of the space. Artists in and of themselves are visionaries. The best advice is to give the artists an opportunity to do a site visit to all your facilities. They may not see any of the dirt or junk and, more likely than not, will see a million uses of the space that fit their needs. Artists have that uncanny ability to see beyond any aesthetic issues your space may have and only see potential.

The question remains for you as a congregation: when an artist expresses great interest in any given space, are you as a congregation ready to give up that space to the exclusive use of the artists? Are you as a congregation willing to share your spiritual home with artists in need of a creative one? Just like the artist may see enormous potential in your previously deemed dirty junky space, do you as a congregation see the enormous potential to be the incubator of an arts group?

Arts groups will no doubt bring new people to your facility. Through their own meetings with other artists, any collaborative work and board meetings, as well as their audience attendance, the once empty space within any congregation has the potential to buzz with activity once again. This point goes directly to one of Partners’ core messages: the more people who are invested in your building, the more your building’s community value and, ultimately, its financial strength increases.

III. Art of Discussion

a. Tough Topics will always be Tough

If your congregation and arts organization is ready and willing to dive into a relationship with one another, the best bit of advice that Partners can give you is to be honest regarding your needs and values. There will never be a better time to discuss articles of concern than right from the start of your relationship. With time and dedication to the project, those more taboo topics become more devastating and delay the conversation.

Partners believes in not just finding a partner but the right partner. It will mean the difference between a multi-year lease agreement complete with collaboration, communication, and growth and a shorter term lease agreement complete with resentment and hurdles. The right

partner will be there for years to come and want to work with you as well as be understanding of your congregation's/artistic vision and mission.

b. Compromise and Non-Negotiables

Walking hand-in-hand with the discussion of difficult subjects (as stated above) is knowing what items of a relationship you are willing to compromise on and what items you are not willing to let go. For both groups, artistic and congregational, think about that list in advance and come to the table knowing what is important to your organization. Never lose sight of your values and mission when creating this list. Examples of this are:

- i. Is it key to your mission that the old Sunday school never get a new paint job?
- ii. Is it key to your mission that you must serve alcohol at your opening nights?
- iii. Is it key to your mission to never let your arts renter have the keys and security codes to the building?
- iv. Is it key to your mission that you need to work during worship services?

These are just examples. And the answer can be yes or no to any of the above but the key is to know what is important to you and important to the health of your congregation or art group. There will be many more examples during your time building the relationship, but at least with the thoughtful process ahead of time, you can focus more energy on what potentials exist beyond these questions.

Compromise is always good and healthy for a relationship to prosper and for progress sake, very necessary.

c. Know your high and low numbers

This bullet point says it all. While pursuing a rental contract, particularly a long-term rental contract, as a congregation you should know what amount of money you would like to get for the rented space. That number should have a high end and a low end. Unless it is a part of your mission to give free space, you are not expected to give the space away. But certainly there could be an amount that will cover your costs of the space being occupied, perhaps even a little extra to add for the improvement and maintenance of your overall space.

Similarly for arts groups, you should know how much money you are spending now and for how much space as well as how much space you want and how high or low an amount you are willing to pay for it. In the scenario where you are looking to partner with a congregation, are you hoping to cut your costs down? Expand your space and therefore your programming? Or maybe it is a little bit of both since cutting down costs on space rentals may allow for you to expand your programming or hire that new artist, intern, or administrative genius. Either way, know your numbers and know how you came about it.

IV. Happy Marriages

a. Equal Partnerships

The key to a happy marriage/equal partnership is obviously communication and a mutual affection for one another. Looking at all that Partners has laid out in front of you in terms of this manual of best practices, we hope that this leads you to make the best possible decisions for your congregation or art group. Partners hopes that any congregation renting to an art group will be more than just a landlord and vice versa, that the art group is not just a tenant. One is an asset to the other; and if you find the right congregation/art group to pair yourself with, that asset will pay dividends for many years to come.

Do your homework with one another. Discuss everything – the hard topics along with the easy ones. Ask the difficult questions. Open your hearts, minds, buildings, and thoughts to others. Partnerships will occur naturally.

PRICING GUIDE

Costs for Congregations

It seems that almost every congregation has asked the question, “What should we charge to rent our building?” After all, sacred places are community centers as well a spiritual centers, so lots of people outside of membership are attracted to it. But it’s not always easy to pin a dollar value on our places of worship.

Things are valued differently in the secular world, where something’s importance depends on your point of view. Ask a dozen people what a commodity is worth and each may give you a different answer. Market value is based on this concept.

This is pretty different from the way we think of sacred places. Their value is intrinsic, meaning not a matter of opinion, thereby making sacred places invaluable. Thus, we may not always feel comfortable or familiar with assigning prices to spaces within churches, mosques and synagogues. The good news is that there is a third way for finding a rental rate. Even though our research shows that many congregations defer to market values to help them put a price on their space, it’s not necessary.

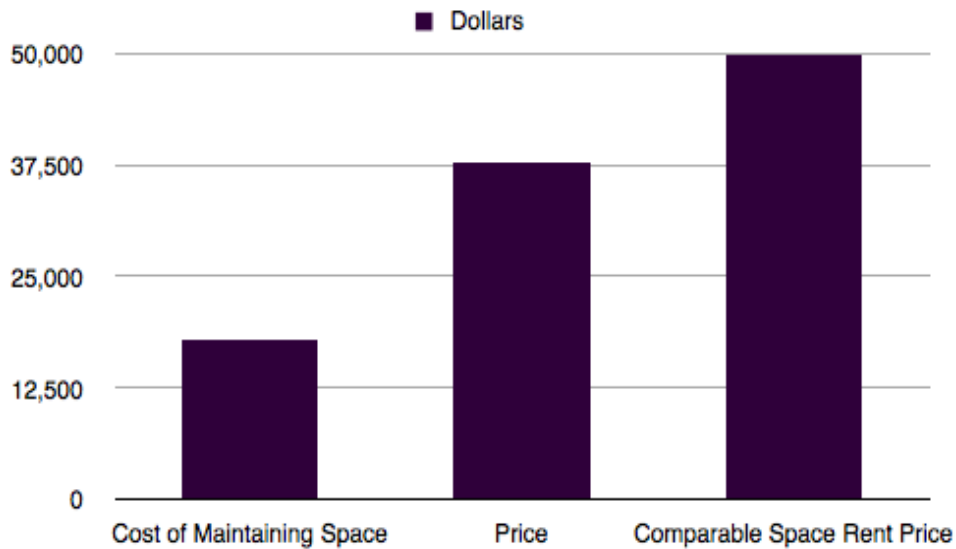
When setting a rental rate for space, consider that an arts-based shared use agreement should serve the needs of the congregation and arts group before anything else. With this in mind, a great way to establish a rent price is to look at the hard costs of maintaining a building instead of relating it to questions of market of value. This certainly is not the only approach, but it starts us off with a hard number that helps to make decisions.

A Win-Win

In 2011, I was privileged to help facilitate a space-sharing agreement between the amazing Off-Broad Street theater coalition and old friends of Partners for Sacred Places, First Baptist Church of Philadelphia. The graph above represents the prices and costs of theater spaces related to that project.

On the left is the cost to the church of hosting the arts organization in a wing of their building. On the far right is an estimate of what Off-Broad Street paid each year in rent before coming to First Baptist. In the middle is the annual price of rent at First Baptist Church. Notice how First Baptist Church more than makes up the cost of taking care of that wing of their building. Meanwhile the theater is paying significantly less than it had before, and acquiring a permanent home in the process!

This arrangement will not be possible in every space-sharing arrangement, but this shows



that both sacred places and arts organizations can have their financial self-interest satisfied without breaking anyone’s bank. Indeed much of the beauty in sacred place partnerships is how they can truly be mutually beneficial.

Rev. Pete Wool once said that he hoped the partnership would help First Baptist to be a church again. Previously it seemed they could focus on little more than breaking even. Now they had another source of revenue to help pay for previously unused space and reduce their deficit, freeing up time to focus on growing. They thought and debated about all of this in preparation for a rental proposal with Off-Broad Street. Other congregations can strengthen their partnerships by doing the same.

An Agreement that Reflects Goals

By and large there does not seem to be any standard system for pricing rental space in sacred places. In over a dozen interviews with congregations involved in arts partnerships, no two congregations had even the same reasons for setting a rent price. Systems are, at times, “jerry-rigged” or arbitrary.

In partnership it is important to know exactly what you are willing to commit to the relationship, what you want to get out of it, and be clear about this from the get-go. Being clear about what you are willing to commit sets the right expectations.

Congregations worshipping in older buildings may get frustrated with their partnership if they do not feel they are getting the help they expected to maintain their space. The congregation provides security for the building, makes necessary repairs, pays for renovations, pays the

utilities bills and oftentimes so much more. Will the congregation provide all of this as a service to their partner, or will they expect to be fully compensated for it?

Either way is fine, but it can help to know what it costs to maintain the part of the building that is slated for sharing. That dollar amount can be the difference between sacrificing and generating revenue. Before discussing a rental price it's critical for a congregation to know how the new revenue will bring it closer to it's broader goals as an organization.

An Exercise: What are Our Costs?

The table below can help a congregation estimate how much it will cost to staff support for an arts organization. Is there a security person that will need to let them in and out of the building? Will someone clean and maintain their space? Will a staffer help to schedule events in the space?

In an imaginary partnership, the table shows a congregation staff person working at the front desk for five hours per day. Their cost is calculated the first row.

Staff Costs (\$/hr)		Hours worked per month		Arts Share		Arts burden per staffer per month
20		100		0.2		\$400
	X		X		=	\$
						\$
						\$
					TOTAL	\$400

In the left column, write the costs to the congregation of paying the staffer for an hour. Under hours worked per month, tally up their average hours. Arts Share refers to the percentage of that staffers time that will be committed to arts use. The imaginary congregation estimates that about a fifth of the people coming in and out of the building will be arts folks, meaning 20%. This percentage gets written as a decimal.

Do the equation and you have the staff cost of hosting an arts organization. In this case it's \$400. Ta da!

The cost of maintaining the physical space can be a little more difficult to estimate. Some work done on the building might be specific to the part that houses your arts partner, in which case it might make sense to include the entire bill as a cost of hosting. But some other costs, like regular boiler maintenance, might apply to the entire building.

First, inventory the costs. Here's an example:

Service	Monthly Cost of Maintenance
Pest control	\$40
Landscaping	
Snow removal	\$20
Security system	\$200
Boiler maintenance	\$1,000
Insurance	\$100
TOTAL	\$1,360

An arts building user may not have exclusive access to the space. They may use it on a regular basis, but only on certain days. One way to help calculate this may be to think of a unit that includes both time and space: a square foot day for instance. If the total floor area of a building is 10,000 sqft, then it has 300,000 sqft days in a month (10,000 sq. ft. x 30 days in a month). With this you can see what it costs to maintain a square foot of your building for a day. In this case it costs the example sacred place:

Monthly maintenance / Square foot days = Cents per square foot day

$$\$1,360 / 300,000 = .005$$

Having a figure like this can be helpful, because if your building users ask to use more space on more days, you can simply add square foot days to have a sense of what it costs the congregation.

Calculate the amount of space the arts organization will actually use and for how long using the table below. I've included the example congregation's information below. Measure the square feet of each room using a measuring tape or by counting ceiling tiles. Then multiply this by the days per week the group will have exclusive use of the space. The example congregation's partner uses 50,000 square foot days.

	Square feet		Days/month used		Arts square foot days
Arts admin	500	X	30	=	15000
Arts storage	500		30		15000
Arts performance /rehearsal	2000		10		20000
Other					
				TOTAL	50,000

Then simply multiply this figure by the cost of maintaining a square foot for a day. This gives you a total estimate, which in this case comes out to \$250 each month.

$$\text{Cost per square foot day} \times \text{Arts square foot days} = \text{Arts hosting maintenance cost}$$

$$.005 \times 50,000 = \$250$$

Finally, utilities costs might be the most difficult to estimate for a number of reasons. Although there are ways to find out what the arts organization's share of building use might be, the congregation might not know what it costs to heat certain rooms at full blast. And the electricity draw with theater and dance performances will likely be significantly higher given the massive amount of electricity needed to power stage lights.

The Interfaith Coalition on Energy's (ICE) self energy audit described in "How to Determine Energy Costs for Rented Space," which is included in this manual, may be the best way to estimate utilities costs that is short of bringing in a professional.

Once you feel you have totaled all of the costs in hosting your partner, add them up and show your work!

Clearing the Air

Of course the arts side of the arrangement should also inventory their rental costs as well. Partners found that, next to actual programming, space rental was the second-highest expense of small to medium-sized performing arts groups. Sharing these costs with a sacred place partner while they, in turn, share their costs as well, might be a great way to build mutual trust. Also it gives you a good starting point to negotiate a rental price. And it takes the potential bluff out of the equation; both sides can be more certain that the other is acting in good faith.

At the Table

While there is no standard in the world of arts-sacred place partnerships, there are many models at your disposal that may be useful.

Long Term Increases and Restrictions

Irondale Ensemble Project in Brooklyn has a payment system worked out with their sacred place partner: Lafayette Avenue Presbyterian Church. Every year their rent increases by 2% to follow inflation. However, their agreement contains a clause that guarantees that Irondale won't pay more than 5% of their total budget. Irondale has a 20 year lease with the church.

In-Kind Donations

The Trinity Project of the Most Holy Trinity- St Mary's Parish, also in Brooklyn, charges artists a nominal fee as a way of supporting them. However, they do require that the artists volunteer as art teachers at a local school.

For Profit vs. Nonprofit

Calvary Center for Culture in Community of Calvary United Methodist Church in Philadelphia charges 50% of the local commercial corridor's market rate as a starting rate for their nonprofit building users. Although they have not yet hosted for-profit businesses, their rates for nonprofit organizations increase as they grow as organizations and that suggests for-profit corporations would be charged more.

Amortization

If you decide to include a share of the costs of renovating shared space in your rental agreement, they can be amortized, essentially paid for over time by the arts organization.

THE TOUGH STUFF

TAX & INSURANCE IMPLICATIONS FOR SHARING SPACE

- Always consult a tax expert about the consequences of new programs, collaborations, or space-sharing agreements, which could subject your organization to business income or property taxes. Additionally, consult a lawyer with knowledge of federal, state and local tax law as well as space-sharing agreements and covenants – preferably a real estate and tax attorney if you can find one.
- Attempt to protect tax-exempt status with a carefully worded space-sharing agreement.
 - Our research thus far has shown that a church’s tax-exempt status is not ill-affected by charging rent for its facilities.
 - Check with an accountant and tax attorney to verify.
 - Check the IRS website’s resources for churches at: irs.gov/charities/churches.
 - 501(c)(3) groups have resources at irs.gov as well: irs.gov/charities/charitable.
- If any business operated in your sacred place or arts organization is run by volunteers, determine if the proceeds (i.e. from a church thrift store) are subject to state sales and use taxes.
- Support your program with short- and long-term fundraising.
- Allow ample time for capital campaigns.
- Be prepared for cash flow complications.
- Explore the use of a fiscal agent (an organization that lend you its 501(c)3 status and act as umbrella organization for your partnership).
- Consider obtaining non-profit 501(c)(3) status for your space.
- Be sure to keep inventory of: space valuation guidelines and financial assessment pro formas, common lease agreements and financial pro formas, technical inventory checklists/assessment tools, technical rider forms, and basic organizational and site data collection tools.

ZONING & REGULATIONS

Regulatory considerations when sharing space with an arts group

Congregational leadership must anticipate the legal implications of sharing space with performing arts groups. The major concerns will relate to the various permits that will be required in order to do work on the building and for introducing new uses that potentially invite the public into the building. The purpose of this section of the manual is to help congregational leadership be aware of the legal considerations and the approval processes they may have to undertake. This in no way constitutes legal advice, and includes suggestions of how to contact experts who can provide further assistance.

Is your building historically designated?

If your building is historically designated, modifications to the building may be subject to regulations enforced by the state preservation office or a local review board. Modifications that may trigger a review and approval requirements are not necessarily major renovations. Even minor exterior improvements (signage, lighting, doors, ramps, stairs, or security improvements) can sometimes require approval. Your building can be designated on the National Register, a local register, or both. If it is on the National Register, it will only be subject to regulations if federal money is involved. In which case, adhere to the stipulations that accompany that money. If it is on a local register, additional approval processes will be required.

National Register of Historic Places

The **National Register of Historic Places** is a program administered by the National Park Service under the U.S. Department of the Interior. It is the official list containing the country's historic places worthy of preservation. A building can get on the list through individual designation as a **National Historic Landmark**, or fall within the boundaries of a **National Historic District**. To find out whether or not your building is on the National Register of Historic Places, search the National Park Service's website, <http://nrhp.focus.nps.gov/natreghome.do?searchtype=natreghome>, or contact your state's historic preservation office through this website, <http://www.nps.gov/nr/shpoinventories.htm>. In general, national designation is meant to establish status and to open up incentives. Designated properties are not regulated unless state or federal money is involved in the capital improvements.

Local register

Your building may be individually designated or fall within an historic district that is listed on a **local register**. As a result, changes that you make to your building may be subject to approval by a **historical commission** or **architectural review board**. The regulations differ between municipalities, but most are based off of the Secretary of the Interior's Standards for Rehabilitation, which can be referenced through the National Park Services website, <http://www.nps.gov/tps/standards/rehabilitation/rehab/index.htm>. While changes to the interior may need approval, ordinances typically regulate only changes to the exterior. Contact your local historical commission or architectural review board to find out if you are locally designated, and

for more information about the review and approval process. Information can most likely be found on your municipality or county website. If not, contact the city and ask about their historic preservation office.

What is your property zoned?

Explanation of property zoning

Zoning ordinances were first developed in 1916 in New York City, for the purpose of regulating land use at the local level. The five typical zoning categories are **residential, commercial, industrial, agricultural, and recreational**. The categories determine how a building can be used in an area, as well as other restrictions, such as height and size of the building, proximity to other buildings and setbacks, and percentage of area cover on a building lot. The relevant concern, however, is how a building can be used and if the proposed shared-use is appropriate for what the area is zoned.

Implications of zoning and new use

Historic religious properties often pre-date zoning ordinances, and are “grandfathered in” to a zoning code as a **non-conforming use**. For this reason, they can be found in differently zoned areas, typically residential or commercial. If the zoning does not allow the proposed shared-use, additional measures may be required to obtain a **variance** or **conditional use permit**. Both are tools to request a non-conforming use to be made permissible.

In general, if your building is zoned for residential, seek further guidance if considering opening up a portion of your building as a fully functioning performance venue or for classes. Many houses of worship are zoned residential, but this does not necessarily restrict a performance use. In most municipalities, there are sub-categories of residential use, some of which allow performance use, while others do not. Often a special-use permit can be acquired. Likewise, if your building is zoned commercial, consider seeking counsel if you are potentially offering residence to artists. For professional advice, contact a local land use attorney or your city’s zoning office.

If performances will be a frequent occurrence at your facility, it is suggested that you coordinate your plans with your civic association if there is one. Civic associations will most likely be interested in issues having to do with parking, hours of operation, and alcohol.

Are you familiar with your local building code?

Explanation of building codes

Building codes are another way in which local governments regulate building activity and construction. For the protection of public health and safety, they set standards on construction quality, structural integrity, durability, livability, accessibility, and fire safety. While building codes vary between local jurisdictions, the predominant model in the United States is **The International Codes**.

The International Codes, published by the International Code Council (ICC), are a set of comprehensive and coordinated building safety and fire prevention codes. They are a result of collaboration between multiple code administrations to form national standards. Fifty states and the District of Columbia have adopted The International Codes at the state or jurisdictional level. The code publications adopted include:

- i. International Building Code
- ii. International Energy Conservation Code
- iii. International Existing Building Code
- iv. International Fire Code
- v. International Fuel Gas Code
- vi. International Mechanical Code
- vii. ICC Performance Code
- viii. International Plumbing Code
- ix. International Private Sewage Disposal Code
- x. International Property Maintenance Code
- xi. International Residential Code
- xii. International Wildland Urban Interface Code
- xiii. International Zoning Code

Depending on your state and city, your building will be subject to a variation of the International Codes and any local amendments. To see what codes your state has adopted reference <http://www.reedconstructiondata.com/building-codes/>. A professional in your area will be more familiar with local ordinances.

Navigating building codes is an arduous process. This portion of the manual is a simplification of the process for evaluating an existing building, and will help you recognize areas of deficiency that may need addressing as a partnership forms. For existing buildings, there are often no clear cut requirements. Instead, an evaluation of the level of fire protection, number of people that can fit in the assembly spaces, number of exits, and other factors are used to determine an overall level of safety. The use of this manual will give you preliminary awareness of what the evaluation entails. Eventually, however, it may be necessary to hire an architect to prepare a full study or assessment. Seek guidance from a professional in your area, such as, a local architect, inspector, or code official. It is ideal if the professional is a member of the congregation or community, because there may be implications to inviting inspectors and code officials into your building.

What is the level of fire protection in the building and space?

According to building codes, a house of worship is characterized as an assembly space where a potentially large group of people are densely seated. The assumptions are that despite the compactness that will slow down emergency exiting, the general population is familiar with the building and is knowledgeable about their exits. There are also few fuels present in the building that will contribute to combustion and the spread of fire. Regulations differ from city to city. While some will enforce new codes on historic buildings only when renovations occur or where there are changes in use, some cities enforce fire safety codes regardless of historic status. Philadelphia, for instance, requires sprinklers in occupied basements no matter the age of the building or renovation status. In most cities, fire codes become more strictly enforced when a new use is introduced.

When preparing for a partnership with a tenant or another user group, fire protection may be considered necessary infrastructure that is provided by the congregation. Awareness of the level of fire protection in the spaces that will be opened up to the public will help you anticipate costs. Because an additional use will likely bring more people into the building who may be unfamiliar with it, fire protection will likely need to increase as well, in order to buy more time for larger crowds to exit. The most inexpensive and minimally required measurements that can be taken are to provide emergency lighting and smoke detectors/fire alarms throughout the building. (These may be required of your building regardless of partnerships with outside users.) At the other end of the spectrum, automatic sprinkler systems are expensive to install, but can compensate for a lot of other fire safety deficiencies.

- a. Do you have emergency lighting in all public spaces?*
- b. Do you have smoke detectors?*
- c. Do you have fire alarms?*
- d. Do you have an automatic sprinkler system?*
 - i. Building is fully protected by an automatic sprinkler system
 - ii. The assembly space is protected by an automatic sprinkler system
 - iii. Other

What is the expected number of people that will occupy the building?

In terms of emergency exiting, it is important to anticipate the number of people that will likely occupy a space, in order to provide safe and sufficient egress. There are multiple ways to calculate the occupancy of a space. Depending on what the space is being used for, there are different formulas. For assembly spaces, it is typical to calculate for concentrated uses, such as standing room or tightly arranged seating, versus non-concentrated uses, such as table seating for dining. Common for religious buildings are the presence of fixed pews. Apply the relevant calculations below to arrive at an expected occupant load for each assembly space. (These

formulas are taken from the International Building Code. The applicable building code in your area may vary.)

For pew seating: divide the total length of all of the pews (inches) by 18 inches.

(total length of all pews, inches) / (18) = total number of people or occupant load

For loose chair seating: divide the total square footage of the room that will be used for seating by 7 square feet.

(total area of the room, square feet) / (7) = total number of people or occupant load

For table and chair seating: divide the total square footage of the room that will be used for seating by 15 square feet.

(total area of the room, square feet) / (15) = total number of people or occupant load

Egress

Egress refers to the route that the building occupants must take in order to evacuate in cases of emergency. If a sufficient amount of exits are not provided, then the number of people allowed to occupy a space will be limited to fewer than the capacity calculated above. The formulas included in this section are taken from the International Building Code. The applicable building code in your area may vary.

Does the space have an appropriate number of exits?

- i. 50-500 person occupant load requires a minimum of 2 exits
- ii. 501-1000 person occupant load requires a minimum of 3 exits
- iii. 1000+ person occupant load requires a minimum of 4 exits

The above calculation does not take into consideration the fact that doors come in many sizes, especially historic doors. While a sufficient number of exits is important, a more detailed evaluation of a space's egress capacity involves calculating the total width of all of the space's exits. Calculate "b" and "c" for each assembly space. The lower capacity calculated will likely be enforced.

If no stairs are required to exit from the assembly space to outside, use the capacity factor for doorways: 0.2" per person

- i. Multiply the occupant load by the capacity factor for doorways.

(total number of people) X (0.2") = total required width of doorway exits

If stairs are required to exit from the assembly space to outside, use the capacity factor for stairs: 0.3" per person

- i. Multiply the occupant load by the capacity factor for stairs.

(total number of people) X (0.3") = total required width of stairs for exiting

The next step is to compare the required amount of egress capacity to the actual amount of egress that is provided. Calculate "d" and "e" for each assembly space, to find the actual egress widths.

If no stairs are required to exit from the assembly space to outside, then calculate the total of all the door widths (in inches) that exit the space

- i. Measure the width of all of the doors exiting the assembly space, and add for the total number of inches.

If stairs are required to exit from the assembly space to outside, then calculate the total of all the stair widths (in inches) that occupants must travel from the space to outside

- i. Measure the width of the stair treads that lead from the assembly space to the ground floor for exiting.

Now check to see if the second set of figures calculated is extremely different from those calculated earlier. If the actual egress widths are significantly less than what is required, then measures will be necessary to make the space safe for public assembly. If the actual egress widths are significantly higher, then the egress may be sufficient. However, there are many considerations, requirements, and exclusions that are associated with building safety that are beyond the capacity of this manual. (For instance, doors should generally provide a minimum of 32 inches in clear width.) As always, work with a professional to ensure your building meets safety standards. Here are some considerations you may want to keep in mind when evaluating the level of fire-safety in your building:

How many distinct paths are there from the space to the exterior of the building?

- i. If two separate doors feed people to the same stair, then it is a single path.

Are there corridors that exceed 20' that do not provide an exit at each end, otherwise known as dead-end corridors?

Is there sufficient emergency exit signage?

Accessibility

The American with Disabilities Act (ADA) was established in 1990, and has been amended several times since. It prohibits the discrimination of people affected by disability in employment, state and local government, public accommodations, commercial facilities, transportation, and telecommunications. Those protected include individuals with a disability as well as those with a close relationship or association with an individual with a disability.

Your building may be affected by ADA Title III, in which public accommodations must meet basic requirements of nondiscrimination that prohibit the exclusion, segregation, and unequal treatment of those with a disability. The requirements include architectural standards for new and altered buildings; reasonable modifications to policies, practices, and procedures; and other requirements regarding access. If your building's compliance is not deemed sufficient, individuals may file complaints with the Department of Justice, or file a private lawsuit. In general, the provisions of ADA (or similar accessibility measures in your city's building code) are triggered only when major renovations are done. Below are some general considerations when initially assessing the level of compliance on your property. Full assessment and ADA implementation should be completed by a professional. ADA is detailed and complicated, but design standards are made available to the public and can be found at <http://www.ada.gov/regs2010/2010ADASTandards/2010ADASTandards.htm>. As stated above, there may be additional and conflicting accessibility requirements in your municipality.

a. Path from the exterior to assembly space

- i. Does a route exist that does not require stairs? Is there ramp or elevator access?

b. Wheelchair seating in assembly space

- i. Horizontally dispersed wheelchair spaces with companion seats

c. Assisted hearing devices available

d. Path from public spaces to restrooms

- i. Does a route exist that does not require stairs? Is there ramp or elevator access?

e. Compliant door hardware on doors used by the public

- i. Pull handles
- ii. Lever handles
- iii. Push bar
- iv. Hydraulic door closers
- v. Automatic doors

f. Compliant restrooms

- i. Accessible toilet
- ii. Accessible sink

Are you aware of any hazardous conditions or materials?

Remediation of hazardous materials and conditions can potentially be a huge expense. If you are aware of any hazardous materials, it is important to disclose this information early. Depending on the location of the materials, arts groups may be able to avoid those rooms and perhaps phase their move-in, until the issue can be resolved. Reference the Environmental Protection Agency's (EPA's) website for more information at <http://www.epa.gov/> and pick from the list of popular topics.

- a. Asbestos*
- b. Mold*
- c. Lead paint*

Do you have sufficient restrooms?

Building codes and plumbing codes typically include a means of calculating the numbers of required fixtures based on maximum allowable occupancies. The formulas below are from the International Building Code. Historic houses of worship are unlikely to be provided with this number of fixtures. As such, it is more important to consider whether the number of fixtures is reasonable and whether they are in a convenient location. Opening your facility to outsiders may bring additional security requirements if your restrooms are distant from the assembly space.

- a. Half the occupancy load = x*
- b. Men's restrooms*
 - i. $(x) / 125 = \text{number of men's toilets}$
 - ii. $(x) / 200 = \text{number of men's sinks}$
- c. Women's restrooms*
 - i. $(x) / 65 = \text{number of women's toilets}$
 - ii. $(x) / 200 = \text{number of women's sinks}$

Do you or a contracted architecture firm have up-to-date building drawings? In what format are the drawings?

Having access to building drawings will ease the entire process of developing a partnership with a performing arts group. Floor plans will allow you to measure spaces quickly, share space configurations with interested arts groups, and aid professionals that are assessing or evaluating your building. Not having to create new drawings can potentially speed up application processes for building permits. The drawings can come in different formats, some more convenient than others.

a. Do you have printed or hard copies of your floor plans?

- i. Check to see if the plans are printed to a scale, or that the noted scale is correct.
- ii. Check to see if the plans are accurate to the building's current configuration.

b. Do you have digital files containing your floor plans?

- i. The most likely format you will have is a **Portable Document Format** (pdf) file, which has the extension “.pdf”. Check to see if it is accurate to the building's current configuration.
- ii. If you have been working with an architecture firm, they may have **AutoCAD** file versions of your floor plans, with the extension “.dwg”. If this is the case, have your architect save them as “.pdf” files for your use in developing partnerships.
- iii. In either case, make sure the “.pdf's” print to a logical scale that can be referenced on an architectural or engineering scale.

A PARTIAL GUIDE TO RELIGIOUS DENOMINATIONS

Working with Congregations and Navigating their Governing Structures

Note: This guide does not cover all religious dominations. Rather, it concentrates on those denominations and institutions that PFSP has most commonly worked with over the years.

African Methodist Episcopal Church (A.M.E.)

History:

In 1787, a group led by Richard Allen founded the African Methodist Episcopal Church in Philadelphia. This new denomination broke away from the Methodist Church due to racial discrimination. Thus, the A.M.E. Church has remained distinctive to this day though it is open to members of all races.

Core Beliefs:

The A.M.E. Church follows the basic doctrine of the United Methodist Church.

Governing Structure:

National

The highest ruling body of the A.M.E. Church is the general conference, which meets every four years and is comprised of clergy and lay delegates.

In between general conferences, the Church is governed by the council of bishops, which meets yearly. Each bishop, or “prelate,” provides oversight and leadership for a geographical region.

Regional

Within a region, the bishop appoints presiding district superintendents to manage smaller segments of the district.

Every year, each district holds an annual conference with its elders and bishop to coordinate regional activities and determine religious policies.

Local

Pastors are appointed to individual congregations, called “charges,” with the recommendation of the presiding elder and final approval of the bishop. As the leader of

his congregation, the pastor is an official member of all boards and organizations of that church.

Property Ownership:

Each local congregation owns its property in trust for the annual conference, which must approve all property sales.

All major decisions regarding the church property are put to a congregational vote. However, the board of trustees must approve the proposal before it can be brought before the congregation.

Addressing a Member of the Clergy:

For a minister, “Pastor” in person, “The Reverend” in writing

For a presiding elder, “Presiding Elder” in person, “Presiding Elder, Reverend” in writing

For a bishop, “Bishop” in person, “The Right Reverend” in writing

Further Information:

www.ame-church.com

American Baptist Church (in the USA)

History:

The American Baptist Church has its roots in colonial Rhode Island, where Roger Williams founded the First Baptist Church of Providence in 1638. The Church was united as a national body until theological and political differences surrounding the issue of slavery led to the separation of the northern and southern Baptist organizations in 1845.

Since then, the northern convention has undergone several name and organizational changes and has been the American Baptist Church in the USA since 1982.

Core Beliefs:

The ABC upholds the sacraments of Baptism and Communion. Baptists believe that the faith can only be undertaken by those old enough to understand it. Therefore, children are baptized at about the age of 13.

Governing Structure:

National

The highest governing and policy-making body in the American Baptist Church is the general board, which is comprised of clergy and lay leaders. Since the autonomy of individual churches is very important to the ABC, general board resolutions are primarily for guidance and are not binding on each congregation.

Parallel to the general board is the office of the general secretary, which implements the board's decisions and manages the ABC's social ministries.

Regional

The ABC is divided into 35 regions, made up of all Baptist churches in a given area. Regions also hold annual/biennial meetings to coordinate activities and elected representatives to the general board.

Local

Each congregation is led by a minister and a council of lay leaders who handle the church's administrative duties.

Major decisions regarding church policies and building usage are put to a church-wide vote in which all registered members can participate.

Property Ownership:

Baptist congregations own their properties and can buy and sell at will. Congregations may also switch their denominational affiliations freely.

Addressing a Member of the Clergy:

For a minister: "Pastor" in person, "Reverend" in writing

Further information:

www.abc-usa.org

Episcopal Church

History:

The Episcopal Church is the American arm of the Anglican Church, which separated from the Roman Catholic Church in 1534. Today, the Episcopal Church is officially

independent but remains connected to the Anglican Church through its common language and tradition.

Core Beliefs:

The term “Episcopal,” denotes governance by bishops, all of whom are considered equals.

Episcopalians uphold the basic sacraments of Baptism and Communion. Since the Church is organized around shared forms of worship rather than strict doctrines, there is room for significant latitude for Episcopalians on issues of theology.

Governing Structure:

National

Bishops have the power to formulate policies regarding liturgy and other religious matters. In the United States, the general convention meets once every 3 years and is attended by bishops (active and retired) and elected lay leaders.

The Episcopal Church is governed by a national constitution and canons, which are adopted and amended by the general convention.

Regional

Each bishop presides over a “middle judicatory,” which consists of a diocese, usually including a state or part of it, and a standing committee of lay leaders.

Within a diocese, the bishop oversees the diocesan pastors and lay councils in each congregation. Bishops must approve decisions such as the hiring of priests.

Standing committees and bishops are elected by diocesan conventions, which meet annually to determine regional policies.

Local

Each parish is led by a priest and elected lay leaders who together serve on the “vestry,” the governing body that handles the church’s nonreligious matters (administration, finance, etc).

Priests are commonly referred to as “rectors,” a title applicable for any religious leader in the Episcopal Church.

Parish councils, also comprised of lay leaders, organize the activities of the parish’s various ministries.

Property Ownership:

Church properties are almost always either owned by, or in held in trust for, the diocese and may not be sold without its permission. Congregations may not withdraw from the denomination while retaining their properties.

Generally, rectors can authorize day-to-day rentals and usage of the church's property, although major capital projects will likely require the middle judicatory's approval.

Addressing a Member of the Clergy:

For a bishop, "Your Grace" in person, "The Right Reverend" in writing

For a priest or rector, "Father" or "Mother" in person, "The Reverend" in writing

For a deacon, "Deacon" in person, "The Reverend" in writing

Further Information:

www.episcopalchurch.org

Evangelical Lutheran Church in America

History:

The Evangelical Lutheran Church traces its theological origins to the Protestant Reformation led by Martin Luther in the 16th century.

Organizationally, the ELCA was founded in 1988 after a merger between three national Lutheran bodies – the American Lutheran Church, the Lutheran Church in America, and the Association of Evangelical Lutheran Churches.

Core beliefs:

Lutheranism is distinguished for its belief in the primacy of salvation through faith as opposed to ritual observances, though this does not negate practicing the basic sacraments of Communion and Baptism.

Governing structure:

National

The ELCA is headed by a presiding bishop, who is elected by the Church-wide assembly. The assembly meets to vote on religious policies for the denomination and is attended by a combination of bishops, ministers, and lay leaders.

In addition, the assembly elects a church council to serve as the ELCA's board of directors and legislative authorities in between assemblies.

Regional

The ELCA is divided into 65 synods, which are regional governing bodies led by bishops that oversee all Lutheran congregations within a given area. Synods are composed of pastors and lay representatives elected by each congregation.

Bishops serve in an advisory, non-legislative role in the ELCA and they cannot appoint or remove pastors to/from congregations

Local

Local churches are led by an ordained minister along with a church council of elected lay leaders. Pastors generally do not have defined authoritative roles and their exact administrative roles differ depending on the congregation.

Diaconal ministers, lay associates, and deaconesses are trained lay leaders who assist in leading worship and overseeing ministries in individual congregations. They are not ordained as clergy but are certified by the ELCA.

Property Ownership:

Individual Lutheran congregations have clear title to their properties and may sell or withdraw from the ELCA at will. If a congregation closes, its assets and liabilities are assumed by the synod.

Addressing a Member of the Clergy:

For a bishop, "Bishop" in person, "The Reverend" in writing

For a minister, "Pastor" in person, "The Reverend" in writing

For a diaconal minister or lay associate, "Mr." or "Ms." in person and in writing

For a deaconess, "Sister" in person, "Ms." in writing

Further information:

www.elca.org

Judaism

History:

The first American Jews were merchants of Spanish-Portuguese descent, whose small communities were centered in colonial port cities. By the mid-19th century, America's Jewish population swelled with increased immigration from Germany. The last major wave of Jewish immigration came in the late 1800s/early 1900s with an influx of Eastern European and Russian Jews.

Core Beliefs:

Judaism is united by its belief in the Torah ("TOH-rah"), the first five books of the Bible, and some form of its traditional oral interpretation, which serves as the basis of Jewish law.

Most synagogues identify with any of the three major movements: Orthodox, Conservative, and Reform, which differ on matters of theology and the application and methodology of Jewish law.

Governing Structure:

National

Each of the major movements are headed by governing bodies that determine religious and other policies:

Union for Reform Judaism

United Synagogue of Conservative Judaism

Union of Orthodox Jewish Congregations

However, these organizations merely oversee their respective movements and have little, if any, formal or political control over individual congregations.

Local

On the local level, congregations are generally independent. They are self-governing and led by a lay board of directors, often headed by a chair or president. This board handles all administrative duties for the synagogue and hires rabbis and other staff independently.

Addressing a Member of the Clergy:

For a rabbi, "Rabbi" in person and in writing

Property Ownership:

Jewish congregations have full title to their properties and do not depend upon a judiciary of any kind to approve their executive decisions.

Further Information:

www.ou.org

www.uscj.org

www.urj.org

National Baptist Convention, USA, Inc.

History

- Founded in 1895, the National Baptist Convention, USA, Inc. is a merger between 3 smaller Baptist denominations, the oldest of which traces its history back to 1880. Today, it is the largest predominantly African-American denomination and the second largest Baptist convention in the United States.

Core Beliefs:

- Like other Baptist denominations, the National Baptist Convention, USA, Inc. upholds the basic sacraments of Baptism and Communion. This denomination also maintains that the faith can only be undertaken by those old enough to understand it, so members are baptized not as infants but later in life.

Governing Structure:

National

- The National Baptist Convention, USA, Inc. is governed by its board of directors, which is comprised of representatives from its various regions and members at large. Every year, member churches and regions send delegates to the annual session to vote on resolutions on religious and administrative matters. However, these decisions are not binding on individual congregations and exist solely for guidance.

Regional

- Regional governance in the NBCUSA, Inc. is a three-tiered system. Firstly, the Church is divided into 5 national regions, each headed by its own vice president. Next, state conventions are smaller regional bodies that are led by presidents (who also hold a

seat on the NBCUSA, Inc.'s national board of directors. Finally, there are 341 district associations, smaller governing registered with the NBCUSA, Inc. that are led by moderators.

- All levels of governance coordinate activities between congregations within their areas, such as community projects, various ministries, and educational conferences.
- State conventions and districts are autonomous organizations that join the NBCUSA, Inc. voluntarily. Districts are not required to affiliate with their state's convention.

Local

- Individual churches are led by a minister and a council of lay leaders who handle the church's administrative duties.
- Major decisions regarding church policies and building usage are put to a church-wide vote in which all registered members can participate.

Property Ownership:

- Baptist congregations own their properties and can buy and sell at will. Congregations may also switch their denominational affiliations freely.

Addressing a Member of the Clergy:

- For a minister, "Pastor" in person, "Reverend" in writing.
- If the minister holds a doctorate, "Dr." is an appropriate form of address

Further Information:

- www.nationalbaptist.com

Orthodox Churches

History:

Orthodox Christianity can be traced back to the Roman Empire. Following its split into eastern and western empires in 395 CE, theological and political differences developed between the western Church (which became the Roman Catholic Church) and the eastern Church (which became the Orthodox Church) leading to a full schism in 1054. As a result, Orthodoxy shares many (but not all) structural features with Catholicism.

Core Beliefs:

Orthodox Churches (Greek, Russian, Antiochian/Arab, Romanian, Serbian, and Ukrainian) focus worship on Communion and uphold the doctrine of “transubstantiation,” the belief that the consecrated bread and wine transform into the body and blood of Jesus Christ.

Orthodox congregations are distinctive for their use of icons in worship – two-dimensional artistic images of saints or events in the life of Jesus.

Governing Structure:

National

The Orthodox Church is comprised of independent church bodies called “patriarchates,” each of which is headed by a bishop, also called a “patriarch” or “primate.” Though all patriarchs are considered equals, the Patriarchate of Constantinople, led by the Ecumenical Patriarch, is recognized as most senior.

The Church of Russia, the Church of Greece, etc, are examples of these independent (“autocephalous”) churches.

Regional

Each autocephalous Orthodox Church’s branch in the United States is called an “archdiocese,” the head bishop of which is commonly “archbishop,” or primate.

Underneath his leadership are “metropolitans,” bishops who oversee “metropolises,” regions that contain large numbers of Orthodox congregations. Metropolitans meet biennially in “eparchial synods” to discuss current issues in their respective regions. In addition, they also participate in biennial clergy-laity conferences where major issues in faith and governance are debated.

This only applies to the Greek, Romanian, and Serbian Orthodox Churches; in the Russian and Ukrainian Churches, metropolitans rank above archbishops.

Local

Each parish is headed by a priest, who is assisted by deacons who lead worship and manage the parish. The clergy is joined by a parish council of lay leaders, which handles most of the administrative duties.

Property Ownership:

Individual Orthodox congregations own their properties and generally exercise autonomy in property-related decisions. The archdiocese plays an advisory role but may become more involved in larger capital projects.

Addressing a Member of the Clergy:

For an archbishop/metropolitan, “Your Eminence” in person, “The Most Reverend Archbishop/Metropolitan [first name]” in writing

For a bishop, “Your Grace” in person, “The Right Reverend Bishop [first name]” in writing

For a priest, “Father” in person, “The Reverend Father” in writing

For a priest’s wife, “Presbytera”

For a deacon, “Father/Deacon Father” in person, “The Reverend Deacon” in writing

For a deacon’s wife, “Diakonissa”

Further Information:

www.orthodoxinfo.com

www.goarch.org

Presbyterian Church (USA)

History:

The Presbyterian Church has its roots in the work of 16th century theologian John Calvin, a prominent leader of the Protestant Reformation.

Like the American Baptist Church, the Presbyterian Church (USA) was split into northern and southern branches due to sectional differences in the mid-19th century, but reunited in 1983 in its current form.

Core Beliefs:

Presbyterians uphold the two sacraments of Baptism and Communion and follow Reformed theology, which emphasizes on transforming society through social justice.

In addition, the Presbyterian Church is committed to engaging the world and seeking thoughtful solutions to modern challenges, which is reflected in its general openness towards contemporary social issues.

Governing Structure:

National

The highest Presbyterian body is the general assembly, which meets every other year to determine the Church's religious policies, study materials, review the work of synods, and debate new directions for the denomination. Representatives to the general assembly are either ministers or elders who serve on "presbyteries."

Regional

Presbyteries are governing bodies that oversee an area of dozens of churches.

Several presbyteries make up a "synod," which serves the similar purpose of regional coordination and oversight. In addition, ministers and elders who serve on these bodies are also called "presbyters."

Local

A minister is the ordained clergy leader of an individual church. Elders are leaders who are both elected by the congregation and ordained; they work with the local pastor, assist in leading worship, counsel congregants, and handle church administration.

The role of deacons varies depending on the congregation, though it often entails administrative duties and oversight of social justice ministries.

Each congregation is led by a "session," consisting of its ministers and elders, which is responsible for the church's day-to-day operations and management.

Sessions are the decision-makers for Presbyterian congregations; formal requests may be made to specific session committees who may then submit to the session for deliberation. Ministers can direct requests to the appropriate committee but ultimately cannot make executive decisions on their own.

Property Ownership:

All church properties are held in trust for the Presbyterian Church. The church's session has significant freedom in managing the building, but selling, mortgaging, or leasing the property requires the written permission of the presbytery.

Addressing a Member of the Clergy:

For a minister, "Reverend" in person and in writing

There is no formal address for elders or deacons

Further information

www.pcusa.org

Religious Society of Friends (Quakers)

History:

The Quakers began as the small following of George Fox, who sought spiritual truth and peace as the English Civil War waged from 1642 to 1651. He found it not in the established, ritual-based churches, but in a direct, personal relationship with God and Jesus Christ.

Formally organized as the Society of Friends in 1652, the Quaker faith spread to North American through English colonists later that decade.

Core Beliefs:

Quakers, or “friends,” believe that worship, or “meetings,” are held directly in God’s presence and no intermediary is needed between God and worshippers.

Thus, the traditional form of Quaker worship is not programmed and consists of the faithful sitting together in silence. Quakers believe that each person has “something of God” or an “Inner Light” which speaks through him or her. When moved to do so, anyone may stand and speak to the group, or “minister.”

Un-programmed Friends are concentrated on east and west coasts are numerically smaller (but better known) than programmed Friends. A programmed Quaker service may include hymns, communal prayer, and a sermon though there are no external sacraments.

Governing Structure:

National

There are two main national bodies for Quaker congregations:

Friends General Conference (unprogrammed worship)

Friends United Meeting (mostly programmed, some unprogrammed)

The FGC is governed by a central committee, which is composed of elected members representing yearly and monthly meetings. It is best known for its yearly “Gathering of Friends,” a weeklong conference attended by over one thousand Quakers.

FUM is headed by a triennial session, made up of elected members from yearly and monthly meetings. When this national body is not in session, a board of presiding clerks manages FUM’s day-to-day operations.

Regional

While Quakers have several options for national affiliations, their regional organizations follow the same basic structure of yearly and monthly meetings.

Small regional bodies, called Quarterly Meetings, are made up of representatives from congregations in a given area and meet four times a year to discuss regional concerns and religious issues. Once a year, all Quarterly Meetings, usually delineated by counties, gather as a Yearly Meeting.

Local

Each congregation is led by a body of committees that oversee various aspects of the meetinghouse such as finance, worship, etc.

“Clerks” are leaders appointed by individual congregations on rotating terms. They signify the end of the service by rising and shaking hands.

Addressing a Member of the Clergy:

Unprogrammed meetings have no ordained clergy. Clerks do not have a formal title, and are addressed by their first names.

Some programmed meetings have appointed ministers that are addressed as “Pastor” or by their first name.

Property Ownership:

Individual congregations own their properties and exercise full autonomy over all management relevant transactions

Further Information:

www.fgcquaker.org

www.fum.org

Roman Catholic Church

History:

For the first few centuries, the history of Christianity is essentially that of the Catholic Church. As Christianity spread throughout Europe, its epicenter developed in Rome.

According to tradition, the centrality of Rome can be traced to Jesus’ apostle Peter, who was the first Bishop of Rome/Pope, or head of the Catholic Church.

Core Beliefs:

The heart of Catholic devotion is Communion. According to the doctrine of “transubstantiation,” the Holy Spirit renders the consecrated bread and wine as the actual body and blood of Jesus Christ.

Initiation to the Catholic Church is facilitated by Baptism.

The Catholic Church recognizes the Pope as its ultimate leader, who wields supreme authority on all matters of faith and discipline.

Governing Structure:

National

The Roman Catholic Church is lead by the college of cardinals, an international body consisting of the highest bishops from around the world, and the Pope, who is the Bishop of Rome. A cardinal is a senior bishop, especially appointed as a counsel to the Pope often in addition to his regular duties overseeing a diocese.

Regional

Each country’s bishops have the power to formulate decisions and politics affecting their nation. In the United States, the national conference meets annually.

Every bishop is responsible for a local diocese. Within a diocese, the bishop oversees the diocesan pastors and lay councils in each parish.

Vicars serve a level under bishops as their deputies and agents of their diocese. Their roles vary based on location.

Local

Each parish is led by priest while lay leaders serve on parish councils that meet with the pastor to discuss parish policies as well as its administrative and financial matters. While parish councils have recently gained authority in church governance, they cannot terminate the position of a pastor without the approval of the local bishop.

A deacon is ordained one level below a priest and assists with the pastor, often leading different parts of the service, or “Mass.” Other functions of deacons vary from parish to parish; they may hold administrative positions, though their primary responsibility is promoting social justice and charity.

The head of any Catholic institution, such as a parish, religious order, Catholic university, or theological seminary, is called a “rector.” Technically, every priest is a rector, but the title is much more common for the head of a seminary.

“Abbot” is the title traditionally conferred upon the head of a monastery, but it can also serve as an honorary title for any member of the clergy.

Similarly, “monsignor” is an honorary title for members of the Catholic clergy. It does not signify an appointment, rather, it is a title conferred by the Pope, usually at the request of a local bishop.

Property Ownership:

Congregations do not own their properties, rather, they are held in the name of the local bishop or diocese. As a result, congregations cannot freely leave the denomination without yielding the property.

Pastors have significant leeway in overseeing the day-to-day uses of the congregation’s property, but any major capital project will require the approval of the diocese.

Dioceses employ property managers whose recommendations are important for significant decisions on church properties. While their recommendations are taken into account, bishops have the ultimate decision-making power regarding these issues.

Addressing a Member of the Clergy:

For a cardinal – “Your Eminence” in person, “The Most Reverend” in writing

For a bishop – “Your Excellency” or “Your Grace” in person, “The Most Reverend” in writing

For a priest – “Father” in person, “The Reverend Father” in writing

For a vicar or rector – “Father” in person, “The Very Reverend” in writing

For an abbot – “Father Abbot” in person, “The Right Reverend” in writing

For a monsignor – “Monsignor” in person, “The Reverend Monsignor” in writing

For a deacon – “Deacon” in person, “Reverend Mr.” in writing

Further Information:

www.catholic.net

www.vatican.va

Southern Baptist Convention

History:

See “American Baptist Church,” above.

Since the Civil War-era split, the southern body has formally renounced its racist origins and today includes thousands of predominantly African-American congregations. Since the denomination has also expanded to other regions of the United States, the Southern Baptist Convention is no longer exclusively southern.

Core Beliefs:

See “American Baptist Church,” above.

Governing structure:

National

The highest governing body in the Southern Baptist Convention is the annual meeting, which meets yearly to determine the denomination’s social programs and religious policies.

Affiliated churches elect delegates, or “messengers” to attend the annual meeting. The exact number of messengers depends on the size of the church’s membership and contribution to the SBC’s national organization.

Day-to-day operations are managed by an executive committee, which is made up of both clergy and lay leaders.

Regional

The SBC is also organized into about 1,200 associations, which coordinate leadership development and social justice activities among Baptist churches. Membership is determined by financial contributions and doctrinal agreements.

In addition, there are 41 state conventions which partner with local associations and SBC to serve same purpose as associations on a wider scale. Affiliations with state conventions are voluntary and rarely include a doctrinal agreement.

Neither the local associations nor the state conventions exercise formal authority over non-mission churches, as they exist only for the convenience of Baptist congregations.

Local

Each congregation is led by a minister and a council of lay leaders who handle the church's administrative duties. Additionally, deacons are ordained and serve as a support group for the pastor and congregation, aiding in pastoral counseling and church administration. In some congregations, members of the lay council are called "elders."

With the exception of mission churches, which are sponsored by larger Baptist bodies, Baptist churches are autonomous and can conduct their own internal affairs without the approval of any higher church authority.

Most congregations are members of a local association, state convention, and the national SBC, though affiliation with one does not presume affiliation with the others.

Property Ownership:

Baptist congregations own their properties and have the ultimate legal authority to make property-related decisions.

In some cases, if another church or denominational body has funded the purchase of a building, a deed restriction allows this body to intervene in all building sales or transfers.

Addressing a Member of the Clergy:

For a minister, "Pastor" in person, "Reverend" in writing

For a deacon, "Mr." or "Mrs." in person and in writing

For elder with ordination, "Reverend" in person and in writing

For an elder without ordination, "Mr." or Mrs." in person and in writing

Further Information:

www.sbc.net

Unitarian Universalist Association

History:

Founded in 1961, the Unitarian Universalist Association is a merger between the American Unitarian Association and the Universalist Church of America. Unitarians maintain that God is a single, unified entity (as opposed to a trinity) and embrace rational thinking and direct relationships with God. Universalists believe that all people are destined for salvation.

Core Beliefs:

Unitarian Universalists believe that personal experience, conscience, and reason should be the final authorities in religion. Authority lies in the individual, whose ultimate religious experience is living as a moral force in the world, respecting differences, and treating others with justice, equity, and compassion.

Unitarian Universalism draws upon western, eastern, and humanist religious traditions.

Governing Structure:

National

The UUA is represented by a general assembly, which is held annually. Instead of determining a denominational creed, it discusses theology in general, makes decisions that will affect the association as a whole, and holds training workshops in outreach, education, social justice, etc.

Regional

At the time of this manual's printing, the denomination is divided into 19 districts nationally. Each district is overseen by an executive board that manages the daily operations of the district.

Local

Each individual congregation affiliates with its local district and is managed by a board of elected lay leaders who handle all of the church's finances. The board has full control of the congregation's operations, including hiring clergy.

Property Ownership:

Unitarian Universalist congregations own their properties in full and are not regulated by a central authority.

Should an individual congregation dissolve, ownership of the property will be transferred to the national UUA

Addressing a Member of the Clergy:

For a minister, "Pastor" in person, "Reverend" in writing.

Some ministers prefer "Mr./Ms." or even their first names.

If the minister holds a doctorate, "Dr." is an appropriate form of address

Further Information:

www.uua.org

United Church of Christ

History:

The United Church of Christ can be traced back to the teachings of John Calvin and the Protestant Reformation (see “Presbyterian Church”) as well as the Puritans of colonial New England.

Although the UCC is a merger of Congregationalist, Evangelical, Reformed, and Christian Churches dating back to 1957, they have retained their unique liturgies and doctrines, rendering the UCC more of a federation of related denominations.

Core Beliefs:

The United Church of Christ affirms the Bible as authoritative and opposes a hierarchical structure – Jesus Christ alone is head of the Church.

Thus, the UCC’s governing bodies exist for convenience and central coordination and their actions are ultimately not binding on individual congregations.

Governing Structure:

National

The UCC’s highest deliberative body is the general synod, which is attended by representatives of conferences. The general synod meets biennially to debate and determine official policies on social, religious, and administrative issues.

Regional

“Conferences” coordinate activities between and provide guidance for churches in a given area. These representative bodies of clergy and lay leaders are particularly important for helping congregations search for and hire new clergy.

Similarly, “associations” are also made up of clergy and leaders and oversee regions. Their primary focus is oversight for and authorization of existing clergy members. In some areas, associations and conventions have merged into a single, regional representative body.

Local

On the local level, the autonomy of each congregation to determine its own policies is protected by the UCC's constitution. The ultimate decision-making power rests with the congregation's lay leadership.

Property Ownership:

Each local congregation owns the property and maintains the right to buy and sell property and to withdraw from the denomination

Addressing a Member of the Clergy:

For a minister, "Pastor" in person, "Reverend" in writing

Some ministers prefer "Mr./Ms." or even their first names

Further information:

www.ucc.org

United Methodist Church

History:

Methodism was founded by John Wesley in the late 1700s. As a revival movement within the Anglican Church, it was easily transplanted to America through the migration of English colonists.

The United Methodist Church is a merger of several Methodist bodies in 1968. These Churches shared similar doctrines, liturgies, and politics – the only difference was the language of worship. As the need for services in German declined, a merger became a realistic possibility and the result was a unified Methodist Church.

Core Beliefs:

Methodism upholds the traditional sacraments of Baptism and Communion, while placing a special emphasis on "practical divinity," translating Christian ideals into practice with social action.

Governing Structure:

National

The international governing body is the general conference, which meets every four years to pass resolutions and determine Church policies.

Delegates to the general conference are elected by annual conferences, which are similar policy conventions for geographical regions (generally individual states). Half of all delegates are clergy and half are lay leaders.

Regional

Parallel to the general conference is the council of bishops, which is made up of bishops who oversee “Episcopal areas,” defined as containing one or more annual conferences.

Local

Individual Methodist churches are called “charges,” whose ministers are appointed by area bishops at the annual conference. Within a region, bishops appoint district superintendents, or “elders,” to oversee districts.

Responsibility for day-to-day operations rests with the pastor, who is aided by two volunteer (lay) committees: trustees who oversee the building and a church council that manages the entire church operation.

Property Ownership:

All church properties are held in trust for the annual conference, so congregations need its approval for buying or selling church properties.

Proposals for sharing space can be made directly to the pastor, but it must obtain formal approval from both the trustees and the church council

Addressing a Member of the Clergy:

For a bishop, “Bishop” in person, “The Reverend” in writing

For a minister, “Pastor” in person, “The Reverend” in writing

Further Information

www.umc.org

PFSP would like to thank the following people for their help in consulting for this section of the manual: Mr. Russ Alexander, the Rev. Dr. Roy Almquist, the Rev. Kari Hart, the Rev. Thomas Law III, the Rev. Ineke Mitchell, Ms. Corliss Moody, the Rev. Sean Mullen, and the Rev. Nancy Muth.

Congregation Floor Plans

Below are outlines of common church floor plans. The names of sections are not mutually exclusive as some churches adopt terminology from multiple layouts.

This guide is intended to provide a basic overview of what churches tend to look like. In reality, individual congregations may not fit any of the below descriptions perfectly.

Historic Floor Plan

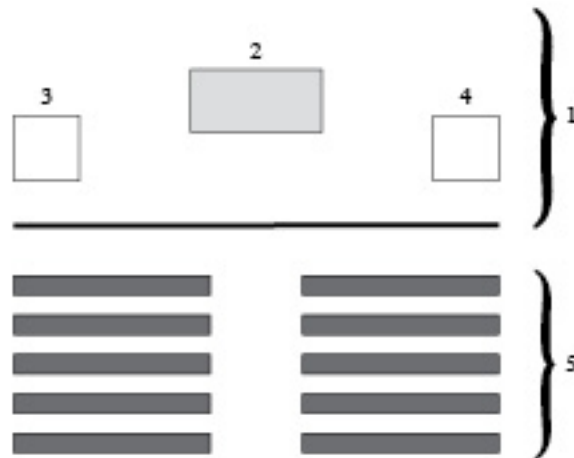
The *sanctuary* or *chancel* – a usually elevated section of the church where the *altar*, *pulpit*, and *lectern* are located and clergy lead the service

The *altar* – the table upon which the bread and wine (for Communion) is consecrated

The *pulpit* – the podium from which the pastor preaches

The *lectern* – the podium from which scripture is read

The *nave* – the section where congregants sits



This floor plan is used by most Episcopal, Lutheran, Methodist, Orthodox, and Catholic congregations.

Denominational Variations:

In Baptist, Catholic, Episcopal, and Lutheran churches, the *baptismal font* is a fountain of water used for Baptism. It is usually located towards the front of the church, near the *sanctuary* or the *altar*.

In Catholic and Episcopal churches, the *baptistery* – a structure enclosing the *baptismal font*, a large vessel filled with water used for baptism. It is usually located towards the front of the church, near the *sanctuary* or the *altar*.

Catholic churches also include the following structures:

Confessional room – a booth in which priests hear confessions of sins from penitent congregants. Each has a separate compartment with a screen between them. An increasingly popular alternative is a small reconciliation room in which priest and penitent meet face-to-face.

Holy water fonts – receptacles usually located at the entrance of the church' containing holy water. Upon entering a church, it is customary for Roman Catholics to dip two fingers in the holy water and make a sign of the cross.

The *tabernacle* – a vessel that contains the reserved, consecrated Eucharist. It is often kept in a separate chapel to allow for an atmosphere of prayer and meditation outside regular Mass.

Sanctuary lamp – a continuously burning lamp outside the tabernacle.

In Orthodox churches, the *nave* and *sanctuary* are separated by the *iconostasion*, a wall/panel of icons, and the *nave* does not have seating.

Lecture Hall Floor Plan

The *choir loft* – the section for the choir, sometimes located at either end of the *chancel* or in a balcony in the rear of the sanctuary

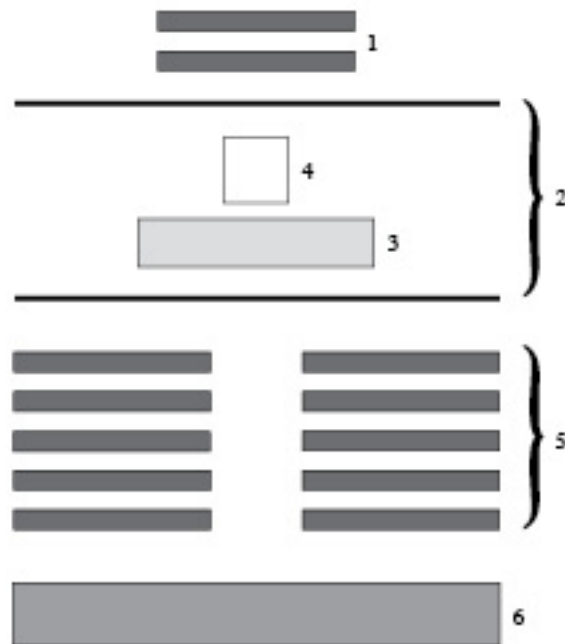
The *chancel* – an elevated section at the front of the sanctuary where the *altar* and *pulpit* are located and the clergy lead the service

The *altar* – the table upon which the bread and wine (for Communion) is consecrated

The *pulpit* or *ambo* – the podium from which scriptural lessons are read and the sermon is delivered

The *nave* – the section where congregants sits

The *narthex* – the lobby where worshippers are greeted as they enter the church



This floor plan is used by most Baptist, Presbyterian, Unitarian, and United Church of Christ congregations.

Denominational Variations:

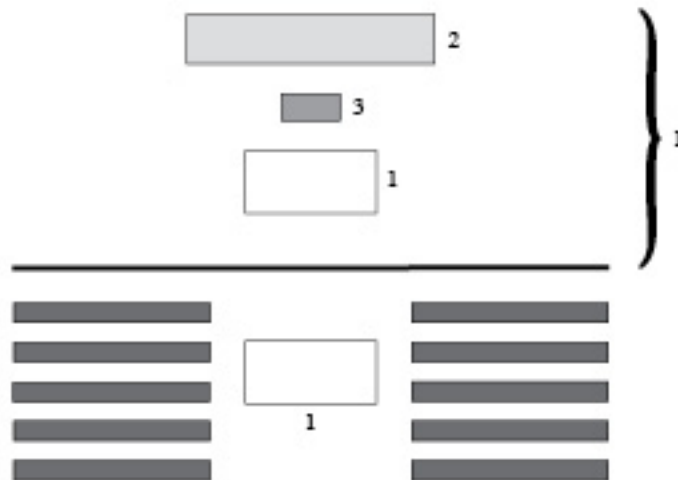
In Unitarian Universalist congregations, there is no *altar* and the *chancel* is called the *dais*.

Synagogue Floor Plan

The *bimah* (“BEE-mah”) – the part of the sanctuary from which the service is led, it is usually a raised platform at either the front or middle of the sanctuary. “*Bimah*” can also refer to the actual table from where the *Torah* is read

The *ark*, or *aron* (“AH-rone”) – the cabinet in the front of the sanctuary where the *Torah* is kept.

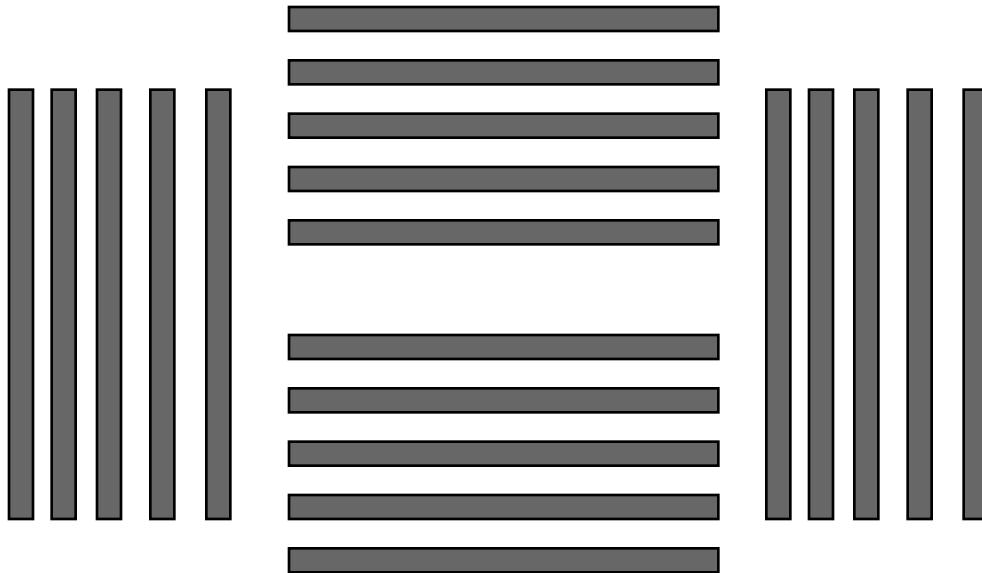
The *eternal light*, or *ner tamid* (“NAIR tah-MEED”) – a lamp, either gas or electric, which burns continuously above and in front of the *ark*.



Meetinghouse Floor Plan

In Quaker meetinghouses, there is no stage resembling a *sanctuary*, *chancel*, *dais*, or *bimah*. Rather, the main meeting room consists of seats facing each other in a circle or in rows, depending on the size of the congregation.

Some congregations have a facing bench for elders, but otherwise, there is no differentiated seating.



RESOURCES AND BIBLIOGRAPHY

Philadelphia Resources

Space-Finding

- Philly Space Finder – an online resource for finding creative space for special events, rehearsals, performances, auditions, meetings, etc.

<http://www.phillyspacefinder.com/>

- All Around Philly – this newspaper network allows you to search Philadelphia events, restaurants, performers, as well as, venues.

http://events.allaroundphilly.com/philadelphia_pa/venues

- Philly Fun Guide – the region’s web site for information about upcoming cultural, entertainment, and sporting events.

<http://www.phillyfunguide.com/venue/listing>

Umbrella Organizations

- Arts and Business Council of Greater Philadelphia – an organization that drives the cultural vitality and economic development of the Greater Philadelphia Region by strengthening the partnership between business and the arts and cultural community.

<http://www.artsandbusinessphila.org/>

- Greater Philadelphia Cultural Alliance – a leadership, advocacy, and audience development organization for arts and culture.

<https://www.philaculture.org/>

- Pew Fellowships in the Arts: Artists' Resource Guide – Provides information for artists regarding arts media, awards, fellowships, grants and residencies, business and professional services, continuing education, emergency assistance, employment, health and safety, legal advice, self-promotion, property and liability insurance, service organizations, and work space and housing.

<http://www.artistsresourceguide.org/>

Dance

- Dance UP, Dance/USA Philadelphia – a branch of a national service organization for professional dance, this organization provides advocacy, resources, services, and collaborative opportunities for the dance community in the greater Philadelphia area.

<http://www.danceusaphiladelphia.org/>

Theater

- The Philadelphia Theatre Initiative – a program of The Pew Center for Arts & Heritage that provides resources to stimulate artistic development, strengthen and expand creative capacity, expand the range of available theatrical programming, and develop a sense of community .

<http://www.pcah.us/theatre/>

Music

- Music Project – a program of The Pew Center for Arts & Heritage that fosters artistic excellence and innovation in the region's nonprofit music community.

<http://www.pcah.us/music/>

Visual

- Inliquid Art + Design – A nonprofit 501(c)(3) membership organization dedicated to providing opportunities and exposure for visual artists and designers, serving as a free public hub for arts information and resources, and making the visual arts more accessible to a broader audience through a continuing series of community-based art exhibitions and programs.

www.inliquid.org/

- The Philadelphia Exhibition Initiative – a program of The Pew Center for Arts & Heritage that strategically supports the work of arts organizations and individual curators in the greater Philadelphia area.

<http://www.pcah.us/exhibitions/>

Fundraising and Grants

- The Barra Foundation, Arts and Culture –

<http://www.artsandbusinessphila.org/>

<http://libwww.freelibrary.org/rfc/>

- The Foundation Center– The Foundation Center is an online listing of different grants from around the country. It provides maps of where grants have been given for specific projects, information on foundations and their giving trends, and is fully searchable and online. Many libraries, including the Free Library of Philadelphia, subscribe to the Foundation Center and provide free access and consultations to patrons accessing the system.

<http://foundationcenter.org/>

- Dance Advance – a program of The Pew Center for Arts & Heritage that awards project-based grants to dance artists, companies, and presenters in the five-county region of metropolitan Philadelphia.

<http://www.pcah.us/dance/>

- Fairmount Park Art Association – The Fairmount Park Art Association is the nation's first private, nonprofit organization dedicated to integrating public art and urban planning. The FPAA works to commission, interpret, and preserve public art in Philadelphia, as well as to promote the appreciation of public art through programs and advocacy efforts.

www.fpaa.org/

- Heritage Philadelphia Program – a program of The Pew Center for Arts & Heritage that awards small grants to individuals to support research that explores new approaches to engaging audiences with history.

<http://www.pcah.us/heritage/>

- Independence Foundation, Culture & the Arts – awards multi-year general operating grants aimed at strengthening organizations by supporting creative work and administrative capacity on the basis of community involvement, artistic merit and leadership in the field.

<http://www.independencefoundation.org/>

- The Leeway Foundation – Offers fellowships and grants to emerging and established Philadelphia-area women artists creating social change; Art and Change grants awards offer up to \$2,500 to Philadelphia-area women artists who want to be able to take advantage of concrete opportunities.

www.leeway.org

- Mural Arts Program – The City of Philadelphia Mural Arts Program is the largest public art program in the United States. The program unites artists and communities through a collaborative process, rooted in the traditions of mural-making, to create art that transforms public spaces and individual lives.

www.muralarts.org/

- Pennsylvania Council on the Arts – The mission of the Pennsylvania Council on the Arts (PCA) is to foster the excellence, diversity and vitality of the arts in Pennsylvania and to broaden the availability and appreciation of those arts throughout the state.

<http://www.pacouncilonthearts.org/>

- Philadelphia Cultural Fund – The Goals of the Philadelphia Cultural Fund include to provide general operating support funds to serve Philadelphia-based arts and cultural institutions and organizations.

<http://www.philaculturalfund.org/>

- William Penn Foundation – is dedicated to improving the quality of life in the Greater Philadelphia region through efforts that foster rich cultural expression, strengthen children’s futures, and deepen connections to nature and community. In partnership with others, the Foundation works to advance a vital, just, and caring community.

<http://www.williampenfoundation.org/>

City Resources

- Licenses and Inspections – for permit information.

<http://www.phila.gov/li/index.asp>

- Philadelphia Historical Commission – reference for historically designated buildings.

<http://www.phila.gov/historical/index.html>

- Zoning Overlay – this tool can be used to determine the zoning of any property within the Philadelphia.

<http://citymaps.phila.gov/zoningoverlay/>

Chicago Resources

Space-Finding

- Chicago Artists Resource – rental listing, forums, articles and profiles of local artists and organizations, and health/safety information

<http://www.chicagoartistsresource.org/>

- Chicago Artists Resource published a guide to renting space that includes information about zoning, permits, insurance, and space guidelines and information about buying and leasing procedures.

<http://www.chicagoartistsresource.org/node/8689>

- ChicagoSpaces is a database of rentable space for artists. A relatively new database with mostly performance spaces (theater/performance focused)

<http://chicagospaces.org/>

- Desktimes is a resource similar to ChicagoSpaces but is office/studio space. Can find everything from printmaking to music editing suites. Renting policies vary from hourly to month-to-month

<http://desktimesapp.com/spaces>

Umbrella Organizations

Dance

- See Chicago Dance – Tickets and dance event calendar, directory of local companies, dance reviews

<http://seechicagodance.com/>

- Audience Architects – dance service organization. Offers information on dance schools, classes, social dance opportunities and their New Stages for Dance Initiative to help dance companies find affordable venues.

<http://audiencearchitects.com/>

- Chicago Dancemakers Forum – choreographer development, promote dynamic interaction between the members of the dance community, support artistic exploration.

<http://www.chicagodancemakers.org/>

Theater

- League of Chicago Theaters – a theater service organization that keeps an event calendar, directory, and support to over 200 Chicago theater companies

<http://www.chicagoplays.com/>

Music

- Chicago Federation of Musicians – local chapter of the American Federation of Musicians. Members from every style of music, main work is advocacy for wages and healthcare concerns.

<http://www.cfm10208.com/index.php>

- Chicago Chamber Musicians – society of professional chamber musicians, provide professional development for members and put on concerts and educational programming for the public.

<http://www.chicagochambermusic.org/>

Visual Arts/Other

- Chicago Artist Coalition - professional development, exhibition opportunities and access to affordable workspace, while simultaneously engaging the public through educational and social events

<http://chicagoartistscoalition.org/>

Permits, Zoning, and Insurance

Zoning

- City of Chicago Zoning Office

http://www.cityofchicago.org/city/en/depts/dcd/supp_info/office_of_the_zoningadministrator.html

- Zoning Reference Guide

http://www.cityofchicago.org/city/en/depts/bacp/supp_info/license_zoning_referenceguide.html

Permits

- Public Place of Amusement
- Public Arts Venue
- Special Event License
- More Information and application

Fundraising and Grants

- Illinois Arts Council – provides grant opportunities and support to Illinois artists and arts organizations

<http://www.arts.illinois.gov/>

- Donor's Forum – listing of grant opportunity, non-profit support

http://www.donorsforum.org/s_donorsforum/index.asp

- Albert Pick Jr. Fund – supports cultural organizations seeking to improve audience access and educational programming

<http://www.albertpickjrfund.org/guidelines.asp>

- American family Insurance – support area cultural and arts groups that promote diversity and community

<http://www.amfam.com/about-us/our-values/contributions.asp>

- Boeing Charitable Grants – programs that promote participation in arts and culture activities including performances and exhibitions.

http://www.boeing.com/companyoffices/aboutus/community/assets/Chicago_local_guidelines.pdf

- Chicago Community Trust – has several programs and initiatives that benefit artists and arts groups including: artistic and cultural diversity, improving access to arts (learning), looks like Chicago, smart growth.

<http://www.cct.org>

- City Arts (Chicago Department of Cultural Affairs & Special Events) – funds educational programs, audience outreach, community arts, and artistic excellence.

http://www.cityofchicago.org/city/en/depts/dca/provdrs/grants/svcs/city_arts_applicationssummary.html

- Cliff Dwellers Art Foundation – grants for arts-orientated individuals and organizations.

<http://www.cliff-chicago.org/artsfoundation.htm>

- Elizabeth Cheney Foundation – mission is to support arts and culture

<http://www.cheneyfoundation.org/grants.html>

- Field Foundation (Culture) – audience outreach to underserved populations

<http://www.cheneyfoundation.org/grants.html>

- Dorothy Donnelley Foundation – Artistic vitality grants that support and promote artistic development.

<http://www.gddf.org/gapplyartil.html>

- MacArthur Foundation (Arts and Culture in Chicago) – operational support and short-term programs.

http://www.macfound.org/site/c.lkLXJ8MQKrH/b.943423/k.C456/General_Grantmaking__Arts_and__Culture_in_Chicago.htm

- Joyce Foundation – grants for artists of color and those who represent and support the city of Chicago's arts and culture.

<http://www.joycefdn.org/content.cfm/programs-culture>

- J.P. Morgan Chase (Arts and Culture Program) – support for programs which integrate art into educational programming.

<http://www.jpmorganchase.com/corporate/Corporate-Responsibility/grant-programs.htm>

- Lloyd A. Fry Foundation – using art as a means to improve learning.

<http://www.fryfoundation.org/grantmake.html>

- Northern Trust Company – supports Chicago programs that open up access to the city’s cultural life and integrate arts into educational programming.

http://www.northerntrust.com/pws/jsp/display2.jsp?XML=pages/nt/0601/1137700253281_667.xml&TYPE=interior

- Polk Brothers Foundation – cultural programs in Chicago public schools, including teacher training.

<http://www.polkbrosfdn.org/grant-prereq.html>

- Prince Charitable Trusts – various arts-related program funding

<http://foundationcenter.org/grantmaker/prince/arts.html>

- Richard H. Driehaus Foundation – arts and culture organizations that serve the Chicago area and small theater and dance company funding.

<http://www.driehausfoundation.org/about>

- Saints – provide volunteer ushers for theater performances

http://www.saintschicago.org/content.aspx?page_id=70&club_id=728442&item_id=825&cat_id=-1

- Target – Arts and Culture in School – in-school arts programs with curriculum component.

<http://sites.target.com/site/en/company/page.jsp?contentId=WCMP04-031819>

- Dance Chicago Choreographic Advancement Program – opportunity for young choreographers to showcase their original work and receive support over several years.

<http://www.dancechicago.com/htmls/sponsorships.php>

Logan Square

- I am Logan Square – promotes and increases awareness of the arts

<http://iamlogansquare.com>

- Logan Square Chamber of Arts – arts alliance group (Voice of the City, Elastic Arts Foundation, Intimate Opera, and others) , manage the Logan Square Arts Center

<http://logansquarechamberofarts.org/calendar/>

- Voice of the City – arts alliance that connects artists with community members in Logan Square

<http://www.voiceofthecity.org/>

- Milwaukee Avenue Arts Festival – annual arts festival on Milwaukee Avenue featuring art exhibitions in galleries and local businesses, music and performances

<http://milwaukeeavenueartsfestival.org/>

- Puerto Rican Arts Alliance - dedicated to preserving Puerto Rican culture by maintaining our traditions, promoting our arts, providing educational opportunities in arts programming, and cultivating pride in our heritage for future generations.

<http://www.praachicago.org/>

- Logan Square Neighborhood Association - convene networks of neighbors, schools, businesses, social service agencies, faith communities, and other organizations to collaborate for thriving communities in Logan Square, Avondale, and Lathrop Homes.

<http://www.lsna.net/index.html>

South Chicago

- Southeast Chicago Coalition of Artists - seeks to develop a strong arts community in the South Chicago area and uses the arts as an innovative and powerful tool for community restoration and sustainability.(Claretian Associates)
- South Chicago Artist Directory – listings for neighborhood artists (Claretian Associates)

<http://www.claretianassociates.org/Our-programs/South-Chicago-New-Communities-Program/Need-an-artist-New-directory-showcases-more-than-30-South-Chicago-artists.html>

- eta Creative Arts Foundation - provide training and performance opportunities for youth and adults.

<http://www.etacreativearts.org/index.php>

- South Chicago Arts Center - to provide a safe place for children after school; to bring arts education to local impoverished schools; to stimulate the imaginations of participants of all ages; to cultivate a

sense of aesthetics; to boost self-esteem and intellectual curiosity; to decrease incidence of crime and substance abuse; and to promote friendship, solidarity and empowerment in the community.

<http://www.happyartcenter.org/>

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GLOSSARIES

Performing Arts Terms

-A-

act - the main sections of a musical or play

actor call (versus SM call) – the time slated for actors’ arrival for performances and rehearsals

ad lib - to make up lingo as you go without preparation

AEA (Actors’ Equity Association) - the labor union that represents actors and stage managers in the United States; AEA negotiates wages and working conditions and provides a wide range of benefits to members, including health insurance and pensions

aisle - a walkway which goes through two areas of seats

archives – photographing the play or musical for the company’s official records

artistic director (versus director) - the individual with the over-arching artistic control of the theatre's production choices, directorial choices, and overall artistic vision; in smaller theatres, the artistic director may be the founder of the theatre and the primary director of its plays

aside - a quick remark made by a character in a play which is said to the audience

assistant stage manager - person who is hired to help the stage manager; generally in charge of backstage area and props

audition - a time when an actor goes before a group of people who are casting a play to perform a monologue or dialogue

-B-

backdrop - large sheet of painted canvas or muslin that hangs at the back of a set

backstage -- stage area beyond the acting area (not seen by the audience), including the dressing rooms, wings and the green room

black box - a type of theater usually surrounded by black curtains where the audience and actors are in the same room

black out - the quick shutting-off of all the stage lights

blocking - the instructions that actors use to know exactly where they are supposed to be on stage at all times

book - the script of a play

boom - a vertical lighting pole, either backstage or in the auditorium

boom bases - a heavy steel, wood, or iron base used in the theater industry to support a boom

booth - an area in which the light and sound operators sit, usually in rear of the theatre

box office - the place that sells tickets to a performance

box office manager - the person who is in charge of ticket reservations and ticketing

-C-

callback - when an actor who has auditioned for a show is asked to come back for a second time

callboard - the place backstage where the stage manager puts up important information for the cast and crew

cast - the actors who perform in a show

casting - when the director chooses actors to be specific characters in a play or musical

catwalk - a narrow walkway suspended from the ceiling of a theater from which sometimes lights and scenery are hung

center line - an imaginary line down the center of the stage, from upstage to downstage

choreographer - the person who creates dances and arranges movements for a musical or play

chorus - in a musical, the company of dancers and singers; also the dancing, singing or songs performed by that company; are also common in many classical Greek plays

cold reading - when an actor is asked to read from a script he hasn't rehearsed

company - the cast and crew of a show and any other staff who work on the show

costumer - the person in charge of the costumes for a show

crew - all the people who work together on a show except the cast

cues (light, sound, actor) - signals that are given to both the actors, the crew, the musicians and any others working on a show that gives them the go ahead to proceed with a planned action

curtain - the screen (usually cloth) which separates the stage from the audience

curtain call - the bows at the end of a performance

-D-

deck - the stage floor, or a temporary floor that has been built on top of the permanent floor

designer run - the first run-through of a production when actors go through the whole play with all their lines memorized; allows the designers (set, costume, lighting, sound, and prop designers) to see the show and look for costume changes, when lights should change, when sound effects and music are needed, what props are needed, and how the set works.

dialogue - the words spoken in a play

dais - any raised platform located either in or outside of a **room** or enclosure, often for dignified occupancy, as at the front of a lecture hall or sanctuary.

dim - to decrease the intensity of lights by using a dimmer (or rheostat)

dimmer - an electronic device that reduces the amount of power that a lighting instrument receives

director - the person who provides the vision of how a show should be presented, who works with the actors on their roles, develops the blocking, is in charge of the rehearsals, and collaborates with designers on their contribution to the play

downstage (DS) - the part of the stage which is closest to the audience

dramatist - a person who writes plays

dress rehearsal - a rehearsal for both cast and crew, usually just before a show opens, to practice the show just how it will be on opening night, including costumes and make-up. A rehearsal

dressers - people who help the actors get into and out of their costumes

dressng rooms - rooms in a theater provided for the actors in which they change costumes and apply make-up

drop - a piece of fabric which is hung on stage and usually used in the scenery of a show

Du-fer – a temporary prop that is used in rehearsals while the actual props are being located, purchased, or built.

-E-

ensemble - a group of actors, singers or dancers who perform together on stage

-F-

fight/dance call - a brief rehearsal of fight/dance choreography before the show is performed each time, set aside for the actors to "mark" through the fight or dance to increase their muscle memory.

fight/dance captain - the individual who runs fight/dance calls and ensures that actors remain safe throughout the duration of the show.

flats - frames constructed of 1-by-3 boards, covered with canvas or luon, painted, and used most often for interior or exterior walls of a building in a stage setting

fly loft or fly tower - the volume above the proscenium opening where scenery is stored when not in use

front of house - a term used to describe all of the people in a theater who deal with the audience including the people who sell tickets and the ushers, and any other people who deal with the public; the part of the theater known as the auditorium where the audience is seated, the lobby and the box office

-G-

green room - a place for the performers to relax while waiting to go on stage (drama). Or it is a formal area for artists to greet the public after a performance (orchestra).

-H-

hand props - those objects used to tell the story which are handled by actors in a production

head carpenter - the individual who supervises set construction as carpenters build and/or install the sets

house - used to describe the area where the audience takes their seat

house lights - the lights that are used to light up the auditorium where the audience sits

house manager - the person in charge of the theater auditorium and anything to do with the audience

-I-

IATSE (International Alliance of Theatrical Stage Employees) - the union of professional stagehands, motion picture technicians, and allied crafts

-J-

-K-

-L-

libretto - the term that describes the book or script of a musical or opera

light grid - the metal structure of pipes in a studio ceiling for the purpose of hanging lighting, speakers, power distribution equipment, or grip equipment

lighting designer - the person who designs the lighting for a show and works with the director to get desired effects

lighting trees - a vertical pipe that is placed on the side of the stage to hold lighting instruments. (also called a boom)

load in/out – the dates allotted for the set, lights, sound, and costumes to enter the theatre and to be used for the production

-M-

managing director - the individual(s) responsible for the daily administrative operations of the theatre company or organization

marking out - when the stage is marked with tape to show where furniture and props should be placed during the performance

marley floor - the top layer of a sprung floor that can be replaceable to suit different styles. Also called the performance surface or dance floors; usually used for dancers

master electrician - (also called ME, Head Electrician or HDLX) the individual responsible for implementing the lighting design for a production drawn up by the lighting designer (involves overseeing the preparation, hanging, connection and focusing of stage lighting fixtures)

matinee - an afternoon performance of a show

monologue - a speech given by one actor

musical director - the person who works with the director, actors and orchestra to get the desired musical effects for a show

-N-

notes - the meeting a director usually has after a rehearsal or performance to tell the cast and crew how he felt about their performance and to make any changes he may think are necessary

-O-

off book - when the director tells the cast (usually by a certain date) that they must memorize their lines and can no longer use their scripts in rehearsal

offstage - the area of the stage which the audience cannot see

orchestra pit - an area at the front of house, usually sunken, where the musicians and conductor work during a show

overture - the beginning music in musical theater, before any actors enter, that usually gives the audience an idea of the music to come and gets them into the feeling of the show

-P-

personal props - props that are carried by an actor in his costume during a performance

photo call - a time arranged for photographers (especially press photographers) to take pictures of the cast of a play, usually for publicity purposes

platforms - any horizontal playing surface, or a piece thereof

platform stage --stage raised above the audience area, which is placed at one end of a room

playbill - a program/booklet that contains information about a production; the posters used to advertise a production

preset - when either a prop, costume or something else used in a production is placed in or around the stage before the start of a performance

production manager - the person in charge of the technical side of the production; generally, the technical director, stage manager, and all designers report to this person

prompt - as actors move from using the script to no script (see off book), the prompter follows the play in a book and gives a portion of a line to an actor, if needed, to help them remember the line

prop mistress/master - the person in charge of all the props and who usually works with them during a show

props – all the items used in a play to tell the story not including the scenery or costumes (the short forms of "properties")

proscenium - the arch that frames the front of a stage and tends to separate the actors from the audience

-Q-

-R-

rake/raked stage -- a stage that is slanted, either to increase visibility or to produce false perspective

rear of house - the areas in the back of the stage and those places used for storage

rehearsal - the period of practice before the show is presented to the public, in which the actors and director work on the development of the show

Rep Plot - a standardized lighting system which is versatile for performances from plays and musicals, to concerts, to speakers, which allows for show-specific versatility within a reasonable

time frame. The Rep Plot consists of area lighting, down lighting, front washes, side lighting (high sides or dance lighting) and cyc lighting.

repertory theater - a theater group that prepares several plays that they can perform over the same period of time

reprise - in musical theater, when either a whole song or part of a song is repeated

risers - platforms placed on the stage to create different levels

rosin – a sticky substance dancers may use on the feet/shoes to improve their grip on the stage floor; also used by musicians with string instruments on their bow hair or the strings themselves.

RP screen - “rear projection” screen; the projection of filmed action or stills on a translucent screen in front of which actors are lit and filmed; used to simulate an outdoor or location background in the studio. Also called back projection, background projection.

run - the number of times a show is performed

run crew - a collective term used in theatre to describe the members of the technical crew who supervise and operate ("run") the various technical aspects of the production during a performance. While the "technical crew" includes all persons other than performers involved with the production, such as those who build and take down the sets and place the lighting, the term "running crew" is generally limited to those who work during an actual performance.

run-through - a rehearsal in which the actors perform the show from the very beginning to the very end ("run the show" is another way of saying the same thing)

running-time - the amount of time it takes to perform the play from beginning to end, not including any intermissions (as theater is live, this can vary slightly for each performance)

-S-

safety chain - A steel chain used to ensure hanging equipment stays connected to the steel pipes overhead in case of failure of the primary hanging support (clamp etc.)

scrim - a drop made of a special weaved material that is used for setting the scene of a play; depending on the direction of a light source, it can be translucent or opaque

set - the physical design of the stage for each act and all the physical things that are used over the course of the performance

set designer - the person who designs the sets for a show (in smaller theaters this person may also be responsible for building the sets)

set dressing - decorations that have no function on a set other than aesthetics

side stage - the area to the left and right of the performing area to store scenery and as a holding area for performers as they enter or leave the performing area.

sides - an audition script

sound designer - the person who designs the sound effects or microphone levels for the show

spacing rehearsal - first rehearsal in the theater in which the primary set pieces are on the stage

spike - to mark the stage floor with chalk or tape to indicate the position of furniture, properties, or scenery so that they will be placed correctly during scene shifts (also known as "marking out")

sprung floor - a floor that absorbs shocks, giving it a softer feel. Good for dance and theatre activities, they enhance performance and greatly reduce injuries. Modern sprung floors are supported by foam backing or rubber feet, while traditional floors provide their spring through bending woven wooden battens.

SSDC (Society of Stage Directors and Choreographers) - the theatrical union that unites, empowers and protects professional stage Directors and Choreographers throughout the United States

stage directions - when a script contains information for the actors giving them specific entrances and exits (SR, SL, US, DS); all of these are from the actors perspective

stage left (SL) - this is when the actor standing in the center of the stage moves to his left

stage manager - the person who runs the show from opening curtain to closing curtain and is in charge of everything on the stage and in the back of the stage

stage right (SR)- this is when the actor standing in the center of the stage moves to his right

staged reading - a reading of the play in which the actors read from the script (often while sitting); no movement or blocking occurs

standby - a person who understudies a single role (or more) but is not part of the chorus or ensemble of a musical or play or the warning signal for all upcoming cues

strike - to remove; in rehearsal, perhaps a prop (like a glass or a chair); after a production, the entire set and all the properties are removed from the stage area

summer stock - a type of repertory theater which produces its shows during the summer season

swing - a performer in a musical who substitutes when chorus members are unable to perform

-T-

table work - a theatrical term describing the rehearsal time, usually in the first week of a production's preliminary work. Table work is spent around a table discussing the play, its

themes, social relevance and other topics. Table work is carried out before actually getting up and acting the play out and is a very imagination-centered activity.

tech – shorter term for “technical rehearsal”, where all design elements (set, lights, sound and costume) are combined with the work of the actors, resulting in a final production

technical director - the person who supervises the construction of a set and any rigging that needs to be done, such as hanging scenery

technical rehearsal - where all design elements (set, lights, sound and costume) are combined with the work of the actors, resulting in a final production

theatrical rigging - the means by which scenery can be raised out of view of the audience for storage purposes or lowered to the stage for use

thrust stage - (also known as an open stage or apron stage) a wraparound theater space where the stage extends out into the audience and the spectators view the action from three sides. (The main advantage to this setup is that more of the audience can be closer to the actors. Scenically, it can be less expensive to mount a theater piece on a thrust stage than on a proscenium stage.)

trap - an opening in the floor of a stage where a performer or prop can disappear (trap doors in the floor)

-U-

understudy - an actor who studies the lines and blocking of a role and is able to take over for the original cast member in a role

upstage (US) - the area of the stage that is the farthest away from the audience; when one actor moves to the back of the stage and causes another actor to turn away from the audience (called "upstaging"); when an actor draws attention to himself and away from the main action of a play

USA (United Scenic Artists) - a labor union and professional association of Designers, Artists and Craftspeople working in film, theatre, opera, ballet, television, industrial shows, commercials and exhibitions; offers health and pension among its benefits

-V-

-W-

wardrobe - the stock of costumes and accessories which are owned by a theater group

wings - the areas of the stage that are to the right and left sides of the acting area and are out of view (these areas are usually masked by curtains)

workshop - to present a performance of a dramatic work, using intensive group discussion and improvisation in order to explore aspects of the production before formal staging

wrangler - a person hired to take care of the younger members of a cast

-X-

-Y-

-Z-

Visual Arts Terms

-A-

acrylic paint - a modern synthetic paint, made with a resin derived from acrylic acid, that combines some of the properties of oils and watercolor. Most acrylic paints are water based, although some are oil compatible, using turpentine as a thinner. Thinly applied paint dries in a matter of minutes, thickly applied paint in hours—much quicker than oils.

airbrush - an instrument for spraying paint or varnish by means of compressed air. It looks rather like an outsize fountain pen and is held in a similar fashion, the pressure of the forefinger on a lever regulating the air supply. Various types of nozzles can be fitted and the instrument can be controlled so as to give large areas of flat color, delicate gradations, or a fine mist. The paint is typically held in a small container attached to the airbrush, and the air compressor is connected by a flexible tube.

aquatint - a printmaking method related to etching but producing finely granulated tonal areas rather than lines; the term applies also to a print made by this method.

armature - a framework or skeleton (typically of wood or stiff wire) round which a figure of soft material such as clay or wax can be modeled. The term is also applied to the iron framework of stained-glass windows.

assemblage - term used to describe a type of work made from fragments of natural or preformed materials, such as household debris.

-B-

block book - a type of illustrated book in which the words and image on each page are printed from a single woodcut block, as distinct from books that use movable type for the words.

Body art - a type of art in which the artist uses his or her own body as the medium.

brush - a painting or drawing implement consisting of flexible fibers set in a handle.

brayer - in printmaking, a brayer is a roller which is used to apply ink to printing surfaces.

-C-

canvas - a woven cloth used as a support for painting. The best-quality canvas is made of linen; other materials used are cotton, hemp, and jute.

ceramics - the art of making and decorating pottery.

charcoal - charred twigs or sticks used for drawing. Its use dates back to Roman times and possibly much earlier. An essential characteristic of charcoal is that it is easily rubbed off the drawing surface unless a fixative is used, so it has been much favoured for preparatory work,

either for sketches or cartoons or for outlining on wall or panel a design that could be gone over with a more permanent medium.

clay - a sticky, fine-grained earth, composed essentially of rock dust and water, that can be moulded and cut into shape; it has been used in most civilizations for practical purposes, notably for making bricks, tiles, and pottery, and to a lesser but still significant extent in sculpture and decoration.

collage - a term applied to a type of picture (and also to the technique used in creating such pictures) in which photographs, news cuttings, and other suitable objects are pasted onto a flat surface, often in combination with painted passages.

color - the property possessed by an object of producing different sensations on the eye as a result of the way the object reflects or emits light.

color wheel - a circle with different colored sectors used to show the relationship between colors.

contour drawing - shows the outline of the subject, and not the volume or mass of an object. Blind contour drawings are those created by looking only at the subject, and not the paper while drawing.

-D-

decorative arts - term generally used more or less synonymously with applied art but which can also embrace objects made purely for decoration, without any practical purpose.

drawing - a representation of forms or objects on a surface by means of lines.

drypoint - a printmaking method in which the design is scratched directly into a copper plate with a pointed tool.

-E-

easel - stand on which a painting is supported while the artist works on it.

edition - to produce multiple copies of an original work of art (most often through photography or printmaking processes).

elements of art - The elements of art are components or parts of a work of art that can be isolated and defined. They are the building blocks used to create a work of art. They are: texture, form, space, line, shape, color, and value.

enamel - a smooth, glossy material made by fusing glass to a prepared surface, usually of metal, by means of intense heat. The term is also applied to any object made of, or decorated with, this material. Though easily fractured, enamel is otherwise extremely durable and gives great brilliance of color, especially when used in translucent form against a ground of precious

material. The color can come from the use of colored glass or from the application of color to plain enamel.

encaustic painting - technique of painting with pigments mixed with molten wax. It is a laborious method, but it produces a very durable and stable surface, as wax resists moisture and does not yellow with age.

engraving - term applied collectively to the various processes of cutting a design into a plate or block of metal or wood, and to the prints taken from these plates or blocks (see print for a classification of these processes). In everyday usage, the term usually refers more specifically to one of the processes, known technically as line engraving. In a different sense, the term 'engraving' is applied to the incising of designs on stone, especially in prehistoric art.

etching - a printmaking method in which the design is bitten into the plate with acid; the term is also applied to the print so produced.

-F-

fine arts - a term that came into use in the 18th century to describe the 'higher' non-utilitarian arts, as opposed to applied or decorative arts. Usually the term is taken to cover painting, sculpture, and architecture.

fixative - an adhesive liquid applied to drawings in chalk, charcoal, or pastel (usually by means of spraying) to prevent the pigments from rubbing off, by binding them together and securing them to the ground. It is most needed for pastels, but it tends to reduce their brilliance.

form - an element of art. At its most basic, a form is a three-dimensional geometrical figure (i.e. sphere, cube, cylinder, cone, etc.), as opposed to a shape, which is two-dimensional, or flat. In a broader sense, form, in art, means the whole of a piece's visible elements and the way those elements are united.

fresco - a method of wall painting in which powdered pigments mixed only in water are applied to wet plaster freshly laid on the wall (the word 'fresco' is Italian for 'fresh'). As the wall dries an irreversible chemical reaction occurs that binds the pigment with the plaster, making the picture an integral part of the wall (the lime (calcium hydroxide) of the plaster combines with carbon dioxide in the atmosphere to form a crust of calcium carbonate).

-G-

genre - term for paintings or other works depicting scenes from daily life. It may be applied to appropriate art of any place or period, but most commonly suggests the type of domestic subject matter favored by Dutch 17th-century artists. In a broader sense, the term is used to mean a particular branch or category of art; landscape and portraiture, for example, are genres of painting.

gesso - a term used loosely to describe any white substance that can be mixed with water to make a ground; in reference to sculpture, it often means plaster of Paris.

gouache - opaque watercolor, sometimes also known as body color. It differs from transparent watercolor in that the pigments are bound with glue and the lighter tones are obtained by the admixture of white pigment. Its degree of opacity varies with the amount of white that is added, but in general it is sufficient to prevent the reflection of the ground through the paint and it therefore lacks the luminosity of transparent watercolor painting.

graphite – the mineral (a form of carbon) used as the ‘lead’ in pencils, among other purposes. It is mined in various parts of the world and can also be made synthetically.

-H-

happening - a form of entertainment, often carefully planned but usually including some degree of spontaneity, in which an artist performs or directs an event combining elements of theatre and the visual arts.

hue - the name of a color or the attribute by virtue of which it is discerned as red, green, blue, etc. The spectrum is conventionally divided into six basic hues—red, yellow, and blue (the primary colors) and green, orange, and violet (the secondary colors, made by mixing the primary colors). In normal parlance the word ‘hue’ tends to be used so loosely that it is no more than a synonym for color.

-I-

icon - an image of a saint or other holy personage, particularly when the image is regarded by the devotee as sacred in itself and capable of facilitating contact between him or her and the personage portrayed.

iconography - the aspect of art history dealing with the identification, description, classification, and interpretation of the subject matter of the figurative arts.

ink - colored fluid used for writing, drawing, or printing. Inks usually have staining power without body, but printers' inks—pigments mixed with oil and varnish—are opaque.

installation - a term that can be applied very generally to the disposition of objects in an exhibition (the hanging of paintings, the arrangement of sculptures, and so on), but which also has the more specific meaning of a one-off work (often a large-scale assemblage) conceived for and usually more or less filling a specific interior (generally that of a gallery).

intaglio - carving or engraving on a small scale, as for example on a gemstone or seal, in which the design is hollowed into the surface—the opposite of cameo, in which the design projects above the surface. In the graphic arts, ‘intaglio printing’ refers to any process of printmaking in which the parts of the plate or block that will take the ink are recessed into it rather than raised above it (‘relief printing’). Etching is a form of intaglio printing.

-J-

-K-

Kiln - the furnace used to fire ceramics or metal. Kilns can be electric, of natural gas, wood, coal, fuel oil or propane.

-L-

lead - a heavy, soft, silvery-colored metal that tarnishes to bluish grey

linseed oil - the medium most often used in oil painting, obtained from the seeds of the flax plant (the plant from which linen—the material for the best canvas—is also made).

lithography - a method of printing from a design drawn directly onto a slab of stone or other suitable material. The design is neither raised in relief as in woodcut nor incised as in line engraving, but simply drawn on the flat printing surface; initially this surface was provided by a slab of special limestone, but metal sheets are now usually preferred, as they are less cumbersome. The process is based on the antipathy of grease and water.

-M-

medium - term used to refer to the material or form of expression employed by an artist; painting, sculpture, and drawing are three different media, and bronze, marble, and wood are three of the media of sculpture.

mixed media - a term used to describe works of art composed of a variety of different materials.

monotype - a method of making an image (on the borderline between painting and printmaking) in which a design is painted (usually in oil colors) on a flat sheet of metal or glass and is then transferred directly to a sheet of paper; the term is also applied to the prints made by this process.

mosaic - the art of making patterns and pictures by arranging small (usually multicolored) pieces of glass, marble, and other suitable materials and fixing them into a bed of cement or plaster.

mural - a painting, usually large, painted on a wall or for mounting on a wall as a permanent part of the decoration of a building.

-N-

-O-

oil paint - paint in which drying oils (usually linseed oil) are used as the medium.

-P-

palette - a flat board, usually rectangular, ovoid, or kidney shaped, on which artists arrange their paints ready for use.

palette knife - a thin, flexible, dull-edged blade, set in a handle, used for mixing paint, scraping it off the palette or canvas, and also as a painting instrument.

pastel - a drawing or painting material consisting essentially of a stick of color made from powdered pigments mixed with just enough resin or gum to bind them (in addition there is usually a mineral filler to give support to the stick); the term is also applied to a work produced with this medium.

pigment - any substance used as a coloring agent, particularly the finely ground particles that when held in suspension in a medium constitute a paint. Most pigments are now manufactured synthetically, but in the past they have been made from a variety of mineral, plant, and animal sources.

plaster of Paris - a fine white or pinkish powder, made from gypsum, that when mixed with water forms a quick-setting paste that dries to form a uniform, solid, and inert mass. It is used in sculpture for making moulds and casts.

perspective - method of giving a sense of depth on a flat or shallow surface, utilizing such optical phenomena as the apparent convergence of parallel lines and diminution in size of objects as they recede from the spectator.

plein air - (French: 'open air') term used to characterize paintings (usually landscapes) done outdoors rather than in the studio, or more generally to describe pictures that give a strong feeling of the open air.

print - a picture or design made (usually on paper) from an inked impression of an engraved metal plate, wooden block, etc. Prints are made by a great variety of processes, but they fall into three main groups, depending on whether the ink is carried on raised parts of the printing surface (relief methods), in grooves made in the surface (intaglio methods), or on the surface itself (planographic or surface methods). It is fairly common for different processes from the same group to be combined in one print.

portrait - a painting, drawing, sculpture, photograph, or other likeness of an individual, esp of the face

primary colors - three colors that cannot be created by mixing other colors (red, blue, and yellow). They are the basis for color theory and mixing, as most other colors can be created using these.

principles of design - the set of rules or guidelines of visual art that are to be considered when considering the impact of a Western piece of artwork. They are combined with the elements of art in the production of art. The principles are movement, unity, harmony, variety, balance, emphasis, contrast, proportion, and pattern.

-Q-

-R-

relief - term applied to sculpture that projects from a background surface rather than standing freely.

resin - a sticky substance, insoluble in water, used in art particularly as a constituent of varnish.

-S-

screenprinting - a printing technique based on stencilling, originally used for commercial work but now popular with artists for creative printmaking.

self-portrait - a portrait one draws or paints of oneself

sketch - a rough drawing or delineation of something, giving the outlines or prominent features without the detail, especially one intended to serve as the basis of a more finished picture, or to be used in its composition.

stencil - a thin sheet of metal, paper, or other suitable material perforated with a design (or often lettering) that is reproduced on paper, fabric, or other surface when the sheet is laid on them and color is brushed, rubbed, or sprayed through the openings. (A 'negative stencil' is one in which an object is placed on a surface and color is deposited around it.)

stretcher - the wooden framework on which a canvas is stretched and fixed. Wedges in the inner corners enable the canvas to be tightened if it slackens.

still life - a work of art depicting mostly inanimate subject matter, typically commonplace objects which may be either natural (food, flowers, plants, rocks, or shells) or man-made (drinking glasses, books, vases, jewelry, coins, pipes, and so on)

-T-

tempera - a term originally applied to any paint in which the pigment is dissolved in water and mixed (tempered) with an organic gum or glue, but now generally confined to the most common form of the medium—egg tempera.

turpentine - a resinous liquid obtained from various species of pine tree, which in its distilled form ('spirits of turpentine') is used as a diluent, or thinner, for oil paint.

-U-

-V-

varnish - a solution of natural or synthetic resin dissolved in liquid, used as a protective coating on the surface of a painting or sometimes as a paint medium.

Video art - a broad term applied to works created by visual artists in which video and television equipment and technology are used in any of various ways.

-W-

wash - a thin, transparent layer of watercolor or diluted ink spread evenly over a fairly broad area of paper and showing no brush marks.

wood engraving - term applied to the technique of making a print from a block of hardwood (usually boxwood) sawn across the grain and to the print produced from this process. The lines produced from this process are usually much finer than those produced by a woodcut.

woodcut - term applied both to the technique of making a print from a block of wood and to the print produced from this process.

-X-

xylography - a term for any kind of printing from a wooden block (both woodcut and wood engraving).

-Y-

-Z-

RELIGIOUS/CONGREGATIONAL TERMS

Altar

The table upon which the bread and wine (for Communion) is consecrated, almost located at the front of the church in the **chancel/sanctuary**.

Ark or Aron Kodesh (“AH-rone KOH-desh”)

The receptacle in the front of the sanctuary where the Torah, a scroll of the Hebrew Bible, is kept. During weekly services, the Torah is removed and read publically.

Baptism

The rite of admission to most denominations of Christianity, it consists of Christians being either immersed in water or having water poured over their heads. The basin of water that is used for this service is called a **baptismal font**. In Catholic churches, the structure that surrounds the font is called a **baptistery**.

Bimah (“BEE-mah”)

The part of the sanctuary from which the service is led, usually a raised platform at either the front or middle of the sanctuary. It can also refer to the actual table from where the Torah is read.

Chancel/Sanctuary

A usually elevated section at the front of the church where the altar, pulpit, and lectern are located and clergy lead the service. In many churches and all synagogues, **sanctuary** refers to the entire room where worship is held. In those congregations that use **chancel/sanctuary** to refer to the front of the worship space, the room itself is often called a **church hall**.

Choir Loft

The section for the choir, sometimes located at either end of the **chancel/sanctuary** or in a balcony in the rear of the sanctuary.

Communion

A weekly ritual commemorating the biblical Last Supper in which Christians partake in wine and a wafer, symbolizing on some level the body and blood of Jesus Christ. Also called the “Eucharist.”

Conference/Diocese/Synod

General terms for regional governing bodies headed by bishops that include several congregations of a given denomination. Usually a state or part of a state.

Deacon/Deaconess

An assistant to the priest/minister that is usually involved with a congregation’s administration and/or social justice ministries. In some denominations, the deaconship is a lower level of ordination, while in others, any lay person can serve as a deacon. Used

most often in Baptist, Episcopal, Catholic, Lutheran, Orthodox, and Presbyterian churches.

Elder

A term for a church leader used in different capacities across several denominations. In African Methodist Episcopal churches, presiding elders oversee regional church bodies. In Presbyterian and Southern Baptist churches, elders are ordained church leaders who assist the pastor in religious and administrative matters. In Quaker congregations, elders are lay leaders who lead worship on a rotating basis.

Fellowship Hall

A general term for a large room on a church property not used for worship and instead for social events such as meetings, classes, meals, etc. It can also refer to recreation facilities such as basketball courts, gyms, etc.

Icon

Artistic representation of a religious figure or biblical event. Considered sacred in Orthodox churches, where there are most commonly found. The **iconostasis** is a wall of icons that separates the sanctuary from the nave in Orthodox churches.

Lectern

The podium from which scripture is read usually located on the right side of the chancel/sanctuary facing the nave. Only present in churches where the **lectern** and the **pulpit** are separate.

Parish

A general term for an individual congregation and its surrounding community, headed by a priest. Used most often in the Episcopal, Orthodox, Roman Catholic Churches. A **parishioner** is a member of a parish.

Pastor

A general term for Christian clergy usually reserved for a congregation's primary spiritual leader. Used most often in Baptist, Lutheran, Methodist, Presbyterian, Unitarian, and United Church of Christ churches.

Pulpit

The podium from which the pastor preaches, usually located on the left side of the chancel/sanctuary facing the nave. In some churches, it is the only podium, combined with the **lectern's** function and sometimes called the **ambo**.

Ministry

A general term for programs run by a congregation. Ministries can include social justice or charity, outreach, support groups, youth programming, religious activities, etc.

Narthex

The lobby where worshippers are greeted as they enter a church.

Nave

The section of a church where the congregation sits on pews. In Orthodox churches, the nave may not contain any seating.

APPENDICES

Discovering Your Partners

A Tool Kit to Attract New Resources and Partners

Partners for Sacred Places



SUMMARY

At this point in the Tool Kit Process, your learning teams have gathered information about your institution's heritage, values, vision, mission, and space requirements.

Before you begin telling your story and finding partners with whom to share space, you must gain clarity about your audience. When you look for new partners and support beyond your own institution, your immediate community and current members and supporters are your best source. Discovering Your Partners will help you learn more about your community and identify those new partners and supporters who will be eager to collaborate and partners

SEVEN STEPS TO DISCOVER YOUR PARTNERS

STEP ONE: Form a community assessment team. Be sure to include members that represent the diversity of your institution: members, volunteers, staff, supporters.

STEP TWO: Gather information from the history and heritage, public value, and building assessment teams that describes your assets.

STEP THREE: Define your community and neighborhood. Gather some basic demographic data.

STEP FOUR: Based on your assets, identify potential collaborators and partners.

STEP FIVE: Use the Community Asset Mapping Tool on Page _____ to gather and record information about potential community partners – individuals, associations, arts and culture organizations, congregations, public institutions, and the private sector.

STEP SIX: Evaluate potential community partners on the basis of matching assets and interests, and select the top three prospects in each category. Work with your communications team (administrator, webmaster. . .) to design approaches to potential partners.

STEP SEVEN: Execute outreach strategies, establish relationships with potential partners, forge shared space relationships.

Matching Assets to Assets

The Asset-Based Community Development Institute, whose methods and materials have shaped this tool, suggest that, all too often, we look at our community in terms of need—we *need* a new roof, we *need* performance space, we *need* more art and culture in our neighborhood. We look at the deficits rather than those tangible things everyone – individuals, organizations and associations, and institutions – in the community offers to each other: our assets. As you work with the Tool Kit, you have begun to discover the assets your institution can bring to the table, those things that are valued by others. It is now time to identify others in your community who can join you in sharing space to more fully utilize space in historic places of worship.

A full-scale community assessment is a major task but well worth the investment of time it will take to uncover the wide variety of gifts or assets in your community or neighborhood. The methods and materials of The Asset-Based Community Development Institute (see “Resources” p. __). For the purpose of space sharing collaborations, we suggest a limited process to help you identify those potential new partners whose interests and resources are the best match.

STEP ONE: Form a community assessment team.

- Be sure to include members that represent the diversity of your institution (members, supporters, staff, volunteers)
- Team members should have knowledge of the community, its issues, and the people who can make things happen;
- Team members should be familiar with statistics about the community, and how to interpret them;
- Team members should have the ability to set up a simple data base on a computer and use it for collecting information about potential partners

STEP TWO: Gather information from other teams. What are your assets?

- Take a moment to think about what you have learned so far in your assessment process:
- Is the congregation's building a landmark, a place that is already known for its architectural significance, or seen by its neighbors for its long-time and ongoing presence in the community?
- Is the arts organization one that has a great reputation for quality performances and has loyal audiences, subscribers, or viewers?
- Has your institution played a role at any time in the development of your community?
- What are your values, mission, and vision statements of your institution?
- If repairs or capital investments were made to your building, what additional space(s) might be available for community collaborations and space sharing?

The answers to these questions become your messages. They define who you are, what you have and what you do for existing and future members, collaborators and audiences.

STEP THREE: DEFINE YOUR COMMUNITY

Your institution is a vital asset to the local community. As you have seen from your program assessment, congregations provide space and services to their neighbors. Arts and cultural organizations provide vital entertainment, intellectual stimulation, and _____ for the community.

But who are your neighbors? What do they have to offer to you? This tool will ask you to look at your community in a new light. It will challenge you to view your community – its individuals, its associations, and its institutions – as also having assets that they can share with you, as you so generously share your assets with them.

What is your community?

Before you can discover the resources available to you, you must identify the physical and psychological boundaries of your community. In small towns, the job is easy – your community is your town. Rural communities may include people who live in the countryside or the nearest town; it may include an entire county.

Cities provide more of a challenge. For example: **Q:** *Where are you from?* **A:** *Philadelphia.* **Q:** *South Philly?* **A:** *No, West Philly* **Q:** *Really, what neighborhood?* **A:** *Spruce Hill.* Neighborhoods are a state of mind as much as a physical place. It is where you shop for groceries, use the post office, begin and end your commute to work. It is where your children attend school and hang out. It is often, but not always, where you attend religious services and/or musical performances. The neighborhood where your congregation is located, the neighborhood where you view art or see a dance performance, may be the neighborhood where you and your family used to live, or it might be the neighborhood where you currently work or shop. Your knowledge of that neighborhood may be out-of-date!

To help reach a common understanding of your community – its boundaries, its features, and its resources – you may want to create a map. The Appendix offers an exercise, **Our Neighborhood Is. . .**, that you can use to carry out a formal mapping process. If you create map of your community, include members who live nearby as well as those who commute to religious services or attend your arts and cultural events. This requires that you determine where your current and former members, staff, volunteers, subscribers and supporters live. Youth and seniors have very different views of the neighborhood; include their perspectives as well

as those of members who stay new home during the day and those who leave the neighborhood for work or school.

If you choose not to do a formal mapping process, you will still need to define your community boundaries in writing and note some of its key features and resources. This information is a critical part of finding the audience for your story and collaborators in space sharing.

What information should you gather about your community?

You may wish to gather some basic information about who lives in your community, community population, and characteristics. Hopefully the programs that a congregation may offer in their facilities respond to issues of interest and concern to their neighborhood. Likewise, ideally the offerings of an arts and culture organizations will also reflect the interests of the congregation that they are sharing space with as well as their congregational collaborator.

This data gathering will also alert you to others who are doing work similar to yours. Such information will bring to light potential collaborators with whom you might develop programs or sponsor joint funding initiative.

Check out easy-to-find data sources. Congregations that are part of a denomination that uses PERCEPT (a for-profit research firm that provides demographic information for evangelism and church growth), you may want to contact your judicatory office. Other sources include the U.S. Census Bureau (www.census.gov), the U.S. Bureau of Labor and Statistics, the website of your local newspaper, United Ways, and local government agencies. The simplest thing to do is visit the reference desk of your local library with a list of questions and let them point you to the appropriate tools to find out:

- The number of people who live in your community and their ages;
- Household composition;
- Racial and ethnic populations who live within your boundaries;
- Unemployment rate;
- Levels of education reached;
- Literacy rates and languages spoken.

Your elected officials and newspapers are good sources for this information. You may also want to talk to elected officials about issues that concern the community such as crime, homelessness and hunger, shortage of jobs, public transportation, substance abuse, or quality-of-life-issues. At community forums or other meetings, your neighbors may also have talked about their hopes for the community, things that they would like to accomplish to improve it, and how they would like to connect with individuals, associations, and institutions in the community.

Please see “De’Amon Harges – Roving Listener” in The Appendix to learn how one congregation connects with its neighbors.

STEP FOUR: IDENTIFY POTENTIAL PARTNERS

Now that you have defined your community – the geographic area where you will look for new partners – you need to come up with a tangible list of, and information about, potential partners with whom you might like to collaborate and share space. The challenge of the Tool Kit is to craft your story so that it becomes one of opportunity rather than need. You are identifying an audience that shares your concerns and interest, and offering them a chance to join forces with you to leverage your resources.

Before you begin gathering data, you must narrow the universe. Go back to the list of questions you considered in Step Two of this tool. You will want to identify the best potential partners by matching interests.

Exchanging Value

Each time you consider potential partners, you want to ask several questions that will help you narrow your list:

- What is the value of what we offer to each other?
- What will get their attention?
- Who can help us tell our story to them?

Partners and supporters can offer many things of value to your institutions including **money, shared space, in-kind services, volunteers, and contacts**. Unless your institution has unlimited time and energy, you will want to make the

best matches possible. For example, a local theater and a congregation may be a good match if the congregation is not currently using their chapel that seats 100. A dance school could make good use of a congregation's education wing that has classrooms and an auditorium.

What do you need to know about potential partners?

The Asset-Based Community Development Institute categorizes community partners this way:

- **Individuals:** neighbors and key neighborhood leaders, persons of influence in the community, elected officials;
- **Associations and Organizations:** Other institutions including congregations, arts organizations, community groups, community development corporations, labor unions, special-interest organizations;
- **Public Institutions:** hospitals, schools and colleges, libraries, museums, public services such as police, local government;
- **Private Sector:** business, banks, corporations.

As you continue to use this tool, you will look at each group and specify where to find it, how to gather and organize your data for each one, and how to evaluate your data to find the best matches. You will share your story with these potential partners to build relationships, find partners, and/or to get commitment for support. With that in mind, you can think about a three-phase plan to communicate your story: raising awareness, building relationships, and gaining commitment for space sharing and support. The first commandment of communicating is always *Know Thy Audience*. For each level, there is an increasing amount of information you need to know.

	Audience Examples	Suggested Tools	Desired Results	End Level of Data Needed
Raise Awareness	General public	Mass Media	Heightened visibility	Low
Build Relationships	Clergy/lay leaders of congregations, arts organizations, agencies, local businesses	Tours, group visits, websites, newsletters, targeted videos, letters	Exposure for space to be shared, programs and services among potential partners	Medium
Gain Commitment	Institutional Decision-makers	Personal visits, case statements	Funds, volunteers, contacts	High

STEP FIVE: GATHER AND RECORD INFORMATION

Getting Ready

It takes a system! Any data-gathering activity requires a standardized way of seeking out information and recording. A simple computerized database management program will not only help you organize your data but allow you to record contacts and results. Here is what you need to know:

INFORMATION TO GATHER FROM INDIVIDUALS

- Complete name, address, telephone number, and e-mail address;
- Issues in which the person has interest;
- Capacity to give of time and money;
- Organizations or causes they have supported in the past;
- Who you know that might know them;
- What you offer that they would find valuable;
- What you want them to do once they have heard your story;

- What help they can provide.

Individuals

Local communities, even large inner-city neighborhoods, are really small towns. Community leaders and individuals of influence know each other as they work together on local projects. One way to identify key community leaders is to ask you own member to list the five most influential individuals in the community and then compare the lists. Likewise, as you are gathering information form the other groups listed below, ask the same question and compare it with your institution's list. Check with your local elected officials who know what is happening in the community. They may even provide you with an introduction to people you would like to meet.

Associations and Organizations

Your neighborhood is a beehive of activity with formal organizations and interest groups. Many of these organizations are eager to share space with congregations and can assist congregations in the repair and maintenance of their facilities.

To identify organizations and associations in your community that have potential for partnership, you will need:

- Directories of organizations, fraternal groups, ethnic associations;
- Copies of your local newspaper (s); daily, weekly, alternative;
- Community bulletin boards at supermarkets, libraries, community centers, and on websites.

While directories will give you a fairly straightforward list of organizations and associations, newspapers and websites are gold mines of information.

INFORMATION TO GATHER FROM ORGANIZATIONS, PUBLIC INSTITUTIONS, AND BUSINESSES

- Names of senior staff, and if it is an organization, its volunteer leaders;
- Mission, programs, products, services, and approximate size;
- Resources they have to offer (space, professional expertise, volunteers, donations-in-kind, direct funding);

- Opportunities to address a group or attend an event;
- Who you know that might know them (key staff or board members connected to your institution);
- What you offer that they would find valuable;
- What you want them to do once they have heard your story.

AN ASSOCIATION MAP

Artistic Organizations:	Outdoor Groups:
Business Organizations	Political Organizations:
Charitable Groups:	Religious Institutions:
Civic Groups:	School Groups:
Civic Events:	Self-Help Groups:
Collectors Groups:	Senior Citizen Groups:
Community Support Groups:	Service Clubs:
Ethnic Associations:	Social Cause Groups:

Health and Fitness Groups:	Sports Leagues:
Interest Clubs:	Veterans Groups
Local Government:	Women's Groups
Local Media:	Youth Groups
Men's Groups:	
Musical Groups:	

Public Institutions

Your local firehouse, school, or hospital are deeply committed to the community they serve. What kind of links might you make? The list of possibilities is endless and, with the right approach, the success rate is likely to be high.

The Private Sector

Business large and small provide goods and services to your community by securing and retaining customers. Owners or chief executive officers often make company resources, such as printing services and groups purchasing, available to the community. Some business leaders get involved because they understand that

good citizenship is good business; other have successfully meshed their faith, their interest in the arts, and their work lives.

To identify and reach the business community, you will need to be more selective than just scanning the yellow pages or a business directory.

Here are a few ideas to help you narrow the field of business leaders:

- Check the Board lists for federated funds like United Way, United Jewish Appeal and Catholic Charities.
- Check the list of supporters of arts organizations and faith-based institutions.
- Visit your Regional Foundation Center. Staff will help you research likely supports of faith/arts collaborations. Your local center's location can be found at <http://foundationcenter.org/>

STEP SIX: EVALUATE POTENTIAL PARTNERS

You have now identified a number of potential partners. It is time to home in on the most likely audience for your story. The four **Evaluating Your Data** forms and worksheets that follow allow you to list the most promising potential partners in each of the four groups and indicate what type of support each might provide. Remember that both your institution and the potential partner have something to offer. Look for the best matches.

As you work with the data sheets, keep in mind four criteria for matching your institution with partners:

- Are they part of your community as you have defined it?
- Do they have assets to offer that you can use easily and effectively?
- Do their interests align with your values, vision, and mission?
- Do you have access to them either directly, through someone associated with your institution, or through another potential partner?

It will probably take a fair amount of discussion to select the top three prospects in each group but the end product is well worth the process. When you finish, you will have 12 prospects with whom you have interests in common

EVALUATING YOUR DATA: INDIVIDUALS

Directions: List the individuals about whom you have gathered data. Do they have the potential to support your organization? Check the boxes that apply. When you have completed this for each individual, check in the left column the top three prospects for each category.

✓	Individuals	Money	In-Kind Services	Volunteers	Contacts

EVALUATING YOUR DATA: ASSOCIATIONS AND ORGANIZATIONS

Directions: List the associations and organizations about which you have gathered data. Do they have the potential to partner with you? Check the boxes that apply. When you have completed this for each association and organizations, check in the left column the top three prospects for each category.

✓	Association Organization	or Money	In-Kind Services	Volunteers	Contacts

EVALUATING YOUR DATA: PUBLIC INSTITUTIONS

Directions: List the public institutions about which you have gathered data. Do they have the potential to provide support to your faith/arts collaborative?

✓	Public Institution	Money	In-Kind Services	Volunteers	Contacts

EVALUATING YOUR DATA: THE PRIVATE SECTOR

Directions: List the businesses and corporations about which you have gathered data. Do they have the potential to provide support to your faith/arts partnership? Check the boxes that apply. When you have completed this for each business and corporation, check in the left column the top three prospects for each category.

✓	Private Sector Institution	Money	In-Kind Services	Volunteers	Contacts

WORKSHEET

DATA SHEET: ORGANIZATIONS, BUSINESS, AND PUBLIC INSTITUTIONS

Fill out one of these sheets for the top three individuals, associations, and organizational prospects from the evaluation forms.

Name:

Address:

Contact Name and Phone:

Email Address:

Web Address:

Mission or major purpose of organization or business:

WORKSHEET

MATCHING ASSETS TO ASSETS

Complete this worksheet on all congregations, arts or local organizations and businesses where you think a match might apply.

Community issues your congregation or organization addresses that another organization or business might find valuable?

Programs or performances that you offer, and results that they have achieved that would be considered valuable by a potential partner.

Resources they can offer to your institution:

What do you want them to do as a result of hearing your story?

RESOURCES

The Asset-Based Community Development Institute

School of Education and Social Policy

Annenberg Hall, Room 148,

Northwestern University,

2120 Campus Drive,

Evanston, IL 60208

www.abcdinstitute.org

Examples of Using Internal Resources



De'Amon Harges - Roving Listener



Many of you already know De'Amon Harges or have seen him bustling around the church and out in the surrounding community. You may wonder or have asked someone "What does he do?" De'Amon's role as a Roving Listener is a vital component of the Miracle on 29th Street initiative.

In 2005, after recognizing De'Amon's talents in listening and engaging with people, Pastor Mike Mather asked De'Amon to join the Miracle on 29th Street team as the Roving Listener. De'Amon reaches past the idle chit chat and has a way (rather a gift) of pulling people out of their shells and putting them at ease so that what develops is a heart-to-heart conversation. His demeanor invites people to share with him their stories and dreams. What is unique about De'Amon's listening is his ability to draw people, both from in the neighborhood and from the church community, into conversations that provide a window into the miracle of naming, blessing and connecting. In addition, De'Amon continues to learn about individuals even after their personal conversation is over. He understands that people have a hard time bragging about themselves, so, he follows up his conversations by speaking with neighbors, friends and co-workers who might know these people to get a well-rounded and complete picture.

The gifts and talents that individuals share with De'Amon and his fellow Roving Listeners are the building blocks of what makes up the Miracle on 29th Street. The Miracle on 29th Street is an initiative surrounding the church and community and connecting individuals and their talents together to strengthen our neighborhood and eventually build up the area's sense of community and economy.

In his role as a Roving Listener, De'Amon serves as one of our connections to the community. He has gathered unbelievable stories of courage, strength and dreams, which will impact you and your life in ways you may not understand or recognize right away. These stories will be shared and utilized to encourage growth, strengthen our bonds with each other and to help fulfill the dreams we all have, but perhaps never thought could be reached. Allow yourself to take part in the Miracle and see how it will affect you and how you can pass it along to others in the spirit of community and fellowship.

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