Shared-Use with the Performing Arts in Active Historic Religious Buildings

Vanessa Lacida dela Torre

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Abstract
Religious buildings, in the United States, are aging through a period of shifting religious conditions. The environment in which religious organizations operate is changing as religious buildings continue to age, and resources and congregations continue to diminish. Changing needs have forced congregations to adapt or to close, leaving historic religious buildings vulnerable to vacancy and demolition. As a result, religious organizations and preservation communities have explored means of diversifying available resources in order to sustain the active use of historic religious buildings. Shared-use, a traditional practice of religious organizations, proves to be a successful structure. Potential benefits of shared-use include occupancy for underutilized space, a possible source of income contributing to operations and maintenance, exposure to a variety of technical skills and labor, and an increase in building stakeholders that create a fundraising advantage. While shared-use takes a variety of forms, the organization Partners for Sacred Places has explored the unique shared-use relationship between religious organizations and the performing arts community. Many of these relationships exist throughout the United States, such exemplary cases occurring in Philadelphia. An initial exploration of existing relationships, however, has indicated potential consequences to shared-use and adverse impacts on building preservation. This thesis investigates the physical repercussions of performance arts programming that shares space within active historic religious buildings. The impacts of performance arts programming has been explored, in this thesis, through the investigation of existing shared-use relationships between performing arts and religious organizations. This thesis highlights six historic religious buildings of Philadelphia that have hosted performance arts programming for many years. Through various methods of data collection, the influences of the shared-use relationships are presented in the form of case studies. The analysis of the case studies illustrates the increase in overall building preservation that is stimulated by the presence of performance arts programming, as well as the continued deferred material maintenance of spaces in which they occupy. This thesis is a distinct study within the minimal body of work that exists to guide the preservation of purpose-built religious buildings in continuous use. The findings are a contribution to the management and establishment of the shared-use of religious buildings with performance arts programming.

Keywords
partners for sacred places, arts in sacred places, theater, gymnasium, sunday school

Disciplines
Historic Preservation and Conservation

Comments
Suggested Citation:

SHARED-USE WITH THE PERFORMING ARTS IN ACTIVE HISTORIC RELIGIOUS BUILDINGS

Vanessa Lacida dela Torre

A THESIS

in

Historic Preservation

Presented to the Faculties of the University of Pennsylvania in

Partial Fulfillment of the Requirements of the Degree of

MASTER OF SCIENCE IN HISTORIC PRESERVATION

2012

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Associate Professor
DEDICATION

This work is dedicated to my parents.

Even when they do not know what I am doing, they support me no matter what.

This one is for the museum.
ACKNOWLEDGMENTS

I would like to thank the individuals that I have worked with over the past two years that have unknowingly guided me to my research topic. The work that I have done for CultureWorks of Greater Philadelphia and Partners for Sacred Places has provided the ground research on which I built my thesis. My experiences have given me the necessary tools and connections to obtain my goals.

First and foremost, I am thankful for the opportunities that have been provided to me through Partners for Sacred Places. My involvement in the groundwork phase, with CultureWorks, and the implementation phase of the Arts in Sacred Places program, has been inspirational. The reputation of the organization has allowed me to gain time with clergy and tour beautiful historic churches. Exposure to the field has given me firsthand experiences that have been tantamount to choosing and designing my personal case studies.

It has been a pleasure to work with all of the staff at Partners for Sacred Places. They have been eager and interested to help throughout the process. Individually, I would like to thank Tuomi Forrest, Daniel Duffy, and Scott Schnur, who unintentionally pressured me into my thesis topic. Even though I tried to fight it, they made it seem too logical a decision to ignore. I would also like to thank Karen DiLossi, who has kept me involved in the Arts in Sacred Places program. The work that I have done for her has informed this
thesis so much, and it is wonderful motivation to know that it can continue to contribute
to the work that she does. Special thanks to Tuomi Forrest, who has taken the time to
read my work and provide thoughtful guidance.

I would like to thank Suzanna Barucco, my advisor, mentor, editor, and motivator. She
has helped me through the entire process, from framing the initial concept to last minute
edits and layout design. She has been an available advisor, almost to the point of spoiling
me. Our frequent meetings in coffee shops, over the phone, and regular emails have been
a comfort. There was always a sense of satisfaction when I emailed completed portions of
my thesis to her. A part of me would feel sorry, but another part of me would be proud to
overwhelm her with more drafts than she could read before our next meeting. Thank you
for your patience.

I would like to thank the members of the religious organizations and performing arts
groups that have participated in my thesis. My case studies would not have been possible
without their cooperation and willingness to share information. They may not understand
how indebted I am for the few hours that they have given to me.

I appreciate the education and experience that has been made available to me through the
Graduate Program in Historic Preservation at The University of Pennsylvania. It is a
highly respected program that has exposed me to top professionals in the field and a
curriculum that provides a strong foundation for my interests and career goals. I
especially value the courses, Architecture and Archeology, taught by John Milner; Building Pathologies and Building Diagnostics and Monitoring, taught by Michael Henry; Documentation and Archival Research, taught by Randall Mason; and Site Analysis, for fueling my enthusiasm to “read” and contextualize buildings. The on-site experience and exercises have informed my personal methodology for gaining intimate familiarity with sites.

Last, and certainly not least, thank you to my friends and family. They have been a source of constant patience and support. They have suffered my absence from countless events and my failure to call often enough. Thank you mom and dad, for your patience and support for my continued schooling. You are an indescribable and reliable comfort in my daily life. Thank you Elliot Nolter, for your patience with my personal frustrations. You provide relief from my stresses, giving me time to relax and reminding me to take care of myself. Thank you all.
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EXECUTIVE SUMMARY

Religious buildings, in the United States, are aging through a period of shifting religious conditions. The environment in which religious organizations operate is changing as religious buildings continue to age, and resources and congregations continue to diminish. Changing needs have forced congregations to adapt or to close, leaving historic religious buildings vulnerable to vacancy and demolition. As a result, religious organizations and preservation communities have explored means of diversifying available resources in order to sustain the active use of historic religious buildings. Shared-use, a traditional practice of religious organizations, proves to be a successful structure. Potential benefits of shared-use include occupancy for underutilized space, a possible source of income contributing to operations and maintenance, exposure to a variety of technical skills and labor, and an increase in building stakeholders that create a fundraising advantage. While shared-use takes a variety of forms, the organization Partners for Sacred Places has explored the unique shared-use relationship between religious organizations and the performing arts community. Many of these relationships exist throughout the United States, such exemplary cases occurring in Philadelphia. An initial exploration of existing relationships, however, has indicated potential consequences to shared-use and adverse impacts on building preservation. This thesis investigates the physical repercussions of performance arts programming that shares space within active historic religious buildings.
The impacts of performance arts programming has been explored, in this thesis, through the investigation of existing shared-use relationships between performing arts and religious organizations. This thesis highlights six historic religious buildings of Philadelphia that have hosted performance arts programming for many years. Through various methods of data collection, the influences of the shared-use relationships are presented in the form of case studies. The analysis of the case studies illustrates the increase in overall building preservation that is stimulated by the presence of performance arts programming, as well as the continued deferred material maintenance of spaces in which they occupy. This thesis is a distinct study within the minimal body of work that exists to guide the preservation of purpose-built religious buildings in continuous use. The findings are a contribution to the management and establishment of the shared-use of religious buildings with performance arts programming.
INTRODUCTION

Religious property comprises a significant amount of the world’s cultural heritage and is a distinct class from all other heritage. Expressed in iconography and architectural forms, religious buildings are created with their values in place and recognized by their religious communities. As the conditions of religious buildings deteriorate as a result of deferred maintenance and diminishing resources, the preservation community has responded on behalf of building stewardship. They have been faced with the unique challenge of reconciling faith and conservation, the sacred and the secular.

A strategy has developed in order to promote the preservation of the physical, cultural, and community aspects of historic religious property. In order to meet the parallel needs of religious organizations and those of community populations, shared-use of religious buildings has emerged as a solution. Basic characteristics of shared-use includes multiple, yet, distinct organizations or groups that enter into agreement, and commonly assign time to utilize space and/or equipment that is necessary to the functions of the individual groups. Having existed as a traditional practice as an extension of religious organizations’ missions, shared-use has formally developed into a means of expanding resources for historic religious building preservation.

A proponent of shared-use, Partners for Sacred Places (Partners) is a national non-profit non-sectarian organization that was established in 1989, by a team of religious, historic preservation, and philanthropic leaders. The organization advocates for the country’s
older religious properties by fostering building stewardship and community utilization of the properties. They aid congregations in identifying potential assets in their expanded community. By fostering shared-use, a religious organization can expand their available resources for building stewardship, and provide services that are related to their mission.

In 2010, Partners recognized the performing arts community as a potential stakeholder population in the stewardship of historic religious buildings. *Arts In Sacred Places* is a program, developed by Partners, intended to foster relationships between the performing arts and religious organizations. The program recognizes that parallel needs exist between the two communities: a lack of affordable performance space and an abundance of underutilized space, which has resulted in the shared-use of religious buildings.

There are clear organizational advantages to the shared-use of religious buildings. Expanding the resources that are available creates stability for religious organizations and increases their capacity for building stewardship. On the other hand, performance arts programming, related to theater, dance, and music concert production, provides an intensive use in historic religious buildings. As a performance venue, the building is exposed to additional populations and activities that impact the historic building fabric. The result is both an increase of stress on the resources of the religious organization, as well as a source of additional support. This thesis explores the positive and negative impacts of performance arts programming on the fabric of historic religious buildings.
Objective

This thesis revolves around the question: How can shared-use with performance arts programming provide a viable means of historic religious building preservation? The purpose of the thesis is to evaluate shared space arrangements with the performing arts and analyze the positive and negative impacts on the building, identifying the influences as promoting or impairing the historic preservation of building fabric. The findings contribute to the limited body of knowledge that exists for the preservation of purpose-built religious buildings in continued use. Shared-use with performance arts programming is a reality for many religious organizations. As shard-use emerges as a preservation strategy, this thesis begins to investigate the consequences and to identify the ways in which shared-use promotes historic preservation and limits negative impacts.

Hypothesis

This thesis revolves around the assumption that performance arts programming is an appropriate shared-use with an historic religious building and stimulates historic preservation. It is a compatible use that enhances underutilized space within an historic religious building while increasing the financial capacity of the religious organization for building stewardship. If managed appropriately, an active historic religious building can benefit from shared-use with performance arts programming, preserving the building’s significance through the arts groups’ presence and physical impacts. This thesis proposes that shared-use is capable of providing a viable means of preservation for historic religious buildings, under certain conditions. Its goal is to identify the opportunities for
appropriately managing shared-use in order to maximize the benefit to the building’s religious significance and physical fabric.

**Procedure**

This thesis is presented in four primary sections: the Literature Review, Methodology, Case Studies, and Cross Analysis and Conclusion. The development of the thesis begins with the review of relevant literature. It discusses the drivers and approaches to the preservation of historic religious buildings; the tradition of shared-use in religious buildings; and the design implications of performance arts programming.

The methodology describes the design of the research and case studies, as informed by the literature review. It relates case study rationale, the unit of analysis, and the protocol for data collection. They case subjects have been identified, through the work of Partners for Sacred Places, as religious buildings that have a reputation for hosting performance arts programming. The religious buildings, as well as the religious and performing arts organizations, have been investigated through a combination of archival research, interview, and site observation.

The case studies present the data that illustrates the impacts of shared-use with performance arts programming on historic religious. Six religious buildings in Philadelphia: First Baptist Church of Philadelphia, Lutheran Church of the Holy Communion, Calvary United Methodist Church, Broad Street Ministry, Christ Church
and Neighborhood House, and First Unitarian Church of Philadelphia, have been explored. They are individually presented and analyzed.

The conclusion begins with a cross-case analysis. Both the individual analyses and the cross-case analysis evaluate the impacts of performance arts programming on seven propositions that have emerged from the initial research of Partners for Sacred Places. The propositions are suggestions of how building preservation is impacted by performance arts programming, and are used to assess the success of the strategy as a preservation model for historic religious buildings.

Proposition 1
Few architectural changes are made to alter the spatial features of the building, in order to accommodate the performing arts. The wide varieties of spaces that comprise the religious building reflect the spatial needs of the performing arts. Obsolete assembly spaces lend well as performance areas, and redundant rooms are flexible for auxiliary purposes. As a result, permanent removal of fabric or addition of architectural features is rarely implemented, in order to change the nature of the spaces.

Proposition 2
Additions made to the building that are initiated by the performing arts groups are temporary structures that can be reversed. In order to function, the groups find it necessary to add equipment and infrastructure to the spaces utilized. What they construct, however, is not permanent, with the expectation that everything will be removed upon the departure of the performing group.
Proposition 3
In order to accommodate the performing arts in the historic building, building systems are updated to contemporary standards. The systems may be sufficient for the needs of religious services, despite their aging conditions. In order to regularly produce contemporary performance arts, however, the building systems must have the capacity to support the energy load of the performances, and provide for the comfort and safety of the audience.

Proposition 4
Using the building for performance arts results in stricter fire, life-safety, and accessibility requirements. Areas occupied by the arts groups are subject to improvements that allow their areas to be occupied according to contemporary codes and standards to which the historic buildings had not previously been subject.

Proposition 5
There is an increase of wear and tear on the historic fabric of the building that is associated with the presence of the performance arts groups. Performance arts programming brings numerous people into the building that do not have the same sense of building stewardship as the religious congregation. The arts groups are essentially tenants or temporary users in the building, and performance goers are visitors. The types of activities are more invasive, with a greater potential to cause destruction or damage.

Proposition 6
The increase of users results in an increase of maintenance that is both provided by performance arts groups and the building owning religious organization. The arts groups
maintain the spaces that they use exclusively, which reduces the area that is maintained by the religious organization. On the other hand, there is an increase in use of shared-spaces, which increases the religious organization’s pressure to maintain them.

Proposition 7

Due to the contributions of the performing arts groups, there is an increase of available funds that are conducive for building preservation. The arts groups may provide labor, materials, or funding that directly contributes to building improvements and preservation. They may contribute in indirect ways, as well as by increasing the religious organization’s capacity for building preservation. Rent provided by the arts groups may not be directly allocated to building improvements, but result in the stabilization of the religious organization’s budget and allow for capital improvements. The presence of the arts groups may also attract funding from the arts community, or funding that is intended to support the arts community, and direct it to building improvements.

Following the cross-case analysis, are general conclusions made from the thesis findings. It is a summary of the impacts of performance arts programming and its ability to promote preservation of historic religious buildings. Recommendations provide suggestions for the minimization of the adverse impacts of performance arts programming on historic fabric.


LITERATURE REVIEW

This thesis proposes to evaluate the success of performance arts programming sharing space within an historic religious building as a preservation model. Further research is required to develop a successful measurement of preservation that is sensitive to the distinct challenges of historic religious buildings and to anticipate the distinct needs related to the performance arts programming. This literature review examines the unique threats that drive different approaches to the preservation of historic religious buildings, the nature and tradition of shared-use relationships in religious buildings, and the physical needs of performance arts programming.

Preservation of historic religious buildings

The environment in which religious organizations operate has been changing. As religious buildings continue to age, resources and congregations are diminishing, these changes have forced congregations to adapt or to close, leaving religious buildings vulnerable to vacancy and demolition.

A survey conducted by The Pew Forum on Religion and Public Life that details statistics illustrates the shifts taking place in the religious landscape of the United States. Twenty-eight percent of the 35,000 American adults that were surveyed had left the faith in which they were raised for another religion or none at all. The result is an aging congregation with few children continuing the faith. While more than a quarter of the American population is voluntarily leaving their faith communities, changing inner city
demographics are altering urban congregations. Religious buildings that were created by the cultural communities that once defined their neighborhoods are diminishing in number, as a new cultural demographic becomes the majority and current members relocate. The impact is even greater when the new population has a declining income.ii Although urban congregations have more disadvantages, declining memberships are a common trend throughout the United States.

As fewer resources are available to congregations, they are further exasperated by the aging conditions of their historic structures. In a study conducted in 1998, it was found that the average congregation has to spend more than $225,000 over in order to repair their building.iii A dilemma ensues from the perception of having to choose between providing for the congregation’s mission and the deteriorating historic building, stretching the congregation’s diminishing budgets to their limit.iv The large religious campuses that boast of convents, schools, gymnasiums, and halls, are now underutilized, and deferred maintenance has accumulated to millions of dollars of repairs. Many historic religious buildings are subject to bankruptcy or consolidation that is enforced by denominational leadership. In the United States, approximately 4000 churches close annually, as only 1000 churches open.v The trend is not exclusive to the United States. Within the past 20 years, the Church of England has discontinued use of 346 churches that are listed as historic.vi
Pennsylvania and the Philadelphia area are no exception to the trend of church closings. Since 2007, six churches in the Episcopal Diocese of Pennsylvania have closed or merged and The Southeastern Pennsylvania Synod of the Evangelical Lutheran Church in America has had three mergers and six closings. In Philadelphia, five churches in the Presbytery of Philadelphia have closed or merged, and the Philadelphia Archdiocese’s parishes have declined from 302 to 266 since 1990. As the trend continues, advocates of historic religious buildings struggle with both the prevention and the reality of vacant structures.

The threat of losing significant monuments of architectural and cultural heritage is an imminent concern in the light of mass church closings. The loss of historic religious buildings is a prominent preservation issue, given that it is the single largest category of heritage property found in most countries around the world. Despite the worldwide prevalence of historic religious property, there is limited modern literature that guides its preservation. Herb Stovel, an internationally renowned expert of cultural heritage conservation, theorizes the reasons for the lack of guiding texts for the preservation of historic religious property. From the point of view of the preservationist, the religious context surrounding the material may be too sensitive for an outsider to treat objectively. In such a case, preservationists may view it as the religious community’s responsibility to provide the framework and means for the stewardship of their own historic religious properties. Regardless, the lack of professional attention is an oversight on the part of the preservation community.
The challenge of the preservation community is the inseparable connection between the material values of historic religious buildings and their cultural significance. In 2003, the topic of the ICCROM Forum was, “Living Religious Heritage: Conserving the Sacred”. The forum discussed religious sites as “living heritage,” describing the preservation of continuity as being of a higher priority than “documentary” or “historical” values. Beyond the “material-oriented conservation practice of monumental heritage,” the preservation of religious buildings is “human-related,” non-material, and links with surrounding societies and environments.

Despite perceived conflict, many cultural and material values overlap in the role that historic religious buildings take in their communities. Historic religious buildings are physically dominating; they contribute character to neighborhoods and streetscapes; they are symbols of neighborhood heritage; they are products of traditional skills that may have been lost; they are symbols of the philanthropic generosity of historically influential families and the stewards of the buildings throughout their lifetimes; they are centers of meeting, public service, volunteering, worship, faith, prayer, education, support, and tourism. Not only does the building house such values, but also the historic material fabric has educational value in itself. Many features manifest aspects of history, religious education, art, design, ecology, and math. Religious buildings have a multitude of values that extend beyond the character defining features of the interior spaces. Whether or not the functions of the religious community are inherently tied to the material fabric of the
historic building, it is generally viewed that their traditions and practices take precedence over material conservation.

Many preservation entities have recognized the significant role of historic religious buildings in their communities. Through the emphasis of the community values of historic religious buildings, cultural and material values are preserved, as well. Organizations such as Partners for Sacred Places, Inspired Partnerships (1991-2003), and English Heritage support and encourage the stewardship of historic religious buildings through the promotion of a variety of active community uses.

**Shared-use of religious buildings**

The shared-use of religious buildings is a traditional practice in the United States, and will continue as long as religious organizations occupy purpose-built structures and find it in their missions to open their doors to the community. Shared-use allows them to do outreach by supporting programs that benefit disadvantaged populations. However, both the religious organizations and the programs they provide to the public are threatened by trends in the religious climate of the country. Neglecting the preservation of historic religious buildings has resulted in deferred maintenance and vacancy, straining the communities that rely on the services provided. Vacancy affects property values, market values, neighborhood safety, contributes to urban blight, threatens cultural heritage, and it can cost millions of dollars to adapt a vacant structure to a new use. In response, there are many designers and preservationists that are experimenting with the repurposing of vacant religious buildings. Many have been adaptively reused as homes, lofts, offices,
and restaurants in similar ways as empty industrial buildings, barns, and other obsolete architectures. The controversy of secularizing the sacred does not sit well with all, and part of the reason is the religious significance that is inherent to the building.

In order to prevent discontinued use of religious buildings, religious organizations that continue to struggle with the maintenance of their historic structures have resorted to alternative means of increasing capacity for building stewardship. One result has been the formalization of shared-use structures. As a result, enhanced traditional structures of shared-use have ensured the cultural continuity of religious buildings as centers of both faith and community.

Shared-use can take a variety of forms, depending on the needs of the community and the capacity of the congregation and their facilities. The endless amount of arrangements that can be made vary in the type of space-sharing partners, the lengths of the agreements, the amount of space, whether the space is shared or given exclusively, and at what cost to the partners. The range of agreements can span from a single day concert in the sanctuary over a handshake, to a three-year lease for a daycare in a former Sunday school. The long-term relationships, however, are more strongly connected with the congregation’s mission. They are generally formal agreements that involve an exchange of money, labor, services, or other resources, and have a greater potential for long-term impact. The presence of a permanent program affects the congregation’s budget and financial
capacity, as well as the fabric of the religious building. For these reasons, management of
outside groups is a crucial aspect of a religious organization in an historic building.

Benefits of shared-use to a religious organization include:

- Expanding ministry to the community
- Strengthening or reestablishing neighborhood ties
- Improving the community’s quality of life
- Nurturing fledgling businesses and programs
- Helping fund other ministries
- Supplementing facility maintenance costs
- Funding capital improvements

Through shared-use, congregations can strengthen their community ministry, make
effective use of their property, and realize additional income or other resources that can
be applied to operating costs and capital improvements. With proper management,
shared-use can provide stewardship for an historic religious building with an active
congregation.

Community programs enjoy substantial financial benefits when sharing space with a
congregation within a religious building, as well. Because community programs are
viewed as extensions of the congregation’s mission, they are often subsidized by the
congregation. Outside groups often share a religious building for the benefits of cost
effective space, in-kind services, and monetary support. Generally, space within a
religious building is offered below that of market value. In some cases, facilities are
donated free of charge to community programs. An alignment of missions can also work
to their advantage. Having the programs around the congregation provides a potentially large volunteer base through which the community programs may operate. The result is many programs existing within a religious building that would otherwise not exist without the congregation’s support.

Seemingly ideal, shared-use can have repercussions for the congregation and historic fabric. Many advantages that accompany the presence of a shared-use partner have the potential for caveats. The model shared-use arrangement would successfully open the building for community use while generating income. Increasing the number of programs that take place within the building, however, exposes the historic fabric to more users. Depending on the nature of the program, the new users may be limited to the staff involved with the program, or include the public and clients related to the program. Regardless, the building is subject to a population that may not be as invested in the stewardship of the building as would the congregation. The result could be overuse and damage to historic fabric, breaches of security, insensitive alterations to historic fabric, and strain on the maintenance of the building.

Dependence on the income generated from shared-use partnerships can also have unfavorable outcomes for a congregation. Young businesses will eventually outgrow the facilities shared with the congregation. The result will be the loss of the business when it moves to a new location or the loss of space as the business continues to grow within the building. As the congregation becomes more dependent upon the income, the more space
and accommodations the programs are given. Despite the advantages of funding for building maintenance and capital improvements, all scenarios can lead to discontent between congregations and shared-use partners. The frequency with which partnerships end or continue to exist in dissatisfaction is testament to the importance of well-managed shared-use arrangements.

A common shared-use programming that takes place within religious buildings is performing arts. The similarity between the design of the theater and that of a sanctuary often allows for the flexibility of a space to provide for both uses. The Secretary of Interior Standards identifies performing arts centers as an appropriate use for religious buildings, requiring fewer architectural changes. Both types of spaces must accommodate a large audience with views of a single stage area and acoustics. Many types of worship services include aspects of performing arts, as well. Music is a common feature, incorporating instruments and vocals in the form of soloists, choirs, and bands. Liturgical dance and plays, as well as cultural performances are often integrated into services. The naturally flexible assembly spaces within religious buildings have been utilized for performing arts in the traditions of worship. As a compatible shared-use, performance arts are ideal. The impacts of outside performing arts groups on historic building fabric, however, are less understood.

Arts in Sacred Places is a program initiated by Partners for Sacred Places. Prior to the establishment of the program, a pilot study was conducted in collaboration with
CultureWorks Greater Philadelphia in 2010. The study was conducted with the idea that congregations have, for a long time, hosted arts organizations. The study further explored the parallel needs of arts organizations in search of facilities, and congregations in possession of excess underutilized space. The ultimate goal of Arts in Sacred Places is to facilitate the partnership of compatible congregations and religious buildings with an appropriate arts group or groups. The purpose is to build the congregation’s capacity for building stewardship, while providing performance arts groups with an affordable and suitable space.

Based in Philadelphia, Partners works with many older congregations that once thrived and built large complexes that were once on the fringe of the city. The large complexes have now become burdens on the congregation, as they continue to age and remain underutilized. Recognizing the underutilization of historic religious properties, the history between religion and the arts, and the pervasive presence of the arts in Philadelphia, Partners asks the question, “is there interest among historic sacred places and arts organizations to partner in ways that benefit both groups?”

In 2010, the question developed into a pilot study entitled, Making Homes for the Arts in Sacred Places. The study sought to identify a point of collaboration between the religious and cultural communities, based on their facility needs and assets. It had two basic premises, the desire to develop operationally sustainable programs for religious buildings that respond to the needs of the community, and the recognition that the facility needs of
the performing arts and the functions of sacred spaces overlap. The result would be a compatible use of the building that has long-term benefits for the parties involved. In conclusion to the study, it was found that a substantial amount of space is available in religious buildings; however, both parties typically lack the technical outfitting, staff, and financial capacity for a partnership.

The results of the study have established the foundation for the development of Partners’ most recent program, Arts in Sacred Places. Having identified interested and compatible partners, the program moves into the implementation stage of the partnership. As a basis for negotiations and planning, similar existing religious and cultural partnerships, from around the nation, were contacted and interviewed. The resulting case studies developed in a way to determine:

- how to create baseline rental rates for congregations that fall within arts groups’ means,
- how to integrate an art group’s aesthetic into a church’s mission,
- how religious doctrine relates to arts content,
- how to determine cost sharing of utilities and services (e.g. housekeeping, snow removal, refuse collection), and
- how to market and promote arts groups housed within a congregation’s walls.

The case studies, utilized by the Arts in Sacred Places program, fall short of measuring physical impacts. A tool to measure the success of existing partnerships between arts and religious groups, they focus on organizational aspects and the quality of the relationship. The questions pertain to the structure and development of their relationship. For brevity, few questions concern improvements that were made to the building. While building
impacts are not a priority of the case studies, the cases provide a trove of evidence for measuring the building impacts of sharing space with the art. The assumption that the building will eventually reach stability can only be measured retrospectively. The relationship between the building and its users can be explored through further development of the case studies.

The subjects of the case studies are congregations that have been sharing their building with one or multiple arts groups, regularly over a long period of time. In many cases, the partnerships entail a resident art group, and the history between the communities has lasted longer than a year. Complete case studies represent the points-of-view of the congregation’s leader or building manager, and that of a long-term art group’s administrator. Their responses are analyzed for the key components of successful relationships. The final product of the pilot study, the Arts in Sacred Places Program, and the case studies, is to be a manual of best practices utilized in training workshops.

Between the three components, Making Homes for the Arts in Sacred Places pilot study, the Arts in Sacred Places program, and the case studies; the impacts of arts use on the religious building is largely overlooked. The pilot study is only a documentation process that assesses the existing conditions of the building, and gauges its capacity to be used for performing or visual arts. The emphasis is functionality, and takes the building’s features of particular historic and architectural significance into little consideration as contributing or barriers to performing arts use. Given its current condition, the building is evaluated
for its desirable and undesirable traits, with planning for interventions or preservation left to the discretion of the religious organizations and the performing arts groups.

**Design requirements for basic performance arts**

References that guide the design of performing arts buildings provide standards for a contemporary performance venue. As tools for designers, the references describe the spatial expectations of arts groups, and the equipment and systems required to function. This thesis utilizes their expectations and requirements in order to assess the impacts of retrofitting a performance space into an existing building. An understanding of the needs of arts groups allows for anticipation of the impacts they will have on the physical fabric of the spaces they will occupy.

Retrofitting a performance space into an existing building has legal implications. Since the original building, legislation and building standards have changed. Improvements must address accessibility and fire and life safety. The Americans with Disabilities Act (ADA) was established to enable individuals with disabilities to have access to a wide variety of events, and most public facilities and transportation systems; in a manner that is equal to what is afforded individuals without disabilities. ADA has two fundamental principles that shape the guidelines for performing arts facilities. First, individuals with disabilities must be allowed the same range of seating locations and ticket prices. They must also be provided with the ability to choose their seats. Second, the accommodations for individuals with disabilities must be integrated with other patrons, and not segregated into areas for the disabled. This includes entrances, seating, restrooms, and circulation.
Existing buildings can see potential changes to allow for wheel chair access, incorporate signage, and fire-escape routes.\textsuperscript{xxiii}

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. Adding performing arts to the programming of an existing building to increase the number of people that use the building. As a result, adjustments may be made to the building that increase escape routes and fire protection in cases of emergency.\textsuperscript{xxiv}

The level of performing arts that will take place in the building affects the level of impact the performing arts will have on the existing fabric. A venue that is sporadically used for the performing arts may have exceptions, and be used creatively. It may function without dressing rooms, a box-office, or feature an atypical stage and audience arrangement for a short period of time. Resident repertory companies, however, require certain spaces and systems to function efficiently. Regular use may result in greater investment in the spaces to enhance performances. The impacts on the physical fabric of the space may vary.

The space utilized for performing arts may be intended for multiple companies or primarily a single company. There are organizational implications of the different approaches, one requiring a greater level of management to organize multiple schedules. The approaches, also, determine what kind of performance space the religious building
will accommodate. There are two general categories of performance arts spaces. One is a space that is intended to be used for a single type of performance activity, such as dance theater, film theater, drama theater, musical theater, opera house, or concert hall. In this case, the space is tailored to the unique requirements of the performance type. The other category is a single space that is designed for multiple types of performance activities, as in a multi-purpose performing arts theater. In such a space, there is a level of adaptability that can be adjusted to a particular kind of performance at any time. xxv

The production of a performance requires certain spaces to accommodate the performers and the audience. In general, there are four categories of spaces in a performing arts building. Front-of-house includes lobbies, foyers, circulation, box office, restrooms, and other services provided for the public. The house is the audience chamber, and is the location of their seating, or in some cases, standing. The stage is where the action or performance occurs. It consists of the performing area that is visible to the audience, and the working areas that provide a holding area for the performers, storage space for scenic elements, lighting, and other support equipment. Lastly, backstage consists of dressing rooms, green rooms, performer and crew lounges, shops, storage rooms, and other support spaces for the stage, performers, and crew. The size, quantity, and location of all spaces vary depending on the requirements of the specific companies, types of performance, and seating capacity. xxvi
The front-of-house spaces are the public’s first impression of the theatrical experience. It is important for these spaces to be attractive in appearance, and have straightforward circulation for patrons from the exterior of the building to their seats. The box office is the first thing the public approaches, it must be secure, and accommodate space for ticket sales and ticket taking. The lobby invites people to socialize, and must be large enough for the patrons to loiter. It must be adjacent to the restrooms, concessions, and other amenities. The amenities should be easy to find, and accessible to individuals with disabilities.

The challenges associated with retrofitting an existing building to provide appropriate front-of-house areas may include an existing layout that does not have a clear circulation path from the exterior to the interior public spaces, or facilities of insufficient size. Potential changes include enhancing signage and displays, enlarging lobbies, or adding restrooms. Adding performance arts programming to an active building with shared uses will most likely result in front-of-house areas that are shared. The appearance of the spaces may be subject to the responsibility of a different party, and exposed to more users than those related to the performing arts. Potential changes may require sound isolation. Exterior signage may be required if the primary entrance to the building is not the primary entrance for the performance area, complicating entry for the theater audience.
The house must address important considerations such as, seating, sight lines, and acoustic requirements. Seating and sightlines are resolved in the design of the performance space. There are a variety of choices for a theater shape, which depends on many factors, including the type of performance and seating capacity. The general shapes are a proscenium theater, arena theater, thrust or open stage, single volume music room, or multi-purpose performing arts space.

The proscenium theater shape (see figure 1) allows the audience to view the performance area from one side, through an opening in the form of an architectural frame. It is essentially two rooms, one for the actors and one for the audience, that are connected by the opening of the stage. It is common for drama, opera, dance, and musical theater.xxx

![Figure 1. Proscenium stage shape](image1.png)

The arena theater, also called theater-in-the-round or circle theater (see figure 2), is similar to the arrangement of a circus, ancient amphitheater, ritual site, or stadium. It is arranged in a way that the acting area is in the center, and surrounded by the audience on all sides. It is common for drama theater.xxxi

![Figure 2. Arena theater shape](image2.png)
The thrust or open stage shape (see figure 3) allows the performers and the audience to occupy the same space, allowing for a united experience in their proximity. It consists of a platform that extends from the stage, and is surrounded by the audience on three sides. It is common for drama theater. xxxii

The single volume music room (see figure 4) is a simple volume that contains both the performers and the audience. It requires only a platform for the performers, and simple seating or standing room for the audience. It is common for music and concerts. xxxiii

The multi-purpose performing arts space must have adaptable acoustic properties that can be adjusted for the type of performance. xxxiv

Seating is most effective when the rows are slightly curved to the center of the stage, the seats are staggered so that no seat is directly behind another, and when each successive row is higher than the one in front. The increasing row heights can be accomplished with
a raking floor or risers, which can complicate ADA requirements.\textsuperscript{xxxv} Fixed seating has the potential to be removed or altered.

Room acoustics refer to the design of the stage and house that promotes the proper environment for listening to the performance. It is affected by the surfaces in the space. The acoustics in a theater space are ideally dry and articulate. This is achieved with a mixture of acoustically reflective materials or hard surfaces, and absorptive or soft materials.\textsuperscript{xxxvi} Improvements to acoustic performance are potential changes in an existing building that is being retrofitted. Reflectors and absorbent and reflected surfaces can be added or replaced.\textsuperscript{xxxvii}

There are other acoustical concerns for sound and vibration isolation from sources within and outside of the building, control of mechanical services noise and vibrations, and the electroacoustics associated with sound amplification. In new construction, sound isolation is achieved through the layout of the spaces and the wall assemblies. Alternative precautions may be taken in an existing building. Acoustic installations may be retrofitted into spaces, or it may be necessary to avoid scheduling concurrent events. Electroacoustics requires a control room that is elevated, centered to the stage, and located at the last row of seats; an equipment rack room; and an audio equipment storage room. Audio equipment requires an isolated electrical supply, due to its sensitivity to line surges, drop-outs, and interference.\textsuperscript{xxxviii} Retrofitting an existing building potentially
requires the construction of the control room or establishing a similar area, rewiring the space, and adjusting the power supply.

An additional concern in an existing building is the status of the environmental systems servicing the house. Heating and ventilation ensure the comfort of the performers and audience during performances, and may not be present in the retrofitted space. There is a potential for heating, ventilation, or air-conditioning systems to be improved or installed in the existing building.xxxix

Stage is where the performance occurs and the adjacent working areas, and is ideally elevated. The basic elements of the stage consist of:

- **Proscenium**: the opening between the stage and the house
- **Grid**: a steel framework that is located above the stage for the support of theatrical rigging or lighting
- **Theatrical rigging**: is a means for lifting scenery out of view of the audience.
- **House curtain**: is the decorative curtain that closes the proscenium at the beginning and end of the performance, and during intermission.
- **Fire curtain**: is the fireproof curtain that closes the proscenium in the event of a fire on stage.
- **Blacks or velours**: black drapes that provide the basic backdrop to the stage
- **Theatrical lighting**: the system of lighting used to highlight the stage. There are a variety of lighting instruments that are located in different places. There is ideally front lighting from the ceiling or balconies, and side lighting near the proscenium. The system requires a lighting control room similar in location to the sound control room. There is also necessity for a dimmer room. It produces a large heat load, which requires air-conditioning and exhaust.
• Dance floor: the floor surface must be resilient for dance. There are specific floor types that must be installed or added to the existing floor.xl

Potential changes in an existing building are the installation of these elements. Structure to support the equipment must be assembled that may mount to the building’s interior surfaces. Additionally, the lighting equipment may require electrical improvements such as rewiring and adjusting the power supply.

The extent of the backstage or back-of-house largely varies, and depends on the requirements of the specific companies, types of performance, and seating capacity.

Common space types that comprise the backstage include:

• Dressing rooms: a single dressing room may be provided for a small cast, or one may be provided for women and one for men.

• Green rooms: in drama, this refers to the informal area in which the crew and cast may lounge. In orchestral performances, this refers to the formal space in which the public meets the musicians.

• Stage door: provides backstage access for the performers and crew. It is important to keep the performers separate from the public.

• Production offices: administrative areas provided for the staff of resident companies.

• Storage rooms: there may be a variety of storage rooms provided for separate equipment.

• Loading or Scene dock and Freight Elevator: these areas are necessary for transporting large scenic elements and equipment into the performance area.

• Scene shop or Costume shop: work areas provided for specialty use, typically found where a resident company produces repertory drama theater.
• Rehearsal rooms: are necessary for a less expensive location for practice, and during set construction. It must replicate the proportions and acoustics of the stage as close as possible.\textsuperscript{xli}

An existing building may or may not provide the space necessary to include all potential backstage areas. Potential changes include room division or building expansion.\textsuperscript{xlii}

Additionally, computers and shop equipment may require electrical improvements such as rewiring and adjusting the power supply.\textsuperscript{xliii}

Utilizing an existing building will likely result in interventions that require an approach to managing the extant fabric. Minimal interventions may address necessary repairs and maintenance, while drastic restorations or adaptations can result in more extensive renovations of the interior. The performing arts approach the interior of existing buildings in several ways. At one end of the spectrum is restoration. The original features of the interior are reinstated, creating an authentic architectural and decorative quality.\textsuperscript{xliv} Such an intervention is appropriate when the architectural features of the space most closely coordinate with contemporary needs, and when the original interior has significant qualities. When restoration is not appropriate, the performing arts may acknowledge the basic form, fabric, and features of the space’s design, while incorporating contemporary elements.\textsuperscript{xlv} At the other end of the spectrum is a radical adaptation of the space’s interior. An approach that the performing arts have taken is creating a black box interior. Painting the space black, or enclosing the space with black colored surfaces or drapes creates the
black box. The goal is to simplify the features of the space while emphasizing the performance and uniting the audience and performance spaces.\textsuperscript{xlvii}

**Conclusion**

Historic religious buildings suffer from the threat of diminishing resources as their buildings age. With possibly many years of deferred maintenance, religious organizations have resorted to formally structured shared-use relationships with community groups, including performing arts groups. Considering the conditions of underutilized space and deferred maintenance, the question begs to be asked: What was the condition of the buildings prior to the presence of extensive performance arts programming? Having a sense of the initial course of building stewardship and status before measuring the impacts of programming, will aid in the identification of an impact as contributing or impeding on building preservation.

Measuring the impacts of performance arts programming requires an understanding of the disparities between the characteristics of religious buildings and the needs of performing arts groups. Initially, the similarities between the assembly for worship purposes and performance viewing result in similar spatial needs. The appropriateness of a religious building’s architectural features has the result of few architectural changes that are necessary for the production of performances. For this reason, performance arts programming is viewed as a compatible use for religious buildings. On the other hand, the specific needs of performance arts programming requires customization that extends beyond the needs of worship assembly. Likely adjustments address greater separation
between performers and audiences; appropriate sightlines achieved through the relationship of the audience seating and performance area; the safety and comfort of the performers and audience; an increase in power load; and the support of stage equipment, including curtains and theatrical lighting. Anticipation of the needs of performance arts programming informs the process of measurement.

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ix Ibid.
The ICCROM Forum is a series that promotes discussion of key contemporary scientific, technical and ethical issues in heritage conservation (Stovel “Introduction”).


Ibid.

Ibid.


Ibid.

Ibid.


xxiv Ibid.


xxvi Ibid, 720.

xxvii Ibid.


xxix Ibid.


xxxi Ibid, 715.

xxxii Ibid, 716.

xxxiii Ibid, 719.

xxxiv Ibid.

xxv Ibid, 720.

xxvii Ibid.


xli Ibid.

xliii Ibid, 217.

xliv Ibid, 218.

xlv Ibid.

xlv Ibid.

xlvi Ibid.
METHODOLOGY

Case study rationale

There currently exist no assessments of the impacts of performance arts programming on the physical fabric of historic religious buildings. In light of the Arts in Sacred Places program’s goals of establishing the performing arts in religious buildings, this thesis begins to fill that gap in knowledge. It is an extension of Partners for Sacred Places’ research of existing relationships, expanding on the data collected thus far and focusing on the physical ramifications of these partnerships. The goal of this thesis is to assess the potential impacts of performing arts groups on active historic religious buildings. The result being the identification of ways in which the shared-use with performance arts programming can promote historic preservation and limit negative impacts.

The results of this thesis intend to provide evidence that performance arts programming can restore a building’s utility without threatening its significance. In a broader sense, it is also an assessment of the success of shared-use as a strategy for preservation. It potentially reveals how exposing an historic building to more users may build stewardship, as well as, the possibility to threaten historic fabric.

The case study method that is employed has the advantages of combining multiple types of data collection, and presents the data in the larger context. The sources of information include case studies completed by Partners for Sacred Places, interviews, onsite space
surveys, and historical research. They describe the structures of existing relationships between the performing arts and religious organizations, for the purpose of determining best practices for future partnerships. The sources of the case studies are interviews with representatives of religious organizations and the performing arts groups. The same or similar individuals were further interviewed for the thesis. The historical research is comprised of archival research at the Philadelphia Historical Commission, online databases, and information from organizations’ websites. The data is integrated to develop a narrative of the impacts of the performing arts, which is related to the contextual historic, architectural, and cultural significance of the religious building. The case study method allows the thesis to present the building impacts within a greater context, and combine methods of data collection.

The case studies sought to answer three main questions:

1) What changes have been made to accommodate performing arts groups?

2) What physical impacts have resulted from the presence of performing arts groups?

3) Have the performing arts groups contributed to the funds that go to building preservation?

**Unit of Analysis**

The subjects of the case studies are historic religious buildings located in Philadelphia that have note-worthy relationships with the performing arts. They have been recognized
for their extensive partnerships through the work of Partners for Sacred Places, and have participated in research for the Arts in Sacred Places program. The advantages of featuring religious buildings that have been previously analyzed are that participation is ensured and the previous work provides a foundation for further investigation. The individual cases were chosen because they illustrate a variety of shared space arrangements with the performing arts. Some cases exemplify partnerships with individual resident groups, while others have a rental program for shared space with a variety of performing arts groups for short periods of time. Additionally, cases were chosen as examples of the performing arts groups being present in the sanctuary of the building, while others share alternative spaces in the building with the groups.

The unit of analysis is the impact of the performing arts on the fabric of the historic religious building. The cases are accounts of the influences that initiate from the presence of performing arts groups. Evidence of alterations, improvements, and damages are analyzed since the religious building began hosting extensive performing arts, taking the context of alternative causes into consideration.

**Data collection protocol**

Sources of evidence were compiled from a combination of documentation, archival records, interviews, and direct observations. Initial background research provided the foundation for an extensive interview and site observation. The initial research encompassed the building and congregation’s history, documentation of building
improvements and disasters, and the reported history of the relationship between the religious organization and the performing arts groups.

The bulk of the research data was collected through interview and site observation. The participants were contacted for an onsite meeting that commenced with an interview, and ended with an accompanied walk-through of the spaces utilized by performing arts groups. The purpose of the interview was to discuss the functional and physical changes that accompanied the performing arts, and to confirm the findings of initial research. The interview questions addressed: the history of the relationship between the performing arts groups and the religious organization; the status of the building prior to extensive performance arts programming; improvements made to accommodate performance arts programming; the direct physical impacts of the performing arts groups; and the indirect impacts through financial contribution. Two slightly varying versions of the interview questions guided the process. One version was directed to a representative of the religious building and organization, while the other version was oriented to a representative of the performing arts (see APPENDIX A).

The purpose of the walk-through was to observe the interventions described in the interview, and to document evidence of impacts not related in the interview or documentation. The process is carried out with the supervision of the interviewee, and is an extension of the interview. The focus of the site observation is the identification of alterations, visible improvements, and evidence of disrepair in the areas associated with
the performing arts. A survey form was utilized as a prompt to the walk-through, guiding observations for consistency (see APPENDIX B). Each type of space or room was individually observed and photo-documented.

At least one participant was interviewed that represents each case study of a space sharing partnership between a religious organization and performing arts group(s). A staff member of the religious organization represents each case as the building owner and primary user. When possible, the individual was a building sexton or facilities manager, who has been present at the religious building prior to the partnership with the performing arts. They have the knowledge and/or documentation to support the observations and identify sources of funding for building projects. When appropriate, representatives of resident arts groups are interviewed and accompany a walk-through. Similarly, the arts group representative has worked with the company since the beginning of the space sharing partnership, when possible. See ‘APPENDIX C’ for a list of interview participants.

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CASE STUDY: First Baptist Church

**Building:** First Baptist Church  
**Address:** 123-129 South 17th Street or 1624-1626 Sansom Street  
**Architect:** Edgar Viguers Seeler  
**Arts relationship:** Azuka Theatre and Inis Nua, theater companies

<table>
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<tr>
<th>Year</th>
<th>Event</th>
</tr>
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<tbody>
<tr>
<td>1880</td>
<td><strong>1899 Church and Sunday school building built</strong></td>
</tr>
<tr>
<td>1900</td>
<td>1949 January fire</td>
</tr>
<tr>
<td>1920</td>
<td>1949 May, application to repair fire damage (electrical work, plastering, painting, leaded glass restoration, glazing, cleaning, floor repair, replacing pews, removing present boiler and installing central heat and other general repairs)</td>
</tr>
<tr>
<td>1940</td>
<td>1949 Moller organ installed</td>
</tr>
<tr>
<td>1940</td>
<td>1962 January, Philadelphia register</td>
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<tr>
<td>1940</td>
<td>1995 February, Rittenhouse Fitler Residential Historic District</td>
</tr>
<tr>
<td>1940</td>
<td>1995 December, Historical Commission approval for stained glass restoration</td>
</tr>
<tr>
<td>1940</td>
<td>1996 January, Building permit application for stained glass window restoration</td>
</tr>
<tr>
<td>1980</td>
<td>2011 October, Electrical upgrades in first floor of Sunday school building</td>
</tr>
<tr>
<td>1980</td>
<td><strong>2011 October, theater companies move in</strong></td>
</tr>
<tr>
<td>1980</td>
<td>2011 November, first performance</td>
</tr>
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</table>

43
Figure 5. First floor plan of First Baptist Church. Adapted from an image provided by Partners for Sacred Places.

First Floor plan of First Baptist Church, obtained from First Baptist Church.

Source: scanned copy of an unknown source.
Note: Arrows and numbers correspond to views that are illustrated in the following images.
Views illustrating the spaces utilized by performing arts groups at First Baptist.

Figure 6. View 1 of the prayer room. *Left* depicts the room prior to the arts groups occupancy. *Right* depicts the same view after transformation into a theater space. Photographs by Partners for Sacred Places.

Figure 7. View 2 of an office. *Left* depicts the room prior to the arts groups occupancy. *Right* depicts the same view after the arts group moves in. Photographs by Partners for Sacred Places.

Figure 8. View 1 of an auxiliary space. *Left* depicts the room prior to the arts groups occupancy. *Right* depicts the same view after use as a storage space. Photographs by Partners for Sacred Places.
Building Significance

First Baptist Church of Philadelphia (First Baptist), at 17th and Sansom Streets, is the eleventh oldest Baptist structure in the nation and its congregation’s third building. The congregation is also well known for playing a role in the founding of Bucknell and Brown Universities, hosting the Philadelphia Baptist Association in 1707, the American Baptist Foreign Mission Society in 1814, and having the first Baptist Sunday school in Philadelphia in 1815. It continued as a community center, welcoming neighborhood organizations, World War II service men and women, and contemporary social ministries.

First Baptist was designed by the architect, Edgar Viguers Seeler, and constructed in 1899. The architectural style of the building is an adaptation of Byzantine and Romanesque. The rusticated exterior is expressed in rock-faced Holmsburg granite, contrasted with Worcester sandstone trimmings. There are matching towers at each corner of the main façade, and a central roofed cupola houses the dome. The building is on the Philadelphia Register of Historic Places, and within the boundaries of the Rittenhouse Fitler Residential Historic District.

The sanctuary is a Greek cross in plan, with large barrel vaults over each arm, and a central dome. The architectural style and elaborateness of First Baptist is unique amongst other Baptist churches. The decorations of the interior emphasize the architectural forms.
Principal arches and cornices are expressed in gold tones with spots of color; the color treatment taking its cues from the mosaics of early Christian churches. The baptistery is distinguished with marble lining, in front of an oak screen and richly decorated arch.

Throughout the sanctuary and architectural features are elements of symbolism that are meaningful to the congregation. The unique symbols include, circles, the Celtic or Iona cross, the carved panel behind the baptistery, grasses and palms, and representations of the four evangelists. Many of the symbols are expressed in the stained glass windows, which were designed by Heinike & Bowen.¹

**Relationship with the performing arts**

First Baptist and the theater companies, Azuka Theatre (Azuka) and Inis Nua, came together through the work of Partners for Sacred Places and its Arts in Sacred Places program. First Baptist, with their diminishing congregation, had an abundant amount of underutilized space available in center city Philadelphia. At the same time, the theater companies were in need of affordable space in an ideal Philadelphia location. It was found that First Baptist had the space and capacity for a partnership with the theater companies. In 2011, the theater companies located a performance space with backstage areas, several offices, and storage in the former Sunday school of First Baptist.

First Baptist is formally entered from the west, on 17th Street at the back of the sanctuary. The functional, and most often used, entrance is on Sansom Street at the north side of the
baptistery. The sanctuary is entered facing the baptistery to the east, which is flanked by
two circulation towers. The tower to the north provides the functional and most often
used entrance to the church, as well as vertical circulation, and the other to the south
provides only vertical circulation. The towers connect the sanctuary to the exterior, the
basement, the balcony overlooking the sanctuary, and the east end of the building. The
eastern end of the building is used for the Sunday school and general church purposes. It
is three levels, the third being a balcony with rooms overlooking the second; in the style
of an Akron plan Sunday school. The first level contains the Prayer Room, which is a
large central space, and adjacent offices and auxiliary rooms to the north and south.

The theater companies occupy the first level of the east end of the building. They use and
maintain the Prayer Room and adjacent rooms, exclusively. Their space is accessed
through the shared entrance in the north circulation tower, and a back entrance to the
south. The shared space includes the Sansom Street entrance, lobby, handicap restroom,
stairs, and restrooms in the basement.

Prayer Room

The Prayer Room is a large room with tall ceilings. It is directly accessed by the
circulation towers from the west, and is oriented, lengthwise, on a north-south axis. The
party wall and the rooms on the north and south enclose the room. The east wall features
tall windows that have not seen daylight since the erection of an adjacent parking garage.
It has always been known as the Prayer Room and has served as a place of assembly.
First Baptist used the space for devotional and instructional gatherings. The theater
companies transformed the space into their theater. It contains the house, the stage, and backstage.

**Offices**

Two rooms, north of the Prayer Room, are partitioned from the Prayer Room by three large movable walls. Originally, the two rooms were one space that could be completely opened to the Prayer Room. Before the theater companies took residence, the space had been partitioned to create a large conference room and a small lounge. The theater companies utilize the rooms as office spaces.

**Auxiliary spaces**

Multiple rooms are located to the south of the Prayer Room. Unlike the rooms to the north, they are enclosed with fixed partition walls. The southwest room is accessed directly from the Prayer Room. Prior to the theater companies, the room was an office for the building’s facilities manager. Currently it is being used for storage. The southeast corner is accessed from a small hallway off of the Prayer Room. It provides entrance to a women’s restroom on the east, a men’s restroom to the south, and a room to the west. It is not likely that the restrooms were original to the building, and all three spaces may have been one large room. These spaces are adjacent to the southwest office, and contain stairs that lead to the back entrance of the building and to a kitchen on the floor above. Prior to the theater companies, this space was referred to as the daycare. It is now the dressing room and green room.
Direct Impacts

The initial condition of the building, as described by the manager of First Baptist, was in good to fair condition. Structurally, the building was excellent. The roof was in excellent condition, and the building was fully code compliant, with the exception of the minimally used basement. The only notable issue was the unattractiveness of many of the spaces. See ‘APPENDIX D’ for additional images.

Sansom Street entrance

First Baptist maintains the Sansom Street entrance. It is not the formal entrance to the sanctuary, but it is the functional entrance for the majority of all building activity. A desk is located at this entrance for First Baptist staff to manage access to the building during the day. Users of this entrance include church staff, the staff of the several organizations that keep offices in the east end of the building, attendants of multiple service group meetings, audiences attending events and ministries, as well as, church-goers.

Alterations

There have been no alterations.

Visible improvements

Since the theater companies took residence, First Baptist has had plans to increase the attractiveness of their building. The theater companies have been in the building for less than half a year, and so few church improvements have been implemented. As of the date of the site observation, First Baptist had been in the process of installing carpeting and painting the lobby. Partners for Sacred Places provided funding for such immediate building improvements.
Evidence of disrepair

There is general wear and tear of the public spaces. They are aging and see high activity. Due to the short length of the relationship, no wear and tear has been associated with the theater companies.

Prayer Room

The Prayer Room is maintained and occupied by the theater companies. Theater staff, contractors, actors, and audiences use the space.

Alterations

The theater companies built necessary components to achieve a functioning theater. The back third of the space was painted black and turned into a stage and backstage. A wooden platform had been built on top of the floor and mounted poles provide structure for the curtains and lights. These few interventions can be removed. An existing ceiling beam helps frame out the stage proscenium.

The front two thirds of the Prayer Room is the location of riser seating for the audience, and sound and lighting control. The risers are built on top of the floor, and again, poles mounted to the ceiling and floors provide structure for lights and equipment.

Visible improvements

A few improvements were necessary before the theater companies were able to occupy the space. The electrical capacity was insufficient for theater performance and office equipment, requiring more power and the correct type of outlets. First Baptist hired an
architecture firm to perform an assessment and covered the costs of adding an electrical panel in the Prayer Room. In addition to the electrical upgrades, the church provided locks for the theater’s space.

The funds provided for the improvements came from two sources. Partners for Sacred Places provided a small grant, and First Baptist had conducted a capital campaign in the previous spring. ix

*Evidence of disrepair*

Superficial damage is evident in the ceiling plaster, in the form of peeling and punctures. It is not clear the source of the damages, nor whether the conditions existed prior to the theater companies. The degree of disrepair is not, however, outside of the conditions seen in other locations in the building.

*Offices*

The offices are both maintained and used by the theater companies. The only users are the staff of Azuka and Inis Nua.

*Alterations*

Electrical improvements were necessary to make the spaces usable as contemporary offices. The theater companies funded outlet upgrades that replaced two-pronged outlets with three-pronged, in order to support computers and other office equipment.

*Visible improvements*

The theater companies painted the rooms.
Evidence of disrepair

The movable partitions that separate the offices from the Prayer Room are not fully functional. This is a condition that pre-dates the theater companies, and which the theater companies are interested in taking the initiative to remedy.¹

Auxiliary spaces

The auxiliary spaces are maintained and used by the theater companies. The users include the staff, actors, designers, contractors, and others associated with the theater productions.

Alterations

There is no evidence of alterations in the auxiliary spaces that are associated with the theater companies. Minor accessibility measures have been implemented in the restrooms that likely pre-date their residence.

Visible improvements

There is no evidence of improvements in the auxiliary spaces that are associated with the theater companies.

Evidence of disrepair

There is no evidence of disrepair in the auxiliary spaces that is associated with the theater companies.
**Indirect Impacts**

*Impact of rent*

The rent that the theater companies pay contributes to the general operating expenses of First Baptist, as well as deferred maintenance. The additional income is allowing the church to improve the appearance of the building, and First Baptist has been able to get closer to achieving a balanced budget, something they have been struggling with for many years.\(^{xi}\)

The obvious cost increases that First Baptist is experiencing are in the utilities and staff hours. The utilities were anticipated and were taken into consideration during rental price negotiations. The increase of staff hours, specifically custodial, was not anticipated. However, the extra hours are not a result of more maintenance caused by the theater companies. They are, rather, related to the extra building projects that are taking place throughout First Baptist, and having to schedule time around the theater companies’ operating hours. The extra hours are expected to be a temporary problem that will cease as building projects are completed.\(^{xii}\)

*Building preservation fundraising*

The theater companies budget approximately $1000/year on maintaining and cleaning their spaces.\(^{xiii}\) This has no significant contribution to the maintenance that First Baptist continues to provide for the rest of the building.
Participation in the Arts in Sacred Places initiative allowed First Baptist to receive funding from Partners for Sacred Places that have contributed to the installation of an additional electrical panel and the cosmetic improvements in the Sansom Street lobby, as well as receive organizational help that made the collaboration possible.xiv

Support donated for building stewardship by arts group

There is no evidence of the theater companies donating support for building stewardship in the form of equipment, labor, or other services that extend beyond the clearing and regular maintenance of the spaces that they occupy.

Future Impacts

The partnership between First Baptist and the theater companies is less than one year old. The initial move-in was timed in a way that would accommodate the beginning of the theater companies’ season and first performance. On the fast track, both groups agreed to the first phase move-in with the understanding that there was potential for second phase improvements and future theater growth. At the time of the interview, the theater companies’ most immediate plans were to fix the movable glass doors that are original to the Akron plan. Larger plans that will take place much farther into the future, include adding a separate entrance directly from Sansom Street into the Sunday school, creating storage and/or rehearsal space in the basement, and possibly converting the gymnasium into a scene shop.xv Increasing use of the basement will most likely require a large capital investment, such as for upgrading fire protection.
Analysis: First Baptist Church

Proposition 1

*Few architectural changes are made to the building and space to accommodate the needs of the performing arts.*

The overall configuration of the spaces is ideal for the needs of the theater companies, reducing the amount of architectural work that was executed at First Baptist. The theater preserves the sequence of the spaces and takes advantage of existing features. The only alterations to the spaces fix the arrangement of the theater space, without permanently altering the volume of the Prayer Room.

The building layout lends well to the needs of a theater space. In particular, the relationship of the spaces occupied by the theater companies, provides an easy division between audience zones and performers’ zones. The north end of the Prayer Room, now the house, has easy access to the lobby and restrooms. The south end of the Prayer Room, now the stage, has easy access to rooms that are utilized for backstage and a backstage exit. The theater companies do not find it necessary to build additional spaces, beyond the fabrication of the house and stage within the Prayer Room.

In order to create the division between audience and performers’ zones, the architectural features of the Prayer Room are utilized. Formerly an open space, the theater companies have fixed the arrangement of the stage area in the south end of the room and audience seating in the north end. The zones are separated by a proscenium, which is framed out with the existing architecture of the space and placed at the location of a ceiling beam. The beam is painted black, along with the walls of the stage, and matches the stage
curtains and velours. Incorporating the architectural feature reduces the amount of
construction required.

Future plans to develop a long-term theater space in the Prayer Room take advantage of
the building’s natural features, as well. The theater companies intend to eventually
convert the offices into a lobby and box office, with the installation of an entrance with
direct access to Sansom Street. The movable partition walls between the offices and
Prayer Room are unique elements that the theater companies would like to feature in the
future lobby. They are aesthetically appealing while providing functional and flexible
separation between the lobby and house.

Despite the ideal sequence of spaces, the open configuration of the Prayer Room is not
ideal for the viewing of theater performances. Alterations to the Prayer Room increase
sightlines, support additional equipment, and hide the side-stage. To increase sightlines, a
wooden platform elevates the stage and risers elevate the seating. Piping is erected
around these areas to support lighting, the curtains and velours, and other equipment. The
additional structures result in further division of the Prayer Room, and further distinction
between audience and performance zones. The alterations, however, do not permanently
alter the volume of the Prayer Room.
Proposition 2

Most additional structures constructed by performing arts groups are reversible or temporary to the buildings.

The alterations made by the theater companies have minimal contact with existing fabric and do not result in any lost fabric. The theater companies had the intention of erecting only temporary structures in anticipation of future changes. The additional structure in the Prayer Room consists of a stage platform, riser seating, and piping. The platform and risers, utilized to elevate the audience and the performers, are built on top of the existing floor. They are not mounted to the fabric of the building, and can be disassembled at any point.

The piping, on the other hand, is mounted to the existing building fabric. It is constructed as flexible bracing for the support of lightweight theater elements that may change between performances, such as lighting instruments and curtains. Piping is a temporary alternative to fixing a permanent grid or constructing walls, and can be disassembled at any time. In order to reduce the amount of space the piping occupies, however, the structure is not designed to be freestanding. As a result, the piping is mounted to the ceiling and floors. Slightly more invasive than the platforms and risers, it is possible to reverse the impact of mounting piping.
Proposition 3

*Outdated or insufficient electrical and mechanical systems in the building are updated as a direct or indirect result of the presence of performing arts groups.*

The spaces that are exclusively used by the theater companies have experienced electrical upgrades that are necessary for the desired functions to take place at First Baptist. Some improvements are strictly related to the needs of a performance space, while other improvements are necessary as standard contemporary upgrades. The improvements that increase the electrical capacity of the Prayer Room are not necessary for all uses. Two advantages for First Baptist, however, is a space that is more flexible in terms of electrical capacity, and the upgrades are inherent to the building. Regardless of the presence of the specific theater companies, Azuka and Inis Nua, the Prayer Room is now capable of hosting performances or other electrically intensive uses.

On the other hand, the new wiring in the rooms is a standard improvement. Previously, the rooms could only support functions that did not require electrical equipment beyond lighting, limiting the uses to meetings, conferences, and storage. New wiring makes it possible to support common electronic devices, such as computers and copy machines, making the rooms usable as general offices. This function is not specific to the theater groups, but is flexible for any group. The result is more useful space that meets contemporary needs.
Proposition 4

Spaces are brought up to fire, life-safety, and accessibility standards as required for the public occupancy associated with performances.

There has been no evidence for the implementation of fire, life-safety, and accessibility improvements at First Baptist that can be associated with the theater companies. Such improvements, however, have been discussed in First Baptist’s past and again since establishing a relationship with the theater companies. It is unlikely that any work will commence in the near future, due to the intensive and expensive nature of the capital improvements. Imminent and past architectural studies of First Baptist have explored the feasibility for fire protection updating and elevator installation. New studies will likely take the theater’s presence into consideration. The residency of the theater companies has revitalized First Baptist’s ambitions for making fire, life-safety, and accessibility improvements.

Proposition 5

There is an increase of wear and tear on the building and spaces occupied by the performing arts groups, associated with the increase in traffic of building users.

As of the writing of this thesis, the relationship between First Baptist and the theater companies is still new. Having presented only two productions in the new theater, there is no discernible wear and tear that can be associated with the theater companies. First Baptist reports minor cosmetic disrepair that is prevalent throughout the building as a pre-existing condition.
Proposition 6

There is an increase of overall building maintenance that is associated with the presence of the performing arts groups.

First Baptist benefits minimally from the maintenance that the theater companies provide for the spaces that they occupy. It is reported that removing the theater area from their schedule reduces First Baptist’s cleaning staff time little. The amount of time and supplies required to maintain the formerly underutilized spaces had been nominal. First Baptist also expects to be responsible for repairs, as would a typical landlord. On the other hand, the presence of the arts groups and the stability they provide, has acted as a catalyst for First Baptist to address the deferred maintenance in common areas. The administration expects to make many aesthetic improvements in the near future.xvi

Proposition 7

Contributions made by the performing arts groups results in an increase of the religious organization’s available funds that is supplied for building preservation.

The theater companies have both a direct and indirect impact on the preservation of First Baptist. Labor and financial contributions made by the theater companies have translated directly into building improvements. They funded electrical work, and their rent covers general operating expenses and contributes to addressing deferred maintenance at First Baptist. Labor provided by the theater companies aided the initial cleaning of the spaces for occupancy. They also have access to skilled workmen that are capable of making minor repairs in the building, for projects such as fixing the movable walls in the Prayer Room. The theater companies exhibit a willingness to contribute, on their own initiative, to capital improvements.
An indirect impact that the theater companies have on the preservation of First Baptist is their ability to attract funding that had not been previously available to the church. First Baptist’s involvement in the Arts in Sacred Places program and opening their doors to a relationship with the theater companies has made them eligible for a grant provided by Partners that could be used for capital improvements. These funds have contributed to the installation of the electrical panel in the Prayer Room, and the painting and carpeting in the Sansom Street entrance. With no additional effort on the part of the theater companies, building preservation has benefited from the resources available to First Baptist, due to their presence.

**Conclusion**

First Baptist Church was in a stable physical condition before a relationship with the theater companies was established. As reported by the staff of First Baptist, the most prevalent building issue is the general unattractiveness of the interior. While the religious organization addressed larger concerns, such as the roof and systems, they lacked the capacity to maintain regular upkeep. The theater companies’ biggest impact on the preservation of First Baptist Church is the increase of available funds for building stewardship. The substantial income stream, grants that accompanied the performance arts programming, and the theater companies’ willingness and ability to fund capital improvements that benefit the theater, contribute to the upkeep of the building interior. Evidence of the impact is seen in the surge of small building projects that include painting and re-flooring.


iii Bradford Winslow for First Baptist Church, Application for Building Permit, City of Philadelphia Department of Licenses and Inspections, January 16, 1996, located at Philadelphia Historical Commission.


viii Shawn Evans, architect at Atkin Olshin Schade, interview with author, July 6, 2011.


xii Ibid.


CASE STUDY: Lutheran Church of the Holy Communion

Building: Lutheran Church of the Holy Communion
Address: 2110 Chestnut Street or 2111 Sansom Street
Architect: Isaac Pursell
Arts relationship: The Philadelphia Shakespeare Theatre (The Theatre)

1879-80 Built as St. Paul’s Reformed Episcopal Church
1903 Church is purchased by Lutheran Church of the Holy Communion
1905 Congregation removes second floor gallery and adds pulpit, baptismal font, organ, and panel alter from their previous church.

1980 October, Eligible for National Register\textsuperscript{a}
1995 February, Rittenhouse Fitler Residential Historic District\textsuperscript{b}
1995 February, Philadelphia Register of Historic Places\textsuperscript{c}
1996 February, Approval for ADA accessibility modifications, restroom renovations, new foyer addition between existing church and community center\textsuperscript{d}
1996 June, approval for Van Pelt street ramp\textsuperscript{e}

1996 The Reed Heel Theatre moves into Lutheran Church of the Holy Communion
1999 The Reed Heel Theatre becomes Philadelphia Shakespeare Festival (now Philadelphia Shakespeare Theatre)
2001 John Milner Associates master plan and conditions assessment
2000s Central air-conditioning installed in the fellowship hall
Figure 9. Floor plans of Lutheran Church of the Holy Communion. (John Milner Architects)

Source: John Milner Architects

Note: Arrows and numbers correspond to views that are illustrated in the following images.
Views illustrating the spaces utilized by performing arts groups at First Unitarian Church.

Figure 10. View 1 of the Fellowship Hall, between the theater and the dressing rooms.

Figure 11. View 2 of the seating inside of the theater.

Figure 12. View 3 of the storage room.
Building Significance

The Lutheran Church of the Holy Communion (Lutheran Holy) was originally built as St. Paul’s Reformed Episcopal Church. Isaac Pursell, a prolific church architect in Philadelphia, designed this as one of his most elaborate structures. It has two towers capped with steep pyramidal roofs, and street entrance through three low Syrian arches that rest on clusters of columns. The façade is clad with quarry-faced ashlar and accented with smooth limestone trim. The interior of the sanctuary is illuminated with opalescent and ornamental windows, including a Tiffany window above the original wood reredos. A corresponding Tiffany window faces the back of the church from the second floor of Seiss Community Center at the south of the complex. When Lutheran Holy took residence, they salvaged various architectural pieces from their former location at Arch and Broad Streets, a building that was designed by Frank Furness. Their additions to the church include the pulpit, baptismal font, and organ. The Lutheran Church of the Holy Communion is eligible for the National Register, and is contributing to a Philadelphia Register Historic District, Rittenhouse Fitler Residential.

Relationship with the performing arts

The congregation at Lutheran Holy began to dwindle and the church sought ways to open up the building to new users. They welcomed arts groups in an attempt to draw people into the building. Initially, Lutheran Holy 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, The Red Heel Theatre. Because the
congregation was dying at the time, the church agreed to share a substantial amount of space with them. The theater company focused on the works of Shakespeare, and is now known as The Philadelphia Shakespeare Theatre (The Theatre).

The complex of Lutheran Holy is comprised of two main structures, the sanctuary to the north that is entered from Chestnut Street, and Seiss Community Center to the south that is entered from Sansom Street. The two were connected in the 1990s with a small foyer. The sanctuary is mainly utilized for worship, and only short-term events and performances. The Seiss Community Center houses all other church functions and programs, as well as The Theatre. The entrance from Sansom Street opens into a lobby that is adjacent to an immediate office area that is often utilized as a box-office, and has access to all other areas of the building. Assembly spaces located on the first floor include St. John’s Chapel, Merz Hall, and the Red Cross Reception Room. They are serviced with a kitchen and restrooms. The basement is the location of church offices and other services. A main stair to the east of the entrance is the primary access to The Theatre’s space. They occupy the entire second floor of Seiss Community Center in the Sunday school. The second floor consists of a large central space with smaller rooms along the perimeter, all occupied by The Theatre.

The Theatre has both space that is exclusively used by them, and space that they share with the church and its many programs. The shared space includes the Sansom Street entrance and lobby, the first floor box-office area, hallway, restrooms, occasionally an
extra assembly room, and the second floor kitchen. The church maintains these spaces, as well as the stairways that service the second floor. The space that is exclusively used and maintained by the Theatre is the Sunday school on the second floor. This includes the large central space, and all of the rooms adjacent to it, with the exception of a small kitchen.\textsuperscript{xii}

**Central space**

The large central space in the Sunday school is entered from the south end, with smaller rooms that open off of it on the east, south, and west sides. It receives natural light from all sides through the large windows of the interior walls separating it from the smaller rooms, and the large Tiffany window on the north end that faces the back of the sanctuary. Both corners of the north end have a stair leading to the first floor. The previous use of this space was for assembly, perhaps as a ballroom and/or for the Sunday school. Currently it is the location of the theater, complete with house seating and stage, with circulation around the perimeter.

**Office / Classrooms**

The small rooms around the perimeter of the Sunday school were formerly used as offices and classrooms. All rooms have windows to the exterior and large windows on the walls shared with the large central space. Originally the rooms were fewer and larger, most likely serving as classrooms. Since then, they have been further subdivided in multiple campaigns. There now exist ten rooms that each serve the following functions: tool room, women’s dressing room, men’s dressing room, green room, office/storage,
administrative office, costume designer’s office, paper storage, costumes and tech, and kitchen.

**Direct Impacts**

It is evident that the spatial arrangement of Seiss Community Center has been altered since the original layout. The minor changes, however, preserve the overall scheme that is characterized by a large central hall bordered by smaller rooms along the perimeter. Interior wall partitions made of beaded boards were added to subdivide the individual rooms. It is clear that the partitions are not original to the building, because they intercept crown moldings that continue into adjacent rooms. It is thought that the bead board walls pre-date The Theatre.

Currently the entire building is subject to vibrations caused by demolition on an adjacent property. This has caused cracks to form in the plaster throughout the building. Engineers are working with Lutheran Holy to regularly assess the structure.\textsuperscript{xii} See ‘APPENDIX E’ for additional images.

**Entrance, lobby, and restrooms**

The spaces shared with The Theatre are utilized by the church and all other building users. They see a lot of constant traffic, The Theatre estimating that they are approximately 25% of that traffic.\textsuperscript{xiii} For this reason, these spaces are completely maintained by Lutheran Holy.
Alterations

There is no evidence of alterations.

Visible improvements

A working chair lift serves the main stair to the theater. Because it is located in a shared area, it has been installed and is maintained by Lutheran Holy. It does not benefit, however, any groups other than The Theatre. Lutheran Holy has also installed linoleum floors in the restrooms, which benefits all users of Seiss Community Center.

Evidence of disrepair

There is some disrepair seen in the plaster of the ceiling of the lobby. The nature of the peeling is unknown. Of more prominence is the damage to the Sansom Street entrance door. The glass in the original double doors has been shattered, but secure, for months. Due to historical commission requirements, replacement has been taking longer than expected. It is not clear if the damage is associated with any particular group occupying the building.

It is difficult to ascertain the physical impacts of the arts programming. This is due to their long residence and the high level of use from multiple groups in the shared spaces.

Central space

Lutheran Holy invited The Theatre in on an “as-is” basis, with the understanding that changes are to only be made with approval from the church. The majority of the changes made by the theater company were built with the intentions of only implementing
reversible interventions. It is in their agreement with the church to eventually return the space to its previous condition upon leaving.\textsuperscript{xv} What was added has an ad hoc and utilitarian appearance. The spatial changes made by The Theatre preserve the overall arrangement of the second floor, and are comprised of minimal permanent structures. Changes are not considered permanent because they did not require removal of, or damage to, existing fabric; are mounted in ways that can be easily removed; or are simply inserted into the spaces. On the other hand, certain capital improvements were necessary to make the spaces functional for a theater. Despite the upgrades to systems being permanent to the building, such improvements were, also, initiated and funded by The Theatre.\textsuperscript{xvi}

This central space is used and maintained by The Theatre. It houses set construction, the stage and scene, the audience, the actors, and circulation for The Theatre’s everyday functions.

\textit{Alterations}

The Theatre built up a black box theater in the center of the space. It is framed out with a raised floor and rough walls with exposed two-by-four wood framing. Riser seating and a stage platform rests atop the raised floor. Additional temporary structures were constructed to increase the space’s ability to function as a theater. Lights are attached to piping that are mounted to the floors and ceiling and a lighting grid. The lighting grid was an early and expensive alteration that required additional structure in the building. Outside of the black box theater, a corridor is left around the perimeter of the space.
The Theatre added one room to the space, a floating sound/lighting booth. The booth is built of exposed fiberboard and is suspended over the corridor along the perimeter of the room. It is supported by the wall of the black box and two-by-four framing, and rests on a window sash in an interior wall. The booth is accessed by a roughly framed wooden stair that is located in an adjacent office.

Superficial treatments were applied to the surface of the existing fabric in order to limit the amount of light in the space. In many cases, black fabric covers the windows of the interior walls, nailed or stapled into the woodwork. In front of the Tiffany window, a large board painted black is screwed in place. The installations have the effect of both protecting and causing wear on the fabric of the building. The Theatre funded all updates, with assistance from outside funders. The church did not contribute financially to any interventions.

**Visible improvements**

The Theatre made several permanent building investments. They first separated and upgraded the electrical service to the second floor. This allowed full capacity of the spaces for administrative equipment and the equipment necessary for a full functioning theater. The upgrade made it possible to later install central air-conditioning for the theater space.
Evidence of disrepair

Much of the building fabric in the central space is not meant to be visible to the public. The audience enters the space and is immediately directed into the black box theater. As a result, the interior walls are not regularly maintained. The paint has minor peeling and the woodwork has been repeatedly punctured. The Managing Director of Lutheran Holy attempts to prevent major negative impacts on the building by reviewing set designs. His concerns are for fire safety compliance, the incorporation of water into the design, and holes in the floors.xvii

Offices/classrooms

These spaces are used and maintained by The Theatre. The Theatre staff, guests, actors, and students comprise the population these spaces serve.

Alterations

Since The Theatre occupied the second floor, they further divided the offices and classrooms, and built temporary structures. More recent than the bead board walls, gypsum walls were erected to create even more offices and closets. Within a couple of these rooms, two-by-four shelving was erected for storage, as were dropped ceilings.

Visible improvements

The public is not meant to enter these rooms. Their maintenance does not appear to be a high priority for The Theatre. Rooms are painted in turn; the most recent is the green room, which is seen by guests of The Theatre.
**Evidence of disrepair**

Aside from the recent plaster cracks from construction on the adjacent lot; there is evidence of aging and lack of upkeep in all rooms. It is difficult, however, to ascertain the physical impacts of the arts programming, due to their long residence in the second floor space. The only fabric that appears to be removed is the upper sash replaced by the sound/lighting booth and a fluorescent light fixture.

**Indirect Impacts**

**Impact of rent**

Lutheran Holy reports that they are little impacted by the presence of The Theatre in terms of utilities.\textsuperscript{xviii} The second floor areas were little used prior to The Theatre, and the separate electrical meter allows The Theatre to pay for the power that they use.

**Building preservation fundraising**

The Theatre does not appear to contribute to building preservation fundraising.

**Support donated for building stewardship by arts group**

The Theatre has contributed to building stewardship by investing in permanent building improvements. The electrical work, lighting grid, and air-conditioning will become property of Lutheran Holy when The Theatre leaves.
Analysis: Lutheran Church of the Holy Communion

Proposition 1

*Few architectural changes are made to the building and space to accommodate the needs of the performing arts.*

The Theatre has been present in the second floor of Seiss Community Center for approximately fifteen years, at the time of this thesis, and has experienced a variety of architectural changes. Changes have altered the character of the spaces, and yet preserve the relationship of the large assembly space to smaller rooms along the perimeter of the building.

With time, the spaces occupied by The Theatre have undergone customization as the group has settled into the building. There is evidence of removed fabric and fabric that has been permanently added. Removed fabric includes an interior window sash at the location of the light and sound booth, and a light fixture in a dressing room. It is not clear whether the missing fabric is in storage or lost. Their absence, however, does not alter the spatial characteristics of the second floor.

Architectural fabric was added to the second floor in order to increase both the functionality and number of the spaces. Added fabric for the purpose of increasing functionality includes wood frame storage shelving; raised wood floor surfaces; riser seating; the light grid; and piping to support lights and curtains. The Theatre increased the number of rooms by further subdividing the offices/classrooms with partition walls.
constructed of wood framing and drywall; constructing a black box within the central space to allow for backstage circulation around the perimeter; and enclosing a light and sound booth that is raised and looks down into the other spaces. The purpose of adding the rooms had been to create an efficient use of space and provide for all of the necessary functions for the theater. With the exception of the light and sound booth, the overall layout of the second floor has been maintained.

**Proposition 2**

*Most additional structures constructed by performing arts groups are reversible or temporary to the buildings.*

The majority of the structures added by The Theatre are intended to be temporary or reversible, but clearly are not meant to be removed in the near future. Installations tend to be invasive, as a result of the length of The Theatre’s presence at Lutheran Holy. Many of the structures, such as the wooden platforms, risers, and some wood framing and piping that is not mounted to the existing fabric, can be dismantled and removed without disrupting the building.

On the other hand, many of the additions are mounted to existing fabric, and would be disruptive upon removal. This includes wood shelving and piping mounted to existing walls, flooring or ceilings; window coverings mounted directly to woodwork or window framing; the light grid and associated structure; and new partition walls. With the exception of the light grid, such interventions are reversible, however, requiring additional work.
Proposition 3

Outdated or insufficient electrical and mechanical systems in the building are updated as a direct or indirect result of the presence of performing arts groups.

The theater group occupied the space ‘as is,’ and initiated all building updates for their interests. A substantial amount of work was completed that is permanent to the building, which is unique to be provided by the tenant. Initially, the spaces that are currently occupied were little used. Lutheran Holy had no justification for and no available funds for updating the spaces. The application of a new use required updates to the electrical and mechanical systems, which will remain in place whether or not the theater use continues.

The Theatre increased the electrical capacity of the spaces, rewired the second floor, and had a separate meter installed. The electrical improvements allowed the spaces to meet the contemporary needs of a theater, providing the capacity to support the lights and equipment.

Proposition 4

Spaces are brought up to fire, life-safety, and accessibility standards as required for the public occupancy associated with performances.

There is minimal evidence that fire, life-safety, and accessibility requirements are addressed by The Theatre. Lutheran Holy attempts to ensure a level of safety through the regulation of the Managing Director. Fire and life-safety requirements are enforced by reviewing and approving set designs and construction plans that are submitted by The
Theater. Lutheran Holy also maintains the chair lift that services the theater space on the second floor. It is kept in working order for The Theatre’s handicapped public, making the second floor accessible. Despite being utilized by populations only associated with The Theatre, the stair and chair lift are considered shared amenities.

**Proposition 5**

*There is an increase of wear and tear on the building and spaces occupied by the performing arts groups, associated with the increase in traffic of building users.*

Evidence of wear and tear is prevalent throughout the building; however, there is no significant increase of wear and tear on the building that can be associated with the increased traffic caused by performance arts programming. In shared spaces, wear and tear is a result of the high traffic that is produced by collective building users. While the theater’s presence increases the public that uses the Sansom street entrance, lobby, and first floor restrooms, wear and tear in these areas cannot be exclusively associated with The Theatre.

In the spaces that are exclusively used by The Theatre, high traffic use and potentially abusive set construction is contained within the black box theater. Audience goers enter immediately into the black box theater, which is the most intensely used area of the theater. The added floor and wall surfaces, including the board in front of the Tiffany window, essentially protect the existing fabric from wear and tear associated with increased traffic.
On the other hand, wear and tear and deferred maintenance is evident in the areas that are not seen by the public. The backstage areas, comprised of the office/classrooms and the perimeter of the central space, are the locations of existing fabric. These areas exhibit paint and plaster peeling that is not an imminent priority for The Theatre. The most evident wear and tear is seen in the woodwork and window frames. Curtains and other materials are regularly mounted and removed from these surfaces in an ad hoc manner. Care is not taken to regularly maintain these areas, because they serve ancillary purposes.

Proposition 6

*There is an increase of overall building maintenance that is associated with the presence of the performing arts groups.*

There is no significant evidence that supports whether or not building maintenance has increased at Lutheran Holy, as a result of a relationship with the performing arts. The maintenance staff of Lutheran Holy continues to maintain the shared spaces, regardless of the presence of The Theatre. The Theatre maintains the spaces that they exclusively occupy, but the degree of maintenance that was formerly provided by Lutheran Holy when the space was underutilized is negligible.

Proposition 7

*Contributions made by the performing arts groups results in an increase of the religious organization’s available funds that is supplied for building preservation.*

The Theatre has been an additional steward to the historic religious building. They have contributed funds within their budget to capital improvements, the maintenance of their space, their building utilities, and rent to Lutheran Holy. The Theatre contributes to the
operating budget of the church through the amount that they provide as rent, and by covering the costs of their utilities.

All improvements to the second floor of Seiss Community Center, including capital improvements, were initiated and funded by The Theatre. The Theatre is an organization that is capable of acquiring the necessary funds that have upgraded the electrical and mechanical systems. Whether or not the space continues to function as a theater, it is outfitted for most contemporary uses and tenant ready, at no cost to Lutheran Holy.

Conclusion

Prior to the presence of the Philadelphia Shakespeare Theatre, Lutheran Church of the Holy Communion suffered from a diminishing congregation that left the religious organization with few resources and the building underutilized. Lacking the capacity for building upkeep, areas of Seiss Community Center had suffered from deterioration, including the secluded second floor. The Theatre’s impact on building stewardship is through the revitalization of the space’s functionality. The second floor of Seiss Community Center was underutilized, below contemporary standards, and isolated from the rest of the building. The Theatre took advantage of its isolation and funded capital improvements that address the high demands of a performance venue, meeting electrical, comfort, and equipment needs. At no cost to Lutheran Holy, Seiss Community Center is outfitted to contemporary standards, regardless of the presence of The Theatre.
Despite the extensive capital improvements that have been implemented by The Theatre, its presence is stagnating stewardship for the spaces that they occupy. The deteriorated condition of Seiss Community Center’s second floor is not addressed, and is essentially hidden from the public by the erection of the black box and mounted boards and curtains. While such measures essentially protect the physical fabric of the central space, upkeep and preservation does not appear to be performed. In many ways, the alterations add to the general unattractiveness of the spaces. The Theatre is clearly not invested in the aesthetic appearance of their space, and Lutheran Holy intentionally does not interfere with their territory.

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ii Wayne Spilove of Philadelphia Historic Commission to Evangelical Lutheran Church, August 4, 1995, located at Philadelphia Historical Commission.


iv Lutheran Church of the Holy Communion, Application for Building Permit, City of Philadelphia Department of Licenses & Inspections, February 26, 1996, located at Philadelphia Historical Commission.


vii Ibid.


x Ron Coolbaugh, interview by author, Philadelphia, PA, August 23, 2011.

xi Shannon Cline, interview by author, Philadelphia, PA, August 23, 2011.


xiii Ibid.

xiv Ibid.

xv Shannon Cline, interview by author, Philadelphia, PA, August 23, 2011.


CASE STUDY: Calvary United Methodist Church

**Building:** Calvary United Methodist Church (Calvary)
**Address:** 801 South 48th Street
**Architect:** Dull & Peterson and revised by William R. Brown of Gillespie & Carrel
**Arts relationship:** Curio Theater Company and Crossroads Music Series

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1880</td>
<td>1904-1907 Calvary United Methodist Church is built, and completed by Gillespie &amp; Carrel¹</td>
</tr>
<tr>
<td>1900</td>
<td>1980s Sanctuary is vacated and the congregation worships in the chapel</td>
</tr>
<tr>
<td>1920</td>
<td>1990s Calvary United Methodist Church is listed for sale</td>
</tr>
<tr>
<td>1940</td>
<td>1994 Building listed on the Delaware Valley’s top ten endangered buildings list, and listed its stained glass windows for sale²</td>
</tr>
<tr>
<td>1960</td>
<td>2000 Incorporation of the Calvary Center for Community and Culture (CCCC) that manages the building³</td>
</tr>
<tr>
<td>1980</td>
<td>2000s Crossroads Music Series produces concert events at Calvary</td>
</tr>
<tr>
<td>2000</td>
<td>2005 Curio Theatre Company moves into the chapel at Calvary⁴</td>
</tr>
<tr>
<td>2005</td>
<td>2006 Work implemented on roof</td>
</tr>
<tr>
<td>2007</td>
<td>2007 Curio Theatre Company moves into the sanctuary</td>
</tr>
<tr>
<td>2008-2010</td>
<td>2008-2010 Ongoing renovations (including electrical system upgrade to 3-phase to support an elevator, theater lighting, and future air conditioning; heating system rehabilitation; installation of “stressed skin” wall and creation of the hallway; stage constructed in sanctuary; exterior sign installation; roof repairs; glass window restoration; sidewalk repairs; comprehensive fire alarm system installation and emergency exit sign upgrades)⁵</td>
</tr>
</tbody>
</table>
First Floor plan of Calvary United Methodist Church, created by Holland Architects.

*Source:* http://www.calvary-center.org/about/building-map/

*Note:* Arrows and numbers correspond to views that are illustrated in the following images.

Figure 13. First floor plan of Calvary United Methodist Church.
Views illustrating the spaces utilized by performing arts groups at Calvary.

Figure 14. View 1 of the former altar of the sanctuary.

Figure 15. View 2 of the balcony in the sanctuary. It is supported by a “stressed-skin” wall.

Figure 16. View 3 of the chapel.

Figure 17. View 4 of the contemporary hallway between the sanctuary and the chapel.
Establish Significance

Calvary United Methodist Church (Calvary) is a major landmark on Baltimore Avenue in west Philadelphia. Located on a wedge-shaped lot, Calvary has a similarly wedge-shaped plan that terminates with a tower at the intersection of Baltimore Avenue and 48th Street. The church is a design of Dull & Peterson, who implemented the construction of the chapel and community rooms at the rear of the site in 1898. William R. Brown had later been commissioned to complete the church. vi Maintaining Dull & Peterson’s design for the tower, it is oriented at the corner of the lot, has three tiers and is topped with two spires of differing heights. The sanctuary, on the other hand, had been revised to reflect the contemporary preferences of turn of the century Protestant churches, and to take advantage of the site’s shape. vii It is characterized by a symmetrical and triangular auditorium plan whose axis bisects the intersection of the streets, and the location of the chapel on axis behind the sanctuary. The building contains a Brothers O’Dell organ, a series of H. Hanley Parker murals, the chapel dome is capped with a stained glass window by John La Farge, and the sanctuary features the two largest signed Tiffany window ensembles in Philadelphia. viii

The building was threatened in the 1990s, when Calvary could no longer maintain it and listed it for sale. When a buyer could not be found, the stained glass windows began to be sold, resulting in the community rallying for the building’s preservation. In 2000, Calvary Center for Culture and Community was incorporated to “restore the building and
redevelop it as a center for cultural and community activity.ix The non-profit manages building users at Calvary.

**Relationship with the performing arts**

As Calvary developed a reputation as a cultural and community hub for west Philadelphia, performing arts groups became associated with building. All building users, including performing arts groups, came to be managed by Calvary Center for Culture and Community (CCCC), a nonprofit formed to promote improvement to the quality of urban life and the enrichment of the community through creative and performing arts, as well as to assist Calvary with the preservation of their building. Crossroads Music Series began producing eclectic world music concerts at Calvary shortly after the formation of CCCC, followed by Curio Theatre Company in 2005. Previously a touring company, Curio intended to establish a permanent home at Calvary and expand their program.x At this point, the building’s sanctuary had fallen into disrepair, forcing the congregation to worship in the chapel and share the space with the performing arts groups and other congregations. Curio shared the space, with the intention of eventually moving into the sanctuary.xi The theater company, however, was required to completely deconstruct their set every Saturday night, and rebuild on Tuesday or Wednesday, in order to accommodate worship. Extremely time consuming and limiting to set designs, Curio relocated into the sanctuary sooner than expected.xii Crossroads, on the other hand, continues to share space in the chapel.
Calvary is located at the corner of Baltimore Avenue and 48th Street, on a triangular shaped lot at a five-point intersection. It has three entrances, the Baltimore Avenue entrance from the north, the corner entrance from the northwest, and the 48th Street entrance from the southwest. The Baltimore Avenue and 48th Street entrances are the primary entrances, depending on the visitor’s purpose at Calvary. The corner entrance, however, is currently unused. The building layout is symmetrical along an axis that runs through the corner entrance and southeast. The sanctuary occupies the northwest of the building, roughly triangular in shape, with an entrance at each corner. A hallway runs behind the sanctuary that connects the lobbies of the 48th Street and Baltimore Avenue entrances. The hallway acts as a buffer space between the sanctuary and the southeast side of the building that consists of a central chapel, with office spaces on either side that are accessible from either lobby. The lobbies access the sanctuary, chapel, their respective offices, and contain stair access to the adjacent floors. The basement contains the building’s only restrooms, a kitchen and reception hall, and is currently carved into smaller spaces containing classrooms and offices. The upper level consists of conference spaces and the balconies for both the sanctuary and the chapel.

Curio is the sole resident of the sanctuary at Calvary. The sanctuary is the location of their theater, and they utilize two storage spaces near the altar area at the northwest end. Their designated entrance for performances is the Baltimore Avenue entrance and lobby that they share with the West Philadelphia Mennonite Fellowship, who have offices accessed from this lobby. Crossroads Music shares the chapel with the congregations of
Calvary, Grace Chapel Church of God in Christ, Thompson’s Temple of Faith, West Philadelphia Mennonite Fellowship, and Kol Tzedek. Restrooms are shared with all building users and located in the basement with access for one from each lobby stair. In the parish house next door, at 815 S 48th Street, Curio rents offices on the first floor, and upstairs residences.

**Chapel**

The chapel is located in a semi-circular apse on axis behind the sanctuary. A balcony wraps along the circular end of the chapel, and faces the altar, which shares a wall with the back of the sanctuary. The chapel is accessed from either lobby, and features a stained glass dome similar to that of the sanctuary. The chapel altar has been extended to form a taller and larger stage. The remaining area of the chapel accommodates the house.

Crossroads produces 20-25 concerts in the chapel every year.

**Sanctuary**

The sanctuary is located at the northwest end of the building and is roughly trapezoidal in shape. The short end, closest to the intersection of 48th Street and Baltimore Avenue, is the location of the altar. On either side of the altar are two symmetrical storage rooms. The sides of the sanctuary are enclosed with converging walls that each front one of the intersecting streets, and feature corresponding Tiffany windows. A stained glass window encloses a dome at the center of the space, as well. The back of the sanctuary is overlooked by three balcony areas, the central and largest showcasing a mural series.
Beneath either flanking balcony section is a doorway into the sanctuary. The space is only accessed from lobbies located at the 48th Street and Baltimore Avenue entrances.

Curio has located a theater in the sanctuary for performances, a theater school, outreach program, and in-class workshops. Located within the sanctuary is a lobby, box office, the house, stage, and backstage areas.\textsuperscript{xv}

**Direct Impacts (building condition)**

Prior to the presence of the performing arts, the building had been subject to deferred maintenance and had not undergone any major renovation since first construction.\textsuperscript{xvi} The sanctuary suffered from a failing roof, resulting in water infiltration that threatened plasterwork and the Tiffany windows. Beyond the need for capital improvements, the sanctuary was cluttered and dusty, having been vacant for approximately 30 years. It served as informal storage for Calvary. See ‘APPENDIX F’ for additional images.

**Lobbies and restrooms**

The Baltimore entrance is the primary entrance for Curio staff and audiences, as well as the staff of the West Philadelphia Mennonite Fellowship. In general, the lobbies and restrooms are open to all users of the building, and are maintained by Calvary.

**Alterations**

There has been no evidence of alterations to the public lobbies and restrooms at Calvary. There are, however, future plans to improve the accessibility of the building and
restrooms. Within the year, Calvary is planning for a handicap accessible entrance into the sanctuary, as well as a restroom expansion that is to take place further in the future.

Visible Improvements

Improvements implemented by Calvary have updated the restrooms to contemporary standards. Rails have been installed to assist patrons with reduced mobility, and a retrofit hot water heater and exhaust system increase the functionality of the restrooms. The improvements benefit all building users.

Evidence of disrepair

The lobbies and restrooms are utilized by wide varieties of populations, and are subject to wear and tear. Blatant evidence of disrepair, however, is not obvious. The ordinary wear and tear that is perceived cannot be associated with any particular population that utilizes the building.

Chapel

The chapel is shared between Crossroads and multiple congregations. Users of this space formerly included Curio, who has initiated many of the alterations that are still present. The space is maintained by Calvary.

Alterations

Alterations to the altar area have been implemented by Curio, dating to their occupation of the Chapel as a shared performance space. A temporary fixture, an extension to the altar platform has been constructed over the altar steps, creating a large surface for
performances. Crossroads and the congregations currently use it. All other furniture within the chapel is moveable.

Visible Improvements

The chapel has been affected by the electrical improvements implemented across the building. Outlet boxes in the space are evidence of the re-wiring work that has been completed.

Evidence of disrepair

Deliberate disrepair can be found in the primary stained glass window that features Jesus in Calvary’s chapel. The piece that contains the figure’s head and face has fallen out of place. Calvary has recovered the glass, but has intentionally chosen to refrain from replacing it for spiritual reasons.xviii

Sanctuary

A victim of deferred maintenance, the sanctuary of Calvary has been in poor condition prior to the presence of Curio. Both entities have contributed to the space’s preservation, and continue to do so. After 30 years of accumulating clutter and dust during vacancy, Curio has chosen to occupy the space as an alternative to continue shared-use of the chapel. They have transformed the sanctuary into a theater, altering the space as they see fit. Calvary, however, initiates continuous preservation during their occupancy. Prior to occupancy, however, Calvary has replaced the roof as a beginning to the stabilization of the sanctuary’s condition. Calvary applied $18000 in roof repairs, to provide a usable space for Curio, removing the cause of the sanctuary’s rapid deterioration.xix
Alterations

Many alterations have been made that alter the arrangement of the sanctuary, established by both Curio and Calvary. The concerns of Calvary are for the stability of the space and building, while those of Curio are for the space’s functionality. A permanent change to the sanctuary’s spatial configuration is the enclosure of the area beneath the balcony, creating the hallway that connects the 48th Street and Baltimore Avenue lobbies. The space is enclosed as a structural measurement for the failing balcony. A “stressed skin” wall has been constructed, on which the balcony rests. Below, additional structure has been erected to carry the wall’s weight and to support the balcony. Calvary has initiated the walls construction and paid for the job, but they utilized connections with Curio to implement the work. A strong connection between the two entities is Curio’s Artistic Director, who also serves as a Calvary board member. Compensated for his work, he and a Calvary staff member erected the “stressed skin” wall that doubles as an acoustical buffer between the sanctuary and the chapel.

Other alterations to the space have been implemented by Curio. They address the space’s flexibility, as well as fragmenting the large volume. Through the years, Curio has experimented with several ways of configuring the sanctuary, and continues to alter the space for the needs of each performance. Initial changes included the removal of furniture and the installation of a large stage. During Curio’s cleaning of the sanctuary, broken pews have been discarded and those that were salvageable relocated. A significant amount remains in the sanctuary, but is rarely utilized as seating.
A tactic that Curio often uses to reduce the overwhelming expansiveness of the sanctuary is to screen off a portion of the sanctuary as an entry space, and to direct the audience to seating that is located on the stage. Temporary screens and movable furniture frame out the entry next to the sanctuary entrance from the Baltimore Avenue lobby. The stage spans the entire altar area, extending it further into the sanctuary and displacing the altar rail, which remains detached in the sanctuary. Atop the stage, Curio constructs various structures that are customized for the performance. At the time of observation, piping supporting lighting instruments is erected on either side of the stage, as well as risers for seating. The arrangement is focused on a central performance space. Additional scaffolding is erected at the rear of the stage, in front of the organ pipes, for raised performance areas. As a result, the stage provides for both the house and the performance area.

Visible Improvements

As Calvary continues to raise money for capital improvements, incremental preservation takes place in the sanctuary around Curio. The most recent improvements that took place were upgrades to the building’s electrical system. Initiated by Calvary, the upgrades were made with Curio’s needs in mind, and benefit the sanctuary and the theater company. Previously functioning at less than half capacity, the increased service allows Curio to expand their productions and obtain grants for lighting equipment. Additionally, Curio stands to benefit from the future installation of an elevator at the corner entrance of the church, as well as air-conditioning. Electrical improvements anticipate elevator service,
in a location that will allow the sanctuary to be accessible to handicap, and systems that will improve the building’s functionality.\textsuperscript{xxiii}

\textit{Evidence of disrepair}

There is countless evidence of disrepair throughout Calvary’s sanctuary. Disregarding the space’s clutter at the time of observation that is a likely a result of being between shows and set construction, much of the damage predates Curio’s occupancy. Many materials are unstable, including the plaster finishes and scagliola mounted to columns. The plaster damage is a product of years of water infiltration in the sanctuary. Despite Calvary’s limited attempts to repair some areas of plaster, the damage is prevalent throughout the space. The costs to repair such damages have accumulated, and are pending on Calvary’s current capital campaign.

As the damages wait to be addressed, efforts have been made for interim stabilization and protection to the public. Both Calvary and Curio have initiated efforts to protect space users from unstable materials in the sanctuary. To protect from falling plaster, Curio has installed safety nets overhead to capture loose debris. The scagliola, on the other hand, has been stabilized by measurements put in place by Calvary. The material is held in place, until permanent repairs can be made.\textsuperscript{xxiii}

\textbf{Indirect Impacts}

The rent contributions of space users provide for the management, operating costs, and maintenance of the building. All building users, including performing arts groups, pay
space fees to CCCC. Subtracting the salaries of their only staff members, the building administrator and janitor, CCCC conveys all excess income to Calvary. As the building owner, Calvary is responsible for building upkeep, maintenance, and utilities, fulfilling these responsibilities with the support of the building use fees.xxiv

Curio has a unique relationship with Calvary that allows their resources to frequently overlap. Familiarity between the groups is a result of personnel overlap, residential proximity, and the quantity of exclusive space that is occupied by Curio for an indefinite amount of time. Curio exclusively occupies the sanctuary, as well as the former parish hall next door, at 815 S 48th Street. Between the two buildings, Curio has performance space, office, and residential, almost guaranteeing their staff to be present 24 hours every day. One resident staff member, the Artistic Director of Curio, also serves as a board member of Calvary. This individual is trusted with a level of access to the church offices and mechanical systems that exceeds that of other building users, and is a point of contact when the building alarm is triggered.xxv

As the only resident arts group with designated space, Curio contributes labor and technical skills to the preservation of Calvary’s church. The arts group has access to manpower and skilled individuals that benefits the building. It was through Curio’s labor that the sanctuary has been cleared for occupancy, and the technical skills of their Artistic Director that has been an asset to Calvary. The Artistic Director, though compensated,
helped Calvary staff construct the “stressed skin” wall, and installed the safety netting in the sanctuary.

**Analysis: Calvary United Methodist**

**Proposition 1**

*Few architectural changes are made to the building and space to accommodate the needs of the performing arts.*

Curio has substantially altered the layout of the sanctuary, without making permanent architectural changes. Disregarding the measures taken to stabilize the balcony with the “stressed-skin” wall, alterations are made by Curio in order to combat the expansive volume of the sanctuary. Curio struggles with the overall grandeur of the space that dwarfs the stage, the religious overtones of the architectural features, and the inappropriate acoustics of the dome that reduce the quality of the productions.\(^{xxvi}\)

At the beginning of their occupancy, Curio had utilized the sanctuary in a manner consistent with the original configuration. The audience was seated in pews, and the performance area took place on the stage atop the former altar. The scale of the sanctuary, however, had diminished the quality of the performances. In a space that provides a seating capacity for hundreds of people, an audience of 20-30 sat amongst empty pews. Equally as inappropriate, was the overwhelming presence of religious iconography. Curio had reported the difficulty of producing a “sex farce” in a blatantly religious space, including an enormous stained glass image of Jesus looking down from above.\(^{xxvii}\)
In recent years, Curio has combated the negative features of the space by enclosing an intimate theater space in the sanctuary. This area is altered according to the needs of each performance, by constructing the house and performance area with risers and platforms. Essentially a black box is created as the entire area is confined within black drapes supported by piping.

**Proposition 2**

*MOST ADDITIONAL STRUCTURES CONSTRUCTED BY PERFORMING ARTS GROUPS ARE REVERSIBLE OR TEMPORARY TO THE BUILDINGS.*

Curio makes alterations to the sanctuary with the anticipation of having to reverse their modifications at some point in the future. The alterations that were made, however, vary in their degrees of temporariness. Due to the intentions for Curio’s continuous occupancy of the sanctuary, many structures they have built are semi-permanent; they are removable, and yet remain in a fixed position. Semi-permanent may describe the stage that is located at the former altar area, and much of the piping. The erection of the stage protects the original fabric of the building, by providing a surface on which set construction occurs, and to which piping can be mounted. By providing a reversible and sacrificial surface, the impact on extant fabric is minimal.
Proposition 3

Outdated or insufficient electrical and mechanical systems in the building are updated as a direct or indirect result of the presence of performing arts groups.

Electrical and mechanical system improvements have been made to Calvary’s building, regardless of the presence of Curio and Crossroads Music. In fact, eighty-percent of the building underwent electrical upgrades.\textsuperscript{xxviii} The scope of the electrical improvements, however, was influenced by Curio’s occupancy of the sanctuary. The desired capacity for a performance venue was taken into consideration, as well as the future installation of an elevator that services the sanctuary. The presence of a permanent performing arts occupant may have provided the only impetus for including the sanctuary in the new service, as well as influenced the extent of the upgrades.

Proposition 4

Spaces are brought up to fire, life-safety, and accessibility standards as required for the public occupancy associated with performances.

Modern requirements for fire, life-safety, and accessibility standards have been addressed by Calvary, since Curio has come to occupy the sanctuary. During the successive years of renovation, following Curio’s relocation into the sanctuary, Calvary has implemented a comprehensive installation of a fire alarm system, as well as upgraded emergency exit signage. It is likely that the improvements in the sanctuary reflect the requirements for a performance area, without exceptions, but is not confirmed. In order for occupancy to be legally permissible in a previously vacant space, such requirements are to be expected.
Proposition 5

*There is an increase of wear and tear on the building and spaces occupied by the performing arts groups, associated with the increase in building user traffic.*

Wear and tear at Calvary Church cannot be clearly associated with performance arts programming. The lack of an evident connection is due to the collective traffic of all building users in the shared areas of the building, as well as the deteriorated condition of the sanctuary prior to Curio’s exclusive occupancy. It is difficult to observe damage that is clearly caused by the presence of performance arts programming. One such example is the penetration of a sanctuary wall, through which wiring has been strung. While the lath was likely cut to produce the hole, the plaster surface appears to have deteriorated from alternative causes. Damage is not considered to be induced by performing arts groups, due to the intentional and reversible nature of Curio’s intervention, and the historical source of the plaster damage.

Proposition 6

*There is an increase of overall building maintenance that is associated with the presence of the performing arts groups.*

Building maintenance has increased, as a result of Curio’s presence in the sanctuary at Calvary Church. Curio stimulates maintenance by occupying a formerly vacant space. Maintenance is stimulated through occupancy by providing both frequent observation of the sanctuary and incentive for implementing improvements. Calvary’s sanctuary had been vacant for approximately twenty years, prior to Curio, and is now entered almost every day. Curio’s staff is intimate with the space, and is quick to observe changes in condition, for example water infiltration. Rapid detection can prevent unintentional
deferred maintenance. In addition, stable occupation of the sanctuary allows Calvary to justify investing in the space and including the occupant’s needs in the implementation of capital improvements. Otherwise, the electrical and accessibility improvements would not likely take place in the sanctuary of Calvary Church.

Proposition 7

*Contributions made by the performing arts groups results in an increase of the religious organization’s available funds that is supplied for building preservation.*

Curio provides resources that directly contribute to the building’s maintenance in the form of technical skills, labor, and rent. Curio increases Calvary’s capability for efficient building preservation. Through sharing space, Curio and Calvary’s interest in the sanctuary have overlapped, resulting in the labor and skills that are available to the theater company becoming available to Calvary, as well. Curio has contributed time, materials, labor, and technical skills to the stabilization of the sanctuary, relieving the pressure on Calvary for building preservation.

Conclusion

Calvary United Methodist Church suffered from deferred maintenance, deterioration, and was under threat of vacancy. Even after the formation of the Calvary Center for Culture and Community and the religious organization overcame the loss the building, the former sanctuary continued to remain empty and deteriorating. Curio Theatre Company was the only building user that had the capacity and programming to occupy the space. Their presence in the main space of the building is a significant contribution to the building’s preservation. Being the sole occupants with no limit to the length of their occupancy,
Curio has become and invested resident of Calvary Church. They are monitors of the building and directly contribute labor and skills to the preservation and stabilization of the building.

The building in general maintains cultural continuity and building preservation and stabilization is progressing, however, the former sanctuary is discontinuing its original use as a worship space. As the primary space in the religious building, it contains many of the character defining architectural features that are religious in nature. Despite the stabilization of the interior that is returning the space to functionality, the congregation has no intention of future reclamation of the sanctuary. While regrettable, their intentions contribute to an invested tenant.

Though Calvary has surrendered the primary worship space to Curio, they have not transferred all responsibility for its preservation. Calvary is active in implementing capital improvements, and is in the process of restoring the interior aesthetics.

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iii Lynn Alpert, “Calvary United Methodist Church and Curio Theatre Company,” case study located at Partners for Sacred Places.

iv Lynn Alpert, “Calvary United Methodist Church and Curio Theatre Company case study located at Partners for Sacred Places.


vii Ibid.

viii “Calvary United Methodist Church” located at the Philadelphia Historical Commission.


x Lynn Alpert, “Calvary United Methodist Church and Curio Theatre Company case study located at Partners for Sacred Places.


xv Lynn Alpert, “Calvary United Methodist Church and Curio Theatre Company case study located at Partners for Sacred Places.


xviii Ibid.

xix Ibid.


xxiv Ibid.

xxv Lynn Alpert, “Calvary United Methodist Church and Curio Theatre Company case study located at Partners for Sacred Places.


xxvii Ibid.

CASE STUDY: Broad Street Ministry

**Building:** Broad Street Ministry  
**Address:** 315 South Broad Street  
**Architect:** Rankin & Kellogg  
**Arts relationship:** various theater, musical, film, visual, and other artists

1880

1900

1920

1940

1960

1980

2000

2012

**1899-1900 Built as Chambers-Wylie Memorial Presbyterian Church**

- 1972 Philadelphia Register of Historic Places
- 1996 Application for building permit approval for cleaning and pointing
- 1999 Application for building permit approval for shoring and underpinning
- 2001 Chambers-Wylie Church closes their doors
- 2001-2005 Occasional space rentals by the University of the Arts
- 2005 Church is occupied by Broad Street Ministry, and worship initially takes place in the Sunday school
- 2006-2007 Art installations in the sanctuary

**2007 The beginning of an intensive performing arts presence**

- 2009 Sanctuary floor renovation
- 2010 KSK Architects Planners Historians, Inc. conduct a conditions assessment survey; plaster ceiling in Multi-purpose room fails and is repaired
- 2011 Kitchen renovation and Multi-purpose room floor renovation and pillar art installation
Figure 18. First floor plan of Broad Street Ministry. (Kise Straw and Kolodner Architects)

First Floor plan of Broad Street Ministry, created by KSK Architects.

Source: Kise Straw and Kolodner Architects.
Note: Arrows and numbers correspond to views that are illustrated in the following images.
Views illustrating the spaces utilized by performing arts groups at Broad Street Ministry.

Figure 19. View 1 of the sanctuary.

Figure 20. View 2 of the Sunday School room, during an Inis Nua performance. (Partners for Sacred Places)

Figure 21. View 3 of the multi-purpose room.
Establish Significance

Rankin & Kellogg, a firm that is known for its Beaux-Arts style, designed the church as Chambers-Wylie Memorial Presbyterian Church. The original congregation boasts John Wanamaker as being one of their members. The building has a Gothic appearance that is characterized by thin lancet windows, a triple portal, and symmetrical crenellated towers. Its prominent location on Broad Street, four blocks south of City Hall, adds to its distinction. The building is on the Philadelphia Register of Historic Places.

Relationship with the performing arts

Broad Street Ministry (BSM) is a 501c3 that occupies a religious building owned by the Presbyterian Church. They are a worshipping community that provides many social services. The building’s location in the heart of center city along Broad Street, also known as “The Avenue of the Arts,” has influenced their service goals. As a part of their mission to help the needy in their community, BSM hosts and partners with a variety of performing arts groups that include theater productions, musical events, a variety cabaret-style show, and some dance performances. They also host film screenings, display visual arts particularly for educational purposes, and house long-term art installations in various locations.

BSM is entered from the main doors facing Broad Street to the west. To the north is a large side yard, fenced in, with an alternative entrance to access the church offices. From the main entrance, a foyer provides access to stairs that lead up into the sanctuary.
Alternate stairs lead below the sanctuary, into what BSM calls their multi-purpose room, which is essentially a church hall. Beyond these massive assembly spaces are the service areas and Sunday school. Two parallel stairs lead between the bathrooms and kitchen on the basement level, and the double height Sunday school above. The Sunday school is organized in an Akron plan, with a central assembly space surrounded with first floor and balcony level classrooms on two sides.

BSM allows occasional use by performing arts groups, of almost every part of their building. This includes the sanctuary, the Sunday school room with classrooms, the multi-purpose room, the kitchen, the restrooms, entrances, and a large side yard. Because all spaces are shared with the church, they are fully maintained by the church.

The arts groups make use of the sanctuary, Sunday school room, classrooms, and the multi-purpose room.

Sanctuary
The sanctuary is organized as a basilica in plan, with a tall central nave and lower aisles on either side. It terminates at a semicircular apse at the end containing the altar. The sanctuary was always used as the main space for worship, except for the years that the building was vacant and during renovation. Currently it is the location for worship and associated dance performances. It houses various art installations, and is the location for film screenings.
Sunday school room and classrooms

The Sunday school room is approached from the west, after walking through either the sanctuary or multi-purpose room. It is a double height room with a balcony level that wraps on three sides. The fourth side, on the west, has a large recess that is the focal point of the entire space. Two levels of classrooms open into the Sunday school room from the north and south, six on each side. The first level classrooms feature movable partition walls that are typical to the Akron plan, while the second level classrooms are currently enclosed with curtains.

The Sunday school room’s original use is known only as far as its namesake. For a short period after the BSM was formed, the congregation worshipped in this space while the sanctuary was undergoing renovation.\textsuperscript{vii} It is currently the location for most performances. The Sunday school classrooms are assumed to have been originally used as classrooms. Currently it is used for storage and back-stage for performances.

Multi-purpose room

The multi-purpose room is located below the sanctuary, and slightly below grade. It is a large space that has access from all corners, as well as from the Broad Street main entrance. It is wide and open with multiple interior columns, and has a stage that is roughly below the apse of the sanctuary. Its original use is unknown to the individual that was interviewed, but it is currently the location for many social services. It is the main location for all music events. Formerly located in the Sunday school, the music events,
which are usually underground punk/rock concerts, resulted in cracking ceiling plaster in the rooms below.

**Direct Impacts (building condition)**

Prior to the presence of performing arts groups, the building condition was poor, due to vacancy between the years of 2001 and 2005. BSM inherited the building, in 2005, in ‘as is’ condition and has been making minor improvements over the years. There is minor disrepair in the building, such as peeling plaster and broken window lights.

The performing arts groups do not alter the spaces, and BSM does not make any improvements that are specific to the performing arts. The updates initiated by BSM are for the basic upkeep of the building. These improvements are on going, and are the only foreseeable types of improvements that BSM will implement in the near future. See ‘APPENDIX G’ for additional images.

**Sanctuary**

The sanctuary is maintained by BSM. It is used by the congregation and other groups that hold events in the space.

**Alterations to layout**

A stage addition was added by BSM to accommodate dance performances. It is an extension of the original altar, and rests on top of the existing platform. BSM also renovated the floor after removal of the pews and carpeting, and added new carpeting in a
portion of the nave. The pews were sold to a pew dealer, because they did not work with the way the congregation chose to worship. They currently use wooden chairs.

Visible improvements

Several art installations were placed in the sanctuary at BSM. The apse was painted with a mural above the reredos. Above the nave are two installations that are suspended from the ceiling. Six hundred origami swallows are strung from the ceiling, while 12 windmills hang from steel cables that are temporarily anchored to the exterior eaves outside of the clerestory windows. The art installations were initiated by BSM, and made possible by individual contributions.

Evidence of disrepair

The most notable damage in the sanctuary is the damage along the exterior walls and around window openings in the form of peeling paint, efflorescence, plaster powdering, and limestone decomposition. According to the survey conducted by KSK in 2010, the causes are water-related due to failure of the water conduction system that consists of the slate shingles, water membranes, flashings, and downspouts. The roof’s condition is a result of “deferred maintenance, stop-gap repairs, and materials at or beyond their normal serviceable lives.” It is also evident that the enclosure of the building is not secure from the weather. Glass is missing from stained glass windows, which can be seen in the sanctuary and throughout the building. Disrepair is not associated with arts groups.

Multi-purpose room

The multi-purpose room is maintained by BSM. It is used by those served by the church’s social programs, such as their homeless café, and concertgoers.
Alterations

There are no visible alterations to the multi-purpose room. At some point a handicap stair lift was installed, allowing access to disabled individuals. However, it is possible that its installation pre-dates BSM and the device no longer works.

Visible improvements

BSM renovated the floor in the multi-purpose room with resilient floor tiles. Improvements such as these were not made specifically for the performing arts, but for the high traffic that the room receives. They also commissioned an artist to decorate the pillars in the space.\textsuperscript{xiv}

Evidence of disrepair

There is evidence of plaster cracking in the ceiling of the multi-purpose room. In 2010, a portion of the ceiling had failed and was repaired. The failure is believed to be a result of poor lath connections, or from vibrations from the sanctuary.\textsuperscript{xy} If caused by vibrations, the disrepair can be associated with the presence of arts groups, but cannot be confirmed.

Sunday school room and classrooms

The Sunday school room and classrooms are maintained by BSM. There are a variety of users of this space, including performing arts groups and their audiences.

Alterations

An obvious alteration is the removal of a stage or platform from the recess in the west wall. This is inferred from a door that floats approximately 3-4 feet above the floor, and
the contemporary woodwork that dresses the wall below. The flooring material changes in this area, as well.

*Visible improvements*

There are no visible improvements in the Sunday school room and classrooms.

*Evidence of disrepair*

The condition of the Sunday school room and classrooms appears little changed from the original configuration, and yet the original fabric displays a lot of wear and tear. Various original light fixtures are in need of minor maintenance; exterior window glass panels are severely bulging and loose; interior movable wall glazing is broken with pieces out of place; plaster is completely missing from wall surfaces, exposing brick; and the wood floorboards are in need of refinishing. Most damage appears to be caused by wear and tear and a general lack of building upkeep. Ceiling and wall plaster damage, water staining, and peeling paint, however, is a result of water infiltration from the exterior and steam leaks from wall-mounted radiators.\(^{xvi}\)

*Auxiliary spaces*

All auxiliary spaces are maintained by BSM and shared by all building users. These spaces include entryways, common circulation spaces, stairs, restrooms, and the kitchen.

*Alterations*

The kitchen underwent a complete renovation, with new commercial appliances and a walk-in refrigerator. It was funded by BSM, however, the source of the funds are not clear.
Visible improvements

The restrooms have minor improvements that address ADA requirements. Grab bars were mounted inside of an enlarged restroom stall, and a door closer was added to the restroom doors.

Evidence of disrepair

Minor evidence of wear and tear is seen throughout the shared spaces.

Indirect Impacts

Impact of rent

BSM charges all groups a rent that covers the costs of each event. This includes the staff time during the event, as well as clean up, and utilities. The amount goes to the cost of doing business, and intentionally does not usually exceed this amount. The exception is a security deposit for higher risk events to cover potential damages that is otherwise returned.xvii

Building preservation fundraising

Arts groups do not appear to contribute to building preservation projects. There do not seem to be any plans for building preservation.

Support donated for building stewardship by arts group

BSM has benefited from arts groups by acquiring two rolling stages that had been left by a performance group. The quality of the sanctuary is also improved by the efforts of the visual artists responsible for the art installations. Though it isn’t specific to the performing arts, BSM claims to benefit from the high activity that takes place in the
building. The traffic forces BSM to keep a close inventory on their building and its contents and provide more rigorous stewardship.xviii

**Analysis: Broad Street Ministry**

**Proposition 1**

*Few architectural changes are made to the building and space to accommodate the needs of the performing arts.*

Since occupation by Broad Street Ministry, there have been few architectural interventions that alter the interior configuration of the historic religious building. The few changes cannot be wholly connected with the performing arts, but are attributed to the worshiping preferences of Broad Street Ministry’s congregation. Among the changes was the removal of the Sunday school stage, an extension of the sanctuary altar, and the removal of the fixed pews in the sanctuary. The original cause and date of the Sunday school stage removal is unknown. The sanctuary alterations, however, reflect the needs of both the performing arts and the congregation. The altar extension provides a larger area for performances both related and non-related to the worship service. The pews were removed to create an intimate seating arrangement for worship services. Movable chairs are placed in a circular configuration in the center of the nave, a modern formation for non-traditional services.
**Proposition 2**

*Most additional structures constructed by performing arts groups are reversible or temporary to the buildings.*

Structures erected by performing arts users at Broad Street Ministry are temporary or reversible due to the fact that there are no resident arts groups. All building users are temporary users of the spaces and are expected to return the spaces to their previous condition. As a result, all additions are intentionally temporary, existing at Broad Street Ministry only for the duration of the event. Performing arts groups may lay removable flooring or construct a temporary stage, without mounting to the existing building fabric. Reversibility extends to the art installations in the sanctuary, despite their expectation to remain for an indefinite length of time.

**Proposition 3**

*Outdated or insufficient electrical and mechanical systems in the building are updated as a direct or indirect result of the presence of performing arts groups.*

The performing arts have not contributed to improvements of Broad Street Ministry’s mechanical or electrical systems. The only significant upgrade that has taken place is the recent kitchen renovation. While performing arts groups benefit from Broad Street Ministry’s kitchen improvements, they neither contributed nor motivated the renovation. Rather, the congregation’s ministries had prompted the project.
Proposition 4

Spaces are brought up to fire, life-safety, and accessibility standards as required for the public occupancy associated with performances.

There is no evidence of improvements to Broad Street Ministry’s fire and life-safety standards.

Proposition 5

There is an increase of wear and tear on the building and spaces occupied by the performing arts groups, associated with the increase in building user traffic.

Evidence of wear and tear is prevalent throughout Broad Street Ministry with little association with the presence of performance arts programming. Most deterioration is reportedly caused by water damage and lack of building maintenance. It is also difficult to identify damage that is solely caused by performing arts groups in spaces that are widely shared with a variety of users. A potential exception is plaster cracking in basement spaces, including the multi-purpose room. Ceiling plaster damage is reportedly believed to be a result of vibrations from performances and crowd movement in the above spaces, such as the sanctuary and Sunday school rooms. The theory is not confirmed, but is a viable cause of such damage.

Proposition 6

There is an increase of overall building maintenance that is associated with the presence of the performing arts groups.

An increase of overall building maintenance at Broad Street Ministry is associated with the high traffic of building users, and not specifically associated with the presence of
performing arts groups. Clean up costs accompany every event that takes place in the building, regardless of the nature of the event. Collectively the result is an increase in Broad Street Ministry’s building vigilance. There is no evidence that building maintenance is related to the intensity of performing arts groups.

**Proposition 7**

*Contributions made by the performing arts groups results in an increase of the religious organization’s available funds that is supplied for building preservation.*

Performance arts programming does not directly contribute to building preservation at Broad Street Ministry. Temporary building users are charged only the amount necessary for Broad Street Ministry to provide for the event. There is, intentionally, no financial gain in hosting performance arts groups. Broad Street Ministry, however, reports to benefit indirectly from their relationship with the arts community. Due to their role and location on the Avenue of the Arts, the arts community has been responsive to their capital campaigns.\(^{xix}\)

**Conclusion**

Broad Street Ministry church suffered, and continues to suffer from, deferred maintenance since occupation of the building. The building owner, the Presbyterian Church, does not fund any capital improvements, and the lack of resources limits Broad Street Ministry’s capacity for building preservation. Funds for building projects are primarily acquired through capital campaigns, an avenue through which the arts community has impacted the preservation of Broad Street Ministry church. The arts community contributes to the building’s preservation, due to the prominent role that the
building plays. It has garnered ties to the adjacent arts community by providing a welcoming alternative performance venue. Opening its doors to multiple groups, rather than one or two resident groups, many have benefited from the operation of the building. This has possibly translated into a substantial contribution to Broad Street Ministry’s capital campaigns from multiple sources within the arts community.

Despite the likely success of Broad Street Ministry’s capital campaigns, building preservation does not often occur. The religious organization does not receive a steady income stream from the performing arts groups, and the groups do not initiate any building improvements. As a result, performance arts programming contributes to the building wear and tear, without directly contributing to the building’s preservation.

In addition, Broad Street Ministry did not invest in the performance arts programming that takes place within their building. Their primary capital campaign contributed to a substantial kitchen renovation for the enhancement of their food ministries. The kitchen, a secondary space, does not necessarily benefit performing arts groups, which primarily utilize the sanctuary, Sunday school, and multi-purpose room. As a result, the more architecturally significant spaces are overlooked.

\[\text{References}\]

ii V. Bruno, Application for Building Permit, City of Philadelphia Department of Licenses and Inspections, located at Philadelphia Historical Commission, 1996.

iii Keith Miller, Application for Building Permit, City of Philadelphia Department of Licenses and Inspections, located at Philadelphia Historical Commission, 1999.


viii Ibid.

ix Ibid.

x Ibid.


xvi Ibid.


xviii Ibid.

xix Ibid.
**CASE STUDY: Christ Church Neighborhood House**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1880</td>
<td><strong>1727-44 Christ Church is built</strong>, originally Anglican</td>
</tr>
<tr>
<td>1900</td>
<td>1751-54 Steeple by Robert Smith</td>
</tr>
<tr>
<td>1911</td>
<td><strong>1911 Christ Church Neighborhood House is built</strong></td>
</tr>
<tr>
<td>1920</td>
<td>1951 Christ Church declared a national shrine by act of Congress(^i)</td>
</tr>
<tr>
<td>1930</td>
<td>1963 National Park Service purchases block around Christ Church(^ii)</td>
</tr>
<tr>
<td>1940</td>
<td>1965 Creation of the Old Christ Church Preservation Trust, a non-profit, non-sectarian, publicly supported, charitable foundation(^ii)</td>
</tr>
<tr>
<td>1950</td>
<td>1965 Restoration and repair work on the church(^iv)</td>
</tr>
<tr>
<td>1960</td>
<td>1968 Restoration and repair work on the church(^v)</td>
</tr>
<tr>
<td>1970</td>
<td>1970 Christ Church is designated a National Historic Landmark</td>
</tr>
<tr>
<td>1980</td>
<td>1976 Interior work on church(^vi)</td>
</tr>
<tr>
<td>1990</td>
<td><strong>1980s-2000s Performing arts presence at Christ Church</strong></td>
</tr>
<tr>
<td>2000</td>
<td>Neighborhood House</td>
</tr>
<tr>
<td>2010</td>
<td>1985 Restoration and repair work on the church (structural reinforcement of tower and spire, brick painting and roof repairs)(^vii)</td>
</tr>
<tr>
<td>2005</td>
<td>2003 Old City Historic District listing on the Philadelphia Register of Historic Places(^viii)</td>
</tr>
<tr>
<td>2006</td>
<td>2005 Theatre Exile begins using Neighborhood House as their primary venue</td>
</tr>
<tr>
<td>2007</td>
<td>2006 Installation of sprinkler system in the church steeple</td>
</tr>
<tr>
<td>2008</td>
<td>2007 Exterior restoration work (brick masonry, wood windows, metal flashings and paint)(^ix)</td>
</tr>
<tr>
<td>2009</td>
<td>2009 Work on north garden and consolidation of properties(^x)</td>
</tr>
<tr>
<td>2010</td>
<td>2008-2010 Renovation of Neighborhood House and construction of the atrium(^xi)</td>
</tr>
</tbody>
</table>
Figure 22. Floor plans of Neighborhood House. (Christ Church Neighborhood House)

Source: http://www.neighborhood-house.com/
Note: Arrows and numbers correspond to views that are illustrated in the following images.
Views illustrating the spaces utilized by performing arts groups at Neighborhood House.

Figure 23. View 1 of Room 102.

Figure 24. View 2 of the Great Hall set up for an event. (Christ Church Neighborhood House)

Figure 25. View 3 of the Theater, former gymnasium. (Christ Church Neighborhood House)
Establish Significance

Christ Church plays a significant role in the history of Philadelphia and the country. It was founded in 1695, dating back to William Penn’s Charter. Many of our nation’s leaders worshipped at Christ Church, including Benjamin Franklin, George Washington, Betsy Ross, Robert Morris, Absalom Jones, Benjamin Rush, and members of William Penn’s family. After the Revolution, the Protestant Episcopal Church of the United States was founded at Christ Church.\textsuperscript{xii}

The main body of the present church was erected between 1727 and 1744, and designed by noted amateur architect, Dr. John Kearsley.\textsuperscript{xiii} It is a prominent Georgian style church that drew influences from British architect, Sir Christopher Wren.\textsuperscript{xiv} The structure is two stories of brick, and the façade features repeating arched windows separated by pilasters on the north and south sides. On the west is a 28-foot square tower, and on the east is a gable with a large Palladian window that illuminates the chancel. The eaves are topped with a wooden balustrade. The steeple, detailed after James Gibbs’ St. Martin-in-the-Fields, was completed in 1754. It was designed by John Harrison and built by Robert Smith and John Armstrong.\textsuperscript{xv} One hundred and ninety-six feet tall, it was the tallest structure in the colonies for 56 years.\textsuperscript{xvi} Thomas U. Walter remodeled the interior of Christ Church in 1837. It features widely spaced Doric columns that support arches over the nave. It houses a wineglass pulpit and reading desk from 1770, a baptismal font from the 1300s, and a chandelier from 1740.\textsuperscript{xvii}
Christ Church is a National Historic Landmark, and an official component of Independence National Historical Park. xviii

To the west across North American Street, Neighborhood House of Christ Church was constructed in 1911 as a settlement house. Built for the purpose of serving low-income community members, it was particularly active during the Depression. It has functioned as a soup kitchen, meeting house, gathering place, housing for travelers, and a gymnasium. It continues its original purpose by accommodating the changing needs of the community, and providing performance space for arts and cultural groups and community based organizations. xix

Relationship with the performing arts
The Christ Church complex consists of four buildings: the church on the east side of N. American Street, Neighborhood House on the west side of N. American Street, the Washburn House to the north, and the parsonage several blocks away. After years of vacancy, Neighborhood House has been used to house the offices and facilities of Christ Church, and was opened to cultural and community users. Performing arts groups have utilized Neighborhood House at this time, establishing a reputation for the building as an arts venue. xx A variety of performing arts groups, as well as community groups, continue to share space at Christ Church Neighborhood House.
The majority the performing arts takes place within Neighborhood House, a three-story building that underwent renovation from 2008 to 2010. The renovation has combined Neighborhood House with Washburn House, by connecting them with an atrium in the location of a former street that separated the two buildings. The atrium is the public entrance, and contains the vertical circulation for both buildings. An existing stair provides additional vertical circulation at the south end of Neighborhood House.

The atrium contains the lobby, a fire stair and elevator, and has access to every floor of both buildings. Moving south from the atrium, Neighborhood House contains the Welcome desk, and Room 102 that is used as a reception area and has access to the restrooms. Beyond Room 102 are Christ Church’s offices, and the original stair. On the second floor, south of the atrium is a lobby, the Great Hall, and other rooms and stair beyond. The third floor consists of a mezzanine level over the Great Hall, one portion accessed from the atrium and the other from the south stair. The south portion overlooks the Great Hall. The fourth level is the theater, formerly the gymnasium. On the north is a lobby that enters behind the house seating. The south end is accessed from the south stair, and is adjacent to rooms used for backstage purposes. Above the backstage areas is another mezzanine level that is used for Christ Church’s storage. On the north, behind the house, is a mezzanine that is used for technical purposes.

The Atrium and Room 102
The Atrium was opened in 2012 and was formerly a street. It is the current main entrance into Neighborhood House, and is across N. American Street, opposite the garden and
cemetary entrance to the north of Christ Church. Upon entering from the east, it is a double height space with a glass façade. The welcome desk, a point of security for the entire building, immediately greets the atrium to the south. As a recent renovation, the atrium provides handicap access to accessible restrooms and elevator access to all floors. It is also the location of loading for all events.

Room 102 is located south of the atrium and welcome desk. It is a flexible space that is occupied by only movable furniture. The space is limited in use, however, due to its adjacency to the building’s public restrooms and reception.

The Great Hall
The Great Hall is a double height assembly space on the second floor. The public accesses the space from the elevator in the atrium, and passes through a lobby before entering the Great Hall. Immediately upon entry, a restroom serves the space west of the entrance, before the room opens into a vast rectangular volume. Tall east facing windows allow light to fill the room. An additional restroom is located to the south of the Great Hall, accessible through the south stair. The adjacent room and mezzanine are used by the daycare. The Great Hall maintains its purpose as an assembly and reception area. Performing arts groups occasionally use the space for rehearsal, concert, theater, and dance.

The Theater
The Theater, formerly a gymnasium, is a fully equipped performance venue on the fourth floor of Neighborhood House. Similar to the Great Hall, the Theater is publicly accessed
from the atrium after passing through a lobby. The space is entered from behind the risers that support the house seating, forcing the public to go either left or right. The house faces south, the location of performances. The performance area is flexible, without a permanent stage platform. A grid and series of curtain tracks allows the space to adjust to the needs of the performance. Velours mask the exposed brick walls that enclose the performance area and access to the south stair and backstage. The north mezzanine level can be accessed from a stair in the house, and looks over the entire space. It contains the lighting and sound booth, and short-term storage.

The backstage is located south of the Theater, adjacent to the performance space. Located west of the south stair, it is accessed from the south stair and directly from the Theater. It is comprised of men and women’s restrooms, and dressing room with shower, that are connected by a corridor.

**Direct Impacts (building condition)**

Performing arts groups began sharing space at Christ Church Neighborhood House at a time when the building had been falling into disrepair and was underutilized. The first floor contained the parish offices, the second floor had been used for occasional community meetings, and various theater companies in the city used the gymnasium for occasional performances. Between 1950 and 2000, Neighborhood House was mostly vacant.
In 2005, Theatre Exile began using Neighborhood House as their primary venue. Because of the poor condition of the building, it was less regulated and Theatre Exile had the ability to make changes to the spaces. They utilized the gymnasium for performances, and the Great Hall as a box office and occasional reception area. In collaboration with Neighborhood House, Theatre Exile contributed to the building in an attempt to make the spaces more functional. The company helped purchase chairs and other equipment, shared equipment with Neighborhood House, and donated scaffolding, materials, and skilled labor. Theatre Exile’s technical director was made available to Neighborhood House on several occasions, and they provided a plumber and associated costs for the addition of a third floor bathroom and dressing rooms. As a result of the 2008 renovation, Theatre Exile’s alterations no longer exist and all new equipment has been purchased.

All of the spaces utilized by performing arts groups are shared with other space renters, and are maintained by Christ Church. See ‘APPENDIX H’ for additional images.

**The Atrium and Room 102**

Christ Church Neighborhood House maintains the atrium. It is shared by all users of the building, including church staff and space renting community groups, event goers, and performing arts groups and audiences. The congregation utilizes the atrium during worship across the street, as well, providing access to the only restrooms available. The same users pass through Room 102 in order to access the restrooms, and for small
receptions and meetings. Funding for the renovation and construction of these spaces has been provided by the general source of funds raised.xxiv

Alterations
Since the atrium’s completion in 2010, there have been no alterations to the space. Room 102, however, is a result of alterations during the renovation. It is enclosed on the north and south by modern glass walls. To the west is the location of the new restrooms, which are handicap accessible. A dropped ceiling houses lighting fixtures and other systems.

Visible Improvements
Since the atrium’s completion in 2010, there have been no improvements to the space. On the other hand, the condition of Room 102 is a result of improvements associated with the renovation.

Evidence of Disrepair
There is minimal evidence of damage that can be associated with arts groups loading materials and equipment, seen in the elevator.

The Great Hall
The Great Hall is used by community groups, for events such as weddings and receptions, and occasionally for rehearsal and performance. Funding for the renovation of this space has been provided by the general source of funds raised.xxv
Alterations

The renovation has resulted in the loss of a stage in the Great Hall. Previously located at the entry to the north of the space, the raised wood platform has been removed, resulting in a neutral room without orientation.

Visible Improvements

Improvements to the space include the installation of fire alarms.

Evidence of Disrepair

There is no evidence of disrepair in the Great Hall.

The Theater

The staff of Christ Church Neighborhood House maintains the Theater. It is used by all performance arts space renters and the audience that they serve. The renovation and outfitting of the Theater was funded primarily by arts programming oriented sources.

The backstage is a result of the 2008-2010 renovation. It is maintained by Neighborhood House, and is utilized by the performers associated with the space renting arts groups.

Alterations

The Theater, formerly an open gymnasium, has been altered to create a permanent theater space. The house and performance areas have been fixed. Riser seating places the audience zone on the north side of the space, and curtain tracks support the velours that enclose the performance zone on the south side. A light grid is permanently fixed to the ceiling. Adjacent areas to the south of the performance zone have been transformed into
the backstage. The renovation has, also, resulted in the construction of a light and sound booth, as well as several storage rooms on the north mezzanine. It is an ideal orientation, as it has a full frontal view of the performance area.

Alterations to the former space make the backstage area possible. The construction of the backstage consists of the partitions between rooms and dropped ceiling that houses new systems.

*Visible Improvements*

In general, the Theater maintains a rough appearance. Improvements that have been made serve functional purposes. Blackout shades, that predate the renovation, are mounted to every window. The renovation has resulted in the installation of fire alarms and air-conditioning. Funded by arts programming oriented sources, the space is equipped with theater-grade lighting capabilities, including instruments and associated equipment; sound capabilities, including mixing board, speakers, microphones and associated equipment; microphone and music stands; Marley floor for dance; and other equipment amenities. Backstage improvements include fire protection, modern plumbing fixtures and water heater, light fixtures, doors, and hardware. The lobby, on the other hand, has experienced improvements to its aesthetic appearance. Modern drywall, paint, doors, hardware, and flooring enhance all surfaces.
Evidence of Disrepair

There is minimal evidence observed in the Theater. The new finishes in the lobby to the Theater, however, have been subject to arts group loading materials and equipment. Minor repairs are necessary, such as a broken light switch plate.

Indirect Impacts

Impact of rent

The rental rates at Neighborhood House cover the costs of operating expenses, utilities, and contribute to the costs to renovate. Additional costs incurred by the presence of performing arts groups includes those related to having a Neighborhood House staff person present during all hours of building occupancy; the salary of the rentals coordinator staff person; custodial staff time; alarm security; and utilities. The revenue generated is allocated to renovation expenses. xxvi

An advantage of having a strong presence of arts programming, in addition to other types of space users, is the creation of multiple revenue streams. As a whole, the rental program contributes to the building’s overall operation and maintenance, allowing Neighborhood House to achieve stability. At the same time, Christ Church reports that the rental program does not generate a surplus of funds. xxvii

Building preservation fundraising

The presence of arts programming has made funding available for the building that would otherwise not be available to Christ Church Neighborhood House. The primary source is
the significant contribution made by the William Penn Foundation. These funds have subsidized 90% of the capital improvements. They are intended to promote arts programming, but generally contribute to the building’s functionality.

Arts groups also contribute through Christ Church Neighborhood House’s quarterly work/trade program. In return for volunteered labor on building preservation projects, such as painting, arts groups can receive priority opportunities for rehearsal space at Neighborhood House.

Support donated for building stewardship by arts group

Prior to renovation, arts groups, especially Theatre Exile, played a larger hands-on role in building stewardship. They shared equipment, labor, skilled workers, and materials that contributed to both the functionality of the building, as well as capital improvements.

Analysis: Christ Church Neighborhood House

Proposition 1

Few architectural changes are made to the building and space to accommodate the needs of the performing arts.

The spaces within Neighborhood House continue to be used similarly to their original uses for assembly, requiring few permanent architectural changes. On a larger scale, however, the Neighborhood House complex has undergone substantial alterations that increase the functionality of Neighborhood House, and have influenced the manner in which the Great Hall and the Theater are approached. The construction of the atrium
allows the spaces to meet contemporary accessibility, fire and life-safety requirements. The additional structure allows space for lobbies on each level that provides for The Great Hall and the Theater. The creation of the formal entrance, vertical circulation, and lobbies on the north side of Neighborhood House has resulted in a reorientation of the individual assembly spaces.

In the Great Hall, an approach from the north lobby and elevator necessitates a public entrance into the space. Prior to the renovation, a stage had been located at the north end of the Great Hall, and the adjacent areas backstage. The backstage now lobby, there is a conflict between audience and performer zones that makes the former stage location not ideal for performances. The renovation chose to remove the poorly functioning stage, and create a neutrally oriented assembly space that is flexible for various temporary configurations.

The Theater space has completely broken away from its former function as a gymnasium. Its renovation has required more substantial, but flexible, architectural changes. Due to the fixed approach of the public from the north lobby, the Theater permanently establishes the audience and the performance zones. Less flexible, performances require less set-up with seating curtains, and equipment in place.
Proposition 2

*Most additional structures constructed by performing arts groups are reversible or temporary to the buildings.*

The spaces at Christ Church Neighborhood House are recently renovated and are shared by multiple building users. Strict space conditions restrict the impacts on the space that alterations can make. Prior to the 2008-2010 renovation, building users had been less regulated, and were able to mount equipment. In an attempt to protect their investment, Christ Church currently prohibits such activity. Any structures provided by the performing arts groups are strictly temporary.

Proposition 3

*Outdated or insufficient electrical and mechanical systems in the building are updated as a direct or indirect result of the presence of performing arts groups.*

The activity that is created by performance arts programming has prompted revitalization of Neighborhood House. The resulting renovation has included electrical and mechanical system improvements throughout the building, many of which are intended to accommodate the needs of performance arts programming. These improvements have been partly funded with the grant money provided by the William Penn Foundation, whose purpose was to contribute to the arts community.
Proposition 4

*Spaces are brought up to fire, life-safety, and accessibility standards as required for the public occupancy associated with performances.*

The 2008-2010 renovation of Neighborhood House addressed all fire, life-safety, and accessibility requirements within the building. The substantial renovation likely has necessitated the building’s compliance with contemporary requirements.

Proposition 5

*There is an increase of wear and tear on the building and spaces occupied by the performing arts groups, associated with the increase in building user traffic.*

The newness of Neighborhood House’s renovation both minimizes and highlights the evidence of wear and tear that has been caused by performing arts groups. The wear and tear that had accumulated for decades had been essentially reversed during the renovation. Arts programming had been taking place at Neighborhood House approximately twenty years prior to the renovation, as well as the almost exclusive occupancy of Theatre Exile. Many of the impacts caused by arts programming during these years, both positive and negative, have been negated. On the other hand, the fresh condition of the renovation highlights recent damages. Scratches to surfaces in the elevator and newly renovated spaces are readily noticeable.
Proposition 6

*There is an increase of overall building maintenance that is associated with the presence of the performing arts groups.*

Building vigilance and maintenance has increased at Neighborhood House, in response to the renovation and increased building activity. With every event, space users are obligated to clean all utilized spaces and submit to a walk-through assessment accompanied with a Neighborhood House staff person. The cleaning expected of space users involves sweeping, mopping, removal of all trash, set pieces, and equipment; and failure to comply results in monetary consequences. Christ Church Neighborhood House, on the other hand, has not addressed repairs to damage, expediently. Insufficient staff has prevented repairs to increase with the growth in building activity. As a result, the spaces are subject to frequent ordinary maintenance, while displaying evidence of wear and tear.

Proposition 7

*Contributions made by the performing arts groups results in an increase of the religious organization’s available funds that is supplied for building preservation.*

The presence of performing arts groups contributes to the preservation of Neighborhood House by making funds and labor available to the church that would otherwise not be available. The 2008-2010 renovation would not have been possible without the substantial funding offered by William Penn Foundation, for the promotion of arts activity. Since the renovation, the arts community has populated Neighborhood House, which has generated income and labor that is available to Christ Church. The income that is produced by the rental program in place at Neighborhood House contributes to the
expenses of the renovation for which arts groups benefit. Additional preservation projects are made possible through the volunteered labor provided by performing arts groups in exchange for rehearsal space.

**Conclusion**

Christ Church, the proper church building, has maintained physical stability as a nationally recognized historic landmark. On the other hand, Christ Church Neighborhood House, built as a secondary space to serve low-income populations as a part of their ministry, had suffered from disrepair and underutilization. It was largely vacant between the years of 1950 and 2000, appealing to few groups as a functional space. Performing arts groups adapted the space to their needs, and revitalized the fourth floor as a functional space. The interest of the performing arts groups acted as a catalyst for Neighborhood House’s identity as a performance venue, attracting substantial funding for building preservation on behalf of the arts community. The administration at Christ Church made a commitment to transforming their space into a performance venue, to the benefit of many performing arts groups. The result was a complete renovation that restored functionality, aesthetic appeal and contemporary standards to the entire building and adjacent properties.

A large investment was put into the renovation of Neighborhood House, the majority of which came from outside funding. Offering many new amenities that are advantageous for performance production, the theater is a high demand venue. Many different
performing arts groups come through the building, which has a negative impact on the religious organization’s capacity for building stewardship. The costly improvements and equipment, which are owned by the church, are exposed to different users that are not invested in the building beyond the duration of their event and for the amount of their deposit. The added responsibility is placed on Christ Church to increase protection and maintenance of the assets.

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i “U.S. Park Service Acquires Block At Christ Church,” newspaper clipping found at Philadelphia Historical Commission, March 1963.

ii “U.S. Park Service Acquires Block At Christ Church,” newspaper clipping found at Philadelphia Historical Commission, March 1963.


iv J. Edward Linck Sheet Metal Works Inc. for Christ Church, Application for Building Permit, City of Philadelphia Department of Licenses & Inspections, May 1964, located at Philadelphia Historical Commission.


vi J.S. Cornell and Son Inc. for Rector, Rector’s Warden, & Members of the Vestry, Application for Building Permit, City of Philadelphia Department of Licenses & Inspections, February 18, 1976.

vii J.S. Cornell and Son Inc. for Old Christ Church, Application for Building Permit, City of Philadelphia Department of Licenses & Inspections, November 26, 1985.

viii Michael Sklaroff of Philadelphia Historical Commission to The Rector Church Wardens & Vestrymen of Christ Church, found at the Philadelphia Historical Commission, July 7, 2003.

ix Haverstick-Borthwick Company for Christ Church, Application for Building Permit, City of Philadelphia Department of Licenses & Inspections, March 16, 2007.

x Craig Morton for Christ Church north garden, Application for Building Permit, City of Philadelphia Department of Licenses & Inspections, December 10, 2009, located at Philadelphia Historical Commission; Scott Samet to Whom It May Concern, “206-08 Filbert St, 205,207

xi Fire Protection Industries Inc. for Christ Church Neighborhood House, Application for Building Permit, City of Philadelphia Department of Licenses & Inspections, July 20, 2009, located at Philadelphia Historical Commission.


xiii “Site of Exceptional Value: Christ Church, Pennsylvania,” found at the Historical Commission.


xv “Site of Exceptional Value: Christ Church, Pennsylvania,” found at the Historical Commission.


xvii “Site of Exceptional Value: Christ Church, Pennsylvania,” found at the Historical Commission.


xx Anna Drozdowski, interview by author, Philadelphia, PA, August 2, 2011.

xxi Ibid.

xxii Don Smith, interview by author, by phone, April 16, 2011.

xxiii Anna Drozdowski, interview by author, Philadelphia, PA, August 2, 2011.

xxiv Ibid.

Ibid.

Donald Smith, interview with author, by phone, April 16, 2012.

Anna Drozdowski, interview by author, Philadelphia, PA, August 2, 2011.

“Production Rental Agreement,” Christ Church Neighborhood House Theater, pg3.

# CASE STUDY: First Unitarian Church

**Building:** First Unitarian Church  
**Address:** 2125 Chestnut Street  
**Architect:** Furness, Evans and Company  
**Arts relationship:** various performing arts groups, including bands associated with R5 Productions

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
</table>
| 1880 | 1883-1886 Built  
1902 Alterations (replacement of rose window, installation of glass skylight in sanctuary)  
1921 tower altered  
1920s original sanctuary paint scheme painted over, and later restored  
1927 Bunting & Shrigley renovation (carriage porch removed; wrought iron fence removed; chapel createad; Parrish House renovation) |
| 1900 |  
1955 façade altered by R. Brognard Okie |
| 1920 | 1957 Grant M. Simon renovation (replaced Bunting & Shrigley staircase; addition of restrooms in basement, offices, stair tower; Griffin Hall created; daycare occupied Parrish House basement; and Parrish House skylight alterations) |
| 1940 | 1971 National and Pennsylvania Register Designation  
1980 Dagit/Saylor Architects Survey  
1992 Masonry restoration  
1995 Rittenhouse Fitler Residential Historic District  
1980s Pennsylvania Ballet establishes a home at First Unitarian |
| 1960 | 1990s Bands begin to have concerts in the basement of First Unitarian, Griffin Hall |
| 1980 | **1995 R5 Productions begins regularly producing concerts at First Unitarian**  
late 1990s First Unitarian acquires a certificate of occupancy for Griffin Hall  
1996 Restoration of Parrish House dormers, re-setting of flagstone, replacing cobblestones, bathroom renovation |
| 2000 | 2004 Electrical panel installed in the sanctuary  
2007 Building permit application for new metal picket fences with gates at planting beds in front of church  
2009 Masonry restoration |
| 2012 | |
Figure 26. Floor plans of First Unitarian Church. (obtained from First Unitarian)

Source:

Note: Arrows and numbers correspond to views that are illustrated in the following images.
Views illustrating the spaces utilized by performing arts groups at First Unitarian Church.

Figure 27. View 1 of the sanctuary.  
Figure 28. View 2 of Griffin Hall. 

Figure 29. View 3 of the chapel.  
Figure 30. View 4 of the Parrish room.
Establish Significance

The First Unitarian Church of Philadelphia (First Unitarian) is a significant design of one of Philadelphia’s most notable architects, Frank Furness. It is exemplary of his eccentric Victorian Gothic style, and is one of his few remaining buildings in the city, his only exclusively designed church in center city. Minimally altered since its inception, Furness’ original design is captured in the rustic stone construction and hipped tile roof. The porch with five entryways dominates the primary façade on the south side of the church, overlooked by a rose window placed in a gable and illuminating the sanctuary inside. The façade is topped with a stone bell cupola. The interior of the sanctuary displays much of Furness’ original design. It features exposed hammer-beam trusses, the original color scheme, Tiffany studios stained glass windows, and memorials by Henry Holiday. The congregation, also, continues to utilize furniture in the sanctuary.

Few features of architectural significance have been altered at First Unitarian. The most significant alteration to Furness’ design is the removal of a large porte-cochere that dominated the southeast end of the building, adjacent to the porch. Other alterations included the rearrangement of functional features in the Parrish House. Renovations resulted in the loss of a Furness-designed staircase, chimneys, and fireplaces.

Frank Furness had a familial connection to First Unitarian, as well as architectural. His father, William Henry Furness, had been the congregation’s long-time pastor, starting at
their former location at Tenth and Locust Streets. He encouraged the relocation to the current site and the commissioning of his son, Frank, as the architect.

**Relationship with the performing arts**

First Unitarian has a strong reputation for hosting eclectic/punk/rock shows that dates back to the 1990s. At that time, bands had informal agreements with the church and performed to audiences in the basement space beneath the sanctuary. As the relationship progressed, and city attention forced First Unitarian to acquire a certificate of occupancy for the space in which they performed, the church developed a formal relationship with the bands’ promotional agency, R5 Productions. R5 Productions is a show promotions agency that specializes in small to medium venues in affordable and intimate settings available to all ages. First Unitarian is one of multiple venues with which R5 Productions works. Outside of the bands represented by R5 Productions, First Unitarian hosts various other performing arts groups related to theater, music, opera, and for film screenings. Performing arts groups have the potential to utilize any assembly space within First Unitarian.

The building is laid out in two main volumes, the sanctuary to the south, and the Parrish House to the north. The sanctuary is accessed from the prominent south porch. The altar is at the north end of the sanctuary with secondary entrances to the east and west, as well as a stair on the west side of the sanctuary. The west entrance provides access to a storage area and discharges to the exterior. The west stair, located farther south in the sanctuary, circulates to the stage in the basement of the sanctuary, Griffin Hall. The entrance to the
east of the altar enters into a common lobby area in the Parrish House. This area connects the sanctuary to other assembly spaces, the Parrish room and the Chapel, as well as a handicap restroom, stairs to the other levels of the Parrish House, and exits into a small court at the southeast corner of the lot. The second level of the building is divided into office spaces. The basement of the Parrish House contains men and women’s public restrooms, storage, and a daycare, as well as access into Griffin Hall. The spaces available to the performing arts groups include the sanctuary, Griffin Hall, the Parrish room, and the Chapel. The exterior spaces, Parrish House lobby, and restrooms, serve all events taking place at First Unitarian.

Sanctuary

The sanctuary is oriented such that the primary entrance is from Chestnut Street to the south, and the altar is located at the north end. The space is roughly in the shape of a Greek cross with three sections of pews facing the altar. The volume of the sanctuary is supported with hammer-beam trusses running east west, and featuring rose windows on the north and south walls. The east and west arms of the sanctuary provide wall surface for the location of stained glass and decorative windows. The organ and pipes occupy the second level above the west arm of the sanctuary.

Griffin Hall

Griffin Hall is located in the basement of the sanctuary. The space is rectangular in shape, with a raised stage to the west at a short-end of the hall and the rest a large auditorium. It is directly accessed from the sanctuary by a stair that enters the backstage, and two entrances into the auditorium, one providing direct access from the Parrish House and the
other to a stair from the exterior of the building. The south end and long side of Griffin Hall has access to a kitchen area. Opposite the kitchen, on the north end, is a storage area that is used by R5 Productions.

Chapel

The chapel is located in the Parrish House, and is entered from the lobby on its south side. Entered from the rear into the chapel’s single aisle, it faces an altar area to the north. The space is Gothic and displays ornate woodwork and furniture reclaimed from a congregation in Germantown. The altar is an approximate three inches of raised flooring, and is populated with movable furniture. Rows of pews are fixed to either side of the chapel and are overlooked by windows to the east, and an organ loft on the south end of the west wall. An alternate exit is located at the north end of the west wall that opens directly into the Parrish room.

Parrish room

The Parrish room is a multi-purpose space that is oriented lengthways in the east and west directions. Only movable furniture, hanging paintings and pictures, and a large area rug populate the space. Tall windows illuminate the Parrish room on the north and west sides. Access from the east connects the room to the chapel, and access through double doors on the south connects it to the lobby and the rest of the building.

Lobby and restrooms

The lobby is entered from the courtyard located at the southeast corner of the site. This is the functional entrance to the building, utilized by almost all building users. It is accessed opposite the entrance to the chapel, and continues west to the remaining assembly spaces.
North of the lobby is the Parrish room and a single handicap accessible restroom, and to the south is the sanctuary and stairs. The stairs are used by the general public to access additional restrooms in the basement, as well as the daycare and Griffin Hall.

**Direct Impacts (building condition)**

Prior to the presence of the performing arts groups, the condition of First Unitarian was sufficient for the needs of the church. The spaces are rented ‘as is’ on a short periods of time. See ‘APPENDIX I’ for additional images.

**Sanctuary**

First Unitarian’s congregation primarily uses the sanctuary for worship. Available to other space users, the sanctuary is also utilized for weddings, concerts, theater, opera, and film screenings.

**Alterations**

Minimal alterations have permanently changed the spatial characteristics of the sanctuary at First Unitarian, and even fewer related to the performing arts groups. The only permanent alteration to the space is the removal of pews from the front and back of the sanctuary. The decision had been influenced by the worshiping needs of the congregation, but the result is a more flexible area around the altar.\textsuperscript{xiv} Arts groups utilize the versatile space as a performance area, implementing further temporary adjustments to the altar. Furniture is removed from the altar, and a custom-made stage platform, owned by First Unitarian, can be set-up to extend the stage into the sanctuary.\textsuperscript{xv} It rests on the existing altar stairs, and creates a larger uninterrupted performance area.
Visible Improvements

Improvements made in the sanctuary occur regardless of performance arts programming, with one exception. Due to the electrical demands of producing a rock concert, R5 Productions paid for the installation of an electrical panel that serves the sanctuary.\textsuperscript{xvi} Unnecessary for worship, the electrical upgrade is a capital improvement that only benefits the performance arts groups and their audiences.

Evidence of Disrepair

The sanctuary experiences disrepair that First Unitarian associates with performance events.\textsuperscript{xvii} Damage to finishes is connected to the need for arts groups to frequently move furniture, and the audience demographic that attends rock concerts. There is evidence of material loss and scarring on the movable furniture, designed by Frank Furness, as well as carved initials on the back of pews. While there is no proof of cause, First Unitarian identifies the causes with performance events.

Griffin Hall

Griffin Hall is the location of many concerts and theater performances, as well as wedding receptions, parties, wrestling club, children’s soccer, and summer camp.\textsuperscript{xviii} A wide variety of populations makes use of the space and is, therefore, maintained by First Unitarian.

Alterations

There is no evidence of alterations to the spatial characteristics of Griffin Hall.
Visible Improvements

First Unitarian has been required to make several improvements to Griffin Hall, due to the increase in use as a performance venue. In order to increase the functionality of the space, stage lighting fixtures and ceiling fans have been installed, between the efforts of both First Unitarian and R5 Productions. A joint venture between the two, the ceiling fans were installed in order to specifically combat the intense heat generated during concerts.\textsuperscript{xix}

First Unitarian’s insurance company and Philadelphia’s building code have enforced additional improvements. The result of insurance company requirements, handrails have been installed on the stage steps. Philadelphia’s department of Licenses and Inspections requires First Unitarian to obtain and periodically renew a license as a performance venue. In order to obtain the license, fire protection adjustments were necessary. R5 Productions has funded the electrical work required to connect the fire alarm system to an electrical source, allowing the fire alarm to trigger power loss. This is a provision that is necessary for sufficient emergency notice to the audience and performers during loud concerts.\textsuperscript{xx}

Evidence of Disrepair

Evidence of disrepair is not apparent in Griffin Hall. The space is finished in resilient floor and wall materials.
Chapel

First Unitarian’s small chapel is primarily utilized for funeral and wedding services. On occasion, however, it is the location for small concerts and theater.\textsuperscript{xxi}

Alterations

There have been no alterations to the chapel. The space is less than 500 square feet, and is occupied by fixed pews. Performing arts groups temporarily alter the space by moving altar furniture and adding personal equipment.\textsuperscript{xxii}

Visible Improvements

Lighting improvements have been made to the chapel that increases the space’s functionality for performing arts groups. Floodlights and a dimmer system allow for adjustable lighting during performances.

Evidence of Disrepair

Damage is apparent in the chapel of First Unitarian, similar to that found in the sanctuary. Wood finishes have been scarred by, what First Unitarian believes, the movement of large equipment and furniture.\textsuperscript{xxiii} Performance events are viewed as the only programming within the chapel that requires frequent use of large equipment and rearrangement. Evidence of such damage is seen in the pews and doorframes.

Parrish room

The Parrish room is a flexible space that is used for a variety of purposes. At varying times it is a theater, a backstage, classroom, indoor soccer space for small children, and a variety of other uses.
Alterations

No alterations have been made to the spatial features of the Parrish room.

Visible Improvements

The Parrish room is regularly maintained, however, with few improvements. In order to have the room meet contemporary standards, the Parrish room is illuminated with contemporary fluorescent light fixtures, and is the only air-conditioned assembly space in First Unitarian. These improvements benefit all space users, and were implemented by the church. Of particular benefit to the arts programming is the installation of blackout curtains on all windows that allow the room to achieve full darkness for performances.

Evidence of Disrepair

First Unitarian has detected damage to the wood flooring in the Parrish room. Located at the threshold between the Parrish room and the chapel, it is believed that it is connected to the causes of damage to the chapel’s finishes. It is likely that the wood has split as equipment and furniture has been dragged across the change in flooring types.

Lobby and restrooms

The lobby and restrooms are utilized by building users and are maintained by First Unitarian.

Alterations

Few alterations have been made to the lobby and restrooms since arts programming became associated with First Unitarian. The most significant alterations that have been
made are those that allow handicap use of the ground floor restroom. Such alterations benefit all populations that occupy the building.

Visible Improvements

The lobbies and restrooms are regularly maintained to the advantage of all building users. The primary improvements to these spaces are those that facilitate handicap accessibility. Other than the improvements to the ground floor restroom, a ramp has been constructed for the entrance from the courtyard. A semi-permanent fixture, it remains in place, but may be removed.

Evidence of Disrepair

The restrooms of First Unitarian, especially those located adjacent to Griffin Hall, are subject to an abundance of damaging activity. Receiving the most abuse of all the spaces, the restroom stalls and walls display painted graffiti. An occasional occurrence on the exterior of the building, First Unitarian has not been able to respond sufficiently to the problem. They associate the graffiti with the audiences of the eclectic/punk/rock bands that perform in the building. Not capable of catching or preventing the graffiti, short of discontinuing such concerts, First Unitarian has future plans for the mitigation of graffiti with the installation of graffiti-proof stalls, or the placement of removable surfaces for the purpose of graffiti.xxv

Indirect Impacts

The rent that is charged to the performing arts groups is a calculation of the costs to First Unitarian to host the events. Considerations include the utilities associated with the
Electricity and heat; additional insurance; and staff time utilized for administrative purposes, as well as being present for the events. Rental income contributes to the operation and maintenance of the building, covering all routine costs. The excess is bestowed back into the building, as well, supporting large building preservation projects.\textsuperscript{xxvi}

Performing arts groups do not donate support for the preservation of First Unitarian’s building. R5 Productions has not contributed additional support for building preservation outside of providing funding for electrical work that benefits arts programming, and the allocation of their rent to maintenance and other building projects.

\textbf{Analysis: First Unitarian}

\textbf{Proposition 1}

\textit{Few architectural changes are made to the building and space to accommodate the needs of the performing arts.}

No architectural changes have been permanently implemented at First Unitarian’s church, in an attempt to accommodate the needs of the performing arts. First Unitarian is in possession of a variety of assembly spaces that vary in size, flexibility, and ambience. All spaces are available to be used by performance arts groups, providing a variety of choices depending on the needs of the performance.
The assembly spaces have characteristics that sufficiently differ from one another to provide for the varying needs of performance arts groups. The two smaller assembly spaces are the chapel and the Parrish room. In contrast to one another, the chapel is not flexible and the Parrish room is a flexible open space. The chapel has fixed seating and a small fixed stage. Highly ornamental woodwork adorns most surfaces. This space is ideal for small music performances, with few or no instruments, and a small audience. On the other hand, the Parrish room can arrange the seating and performance areas in a variety of configurations. It can provide a large amount of space for a dance performance or the erection of a temporary stage. All furniture and wall hangings can be removed for a “white box” space.

The larger assembly spaces, the sanctuary and Griffin Hall, contrast from one another, as well. The sanctuary, as the primary worship space, is more religious in nature with finer finishes. It has a dramatic interior that lends well for performances that can be enhanced by the environment. The arrangement between the audience and the performance space is fixed, with a limited degree of flexibility. The altar can be expanded upon to provide a large stage, but the pews are essentially fixed in their locations. Griffin Hall provides an environment that contrasts the sanctuary in many ways. Also a large assembly space, Griffin Hall’s lower ceilings create a more intimate space. It is simply finished in resilient materials, whose functionality take precedence over attractiveness. Similar to the Parrish room, Griffin Hall is an open and flexible space. While seating can be arranged in a variety of ways, Griffin Hall differs by providing a fixed stage. The flexibility, however, allows for standing room, dense seating, or table seating.
The variety that is provided at First Unitarian Church protects it from the need to alter any one assembly space drastically, minimizing the amount of architectural changes. By maintaining space diversity, performance arts groups can work with First Unitarian’s schedule to utilize the space that most closely meets their needs.

**Proposition 2**

*Most additional structures constructed by performing arts groups are reversible or temporary to the buildings.*

All assembly spaces at First Unitarian Church are shared between building users, and require only temporary changes to be made. The spaces provide various levels of flexibility that can be altered for the needs of each performance. However, this requires equipment, time, and labor in order to customize the spaces. As a result, agreements between First Unitarian and performing arts groups are affected by these conditions.

Allowing for flexibility provides advantages for customizing a space. On the other hand, it results in a level of complexity to space sharing arrangements for First Unitarian. First of all, equipment is required in order to transform the large rooms into performance spaces. Where seating is not fixed, or the stage area is insufficient, First Unitarian provides the necessary equipment. Managing equipment requires administrative and janitorial resources of First Unitarian.
Additionally, audio, theatrical set, and staging equipment is provided by the performing arts groups. The required time for loading-in, set-up, strike, and loading-out for performances must be factored into the groups’ contracts with First Unitarian. As a result, rental costs are higher, and First Unitarian staff must be present for longer periods of time.

Lastly, the building is negatively affected by the regular rearrangement that occurs in the assembly spaces. Despite the intentions for temporary fixtures to decrease the amount of permanent alterations to the spaces, irreversible impacts are made on the building in the form of damages. The movement of large equipment and furniture has increased the amount of destruction to First Unitarian’s furniture and space finishes. While flexibility may appeal to performing arts groups, it provides further pressure on First Unitarian.

Proposition 3

*Outdated or insufficient electrical and mechanical systems in the building are updated as a direct or indirect result of the presence of performing arts groups.*

R5 Productions, the promotions agency for many of the performing arts groups that utilize First Unitarian Church, has initiated electrical system improvements in the building. The electrical upgrades that were funded by R5 Productions took place in the sanctuary and Griffin Hall, the primary spaces utilized by their associated performers. Despite being considered capital improvements, the electrical upgrades are specifically triggered by the performance arts programming that takes place at First Unitarian Church. Prior to the improvements, the electrical capacity of the building was sufficient for the
needs of the worshipping congregation. First Unitarian does not likely benefit from the increase in electrical capacity, with the exception of becoming a more attractive performance venue. Considering the range of uses to which the sanctuary appeals, expanding on performance arts programming in the sanctuary will likely generate more income for First Unitarian.

**Proposition 4**

*Spaces are brought up to fire, life-safety, and accessibility standards as required for the public occupancy associated with performances.*

The increased presence of performance arts programming in Griffin Hall has triggered the necessity for the space to meet fire and life-safety requirements as required for assembly spaces. The provision for First Unitarian to adjust the electrical connection of the fire alarm system is one that is associated with the accommodation of concert performances. As reported by First Unitarian staff, activation of the fire alarm will result in power loss. Due to the noise level of concert performances, it is not likely that neither performers nor the audience will detect audio warnings, necessitating the loss of power to music equipment. This requirement is prompted by the extensive concert programming that is introduced by R5 Productions, the funders of the fire alarm system adjustments.

**Proposition 5**

*There is an increase of wear and tear on the building and spaces occupied by the performing arts groups, associated with the increase in building user traffic.*

Wear and tear that is associated with performance arts programming is evident in the assembly spaces of First Unitarian Church. Two major causes of increased wear and tear
that have been identified by First Unitarian, are those associated with the types of arts
groups’ population with which they regularly partner and frequent rearrangement of the
spaces. It is not evident that the increase of building user traffic, alone, contributes to an
increase of wear and tear, but the types of activities that accompany the performing arts.

First Unitarian has minimal proof that the audiences associated with the music concerts
are the cause of graffiti found on the exterior of the building, the sanctuary, and more
abundantly in the restrooms. It is found unlikely, however, that building users associated
with the congregation and other ministries are responsible for defacing the building in
this manner. Until the recent carvings in the sanctuary pews, the majority of these
damages have been concentrated in insignificant, and presumably unmonitored, areas of
the building. First Unitarian attempts to clean such damages, but has not found them to be
a priority concern, as of yet.

First Unitarian has found constant rearrangement and movement of the church’s
furnishings and the bands’ equipment to be causes of increased wear and tear. The nature
of the church’s partnerships with the arts groups results in different bands or other groups
performing for short periods of time in spaces throughout the building. The flexibility of
the church’s spaces lends well to a variety of arts groups, including musical concerts,
dance, theater, opera, and film screenings. In order to accommodate arts programming,
furniture is removed and additional equipment and materials introduced into the spaces.
Customization of the spaces for performances has resulted in physical damage to the
building. The wear and tear throughout the building is manifested in scratches, notches, and loss of material in the woodwork. It is believed, by First Unitarian, that the extent of rearrangement that causes damage to the spaces is a characteristic unique to performing arts groups.

Proposition 6

There is an increase of overall building maintenance that is associated with the presence of the performing arts groups.

Opening First Unitarian Church to multiple short term events results in more frequent building maintenance. The increase in building maintenance is a result of regular space inspection between events, as well as the necessary cleaning in response to both ordinary event disorder and excessive damages. Each space user is required to return the space to its previous condition, collecting debris and cleaning surfaces. First Unitarian staff provides cleaning supplies, and removes the garbage after it has been collected into bags. Failure to sufficiently clean the spaces is detected by First Unitarian staff, and renting groups are charged additional amounts. First Unitarian has the intention of enforcing care for spaces onto renting groups, and also maintaining regular awareness of the condition of their spaces.

Proposition 7

Contributions made by the performing arts groups results in an increase of the religious organization’s available funds that is supplied for building preservation.

Contributions of performing arts groups, in the form of rent, increase First Unitarian’s capacity for building preservation. This manner of contribution, however, is no different
from other building users. The rental program established by First Unitarian is meant to contribute to building stewardship. The rents provide for the operation and maintenance of the building, and excess is allocated back into preservation projects.

In addition to rent, performing arts activity indirectly contributes to building stewardship. Capital improvements funded by R5 Productions contribute to the strength of First Unitarian’s rental program. The attraction of additional building users, thus increasing rental income, provides an indirect contribution to the funds available for building preservation.

**Conclusion**

First Unitarian’s church building was sufficient for the functions that it was serving for the congregation and its ministries. The introduction of performance arts programming generated a greater load on the building, bringing attention to the inefficiencies of the spaces for production purposes. R5 Productions initiated improvements that addressed the electrical and safety needs required to accommodate performance arts programming. The results were more functional assembly spaces that had the flexibility to better provide for performances. All users have the potential to benefit from the improvements, but they were not necessary for building preservation.

The presence of the performing arts groups increases the burden on First Unitarian for building stewardship, in some ways impeding more than aiding in building maintenance.
The building is exposed to many individual groups that are not invested in the building. As evidenced in the damages associated with the performing arts groups, some individuals do not respect the building. Unfortunately, the negative impacts are more frequent and are magnified when located in primary spaces with character defining architectural features and fixed arrangements, such as the sanctuary and the chapel.

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viii Ibid.

ix Ibid.

x *The First Unitarian Church of Philadelphia: A Survey*, at Historical Commission (Dagit/Saylor Architects, 1980).


xv Ibid.
CROSS CASE ANALYSIS AND CONCLUSION

Following individual analysis of the six case studies, a cross analysis of general trends was completed. The cross analysis is presented in a format that emulates those of the individual case studies, exploring within the seven propositions. The thesis concludes with a summation of the contributing and impeding impacts of performance arts programming on the preservation of historic religious buildings.

Cross Case Analysis

Proposition 1

*Few architectural changes are made to the building and space to accommodate the needs of the performing arts.*

In general, historic religious buildings provide the types of spaces that the performance arts groups desire, as well as the flexibility to tailor the spaces for specific needs. Historic religious buildings that have been featured in this thesis have a variety of spaces that were underutilized prior to use for performance arts programming. The buildings have multiple assembly spaces that, prior to the inclusion of performance arts programming, have been used for various ministries. Examples encountered in the cases include chapels, Sunday schools, gymnasiums, halls, and sanctuaries. All of the spaces featured in the case studies fall into two general categories of having either a fixed arrangement or a flexible open space. Both space types experience trends that are associated with the characteristics of their configurations. Specificity and customization for productions appears to be a common reason for altering spaces in the historic religious building. In
spaces with fixed arrangements, performing arts groups tend to desire more flexibility, while spaces with open floor plans are customized to a configuration that meets the needs of performance arts programming.

The first space type includes those with a fixed arrangement of a stage area and audience seating. The spaces that fall under this category are typically those that are built for worship purposes, and are arranged in a manner that is specific to the worshiping practices of the congregation. Alterations to the configuration of the main worship spaces presented in the case studies, often reflects a change in the worshiping preferences of the congregation, rather than for the accommodation of performing arts users. Such architectural changes are initiated by the religious organization and are implemented for the purpose of creating a more intimate worship area. This reflects a trend with contemporary worship services, as well as the shrinking congregation sizes that many religious organizations are experiencing.

Examples of altered sanctuaries as a result of changing worship needs can be found at Broad Street Ministry and First Unitarian. In both cases, the sanctuary is often shared with performing arts groups, who benefit from the resulting increased flexibility of removed pews and larger performance areas. The religious organizations, however, point out that the congregation had fueled the alterations.
Calvary is a unique exception, in that the congregation no longer utilizes the sanctuary. All alterations to the configuration of the space reflect the preferences of Curio. The congregation has no intention of reclaiming the sanctuary. The daunting space is superfluous for the size of the congregation, and unnecessarily difficult for Calvary to maintain. The congregation has deferred the sanctuary to Curio and occupies the chapel.

The second space type describes those with an open and flexible floor plan, and typically includes the supplementary gathering spaces or multi-purpose rooms in historic religious buildings. Many examples of such spaces are represented in the religious building cases featured in this thesis. These spaces include First Baptist’s Prayer Room; Lutheran Holy’s central space; Broad Street Ministry’s Sunday school; Christ Church Neighborhood House’s gymnasium and Great Hall; and First Unitarian’s Parrish room and Griffin Hall.

Performing arts groups typically make adjustments to open flexible spaces in order to make them more functional as a performance space, enforcing some degree of customization on the space’s configuration. Resident arts groups make the more intensive alterations for convenience. They may fix the arrangement between the house and the stage, based on their relationship to front-of-house and backstage areas. This is typically accomplished with the erection of both removable and permanent structures. Such alterations had been made at First Baptist, Christ Church Neighborhood House, and Lutheran Holy. Fortunately, as secondary to the purpose of the religious buildings, these
spaces generally take changes easier than primary worship spaces. Many of the spaces are finished in resilient materials, and feature fewer iconography and character defining features.

Alterations to all of the spaces utilized by performance arts groups generally emphasize the division of audience and performer zones. Each assembly space is divided in a manner that defines the house and the area of performance. Extending beyond the boundaries of the assembly room, the audience and performer zones are placed adjacent to spaces that serve as front-of-house and backstage, respectively.

**Proposition 2**

*Most additional structures constructed by performing arts groups are reversible or temporary to the buildings.*

Similar to landlord-tenant relationships, religious organizations with a shared-use arrangements with performing arts groups, often expect the groups to return the space to its previous condition. Regardless of short-term events or long-term residencies, performing arts groups generally find the need to install structures and equipment into the spaces that they use. The majority of the changes are reversible, consisting of temporary structures. The longer the residency, however, the more inclined the arts groups are to make permanent changes to the spaces by mounting structures or making capital improvements.
The expectation to implement only temporary or reversible alterations is more stringent in short-term shared-use arrangements. Short-term arrangements are those related to one-time events, in which different users revolve through the spaces. First Unitarian, Broad Street Ministry, and Christ Church Neighborhood House model such relationships. Temporary stages or dance floor surfaces are constructed for the duration of the event, and removed shortly after. The alterations are typically non-invasive, and are fewer in spaces that have been outfitted to accommodate performance arts programming, such as Christ Church Neighborhood House.

Long-term arrangements have similar, yet, more flexible expectations to limit the number of permanent interventions in a space. The arts groups are obligated to return their spaces to their previous condition at the end of their relationship at an undetermined period of time. The desire for alterations to be temporary often conflicts with resident arts groups’ desire to customize the spaces for long-term convenience. The result is more invasive than short-term arrangements as extant fabric may be removed for flexibility and structures may be permanently mounted to the building. On the other hand, such invasive interventions are sometimes considered capital improvements that have a positive impact on the functionality of the building. Examples of these improvements include the installation of a light grid or air-conditioning. Resident arts groups that have impacted the religious building in these manners are present at Calvary, First Baptist, and Lutheran Holy.
First Unitarian is a unique example of a combination of short-term users associated with the implementation of permanent improvements in the building. What makes First Unitarian a distinct model is the nature of its historic relationship with the promoter, R5 Productions, and not with the individual artists that use the space. Many different groups perform within the building, but capital improvements have been funded by R5 Productions, to help make the performance spaces more competitive.

Proposition 3

Outdated or insufficient electrical and mechanical systems in the building are updated as a direct or indirect result of the presence of performing arts groups.

Trends in the featured case studies identified two types of system upgrades that are associated with performance arts programming: electrical upgrades and the installation of air-conditioning. On one hand, the existing electrical capacity of historic religious buildings can be sufficient in order to produce a performance. Many electrical designers are capable of determining temporary solutions for providing sufficient electrical power for short-term events. Ad-hoc performances are capable of being produced in alternative spaces that completely lack electrical and mechanical systems, when necessary. Prior to electrical upgrades, arts groups regularly performed at Calvary and Christ Church Neighborhood house for many years.

On the other hand, space that is regularly used for performances is limited by the electrical capacity of historic buildings. Electrical improvements can range from basic upgrades to support ordinary modern conveniences to upgrades that provide for the
specific needs of performance production. Improvements that extend beyond standard needs include the increase of the service load to the building, installing a separate meter for the performance space, adding electrical panels and circuits in the building, and re-wiring. Such improvements have been made at First Baptist, Lutheran Holy, First Unitarian, Christ Church Neighborhood House, and Calvary.

Retrofit air-conditioning is considered a luxury in historic buildings. In the religious buildings featured in this thesis, it occurs only in supplementary assembly spaces. Both instances of air-conditioning being retrofit into spaces by the religious organization or performing arts groups can be found in the featured cases.

The religious organizations would provide air-conditioning in spaces utilized as the worship area during the summer. The supplementary spaces are large enough to accommodate the congregation, but not as daunting to cool during sweltering Philadelphia summers. Examples of these spaces are First Baptist’s Prayer Room and Sunday school room, First Unitarian’s Parrish room, and Lutheran Holy’s chapel. Performing arts groups benefit from the improvements at First Baptist and First Unitarian.

In some cases, air-conditioning is retrofitted into a space for the specific purpose of providing a competitive performance space. The gymnasium at Christ Church
Neighborhood House and The Theatre’s space at Lutheran Holy are such examples. As a result, performances can occur all year long. Air-conditioning is also an amenity that allows the performance spaces to compete with newer theaters, commanding higher rental rates to outside performance groups.

**Proposition 4**

*Spaces are brought up to fire and life-safety standards as required for the public occupancy associated with performances.*

The requirements of theater assembly occupancies, in alternative to religious assembly, increase the code restrictions in a building. Retrofitting an elevator or sprinkler system into a historic building are two of the largest and most expensive capital improvements that could be required to improve a building’s code compliance. Such projects are often beyond the capacity of the religious organization. Arts programming has allowed the religious organizations to reach financial stability, making larger capital improvements possible.

The only space that has been retrofit with an automatic sprinkler system is First Unitarian’s Griffin Hall. All other spaces are outfitted with fire alarms. The only spaces accessible with the use of an elevator are Christ Church Neighborhood House’s gymnasium and Great Hall. Future installations are in varying degrees of progress at Calvary and First Baptist.
Proposition 5

There is an increase of wear and tear on the building and spaces occupied by the performing arts groups, associated with the increase in building user traffic.

Evidence of an increase of wear and tear associated with performing arts groups is not apparently obvious across all of the case studies analyzed. Spaces that are shared amongst all building users are typically exposed to high activity and are difficult to make connections between wear and tear and the performing arts. Due to the missions of the religious organizations, the nature of many of their ministries is to invite different populations into their building. High traffic can be seen from programming geared to providing for the hungry or homeless, daycare, youth programs, various group meetings, and receptions, in addition to the performing arts. It is generally believed that increased deterioration is a result of high traffic comprised of users that are not invested in the condition of the building, regardless of the programming.

The most obvious connection between wear and tear and performance arts groups is that seen in shared-use arrangements for short-term events. Different arts groups with ephemeral relationships with the religious organization revolve in the spaces, often transporting their own equipment, stage, and set construction. The frequent rearrangement within the spaces, as well as the attitudes of short-term building users, contributes to the threats faced by the religious building.
Evidence of damages due to the constant movement of equipment and set materials in and out of the buildings can be found at First Unitarian and Christ Church Neighborhood House. As exemplified at Christ Church Neighborhood House, equipment will be transported into the religious buildings regardless of the extant outfitting of the spaces and the needs of the particular performing arts groups. The damage found at First Unitarian illustrates the impact of the attitudes that accompany the populations associated with performance arts programming. The neglect of the short-term arts groups, as well as the disregard for the building shown by their audiences, has contributed to material destruction.

Proposition 6

*There is an increase of overall building maintenance that is associated with the presence of the performing arts groups.*

An increase in building maintenance is both necessitated by and made possible by performance arts programming. Spaces that have experienced an increase of maintenance are those that are regularly subject to short-term events, and those that have undergone recent and extensive renovation. On the other hand, religious building cases that include spaces occupied by a resident arts group do not see an increase in building maintenance.

Spaces that are frequently used by different arts groups for short periods of time are subject to cleaning and maintenance with each event. The individual arts groups are expected to undertake a level of cleaning at the end of their performance, which is typically followed-up by the religious organization’s maintenance or janitorial staff.
Similar protocol takes place at Christ Church Neighborhood House, Broad Street Ministry, and First Unitarian. Both First Unitarian and Christ Church Neighborhood House require security deposits of space users that will contribute to any damages.

Particularly at Christ Church Neighborhood House, maintenance and security are an important concern. The spaces have undergone extensive renovations and had been outfitted with expensive equipment. The less than two-year renovation makes it possible to easily identify damages. The identification of damages, however, does not always translate to repairs. Without sufficient staffing, Christ Church Neighborhood House is not capable of addressing all cosmetic destruction.

Resident performing arts groups typically maintain the spaces that they occupy. The maintenance that performing arts groups provide, however, does not significantly reduce the religious organization’s staff time spent cleaning and doing repairs. Prior to performance arts programming, much of the space within the religious building cases were underutilized and minimally maintained by the religious organization. Not having to regularly clean these spaces impacts staff time very little, as reported at First Baptist, and they are still expected to implement repairs, similar to landlords. Additionally, the maintenance provided by performing art groups does not seem to extend beyond routine cleaning.
Beyond the maintenance of the spaces immediately utilized by the performing arts groups, their presence has the result of stimulating an increase of maintenance in other locations of the building. As evidenced at almost all religious buildings featured in the case studies, auxiliary spaces that are shared by all building users are more frequently maintained and improved upon. These auxiliary spaces include restrooms, lobbies, and storage rooms. It is a result of the increased traffic that accompanies performance arts programming, as well as the increased capacity to provide for building stewardship.

Proposition 7

*Contributions made by the performing arts groups results in an increase of the religious organization’s available funds that is supplied for building preservation.*

The presence of performing arts groups in historic religious buildings makes a variety of resources available to the religious organizations for building preservation. As exhibited in the religious building cases, arts groups contribute rent, manpower, skilled labor, and attract alternative sources of funding.

Performing arts groups have access to manpower. Prior to taking residence, arts groups volunteer labor to clean out the spaces they will occupy, often having became informal areas of storage. Such activity has been reported as taking place at First Baptist and Calvary. The resident arts groups, Curio, Azuka, and Inis Nua have greater and long-term investment in their spaces. As the resident groups form a relationship with the religious organization, the labor becomes available for building preservation projects. Despite the lack of a resident performing arts group, Christ Church Neighborhood House takes
advantage of the availability of labor that is provided by their connections to the arts community. Of even greater value is the availability of the arts group’s skilled labor. A theater company’s staff may include a technical director, artistic director, set designer, or lighting designer. If not, the tight-knit arts community has close connections when certain skills are required. Utilization of such connections is exemplified at Calvary.

Many of the featured religious organizations chose to allocate the rent of performing arts groups to building preservation. Three religious building cases that intentionally do, however for varying reasons, include First Unitarian, First Baptist, and Christ Church Neighborhood House. First Unitarian has the attitude that the excess from space users’ rents should go back into the building. First Baptist intends to utilize excess rent to address deferred maintenance in the common spaces to improve the public’s experience of the building. Excess rent at Christ Church Neighborhood House, on the other hand, is utilized to help pay for the renovations that have been completed, and are in progress in other areas of the building.

Beyond the direct allocation of the arts groups’ labor or money to building preservation, arts groups have the ability to attract funding that would otherwise not be available to religious organizations. In general, the religious building can come to play a role in the local arts community and be recognized by other players. For such a reason, Broad Street Ministry finds the arts community responsive when they organize a capital campaign. In other cases, the extensive presence of arts programming can appeal to foundations that
advocate for the performing arts. Such a foundation contributed a substantial amount to
the renovation of Christ Church Neighborhood House’s gymnasium into a fully
functional theater space.

**Conclusion**

In conclusion, it is found that there are three potential outcomes to the presence of
performance arts programming in historic religious buildings. The impacts of their
presence are generally found to be either conducive to building preservation, impeding on
building preservation, or have little to no significant impact on preservation. This thesis
deduces that the outcome is largely dependent on two factors, the previous condition of
the building prior to the presence of arts programming, and the length of the shared-use
relationship being a long-term resident or for short-term events. The evidence of their
impacts is found at two different scales: large overall building preservation, or small-
scale material stability.

*Conducive to preservation*

Performance arts programming is generally conducive to stimulating overall building
preservation, regardless of the condition of the building and the length of the
relationships. Across almost every case featured in this thesis, performance arts
programming has contributed to the religious organization’s capacity to perform capital
improvements that benefit all building users. The results are building stability through the
prevention of vacancy and protection from the outside environment; capital
improvements that increase utility and functionality of the building; and protection of the
character defining features of primary worship spaces, such as Tiffany windows. The activity in underutilized spaces also contributes to the identification and addressing of larger building issues.

Impeding to preservation

Performing arts groups can impede on the small-scale material preservation of the religious buildings, due to their valuing of functionality over aesthetic appearance. Spaces that are in poor condition and occupied by resident performing arts groups, generally have the result of continued deferred material maintenance of the spaces in which they occupy. The performing arts groups can obstruct the religious organization or other entities from performing upkeep to the spaces, and can circumvent the issue through the creation of a black box theater. Spaces that are in good condition and utilized by performing arts groups for short-term events, have the result of damage to materials due to neglect, and a general increase of wear and tear.

Insignificant impact

Performance arts programming can have an insignificant impact on the preservation of the religious building. Impacts generated by performing arts groups are generally temporary, extraneous, or cancel each other out. First of all, performance arts programming is an interim use for the spaces within the religious building. Alterations are intentionally implemented in a reversible manner and do not contribute significantly to the cosmetic maintenance of historic fabric. Secondly, the improvements are extraneous to the primary building use. Upgrades to electrical and mechanical systems that are initiated or influenced by the arts groups, are not always improvements that
increase the functionality of the building as an active church. Electrical upgrades surpass the necessary capacity for worship. Lastly, performance arts programming both necessitates the need for increased maintenance and upgraded systems, as well as provides the means for them to occur. The advantages are essentially cancelled out by the pressures that are stimulated by the presence of performing arts groups.

Summary

Religious organizations suffer from the responsibility to provide stewardship for their aging religious buildings as their traditional means of resources diminish. In order to preserve the material, cultural, and community values of religious buildings, religious organizations and preservation communities have explored restructuring the custom of shared-use. The potential benefits of shared-use include occupancy for underutilized space, a source of income contributing to operations and maintenance, a source of skills and labor, and an increase of building stakeholders that create fundraising advantages.

As shared-use of religious buildings emerges as a strategy for preservation, this thesis identified the necessity to measure the full physical impacts of shared-use. This thesis focused on the presence of performance arts programming in religious buildings, for the purpose of illustrating the positive and negative impacts on the physical fabric. As explored in the Literature Review, performance arts programming calls for unique legal, electrical, spatial, acoustical, and visual conditions.
The full physical impacts of performance arts programming on the fabric of historic religious buildings has been explored through the investigation of six case studies: First Baptist Church of Philadelphia, Lutheran Church of the Holy Communion, Calvary United Methodist Church, Broad Street Ministry, Christ Church Neighborhood House, and First Unitarian Church of Philadelphia. The case studies have been analyzed through the lens of seven propositions, targeted to answer the general questions:

1. What changes have been made to accommodate performing arts groups?
2. What physical impacts have resulted from the presence of performing arts groups?
3. Have the performing arts groups contributed to the funds that go to building preservation?

The findings illustrate the alterations to the systems, architectural fabric, and spatial qualities of the spaces in which performance arts programming takes place.

In general, it is found that performance arts programming contributes to the overall stability and preservation of the religious building, but hinders the material maintenance of the interior spaces in which they occupy. The material instability is a result of the lack of the short-term performing arts groups’ investment in the aesthetic appearance of the interior, or the inability for religious organizations to enforce frequent upkeep on resident performing arts groups. In order to mitigate the negative impacts of performance arts programming, it is recommended that responsibility be taken to ensure the proper maintenance of the interior materials of the religious building. In any case, the responsibility falls on the religious organization to control the stewardship of the
building. However, identification of resident performing arts groups that are preservation-minded will mitigate the negative impacts of performance arts programming, without over-extending the capacity of religious organizations.
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Interview Questions: Religious organization

Introduction

1. Is there one group or multiple arts groups that have been performing in your building?
2. When did the arts group (or arts in general) begin performing in your building?
3. In the beginning, what areas did the groups have access to? (exclusive or shared)
4. What areas do the arts groups currently have access to? (exclusive or shared)
5. What functions do they use the spaces for?

Prior to performing arts

1. How were the spaces originally used?
2. What was the original layout?
3. What were the spaces being used for prior to use by the performing arts?
4. What was the condition of the spaces prior to use by the performing arts?

Accommodating performing arts

1. Did the religious leadership initiate any building improvements to accommodate the arts prior to their using the space?
2. Were any professional plans or studies commissioned to guide these improvements?
3. What were their sources of funding?

**Impacts of performing arts**

1. Since the performing arts began using space, have the arts groups initiated any permanent building projects?
   a. Were professionals involved in the improvements?

2. Since the performing arts began using space, have you initiated any permanent building projects?
   a. Were professionals involved in the improvements?
   b. What were the sources of funding?
   c. Has the arts group contributed financially to the projects? How much?
   d. Has the arts group facilitated the church’s ability to receive outside funding?

3. Do you maintain any of the spaces used by the arts groups?

4. In what ways does the presence of the performing arts increase the **capacity** of the church for building stewardship?
   a. What is the result of the groups providing their maintenance?
   b. Do they provide or share any resources with the church, such as professional services, labor, equipment, or materials for building improvements?
5. In what ways does the presence of the performing arts increase **pressure** on the church for building stewardship?
   
a. Are more repairs or is more frequent maintenance required of the church?

6. How is rent calculated?
   
a. What amount/percent goes to building related costs?
   
b. Has rent increased through the years?
   
c. What has caused rent to increase?
   
d. How is the rent allocated?

7. What has been the impact on your budget?

8. How would you describe the condition of the spaces now?

**Interview Questions: Arts group**

**Introduction**

1. When did you begin using the building?

2. What areas do you currently have access to? (exclusive or shared)

3. What functions do you use the spaces for?

**Prior to performing arts**

1. What was the original layout?

2. What was the condition of the spaces prior to use by you?
Accommodating performing arts

1. Did the religious leadership initiate any building improvements to accommodate performing arts prior to your using the space?

Impacts of performing arts

1. Since you began using space, has the religious leadership initiated any permanent building projects?
   a. Have you contributed financially to the projects? How much?
   b. Have you facilitated the church’s ability to receive outside funding?

2. Have you initiated any permanent building projects?
   a. Were professionals involved in the improvements?
   b. How much money have you invested in the building?

3. Have you built temporary structures?
   a. What has been the impact of the temporary structures on the building?

4. Do you exclusively maintain any of the spaces you use?
   a. How much do you spend annually on maintenance or repairs?

5. Do you provide or share any resources with the church, such as professional services, labor, equipment, or materials for building improvements?
   a. Can you quantify the costs of the donated services/materials?

6. How would you describe the condition of the spaces now?
## APPENDIX B

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APPENDIX C

Azuka Theatre
   Kevin Glaccum, Producing Artistic Director

Broad Street Ministry
   Liam O’Donnell, Arts Marshall and Dean of Experiential Learning

Calvary United Methodist Church
   Ed Fell, Church Administrator

Christ Church Neighborhood House
   Anna Drozdowski

Christ Church Preservation Trust
   Donald U. Smith, Executive Director

Curio Theatre Company
   Gay Carducci, Managing Director
   Paul Kuhn, Artistic Director

First Baptist Church of Philadelphia
   Roy Harker, Facilities Administrator

First Unitarian Church
   Norman Fouhy, Business Administrator

Lutheran Church of the Holy Communion
   Ronald Coolbaugh, Managing Director

Philadelphia Shakespeare Theatre
   Shannon Cline, Development Director
   Ken Jordan, Company Manager
Appendix D

Figure 1. Top left, first floor of First Baptist Church; bottom left, second floor of First Baptist Church. Images adapted from scanned images obtained from First Baptist administration.

Figure 2. Above, historic photograph of the Prayer Room at First Baptist Church. The view is facing north towards Sansom Street. The movable partitions are in the open position. Photograph found at the Philadelphia Historical Commission.
Figure 3. *Far left,* photograph taken of the Prayer room prior to the theater companies’ occupancy; *near left,* photograph taken from the same view after construction of the theater stage and house seating. Photographs by Partners for Sacred Places.

Figure 4. *Far left,* photograph taken of an auxiliary room located south of the Prayer Room. Prior to the theater companies, it was an office; *near left,* photograph taken from the same view after the theater companies conversion of the room into a storage space. Photographs by Partners for Sacred Places.
Figure 5. Included in the aesthetic improvements that are taking place throughout the building, flooring has been stripped in the lobby outside of the theater space and will be replaced with a more resilient material.

Figure 6. Piping is mounted to the ceiling in the Prayer room. The movable partition walls are pictured, as well.

Figure 7. Water marks and plaster damage is evident in the ceiling of the Prayer room. It is an illustration of the cosmetic damages that mar the building, before the theater companies have taken occupancy.
Figure 8. Far left, photograph taken of the conference room north of the Prayer room, before the theater companies; near left, photograph taken from the same view after the space’s conversion into an office. Photographs by Partners for Sacred Places.

Figure 9. Far left, photograph taken of the former lounge prior to the theater companies’ occupancy; near left, photograph taken from the same view after the space’s conversion into an office. Photographs by Partners for Sacred Places.
Figure 1. *Top left*, first floor of Lutheran Church of the Holy Communion; *left bottom*, second floor of Lutheran Church of the Holy Communion. Images created by John Milner Architects.

Figure 2. *Above*, entrance to Seiss Community Center from Sansom Street. It is shared between all building users, including Philadelphia Shakespeare Theatre. The door glazing is damaged, and waiting repair.
Figure 3. Chair lift provides handicap access to the second floor theater, and is serviced regularly by Lutheran Holy.

Figure 4. Exterior view of the Tiffany window in the fellowship hall. The Theatre has boarded the window from the inside, to prevent light from entering the theater space.

Figure 5. Photograph of the black box theater space during a performance. Photograph from Philadelphia Shakespeare Theatre.
Figure 6. A floor surface protects the original floor of the fellowship hall. The stage platform is constructed on top of the floor surface put in place by The Theatre.

Figure 7. The Theatre installed a light grid in the theater space.

Figure 8. Riser seating is enclosed by the black box theater inside of the fellowship hall. It is constructed on top of the floor surface put in place by The Theatre.
Figure 9. Photograph of the corridor created between the black box theater space on the left, and the partition walls to the dressing rooms on the right. An air conditioner conduit runs overhead.

Figure 10. Photograph of the floating control booth overhead, and the corridor continues below. It spans between the black box theater on the right, and a window sash on the left.

Figure 11. The control booth is accessed by a stair that was constructed in an adjacent office.
Figure 12. Photograph of a dressing room. The color scheme is a remnant of the former classroom use.

Figure 13. This photograph depicts various campaigns of space alterations. The surfaces shown are not original to the space. The earliest alteration is the beaded board wall on the left. Later alterations include the sheetrock wall on the right, and the acoustical ceiling tiles.

Figure 14. The Theatre has further dissected the office and classroom spaces.
Appendix F

Figure 1. Top left, basement of Calvary; bottom left, first floor of Calvary; bottom center, second floor of Calvary. Images created by Holland Architects.

Figure 2. Bottom right, site plan of Calvary. Image created by Holland Architects.

Figure 3. Top right, Photograph of the hallway that was created beneath the sanctuary balcony, and connects the Baltimore Avenue and 48th Street entrances.
Figure 4. Photograph of the chapel. It is a shared space between performing arts groups and religious congregations.

Figure 5. Photograph of the stage addition to the altar area in the chapel at Calvary. Put in place by Curio, it is utilized by Crossroads and multiple worshipping congregations.

Figure 6. The stained glass depiction of Jesus, located in the chapel, lost the figure’s face. The congregation chose not to replace the glass. It is currently in safe storage. Photograph from Calvary.
Figure 7. Photograph of the former sanctuary during a performance. The stage surface was constructed by Curio. Photograph from Curio.

Figure 8. Photograph of the former sanctuary during a performance. Photograph from Curio.

Figure 9. Photograph of the stage between performances. Risers are constructed and piping is mounted on top of the stage surface added by Curio.
Figure 10. Photograph of one of the Tiffany window ensembles in Calvary’s former sanctuary. Damage to the ceiling plaster above is evidence of previous roof failure that resulted in water infiltration.

Figure 11. Interim stabilization of the column scagliola.

Figure 12. Plaster failure around an interior door. Curio penetrated the exposed lath boards to run wires for lighting.
Appendix G

Figure 1. Top left, basement of Broad Street Ministry; bottom left, first floor of Broad Street Ministry; below, second floor of Broad Street Ministry. Images created by KSK Architects Planners Historians.

Figure 2. Stage area in Sunday school room illustrating evidence of removed fabric.
Figure 3. *Above,* Sunday school room during a performance. Image from Partners for Sacred Places.

Figure 4. *Top right,* Photograph of east facing windows in Sunday school. The plaster and glazing are in need of repair.

Figure 5. *Bottom right,* Finishes in the Sunday school room are in need of maintenance. The wood floors, displaying extensive wear, has not been refinished in many years.
Figure 6. Above, Photograph of stage in multi-purpose room.

Figure 7. Top right, Photograph of damages to the large movable walls in the Sunday school room.

Figure 8. Bottom right, Photograph of artist installation on the columns in the multi-purpose room.
Figure 9. Photograph of the sanctuary facing west, the rear of the sanctuary. The pews and carpeting have been removed and the floors recently redone for a more flexible worship space.

Figure 10. Photograph of the art installations located in the sanctuary.

Figure 11. Photograph of a stage extension to the altar area in the sanctuary.
Appendix H

Figure 1. Top left, fourth floor theater of Neighborhood House; center left, second floor Great Hall of Neighborhood House; bottom left, partial first floor of Great Hall. Images provided by Christ Church Neighborhood House.

Figure 2. Above left, Photograph illustrating the relationship between Christ Church and Neighborhood House. View is looking south down North American Street. Christ Church’s steeple is seen to the east of the street and Neighborhood House to the west.

Figure 3. Photograph of the new lobby addition.
Figure 6. Photograph taken from the inside of the lobby addition. It contains the elevator and fire stair tower. The addition allows Neighborhood House to meet contemporary code requirements.

Figure 8. The new restrooms are handicap accessible.

Figure 11. Illustration of the physical impacts of system retrofitting.
Figure 9. Photograph of the Great Hall, looking south.

Figure 10. Photograph of the former stage area in the Great Hall.

Figure 12. View of the performance area in the theater.

Figure 14. Photograph of the retrofit electrical panels that service the theater.
Figure 15. Backstage of the theater has been converted into handicap restrooms and dressingrooms.

Figure 16. The retrofit dressing room has a shower, which is serviced by the water heater shown.

Figure 17. A damaged switch plate has been removed from the lobby outside of the Theater. Due to lack of full-time staff, it is difficult for all necessary repairs to be addressed promptly by Christ Church Neighborhood House.
Appendix I

Figure 1. Top left, basement floor plan of First Unitarian Church; center left, first floor of First Unitarian Church. Images provided by First Unitarian Church.

Figure 2. Above, Photograph of the sanctuary facing north towards the altar.
Figure 3. Top left, Photograph of stained glass window located in the sanctuary above the altar.

Figure 4. Above, Photograph of the damage to pews located in the sanctuary.

Figure 5. Bottom left, Photograph of Griffin Hall, located in the basement of First Unitarian.
Figure 6. Photograph of the chapel.

Figure 7. Photograph of the door jamb between the chapel and the Parrish room. As evidenced by the many scratches and gouges in the woodwork, it has been hit many times.

Figure 8. Photograph of pews in the chapel depicts the scratches in the woodwork.
Figure 8. Far left, Photograph taken of the Parrish room. All furnishings in this space are movable; near left, photograph taken of the threshold between the chapel and the Parrish room. Both the stone flooring of the chapel and the wood floors of the Parrish room have been damaged.

Figure 9. Far left, photograph taken of the graffiti on the stalls of the men’s restroom in the basement; near left, photograph of the graffiti on the walls of the men’s restrooms in the basement.
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