

The Great Exhibition 2017 'Earth: What a Wonderful World?'



An Anthropological Field Report Investigating
Social /Cultural Impact and the Relationship between
Sacred Space and Contemporary Art Installation

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Introduction

From August 19th-28th 2017 Lichfield Cathedral hosted a large scale art installation that saw the interior of Lichfield Cathedral transformed with contemporary art, light, sound, installation, and sculpture covering the duration of nine evenings created by the Artist in Residence Peter Walker.

The Great Exhibition 2017 had the theme of 'Earth' and was entitled 'What a Wonderful world?' The first of four major themed exhibitions set to take place annually over the next four years at Lichfield Cathedral, a new venture and one that neither Lichfield nor any other Cathedral has attempted before.

Following the creation, development and completion of the art Installation this field report is part of a longitudinal study investigating the relationship between such contemporary art practice and public spaces. Through conducting participant observation, structured surveys, and random sampled recorded interviews 'The Great Exhibition 2017' has been monitored and recorded and this report shows evidence of the field work taken. From an anthropological perspective focus is upon the effect art has upon the public within the sacred space of the Cathedral which has directed the objectives of the research questions deemed most appropriate to exploring this area of research. The objective being to record qualitative narrative and observations to support quantitative data collected by Lichfield Cathedral to reflect an accurate account of the social interactions and relationships between areas of investigation in order to communicate this to a wider audience. Such data aims to capture and explore the relationship and interaction between the artwork and the public who view it and will be added to the longitudinal research study following the Artist in Residency program that continues until 2021.

Methodology

The following research questions are therefore explored in this report:

- How has the Cathedral Space been used as an art venue?
- How was the installation achieved from design through to action?
- What were the artist's creative ideas and how were these put into practice?
- How did the artwork and artist work with in the cathedral space?
- What was the impact and effect upon people involved?
- What were the Decisions /changes made during development?
- What was the outreach development and impact upon the wider community?
- Was there any Impact on local economy during time period?
- What were the viewer's reactions and what was the feedback given?

This field report is part of a longitudinal study of the art created by The Artist in Residence at Lichfield Cathedral and the interaction it has with the public looking at the social and cultural impacts and effects. This report highlights the exploratory findings following and ethnographic method of research from a Social Anthropological perspective as notes are made within the field of enquiry. Findings have been gathered through participant observation (Ad libitum sampling) and investigative enquiry conducted throughout the development of the Great Exhibition, practical set up and completion of the artworks and during the nine nights that the exhibition was open to the public to view.

Un-structured Interviews and narratives collected from stakeholders involved in the development process were undertaken at different points throughout the duration of the exhibition period.

Recorded video interviews were taken on site in the field of enquiry with randomly sampled members of the public as they exited the exhibition.

918 Surveys were completed inside the exhibition during the period of the nine evenings and quantitative data collated internally by Lichfield cathedral staff and volunteers.

Further qualitative data post event was captured monitoring social media responses from attendees to the exhibition after they had seen it.

Ethical consideration has been taken throughout following the ASA ethical guidelines 2011.

Theoretical Framework

By carrying out an exhibition within a sacred space an artist is asking the viewer to perceive the Cathedral space in a new way, as one may view a museum or gallery yet within a place of worship. Alongside this new interpretation of a space, the way in which items are exhibited curated and displayed can lead to new insights and new encounters with different cultures enabling the re interpretation of culture and how one defines it. Literature has been extensive on how museums display and define such culture (such as Kaplan 1995).

“As active agents in the construction of knowledge, museum displays are increasingly being recognized as discrete interpretive documents of great significance to the history of scholarly disciplines and the evolution of ideas.” Moser. S (2010).

However less research has been done on how sacred spaces such as Cathedrals are used for such displays much the same way as museums would enable interpretation so may cathedrals and other ecclesiastical buildings.

Koestler Cate (2016) suggests art for the church *“has reached a critical and decisive phase in its history, testing the assumption that contemporary art should be a taken-for-granted element of modern church life.”*

By this statement the importance and relevance of the visual arts within sacred spaces is highlighted and also how the constraints artists may face in such settings should not be dismissed.

Working in an ecclesiastical setting which is so different to most artist’s standard studio space or gallery setting brings new challenges and dynamic aspects to the creation of the art work. These constraints according to Koepler- Cate (2016) may be material constraints, then there is a degree of control having to be relinquished as the artist is required to work in collaboration with many others, and also the degree to which religious context is not isolated from the work when the artist is required to incorporate a larger framework of meaning (Koestler-Cate 2016).

As well as affects upon the artist and the artwork created, significant impact can be seen upon the perception of the visitor to both the artwork and the environment the artwork is in. Fundamentally the space in which exhibitions appear affects the perception of that which is being displayed, not just physical parameters in which they appear but through the curation and movement of people as they are directed through the environment. As Swain (2007) suggests the use of space influences which parts of the exhibition are viewed in which way.

As well as consideration of space, light is a key component. According to Moser (2010) the use of light in a display environment helps to bestow meanings on objects. Light may be used as a *“key interpretative tool”* (Lord and Lord, 2002). Within a Cathedral the elements of architectural design, artefacts and objects within may be reinterpreted and highlighted as relevant using light to effectively focus a viewer’s attention to specific chosen points.

Working to a theme such as The Great Exhibition 2017 has done thematically (through ‘ Earth-What a Wonderful World? being its title and intentional question of reflection) engages people to determine a response for themselves. According to Witcomb (2003) rather than following sequentially a formed narrative, as traditional displays may offer, a theme allows for the viewer to engage and participate actively in the material culture that they find valuable to themselves and offering interpretation openly and enables discussion and interaction.

Meaning is also created through layout and this highlights the importance in the ways in which objects and materials are used visually in order to present a message or communicate a meaning of a cultural object. Traditionally artefacts were displayed as collections filling every available space to be seen more as a spectacle of treasures hoarded. Contemporary use of space in art galleries is now more minimal allowing each object to have its own aesthetic identity to appear as a symbol of cultural identity. Therefore how the arrangement of visual objects is set can transform how a viewer perceives meaning of an object. Within a setting that is not an art gallery or museum that may have been visited in the past, the objects on view shall be judged against such settings previously visited. Interpretations of the objects on display will therefore hold different connotations to the viewer.

In a cathedral setting certain objects can be displayed and be out of context to their natural environment or museum setting within which they would normally be seen, therefore altering how viewers perceive those same objects in a different context and allow for different interpretation to be made.

As Kali Tzortzi identifies ‘Spatial design becomes part of the individuality...and the distinctive experience it offers the visitor. Exhibitions spatial design therefore have the ability to show linkages between times, places and objects and to explore how cultures interact with and influence one another. Also it is made possible to give viewers an ‘embodied experience of places and monuments by adding the sense of topography to that of chronology.’ (Kali Tzortzi, 2015).

Using new and contemporary method of display such as with computer technology, digital projection, photography, film, sound tracks for example, allows for the presentation of objects and meaning of cultural artefacts to be perceived in a new way, allowing new dialogue to be formed about ancient material artefacts, or previously unseen archive footage, ethnographic data and natural history collections which may never have been accessible before.

Therefore with regard to The Great exhibition 2017: Earth What a Wonderful world? It is important to analyse the exhibition taking into consideration all these points that go into the creation of the exhibition – use of space, light, display, layout, people’s perception, context and meaning making are the framework for how the exhibition has been observed and evaluated as people interact with the artwork.

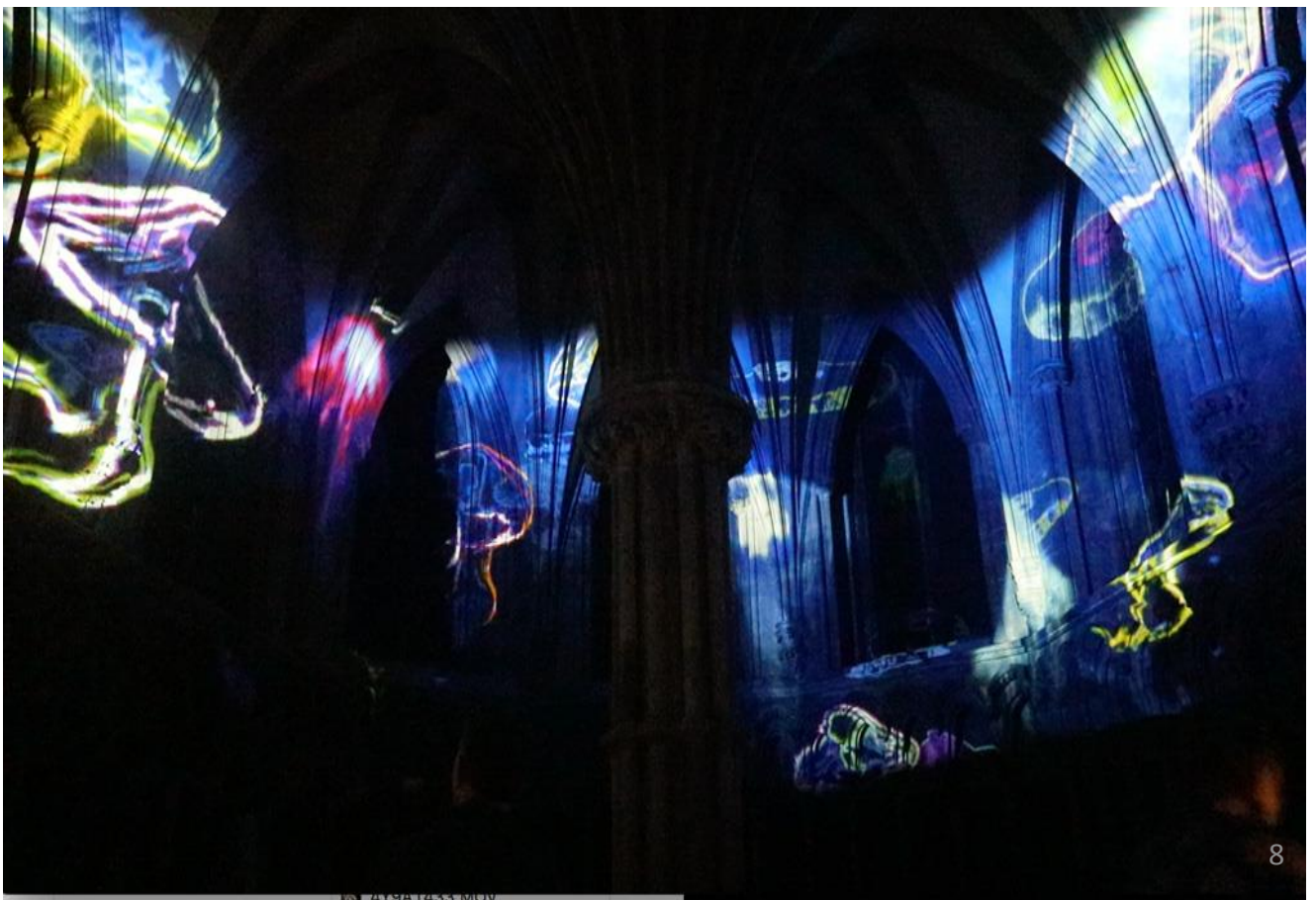
Observational Description of Exhibition

The Great Exhibition 2017 began on 19th August 2017 and continued for nine nights until 28th August. The exhibition started at the entrance door of the Cathedral as this exhibition was an internal installation. Members of the public were welcomed inside the Cathedral and upon entrance heard music and saw light projection that were cast onto the ceiling of the Cathedral – firstly growing leaves were projected onto the dark archways that set the mood entering a space filled with nature. People began queuing each night from 6pm and the exhibition was at its busiest from 7.00pm (although tickets allowed people to come at any time between 7 and 9pm and 9pm-11pm). Queues formed that were equivalent to the length of the building outside. People were greeted by welcoming volunteers and approximately nine to 13 volunteers were stationed around the site each evening to help direct flow of people around the space. From showing the tickets at the reception point, approximately fifty people at a time were allowed through for safety into the first viewing area in the north transept. Within this space people could watch a projection artwork that displayed names of animals that were endangered and those on the extinction list together with images of industry and global warming emerging beneath the letters. Water vapour was pumped into the atmosphere. At this point the public could read interpretation boards about the world, its geology and view 1970's style posters depicting the history of planet earth. The public were given the task of gathering this information and making sense of their unusual surroundings with visual images and sound. People stopped and sat at this point to watch the projection as if it were a film. It lasted 15 minutes before repeating on loop and so people then continued to explore by walking down the north quire aisle. The flow of visitors was managed through encouragement of a one-way direction to follow through the use of barriers and display curation.

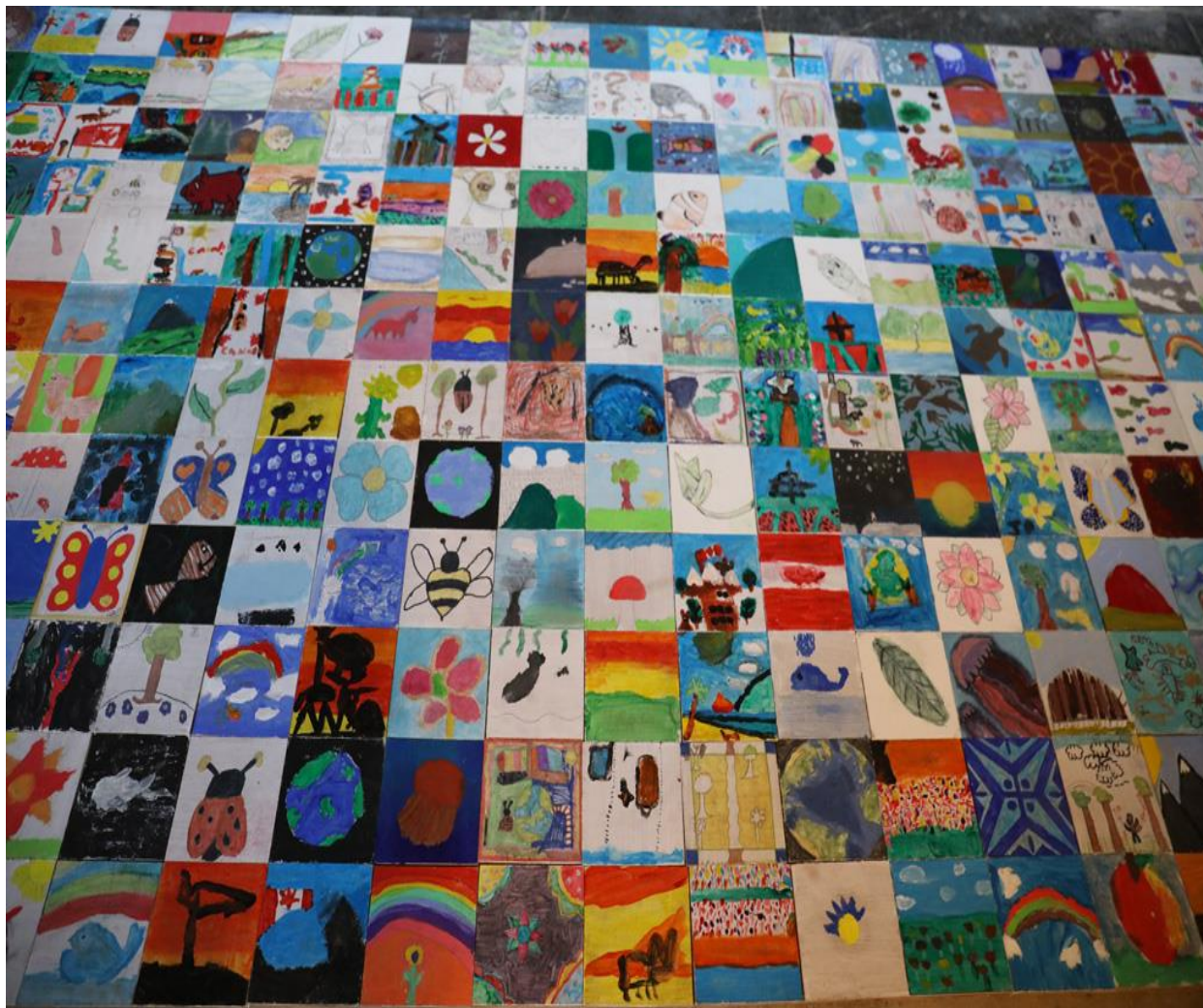


In the north quire aisle there were artworks loaned from Stoke On Trent Museum, including framed illustrations by The Detmold twins whose pictures were the original illustrations used in Rudyard Kipling's *The Jungle Book*. Glass Cabinets housed taxidermy creatures including rare insects, a frog, spider, snake, bees, butterflies and objects that would be used by the collector. Further cabinets housed endangered British birds and two which were on the near extinction list. The sound heard was of bird call and the light above was a depiction of jungle leaves colouring the ceiling in oranges and greens. Each object gained much interest from viewers talking about the items, particularly popular was the specimen of the Hercules Beetle.

People were directed into the Chapter house. Through the pedilavium on the way viewers saw a light projection of the sea on the far wall and began to hear the sound of the sea being played. (All Music and Sound heard were bespoke pieces by Composer David Harper with Luxmuralis). In the Chapter house they saw projected images showing creatures from underneath the sea as light and sound turned the circular space into an aquarium like area. People sat around the edges and watched sea creatures, fish, sharks and jelly fish in bright colours emerge and move around the walls and ceiling. The sounds of underwater bubbling and dolphin/whale noises could be heard. Within two glass cabinets in the area were giant fossils and ancient shells from Stoke on Trent Museum's archives.



As people walked around the Chapter house they then came back out the Pedilavium and the next area of the Cathedral showcased an installation of approximately 5,000 floor tiles that stretched down the north quire aisle towards the Lady Chapel. The false floor installation involved children from 30 different schools in the diocese. Each child painted a tile with a design depicting Earth, nature and creation. Children from age 5 – 18 participated in the making of each tile and volunteers helped to glue the tiles onto boards that were laid to resemble the antique Minton tiles which are adjacent in the sanctuary of the Cathedral. During the evenings it was noted that families attended and were seen searching with their children for their child's own tile.



At the far end of the Cathedral in the Lady Chapel area, viewers could sit and reflect on sounds of poetry being read and looking upon the ceiling above the Herkenrode glass windows a projection artwork depicting the sky and night astronomy could be seen. The scenes displayed were depicting the sky as it changes over twenty four hours of a day. Poems were heard which all depicted Earth and nature. At this point candles could be lit and people used this area as a chance to sit and contemplate. Many stayed at this point to listen to every poem read which lasted approximately 20 minutes in total.

Next people walked down the south quire aisle, here the concept of time was depicted through projections of the inside working mechanism of a clock onto the arches of the aisle, with the sound of ticking coming from a standing Grand Father clock. Interpretation boards educationally explained issues that we currently face on the planet, including Global warming, pollution, recycling and sustainability.



Further on down the south quire aisle people were given the opportunity to participate and interact with an installation artwork entitled 'The Butterfly effect'. People were asked to write a message onto a card cut out shaped as a butterfly stating a small change that they could make happen in the world which would become part of something bigger (The Butterfly Effect) in physical terms this was created into a large installation at the far end of the cathedral where all the butterflies were hung within a wooden 8ft Summer house. Each night of the exhibition each butterfly that was written on was added to the overall installation for people to view. Artists Hannah Golding and Katt Gough helped to install this piece.



Journeying into the South Transept a large scale installation of a giant cube, this was approximately 8ft high, and stood on a stage platform. Each side of the cube was lit with projection art that showed images from one of the seasons, accompanied by a bespoke composed piece of music entitled 'The Four Seasons' which was an adaptation of Vivaldi by David Harper. As people walked around the cube they were immersed in each sound for each season.



The next area at the entrance to the north aisle was an indoor beach area; sand was laid on the floor with two deckchairs set to be sat upon. A large screen showed the sea and waves lapping upon a shoreline. People were asked to take selfies at this spot and Wi-Fi was installed to send pictures in to social media sites.



In the Crossing stood a unique sculptural bronze and steel fountain made by the artist. Water flowed gently over the edges of a green organic shaped bronze basin and down into a fluorescent lit pool. Above the fountain sculpture upon the ceiling of the crossing was a projection of the sun.

Then people saw the Nave. With all the usual chairs removed from the area, here 44ft of Astro-turf was laid. At the end stood a wooden 8ft summer house surrounded by trees and flowers. Light projected onto the Pillars of the nave showed the designs from William Morris patterns and changed in colour and design slowly. At the far end projected onto the west door was a film by Luxmuralis showing Anthropological artefacts from the Pitt Rivers Museum and The Natural History Museum Oxford, artistically set to sounds composed into music that contained tribal sound recordings from the Pitt Rivers museum archive collection. In this space people were able to photograph and sit, and even lie down to absorb the visuals in the space.



The south aisle contained a beach café styled area for people to purchase drinks and snacks and sit and view. Upon exit people were asked to complete a survey and exited through a shop area out of the Cathedral.

For two nights The Great Exhibition also showed movies on a large screen within the Nave setting the films were 'The Jungle Book' and 'Wall-E'. During which families were encouraged to sit on the grassed area with blankets or they brought chairs and picnics with them.

Interview with the Artist in Residence:

Throughout the development of the Great Exhibition 2017 the Artist in residence was interviewed to discover the meanings and intentions behind the work. Some of the Questions asked are answered here:

Q: What were your initial creative ideas and where did the inspiration for The Great Exhibition come from?

A: "After a series of meetings and conversations initially with the Dean, the concept for an annual Great Exhibition began to germinate, specifically liked to the fact that in 1947 the Cathedral held its first ever festival. Around the early part of the 20th century large scale exposition was part of the wider artistic and social means of expressing innovation and the contemporary world, moments of contemplation, discourse and artistic adventure. The idea for a series of Great Exhibitions annually was inspired by looking at this historical template and determining how this could be transposed to contemporary life, within the interior of a Cathedral. As such the Great Exhibition structure and design is one which is orientated to develop a large scale artistic discourse within the Cathedral and to use the media of art we have at hand in contemporary life to achieve and reflect the issues, sentiments and questions of our time, akin to the use of contemporary materials by our predecessors who's work adorns the 800 year old architecture of the Gothic Cathedral. With further logistical conversations with Simon Warburton (Executive Director), the structure and logistics for staging such a large scale series of initiatives came into being and following this the process of Thematic approaches manifested itself. Thematic Approaches are of great value in art, as they allow beyond the physical manifestation of an artwork, a communication of a narrative or even in less diluted terms a hypothesis to pervade the work which the viewer or listener comes into contact with. I have used and use thematic approaches constantly as threads within my studio and creative work to tie creative production to an intellectual reference or sentiment which I wish to address through artistic production. Thematic approaches also allow for a breadth of discourse, often which explores new and challenging concepts, yet framing this production and conversation within parenthesis of time, or a collection of works or an exhibition structure."

Q: How was the installation achieved from design through to action?

A: “‘Earth, What a Wonderful World?’ was first conceived after a lengthy conversation with the Dean, in relation to specific issues around our interaction with the world around us. This conversation posed a series of questions which could be applied creatively in order that the Great Exhibition was not just a framework for artistic production, but that it offered the visitor a linear experience, neither prescribing nor stating a point of view, but as all artwork should, visually and audibly communicating ideas and concepts which the visitor at their own liberty had the ability to commune with or simply experience. The design process is lengthy and complex and there are many factors beyond artistic production to help create this framework. Design involves spending time in the building, watching the building move with people, watching how the building responded to light and sound in its daily existence. Design also incorporates curation, which in loose terms is the means of placement of works and how the placement of works sequentially causes works of art to relate to each other. This also in a large building relates to how unused space begins to feel to an audience once within the exhibition. Once initial determination of curation is in place then the required works of art are either created or brought in, in order that the exhibition is then built. In a building which is not a gallery then there are added issues to take into consideration however essentially the process is the same from the production of a small exhibition of bespoke artwork to a major installation. “

Q: How did you work within the cathedral as an art space? What did you consider in the curation of the space?

A: “The Cathedral is more than just a building, and its meaning can alter significantly dependent upon who is looking at it or experiencing it internally. It is of great importance to be aware of this at all times, as on any specific day there will be visitors, tourists, pilgrims and congregation entering the west end and utilising the interior in accordance with their own daily needs. It is important to try and make as little impact as possible on this whilst still trying to achieve the creation of a major work of art. It is also of great importance to develop a relationship with the place, so that as a curator you begin to know how people experience the facade, Nave and other parts of the building for the first time, where sound falters, where acoustics change, and how as the sun rises or sets the light interacts with the artwork of the windows and the statuary. Curation and placement of art is for me about space and time and creating a series of movements for the visitor as well as points of stationary interaction with artwork. This means that the audience member is physically involved in the artwork as well as intellectually and that their own conversation, questions or responses are constantly engaged. As a place for artwork to be exhibited the Cathedral offers multiple and indeed numerous means of developing the experience of interacting with the work not just positions for experiencing work.”

Q: Why is the creation of such work important?

A: "It is easy for everyone to take such remarkable buildings as Lichfield Cathedral as finished and complete, that the artworks that imbue every wall and window and are visible on every turn and everywhere the visitor looks are the summation of the works which the building can hold. But we must remember that the works within the building, developed as reflections on faith, worship, narrative interpretations of the gospels and memorials have all been created and added to an ever changing physical work of art in its own right. As the visitor looks around they are not looking at an architect's original concept, indeed 800 years have brought with them so many generational changes and make making, and space changing and statement of time and place that one begins to see that such a static and at first sight fixed manifestation as the Cathedral is in fact slowly changing, being curated as each generation passes and brings in new ideas, thoughts and responses to the purpose for which it was constructed. It is also important to recognise that it will continue to be so for many hundreds of generations to come and that as such each generation has the potential to converse and engage within the building in a manner befitting the contemporary concerns and issue they face. Works in a contemporary form which are more than just exhibitions and which help to engage in this conversation and help to express shared thoughts and experiences are therefore of great importance. Artists have thus always been involved in the life and work of the Cathedral and everything the visitor sees has been created and placed for a reason or purpose. The Great Exhibitions are important to help reveal and engage and express contemporary life within such a building and to bring new audiences and existing congregation together to talk about the world around them, their history heritage and indeed their won connection to the place, be it the first time they visit or their regular place of worship."

Interpretation and analysis:

Interpretation of activities studied and Analysis of the data collected from observations, surveys, interviews and reports have been thematically analysed, with the emerging themes identified that are most relevant to answering the research questions posed. Themes that have been identified are as follows: **Artist and Cathedral working together; Impact and effect** (including Outreach and impact upon wider community and missionary impact); **decisions/changes made; economic benefits; viewers responses** and **Behavioural Observations**.

- **Artist and Cathedral Working together**

The Great Exhibition 2017 had the involvement of many stakeholders investing their time and efforts as well as money in making the exhibition happen. Lichfield Cathedral and the Artist in Residence Peter Walker have begun to establish a relationship and are learning to work together in order to meet expectations from all sides. In this, the first of 'The Great Exhibitions', the artist's intentions and the Cathedral's intentions both had to be met as well as expectations forming from audience having seen previous work done, regular congregation and staff as well as supportive sponsors and a wider community beyond the city including national media attention and social media presence. The artist aims were to ensure the artwork is exhibited and conveyed according to how it was intended and the Cathedral's intention were to ensure new audience would come and visit the Cathedral and become aware of all that it has to offer. This involved elements of trust and team working on both sides. Consideration of all stakeholders involved in the exhibition was paramount and this included looking at the exhibition as a whole to ensure the exhibition was communicated in the most appropriate way (meeting missionary requirements as well as concepts being communicated to new audiences who may not be religious). This involved looking at event organisation from both sides, representing the industry of both fields involved – Art and Religion and how messages would be translated to a wider audience and taking into consideration the space and environment in which it was being held.

Certain factors became essential to consider which included the geographical destination of the host being in Lichfield city and being the centre of the Diocese, the amount of integration with the wider community through the development of educational outreach to 30 different schools, partnership with local and national museums and access to archives, attracting visitors who may be tourists to the city from beyond the district, as well as understanding the requirements of the already established local audience and congregation. The operational processes of the service providers such as the projection art team (Luxmuralis), Chapters café, lighting technicians and Cathedral shop services as well as staff all had to be co-ordinated and factored in to the overall art installation.

- **Impact and effect**

The delivery of The Great Exhibition 2017 had noticeable changes made that affected but did not appear to hinder the normal daily routine of the Cathedral. The Sunday service was undertaken with congregation seated in the quire rather than the nave, with chairs extending for numbers onto the new grassed floor area. Despite a change in routine the adaptation for two services did not seem to hinder the proceedings. Although an apparent challenge for the vergers to work around the change putting furniture in unusual areas, the congregation had been given explanation and information about the exhibition and were invited to have refreshments after the service in the beach café area which people enjoyed. The daily visitors who attended the Cathedral, whom were not staying in the area to attend the exhibition, enjoyed the daytime exhibition attractions and many asked stewards and volunteers' questions about the items on view showing interest. Some who were staying over on a visit to the city then went on to purchase tickets for the evening event.

Additionally during two days of 'The Great Exhibition' collaboration was with the Historic Parks Team from Beacon Park Lichfield who helped to plant 750 crocus bulbs with children and visitors. Each child made and took home their own compost planted crocus bulb to grow at home. This was due to the artist exploring living art work, sending marks out from a central point for participants to plant and therefore encouraging exploration of the subject of new life and environmental artistic interaction. This did not hinder normal proceedings of the Cathedral as it was outside of the building during two days of the city food festival. This extra activity including members of the public that may not have been able to attend the evening exhibition ensuring that social and cultural benefits extended beyond the walls of the building and allowed for further participation with the message intended as well as encouraging advertisement for the event to help aid economic benefits.



- **Outreach and impact upon wider community**

It was a prerequisite to both the Cathedral and Artist in Residence that the Great Exhibition would extend beyond the building and share the experience and missionary message to the wider community to be able to participate. This was because the Cathedral expressed the view of sharing and engaging new people to come to The Cathedral as most important, and for the artist the encouragement of the next generation to be involved in a large art project that instilled a sense of identity and belonging with the local area was important. In order to achieve these aims the following engagement took place:

Overall 30 schools were involved in the creation of a unique artwork which could be seen within the exhibition, engaging approximately 5,000 children to participate in the exhibition. Each child was asked to paint an individual wooden tile of approx. 10cm square which made up the total tiled floor installation 'tread softly'. Secondary school children were asked to help with the information for the interpretation boards and learning in schools was directed towards the planet Earth, sustainability, Global warming, recycling, during their mainstream curriculum subjects.

Also there was collaboration with local and national museums for archival images and objects. Items were sourced by the artist from Stoke on Trent Potteries Museum, Pitt Rivers and The Natural History museums Oxford, with designs and patterns from The William Morris museum. This allowed material culture to be explored and seen by many who would never have been to such institutional buildings before and for the museums to share their archives for the public to engage with. Also working with the Historic Parks team from beacon park in the day time (over two days) meant a further 750 crocus bulbs were made with children for them to take home, benefiting socially and culturally both volunteers from the Parks team and 750 young people who may not attend in the evening, giving opportunity to participate in the whole event.

The Exhibition also saw opportunities created for volunteers, each night of the Great Exhibition between 9-13 volunteers helped to marshal crowds and give information and support to visitors. Volunteers also were in the form of staff time who worked extra hours to help and support each night.

Overall The Great Exhibition 2017 attracted 6,171 people who came through the door of the Cathedral (regarding Tickets bought in advance and people who walked in on the night and purchased tickets). Results showed that new audiences were visiting for the Cathedral for the first time, the age demographic showed representation from all groups with young people 15.5% under 25 years of age attending and 42.1% were under 40.

(Results can be seen in Appendix I and Viewers Response section pg. 24)

- **Missionary impact**

One of the challenges for the Cathedral was to work alongside the Artist in developing ways in which the artwork would still allow for the mission of the church to be communicated. It was through reflection of the Dean and chapter and particularly Rev. Canon Pat Hawkins whose role incorporates mission, that the importance of creation was a message that was to be contemplated. The artist had the task of delivering a message such as this without altering the artwork and also in a way that would be appropriate and understood by those of no religion, to remain open to interpretation and encouraging to people who may never have been inside a church environment before. Working collaboratively the vision of 'Earth- what a wonderful world?' raised the important issues of current times, human impact upon the environment, sustainability , biodiversity but also how human beings engage with the sciences and face realities that impact on lives. Philosophical questions were also exposed, human beliefs of the material world, the question was also raised of how engaging with such challenges may be seen to expand and deepen understanding of people's spiritual faith. Reflections of the human response to the world around us were encouraged in the exhibition through the 'Butterfly effect' installation artwork (the concept that small changes can have large effects). Interaction with the artwork was encouraged as people contemplated how they might make a change in their own lives and were asked to write on a paper butterfly to be added to the hanging installation in the summer house. This allowed people to have the opportunity to express them-selves, participate in the creation of an artwork, and also gave evidence to how people responded to the visual artworks in the exhibition so far. Without direction of what to write, people's responses showed expressions of positive changes they could make or would like to see happen – here are some examples written from the hundreds that were made:

- *"I will eat only humanely sourced food"*
- *"Always consider the consequences of my actions."*
- *"Help the world and help others"*
- *"Be better at recycling"*
- *"Be patient"*



This message was also carried through to take beyond the cathedral walls as each attendee to the exhibition was given upon leaving a small postcard with the image of a blue butterfly and words which read:

“As you go on your way, may you tread gently on earth and be open to the beauty that surrounds us.” P. Hawkins (2017)

The response to this part of the installation showed that people were happy to engage and have the opportunity to express themselves after viewing and contemplating in the exhibition. People of different ages and different beliefs were all included in the same activity, engaged in the activity and communicated aspects of the exhibition so far perceived and interpreted in their own way. It was observed how people of all ages shared concerns over current political dilemmas seen in the media and also focus of concern was seen to be upon food, health and wellbeing and animal protection.

- **Decisions /changes made**

Through collaborating with the Artist, operations services for the Cathedral made decisions on the working processes for the event. For example, it was decided that charging for tickets to come and view the exhibition would be trialled at this exhibition as previous events had been free and this would be the first time a charge was put in place. Using evidence from previous research a price was determined at £3 per adult entry with administration fee if booked online. Despite the uncertainty as to whether the public would take to being charged and turn up to the event, the overall response to this change was positive. Survey responses showed that people thought the ticket was good value and the exhibition good value for the money paid. The online system was found to help relieve amount of administration done by the shop.

It was also decided that it would be good for The Cathedral to find sponsorship for materials used such as the picket fence and summer house which the artist in residence sourced and the cathedral fundraising department arranged. This appeared as a strength in terms of assisting with economic factors to help assist with budget requirements.

On the evenings, It was observed that initially the queuing system was set up to have a fast track line for pre purchased tickets and a queue for purchase on the night tickets, however it soon became evident how most people arrived at 7pm already with tickets which negated the need for the fast track queue and so through management alteration removing this system by the second night saw the effect of opening up space to allow more people inside the building, which was particularly welcomed by some on the third evening when it was raining outside. Working alongside the Canons and vergers of the Cathedral it was pointed out to the artist that the installing of technical equipment such as lighting and projection equipment had to be respectfully placed in areas so as not to interfere with daily routine and services. The judgement was made that equipment in areas such as the quire would be removed at times of prayer, and the sanctuary was out of bounds. It was reported that this was the right decision made as members of the congregation who regularly attend were grateful with how the technical equipment did not interfere in proceedings.

- **Economic benefits**

Further research would be needed to determine how much impact the exhibition had upon the local businesses (such as restaurants open on the evenings and shops in the daytime). Many people stated how they attended local places for food and drink before and after attending the exhibition. Economic benefits for the Cathedral would need to be reviewed to additional expenditure gains and economic benefit to the Cathedral itself. For example whether people visited the local shop at No.9 to see whether sales increased during this period and also for The chapters Café whether footfall throughout the duration of the exhibition period increased.



- **Viewer's responses (Results from data collected)**

In order to investigate how people coming to see the exhibition were responding and reacting data was gathered both on site via surveys (gathering quantitative data) and collated post event from narratives sent to online social media sites for qualitative data collection. (For Survey data see Appendix I)

From the quantitative data gathered, 918 surveys were completed results can be seen as follows:

Forms were filled in by 67.5% females and 32.3% male (0.2% couples together)

From 911 responses gathering the age range of viewers at the exhibition results showed that 27.3% were over 65yrs old, 30.6% were age 50-65, 26.5% were age 26-49, 7.3 % were aged 16-25, and 8.3% were under 16 years of age.

74.7% of viewers were from the UK, 25.3% were from elsewhere comprising of the following places: Albania, France, Ireland, Japan, Luxemburg, Poland, Pakistan, Spain, South Africa, The Philippines, USSR, Wales.

When asked whether they had visited Lichfield Cathedral before 42.1% said they had, and within the last 12 months 45.7% of people had been before. However results showed that 12.2% of viewers had never been inside the Cathedral before.

People were asked how they characterised their religious beliefs it was found that 65.7% viewers defined themselves as Christian, 15.4% as having no belief (atheist), 8.2% Islamic, and others included Sikhism, Buddhism, Judaism, Hinduism, and Undecided.

People overall thought ticket price was 'good value' (65.4%) or 'about right' (33.9%) and easy to purchase. 92.3% rated their experience as 'Excellent or Good' and 96.2% said they would come again.

49.3% of viewers had not visited an art gallery or art space in Staffordshire in the last 12 months. 50.7% had and from those who had been within the UK to view art the majority had been to larger cities such as Birmingham, London, Liverpool and Manchester.

45.5% regarded this type of exhibition as very important to the region, with a further 33.4% as 'important'.

Descriptive analysis of viewers responses in three words given to describe their experience of the event showed the majority of responses to be positive uplifting phrases used such as 'Thought Provoking' 'Amazing', 'Interesting' 'Different' 'Inspiring'. A Few 'did not understand' or found it 'too loud'.

Favourite parts of the exhibition stated showed the most popular areas were the at The Nave (grass and film) at the end, 'The Four seasons' cube light box, The underwater feature in the chapter house, and many stated 'All of it'.

Findings suggest that The Great Exhibition 2017 was able to attract viewers from outside the local area. It has been seen that the Exhibition attracted people who wouldn't normally attend the Cathedral or class themselves as religious or Christian. The exhibition saw all demographics and age ranges attending. The responses were overall positive and showed that art exhibitions of this kind were indeed wanted and are not normally seen in the area of Staffordshire.



Further qualitative responses were gained as members of the public were interviewed on exiting the event and recorded to gain immediate response after seeing the exhibition; here are some of the responses that were given:

'It was lovely to see the Cathedral in a very very different way to how you would normally see it.'

'I think sound and art go together very well, and it was a powerful message wasn't it. Very good.'

'The feeling under the water of the chapter house I thought it was very atmospheric.'

'I think it was very artistic and I liked the underwater bit and the music, I think it was really cool.'

'I loved the visual effects, and it was very different music to what you would normally hear in a cathedral so it was lovely.'

'There was one little girl, playing and running about, it was absolutely beautiful.'

It was perfect, a lovely feel to it a lovely atmosphere, yes it was great.'

'We sat there long enough to watch it four times, yeah literally.it was really good really enjoyed it.'

'Right at the very far end where it was the whole ceiling that looked quite good.'

'The lady chapel that was the one we felt was most effective that was very atmospheric.'

'Astounding'

'Mind boggling' 'Mind Blowing, it was really wonderful and I found that the Nave of the church particularly brilliant, at times it almost looked like medieval tapestry, quite moving in places, 'very moving in places and I'm going to come to the Christmas one now'.... 'so am I' .

Responses show that people who have been to the Cathedral previously liked that there was new and different approaches being taken inside. Positive expressive words of description depicting different aspects of the artwork showed appreciation and understanding of the exhibition as a whole. Viewers expressed the amount of time they had taken within the space which highlighted an intention for people to spend time contemplating had surmounted. The suggestion of the atmosphere being good showed that people were feeling a sense of embodiment of the experience within the space. Also there is suggestion that people want to return to the Cathedral again.

This was reiterated with regard to the Staff of Lichfield Cathedral when feedback was given from the Services manager who noted the following:

“The Great Exhibition 2017 had encouraged repeat visits; people came back each day to see what it looked like.

“Interest in the next event (Christmas) was immediate, even in the queue waiting to go in.”

In addition “Verbal feedback given showed that lots of people had seen the exhibition presented on local television (Midlands Today news) and then came to visit.” A. Dziegiel

Furthermore, critical reports in local press from commentators showed a very positive response with reviews to the Exhibition such as: *“Earth: What a Wonderful World? Was billed as “an unforgettable journey” and it most certainly was that.”* A. Keller (Lichfield Mercury) The national press The Daily Telegraph featured the exhibition describing it as: *“ Seeing the Light, Visitors to an art and light installation at Lichfield Cathedral, which has transformed internal spaces into a display of Earth, sea and sky, can see botanical images in the Nave and sharks swimming down the aisle.”* The Exhibition was also featured on Local news, Midlands Today.

Responses show that The Great Exhibition 2017 was encouraging audiences to visit the Cathedral not only for the activity that was on but encouraging people to visit at other times of day whilst the exhibition was not on and after it had finished. This also highlights how viewers were interested in further exhibitions they heard were coming in the future and the impact that media/press had upon this communication to an outside audience.

- **Behavioural Observations**

Observations were made on how visitors engaged with the displays. It was observed that visitors spent sustained periods of time over each aspect of the exhibition on show and in its entirety spent an hour to two hours going through the whole exhibition. Particular areas observed to have time taken for longest periods were in the Chapter house (under the sea), lady chapel (sky) and Nave (grass and film). It was noted that these were all areas that allowed for seating, space to explore and also contemplation time. Observations indicated that during the second showing of the evenings from 9-11pm, fewer people arrived at the same time (unlike first showing at 7pm) and more space was given in the exhibition, families with small babies tended to arrive in the earlier time slot). Many people at this point of the evenings began to take longer time towards the end and often would lie down upon the grass area and watch the projection artwork. Many were watching the film piece several times over and right up to the end of the night. People were observed to light candles in the Lady Chapel area which were positioned centrally but without instruction to do so. It was apparent that not everyone read the interpretation boards and some walked through spaces only looking at the other visuals, volunteers were seen aiding understanding and informing visitors of the context if they needed assistance.

Visitors appeared comfortable with the objects on display and were interested by objects on show and although perhaps not familiar with digital artwork they seemed to respond positively to the visuals and music. For some visitors the sound was seen as being too loud at times and at other times too quiet for others, it appeared that this depended on whether people sat near to speaker or if they had hearing difficulties. The majority were not affected by the sound levels.

Parents with young children in prams commented upon the effectiveness of the visuals for their children to be able to see upwards as they went around the space. Also it was reported how suitable the experience was for one visitor who had extreme mental health issues and whom thoroughly benefited from the environments stimulation of light and sound.

The visitor behaviour affected other visitors mostly at the queuing stage due to the arrival of visitors who came at the same time (7.00pm rather than coming anytime between 7pm and 9pm as stated on tickets). This communicative understanding was perhaps due to this type of event being new. Many verbalised that they were unsure exactly what the event would entail and they perceived it to begin at 7pm and finish at 9pm perhaps as a sit down concert would normally be like. As the queue was managed upon entry to the first section into the north transept this alleviated any space issue and close proximity to others waiting and people seemed happy to be able to roam free around the Cathedral.

In view of the theoretical framework discussed, the observations and data collected from this research shows similarities with previous studies based upon museum and gallery findings. It has been recognised that as Swain (2007) suggests the use of space influences which parts of the exhibition are viewed in which way. Using the Cathedral space as an exhibition space, the management and direction of flow of people around the space, the architectural features that are highlighted with light and sound, have all had an effect upon the visitors' experience of the Cathedral space. As it was also stated, Light may be used as a "*key interpretative tool*" (Lord and Lord, 2002) and this report has shown that viewers responses to features of the Cathedral have been understood, reinterpreted and noticed due to the use of light and sound highlighting areas, objects and architecture as well as subject matter for people to identify with and think about that may have otherwise never been seen or contemplated upon before.

Perception of how people view the cathedral has been identified in responses showing how expectations were met, exceeded, changed and challenged by the artwork.

Evidence has also been found to support the views of Koepler- Cate (2016) as he identified how the artist may discover material constraints and challenges of relinquishing control when learning to work with another. Through interviews and observation it was seen how working together as a team brought the success of the exhibition without limiting the artist's work nor hindering the mission of the Cathedral, it may be suggested that the relationship of the cathedral working with the artist in residence has in fact enhanced the objectives of both and through supporting each other has rectified the constraints Koepler- Cate predicted.

This report has also found support for Witcomb (2003). The theme of the exhibition in this case being 'Earth- what a wonderful world? ' ensured each aspect of the exhibition was kept open to interpretation and exploration. Just as Witcomb recorded this made it possible for the viewer to engage and participate actively in the material culture that they found valuable. This has also been found to open discussion about the topic which helped to not only inform the wider community of the subject matter and content but aided recognition of the cathedral mission without being imposing. Therefore this highlights the importance of the interactive elements within the exhibition such as writing on a butterfly, which allowed for this expression and discussion to openly be seen and shared with others.

Similar findings to Kali Tzortzi have been found as it has been identified that the Exhibitions spatial design has encouraged the viewer to explore linkages between times, places and objects and to regard how cultures interact with and influence one another and through an embodied experience of the cathedral, for some who have never entered the cathedral before. Evidence of which was seen in the viewers responses.

Conclusion and recommendations

This field work has highlighted future recommendations of study which includes the need to explore the wider impact of an exhibition upon members of the community incorporating the economic benefits for the city, and socially by exploring further the rate of return of people to the Cathedral post event as well as the greater impact upon people's daily lives after participating.

The overall ramifications for the Cathedral have shown an overall effective and beneficial response to working in this new approach. Socially and culturally it has been found that the importance of working together as a team is essential for productivity and the communication of concepts in a new way for the wider society highly important, both in terms of message of content and inclusion of people outside the daily congregation.

It has also been discovered that through the Cathedral working with an Artist in Residence in a cohesive, flexible and yet strategic way, by regarding the sacred space and the community that come to participate with it in a respectful and contemplated manner and looking at how people respond to the space they are in, this can have beneficial consequences.

The successes from The Great Exhibition 2017 have opened up future possibilities for Lichfield Cathedral to use certain aspects again commercially for example the Film nights in The Nave area potentially to become an annual feature.

It has also been learned that through the exploration of light, sound, layout, spatial design and display and seeing how people interact with these elements new perceptions and levels of exploration are achieved. For both the Cathedral and Artist in residence working together have achieved the ability to communicate a message to people in a new way that attracts attention, stimulates positive emotion, and encourages people to participate in something culturally unique, visually stimulating and which provokes thought upon a cause that has wider significance beyond the self that may never have been explored before.

Appendix I

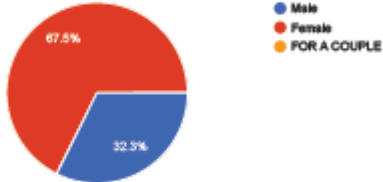
Survey Data from Alex Nicholson Ward (Educations Manager) (Full data collection see Lichfield Cathedral)

Great Exhibition Survey

918 responses

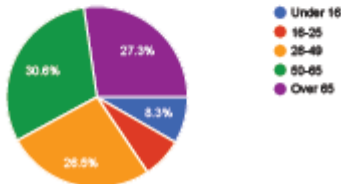
What is your gender?

905 responses



How old are you?

911 responses



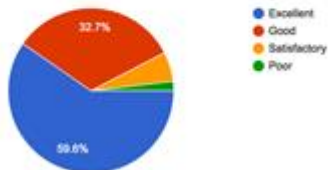
Would you come to an exhibition like this at the Cathedral again?

293 responses



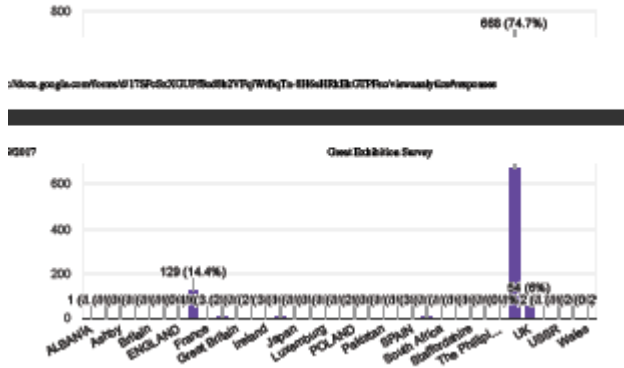
How would you rate your overall experience of the exhibition?

907 responses



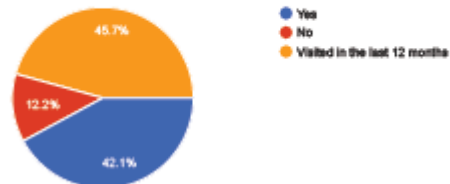
Which country are you from?

894 responses



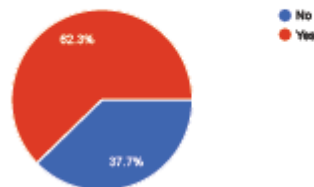
Have you visited Lichfield Cathedral before? Please also indicate if you have visited in the last 12 months.

912 responses



Have you visited an art gallery or art space anywhere else in UK in the past 12 months, if so where?

893 responses



Did you find the tickets easy to buy?

852 responses



Appendix II

Social Media responses (collected after the event):

"It did not disappoint in fact the exhibition was truly spectacular. Not only a visual and musical feast there were also moments that just inspired awe and reflection. The architecture of the cathedral lent itself so well as a backdrop to the film projections." C. Host

"It was just a truly amazing and unique experience, held in our magnificent Cathedral." J. Holloway

"An experience of considerate projections and sound that illuminated a beautiful cathedral and highlighted world issues with brilliant cultural images and running commentary! The world music complimented each visual and (Gini) & I (Neil) enjoyed all thought provoking effort of the artist and exhibition. Thank you to all involved and Lichfield Cathedral as an inspirational canvas and historical landmark!" N. Keen

"Attended the Earth what a wonderful world, and it was a great experience. Looking forward to the next one at Christmas." M Rafferty

"Stunning place . We came to the Earth exhibition. It was fantastic, vibrant , creative and enjoyable . What talented organisers. " L O'Reggio-Cox

"On Saturday we had the chance to see the art and light installation 'Earth: What a Wonderful World?' and found it to be a stunning exhibition and most meaningful experience." D. Airey

"What a wonderful world event was fantastic! Well done!" E. Edgington

"My granddaughter and I attended the great exhibition last night and it surpassed ALL expectations!!!

*We saw the angels at Christmas last year but wow!!! The light show was spectacular!!!! The music accompaniment was fabulous and the atmosphere electric!!!!
2 hours flew by and we could easily have spent longer there picnicking on the grass. Fab night looking forward to your next event!!!" D. Hawkins.*

"Just been to the world exhibition tonight. It was amazing. Well done to everyone who made it happen." A. Spary

"We enjoyed the light projections from 'Earth - what a wonderful world'. I really wasn't sure what to expect but it was an unusual and engaging experience to see the cathedral interior in this way, and we look forward to visiting more of these sorts of events. S. Lee

"Spectacular exhibition 'Earth: What a Wonderful World?'. Stunning light and sound show is magical" M. Dineen

"Well worth visiting, It was the festival of light, and was fantastic. Such a go ahead church. i also like the Christmas trees at Christmas. and they are putting on Jungle Book for children, would of loved to see that". J. Catliff

"A lovely unique night which was well attended. Well done to all those involved." K. McAuley

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