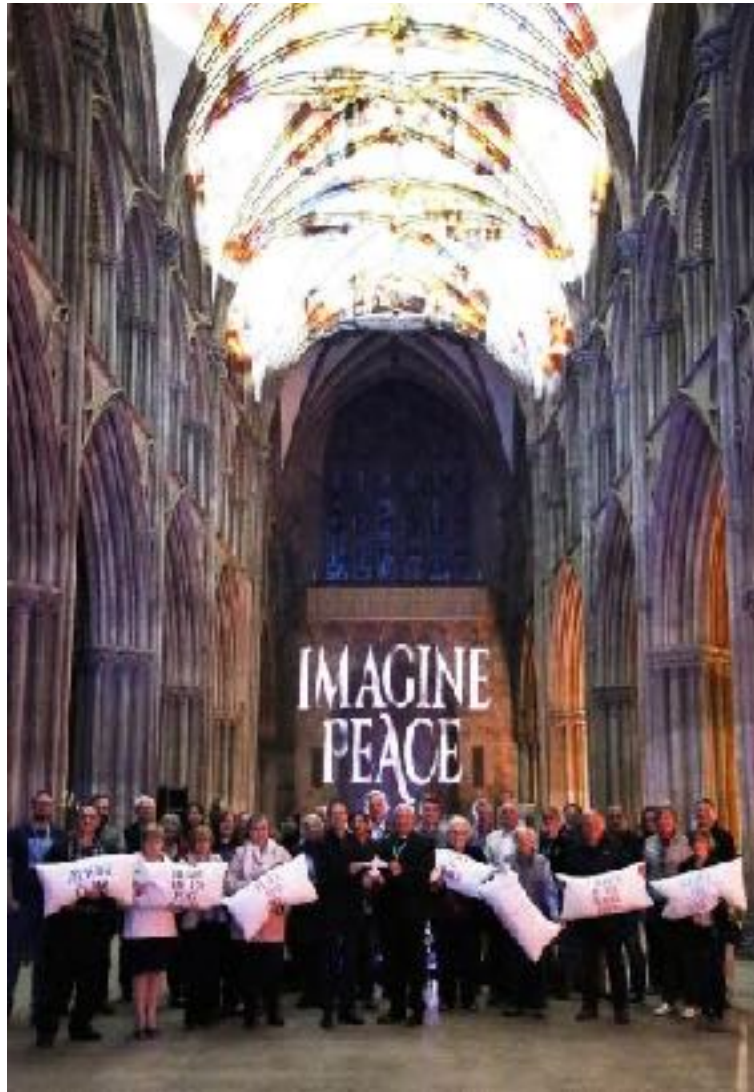


# The Great Exhibition 2018: 'Imagine Peace'



## **An Anthropological Field Report Investigating Contemporary Art practice in a Sacred Space**

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## Introduction

From August 17th-27th 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 eleven evenings created by the Artist in Residence Peter Walker.

The Great Exhibition 2018 was entitled 'Imagine Peace'. This was the second of four major themed exhibitions set to take place annually at Lichfield Cathedral. The first of The Great Exhibitions held in the previous year was entitled 'Earth What a Wonderful World' and the development of the thematic programme established by the artist for 2018 was to incorporate the Imagine Peace theme signifying the 100 year anniversary of the WW1 Armistice.

Following the creation, development and completion of the art Installation this field report is part of a longitudinal study investigating the relationship between the contemporary art practice and the public space in which it is located. Through conducting participant observation, structured surveys, and random sampled recorded interviews 'The Great Exhibition 2018' 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 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 at Lichfield Cathedral that continues until 2021.



## Methodology



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 eleven 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.

Surveys were completed inside the exhibition during the period of the exhibition 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

From an Anthropological perspective, Becker 1982 suggests that artistic production, even in the West, should be looked upon, not simply as applied aesthetics, but as an activity embedded in an *art world*, a complex set of social relationships (As Cited by Stuart Plattner, 2003). This suggests it is therefore wrong to focus on the unique art object, and ignore the complex set of human relationships which contributed to its creation (Plattner, S. 2003).

This field study takes this theoretical stance to look at how people not only view artwork but how the artwork impacts upon the viewer in a social and cultural way.

The importance of the expressive aspects of behaviour is defined by Anderson (2000) who chooses to look at behaviour which involves this schema:

- artefacts of human creation,
- created through the exercise of exceptional skill,
- produced in a public medium,
- intended to affect the senses, and
- seen to share stylistic conventions with other works.

Anderson looked ethnographically at 64 artists identified by these criteria, including a body tattoo specialist, a car repair man, a gardener, a preacher, a painter, a silversmith and others. From Andersons research we discover that Art by his definition, is widespread, embedded and significant in society (Anderson 2000).

It is important here to consider the works of Alfred Gell who proposed a new definition of 'art' Gell stated that artists produce art objects to effect changes in the world, including (but not restricted to) changes in the aesthetic perceptions of art audiences (Gell, A. 1992).

Gell remarks that a “work of art is inherently social in a way in which the merely beautiful or mysterious object is not,” in that it is a physical entity that mediates and creates social relations between the artist and the spectator (1992: 52) (as cited by De Loney (2007)

*“Any object can be aesthetically pleasing. The location of a tree in a yard against a blue sky and light breeze can be considered aesthetically pleasing, but it would not have the same social significance as a work of art. The reason being that art possesses both aesthetics and technology, thus socially empowering it.”* (Gell A. as Cited by De Loney 2007)

Gell's (1992) example of the Trobriand Kula canoe-boards illustrates this. As Gell points out: "the technical activity which goes into the production of a canoe-board is not the only source of its prestige as an object, but also the source of its efficacy in the domain of social relations" (1992: 56). In other words, both aesthetics and technology creates "a fundamental scheme transfer, applicable, as Gell suggests, in all domains of art production, between technical processes involved in the creation of a work of art and the production of social relations via art" (1992: 56) (as Cited by De Loney 2007).

Furthermore the social relations produced via art are suggested by De Marais E and Robb J (2013) who argue that art is participatory as well as visually affecting and as such art creates sites of activity for shared interaction. Art can innovate, express cosmological themes, engage with a narrative, or re-work elements of an existing cultural tradition. All of these effects are elements of the way art facilitates social action and agency, rather than remaining a passive object of viewership (De Marais, E. And Robb J (2013)).

De Marais also highlights how art is concerned with the wider social group, through representation collectivity, by inviting participation in an event this could be a moment of creativity, a rite, a shared experience of viewing and appreciating.

Many works of art from around the world represent moments when people are assembled to create a group, highlighting an idealised collectivity as a model for social participation. Spielmann (2013) suggests that art has the role of being part of ritual giving the example of how material goods generate cohesion amongst the Hopewell villages in Ohio.

From regarding these theoretical studies this report looks to investigate the art practice taking place at the sacred space of Lichfield Cathedral at The Great Exhibition 2018 and to analyse the impact upon the visitor. In light of the theoretical debate this study exposes the following questions:

What was the impact and effect upon visitors to The Great Exhibition 2018?

What were the viewer's reactions and what was the feedback given?

What was the social / cultural impact upon the wider community?

What was the economic impact of The Great Exhibition 2018?

Does the art work facilitate social action and agency, or is the artwork a passive object of viewership?

Is there a sense of ritual in the art as a model of social participation generating cohesion?

Are there social relations mediated between the artist and the viewer?

## Observational Description of The Exhibition

The Great Exhibition 2018: 'Imagine Peace' was open to the public to attend for eleven consecutive evenings from 17th-27th August. The Exhibition was ticketed and allowed access to the Cathedral Close at timed entries with a journey on foot around the close being part of the overall exhibition experience. This was the first time Lichfield Cathedral had explored this element of using the close for The Great Exhibition format (based on previous events from the artist in residency programme such as The Cathedral Illuminated which used the space around the Cathedral as part of the overall experience). Overall 10,666 tickets were sold for the evening event.

5,829 visitors to Lichfield Cathedral for the daytime offer (installations available in the daytime). Total visitors to Lichfield Cathedral during the period of The Great Exhibition 2018 was therefore 16,495 people.

The individual components that were in The Great Exhibition 2018: Imagine Peace were as follows:

WW1 film footage from IWM- shown in College Hall

'The Peace Woodland' - 1,918 trees located as a labyrinth on the West Front

'Landscape of the First World War' - projection artwork on entry

Icon Studio located in the South Transept

Interpretation area, 'Mirror Mirror' installation and Leaf prayer area in the South quire aisle

'Buttons' Installation artwork in the South Quire Aisle

'Grow' - projection and sound piece in the Lady Chapel

The 'Dove of Peace' painting and drawings and The Dove making area in the North Quire aisle

'Letters home' installation in the North Quire Aisle

'Patches' Installation artwork in the North Quire Aisle and Pedilavium

'Silence' sound piece and 16 million falling leaves projection artwork in the Chapter House

'All you need is Love' the made bed installation in the North Transept

'A Place to Dream' bed installation in the North Nave aisle

Large Cedar Tree in the Crossing

'Peace Symphony' Son-et-lumiere in the Nave.

The Great Exhibition 2018 'Imagine Peace' began with a private showing on 16th August for Patrons of Lichfield Cathedral and stakeholders of the exhibition, this offered chance for local and national press to come and take photographs and to film the exhibition. The Great Exhibition 2018 ultimately featured in The Times, The Daily Telegraph and The Guardian newspapers as well as featuring on local BBC news Midlands today and ITV Central news.

Visitors first queued in Dam Street to get tickets checked and on their time allocated were allowed access to the close. The first installation could be seen in College Hall which was

an external building and featured silent black and white film footage from The Imperial War Museum showing scenes from WW1. From this area visitors were free to explore the west front of the Cathedral where they could then walk amongst 1,918 trees - The 'Peace Woodland'.



## The Peace Woodland

As part of The Great Exhibition 2018: Imagine Peace, The artist Peter Walker brought 1,918 trees onto the Cathedral Close forming an artwork entitled the 'Peace Woodland'. The Trees would then go on to be planted in Beacon Park Lichfield as a permanent artwork beyond The Great exhibition, known to be the first Peace Woodland outside of Jerusalem.

From 2017-2018 volunteers from The Lichfield Historic Parks team at Beacon Park worked with the artist Peter Walker and Lichfield Cathedral volunteers to commence work on digging up and saving sapling trees that would otherwise have been culled. The trees were kept at the community gardens in Beacon Park potted up and attended to by the Lichfield Historic Parks team. The trees were then transported one by one to the Cathedral Close West front lawn to create a labyrinth of trees designed by Lichfield Cathedral's artist in residence Peter Walker.

Visitors to The Great Exhibition 2018 were guided to the West front of Lichfield Cathedral where the 1,918 trees were situated. The trees were contained individually in pots. 1,918



the number signifying the year of armistice 1918. Each tree was chosen to be approx 5-6ft high to represent the height of soldiers standing next to each other. All different native



British species of trees were used such as elm, birch, ash, oak, hawthorn. Visitors were invited to walk through the trees that were positioned as if walking through a labyrinth with an area to sit in the centre of the labyrinth.

In the evenings of The Great Exhibition 2018 the 1,918 trees were illuminated and the artwork incorporated a bespoke sound piece composed by David Harper.

From a liturgical perspective the Dean of Lichfield Cathedral Adrian Dorber linked the trees with the Bible reference in The book of Revelations that States "The leaves of the tree are for the healing of the nations" Revelations 22. Prayer cards with this quote on were handed out on exit from the exhibition to each visitor.

After The Great Exhibition 2018 was completed the trees were collected to be planted in Beacon Park Lichfield to be a permanent living artwork. A bronze plaque with names dedicated to a loved one will be sited within the permanent Peace woodland.

## Landscape of the First World War

After walking through the trees visitors were then invited to enter Lichfield Cathedral through the south west door, this was an unusual entrance for visitors as the Cathedral would not normally use this door for access for visitor entry.

On entry inside the Cathedral visitors walked through red lights, projection artwork and an installation displaying filmic animation of the desolation of the Somme battle fields, demolition of the landscape during WW1 and view through a poppy field.

At the Icon Studio in the South transept visitors could see the making of an Icon by The Bethlehem Icon school. The Icon was to be hung in the Nave of the Cathedral upon completion in September.

Interpretation panels were situated in the South Quire Aisle with information about The Peace movement and Famous people who worked in the name of Peace. Then visitors were shown a large Mirror where they were asked to look into and think about what they could do in the future for peace.

Beyond was an area for visitors to participate and interact by writing a message, prayer or thought on a paper leaf cut out. Visitors were asked to add their leaf to an ongoing art installation clipping their leaf message prayer to the installation which then grew in size with each leaf added through the duration of The Great Exhibition.





## Buttons

Thousands of buttons were donated by members of the public for an installation artwork entitled 'Buttons'. Donations were requested by The artist Peter Walker via social media, local press and collections were made at Lichfield Library with the assistance of Staffordshire libraries. Many tins and boxes of collected buttons were gathered and the artist laid the buttons individually by a sculpture called 'The Sleeping children' by Francis Chantry. Each Button representing a child's life lost due to war and conflict.

## Grow

Leaves and vines were seen to be emerging through a projection artwork onto the pillars and architectural features of the Lady Chapel. Set to music by David Harper. The artwork representing creation, new life and new hope as the leaves slowly grow in the space. The space allowed people to light a candle, sit and reflect.



## Dove of Peace

The Very Rev. Adrian Dorber Dean of Lichfield Cathedral asked the artist Peter Walker to create a new Dove of Peace for the 21st century. The final design seen here was painted in Oils and exhibited for the first time at The Great Exhibition 2018: Imagine Peace alongside sketches from the initial design studies. The Dove design featured in the merchandising for Lichfield Cathedral during The Great Exhibition 2018 and was the motif used for leading the Imagine Peace theme through until Christmas 2018. During the Great Exhibition 2018 visitors were asked to create a paper dove and write a message or prayer on its wings. The doves were to be part of the Christmas Illuminations 2018 where 20,000 doves would be made and hung as an art installation in the Nave of the Cathedral.



## Silence and 16 Million Falling leaves

As visitors passed through the Pedilavium in to the Chapter House there was a sound piece, here people could listen to the sound of falling leaves. The installation in the Chapter house was a projection artwork showing 16 million falling leaves cascading down surrounding the space. If any noise was made there was a projection on the floor that rippled and moved when people were not silent.



## Patches

Thousands of knitted and crocheted patches were made by members of the public and donated for the artist Peter Walker to turn into a large scale art installation called 'Patches'. The artwork represented women in the domestic home front through WW1 and the 'make do and mend' culture. Collected patches from different community groups such as The Towns Women's Guild, Staffordshire Guides and Scouts and many individuals donating their time and effort were all sewn together with help from volunteers and assistant artist Hannah Golding. The collection of patches began in a previous exhibition at Lichfield Cathedral entitled 'The Consequence of War' where members of the public could sit and knit or crochet a patch. Over five months the patches were made, sent in by post and sewn together. Patches came from great distance including the furthest area being from the Shetland isles. They were then used to wrap pillars and Architectural features around the Cathedral North Quire aisle and Pedilavium. Lichfield Scout Association with

the help of Alison Stead created fabric patches which were all sewn together to form a quilt cover (used in the bed installation - 'Love is all you need').





## Love is all you need

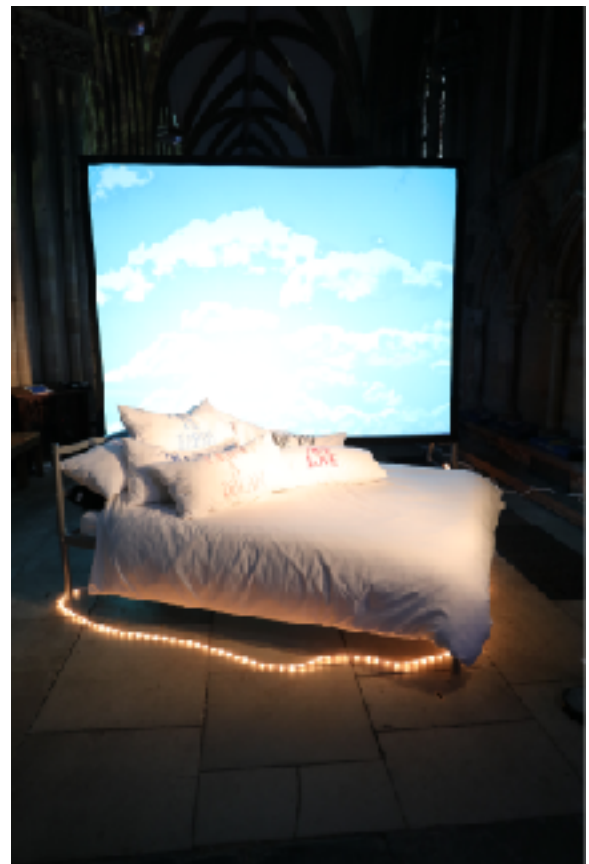
The North Transept contained an installation entitled 'Love is all you need' which was a projection artwork that showed the flower power of the 1960's and represented the peace movement at this time post war. Written in neon light were words such as 'Give Peace a Chance' and 'All you need is love'.

Below the light art was a made bed with the embroidered duvet made by The Scout Association. The bed was in a made bed room scene with side tables and lamps, with period features including the books on shelves. The bed was a nod to artists using the symbol of the bed throughout art history such as Tracey Emin's 'Unmade Bed' and Vincent Van Gogh's bed room. The bed here was as

symbol of peace and tranquility post war, a place of safety and comfort and hope.

## A Place to Dream

Next to this installation was a second bed with a screen behind it that projected clouds in the background. Visitors were invited to sit on the bed, hold up a pillow which had quotes such as 'Imagine Peace' printed on them and to take a selfie photograph. The space encouraged people to interact and respond to their own dreams and hopes for the future. The Installation was in reference to John Lennon and Yoko Ono's Bed-in for Peace (Amsterdam and New York). Dreaming was liturgically referenced also to Joseph the Dreamer.



## The Cedar Tree

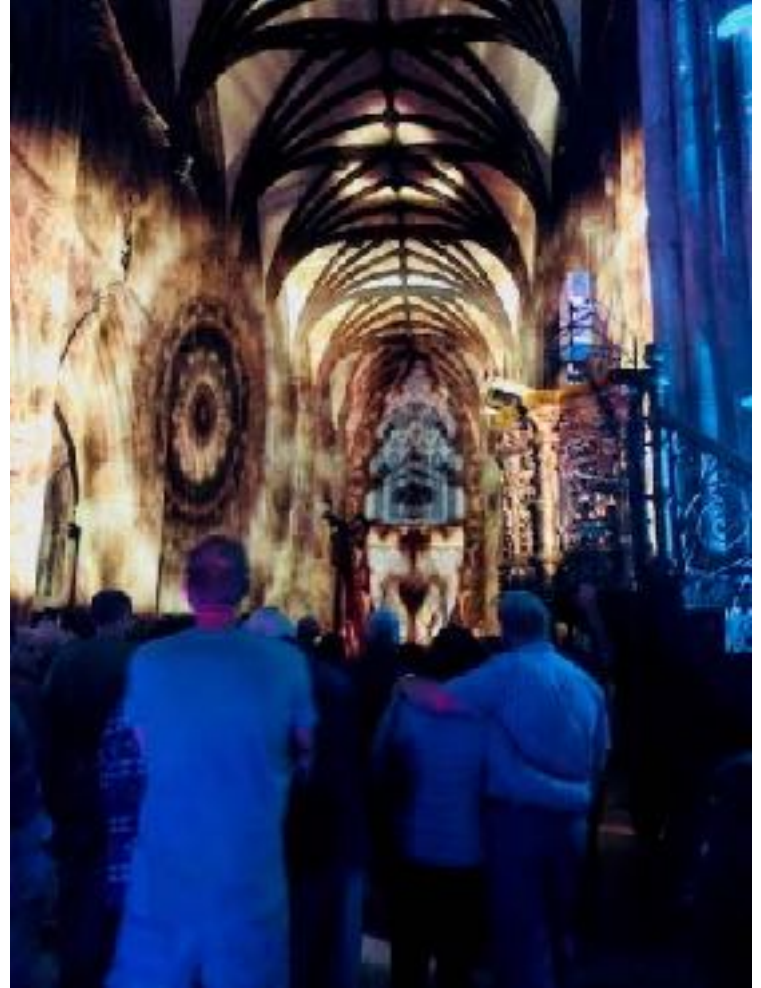
In the centre of the Cathedral in the crossing stood a 12ft real Cedar Tree.

Viewers were shown the liturgical explanation and artistic link between the woodland demolished in the landscape during the war and the wood used to make the Icon and the cross of the crucifixion, this was reaffirmed with the Cedar tree at this point. It was suggested that the Cedar Tree was the actual wood used in the crucifixion of Christ. Liturgically linking the bible quote *'The leaves of the tree are for the healing of the nations.'* Plants and shrubs were also positioned in the centre of the nave, (donated by landscapers G-Scapes). The Cedar was also intended to be the central tree to be planted in the middle of The Peace Woodland in Beacon Park.

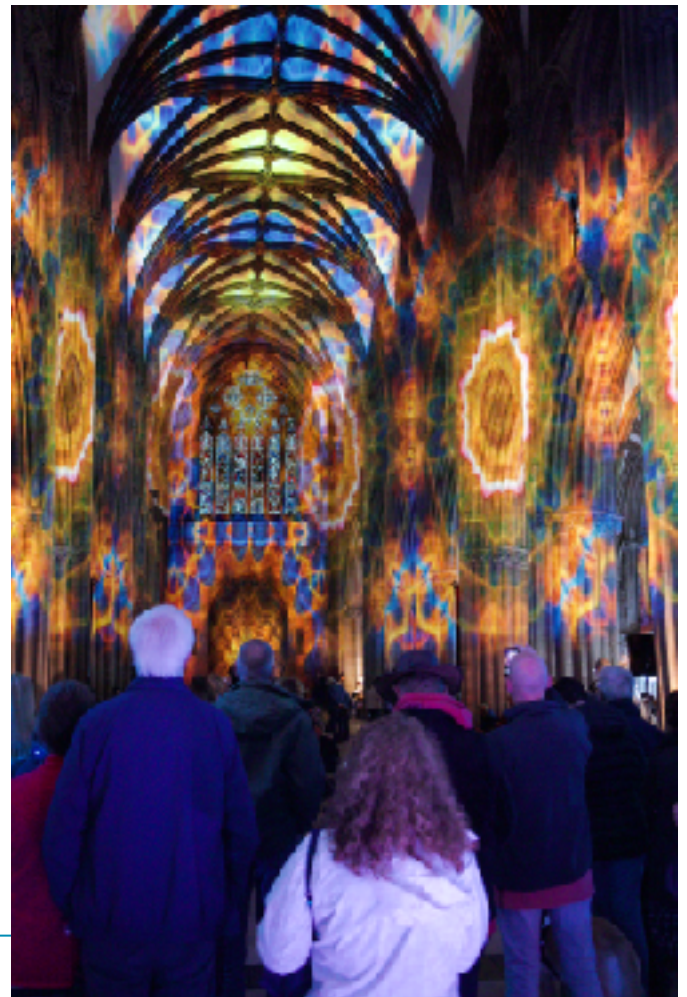


## Peace Symphony

The Central Nave of the Cathedral was the final installation, a Son-et-Lumiere called 'Peace Symphony'. Visitors were immersed with light and sound as they passed through the Nave area. The Son-et-Lumiere featured a full scale projection on the ceiling of the Cathedral of Michaelangelo's painted Sistine Chapel ceiling. From this interpretation of heaven by Michelangelo through a kaleidoscopic scene of rainbow colours to the artists interpretation of heaven, the viewer saw golden gates and golden light patterns and images formed through trees and organic shapes. Flower power shapes and a series of doves flying across the ceiling. The intended narrative of the Son-et-Lumiere was to evoke an image of heaven, hope for the future and through triumphant and uplifting music and animated images projected all around the architecture ceiling pillars and walls surrounding the space. The viewer was taken to the end scene of trees blowing in the wind and bird song then saw nothing but white light. The viewer could stand, sit or lie in the Nave space amongst the projected light and sound piece.



Images from 'Peace Symphony' Son et Lumiere in The Great Exhibition 2018





## Qualitative Results

### Visitor Responses:

*"My partner, sister and myself went last night, my sister and I particularly found it very moving and were quite emotional, the theme of peace ran through every part of the exhibition and was personal to us , a wonderful artistic, emotive experience."*

*"I took my my nephew & family who are over from Thailand & they loved it, as it was a good way for them to connect to our grandfather, father & uncles who fought, lived & died through both Wars."*

*"I saw some children lying face up on the floor in the nave in awe of the spectacle - so I joined them!"*

*"We went on Monday. It was an amazing light show."*

*"Absolutely stunning."*

*"We were amongst the 1st to see this wonderful exhibition last night...Very moving;- a "must see"*

*"It's a thought provoking and amazing show."*

*"Amazing. Going again next Saturday with others! Highly recommend."*

*"Beautiful place, I attended the 'imagine peace' exhibition and installation. It was an incredibly beautiful and inspiring experience, lying on the floor of the nave watching the light on the ceiling was amazing"*

*"Fantastic cathedral and always puts on brilliant events. Image Peace is very thought provoking. I will have to go back at night to see the illuminated display."*

*"Attended 'Imagine peace 2018' What a lovely experience. Wasn't sure what to expect at all. Arrived wondering. left feeling exhilarated. Take your time, don't rush, don't miss the grand finale and allow yourself time to browse the merchandise at the end. The later the better when it's dark. especially when you leave and wonder around the garden. Beautiful and was made to feel above and beyond welcome."*

*"It was very humbling to realise that around the world 16 million people lost their lives."*

*"We were there last weekend, absolutely stunning , so well put together, just a wonderful night, it is the whole package- visual, thought provoking, sounds and a sense of peace! ( ironic) but seriously there is a real sense of peace within their walls."*

*"Brilliant evening yesterday, highly recommended , hope more people get to experience the journey round the cathedral and become a peacemaker."*

*"Stunning, breathtaking, moving and thought provoking."*

*"Leave your phone off, you will never capture it all. If you use your peripheral vision it is like being in a kaleidoscope. Absolutely amazing."*

*"It was very moving and we were so pleased to see it, wonderful job."*

*"So inspirational. Highly recommended."*

*"I loved this exhibition - if you think Lichfield Cathedral couldn't look any more beautiful, it can - please buy tickets to see this magnificent building at its finest."*

*"We were amongst the 1st to see this wonderful exhibition last night...Very moving;- a "must see"!!."*

*"I can not find the words to express my feelings worthy to give this spectacular display...thank you for sharing! The person or persons that created this are truly gifted."*

*"Well worth every penny..best value event I have been to in ages."*

*"I thought it was excellent as did my children. Very well organised and the staff were lovely to us. I look forward to returning to the cathedral again soon!"*

*"Amazing to see the way light and pictures used to make us think about peace, the utter devastation from the war shown in the silent films, to the continuing effect war and peace has on lives shown in different installations. I look forward to coming to Lichfield in November."*

*"Thank you to everyone who was involved. It was a fantastic experience!"*

### **Reviews given online to Lichfield Cathedral Trip Advisor post event:**

*Imagine Peace Exhibition was visually stunning and thought provoking.*

*"Imagine Peace Exhibition is really worth visiting. The volunteers were genuinely welcoming and considerate. I liked the community involvement and the ways visitors were asked to contribute and interact. Quiet places for reflection.... do visit the Chapter House with the falling leaves. To sit on the floor of the nave and experience the light and sound show was thrilling. Kids will love this, but my 80 year old Mum, did too! Well done artist in residence and the whole team. Great job. Well done!"*

*Imagine Peace*

*"Beautiful projection of 16 million falling leaves. The colours were amazing and quiet corners where you could imagine Peace . It would be wonderful if the people who visit this could spare a moment to remember the soldier's who fought and gave their lives so we could have peace."*

*The Peace Exhibition*

*"Friendly staff and a wonderful display of Peace & Remembrance material which was all displayed with clarity. The greenery added to the ambience. Took my parents who spent a long time reading all those displays. And of course the building - what a treasure."*

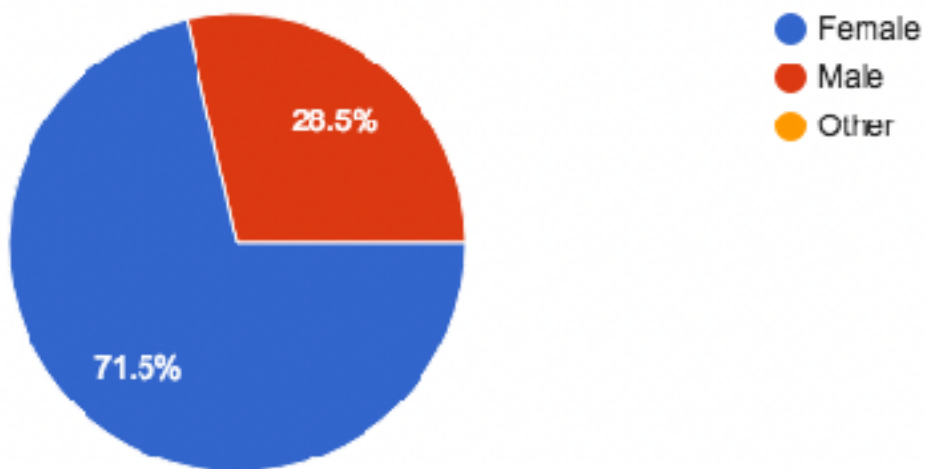
## Quantitative Results

Survey Data gathered from 657 visitors during The Great Exhibition 2018 (see Appendix for example copy of questions asked) showed the following results:

Gender of survey respondents: Female 71.5% 28.5% Male

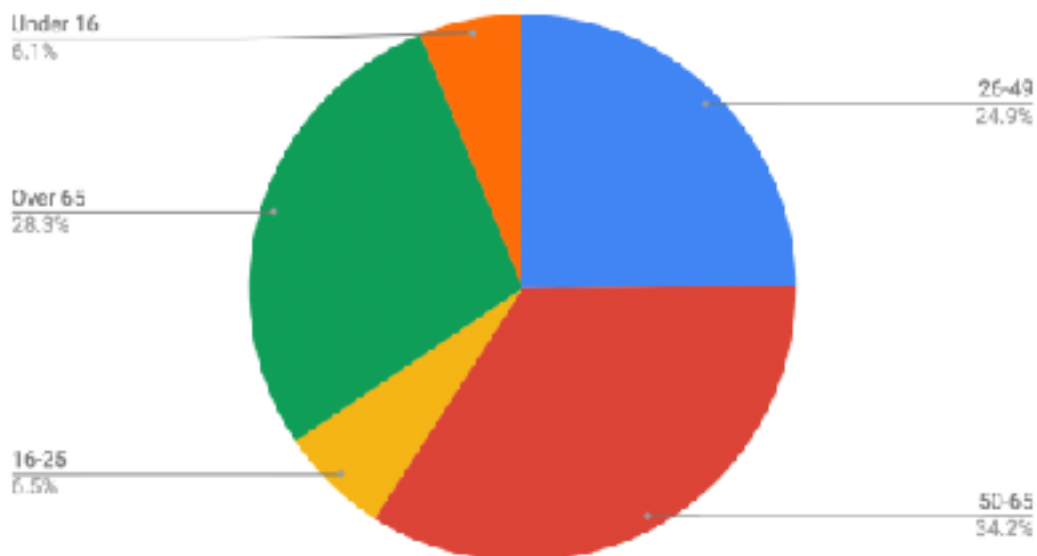
### Gender

Fig. 1



**Age** of survey respondents:

Under 16: 6.1% 16-25: 6.5% 26-49: 24.9% 50-65: 34.2% Over 65: 28.3%

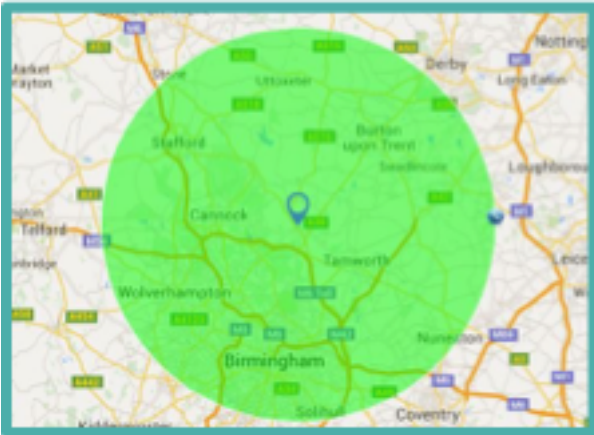


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## Country of origin:

UK: 98.2%

Outside UK: 1.8% (including Poland, USA, Ireland, Brazil)

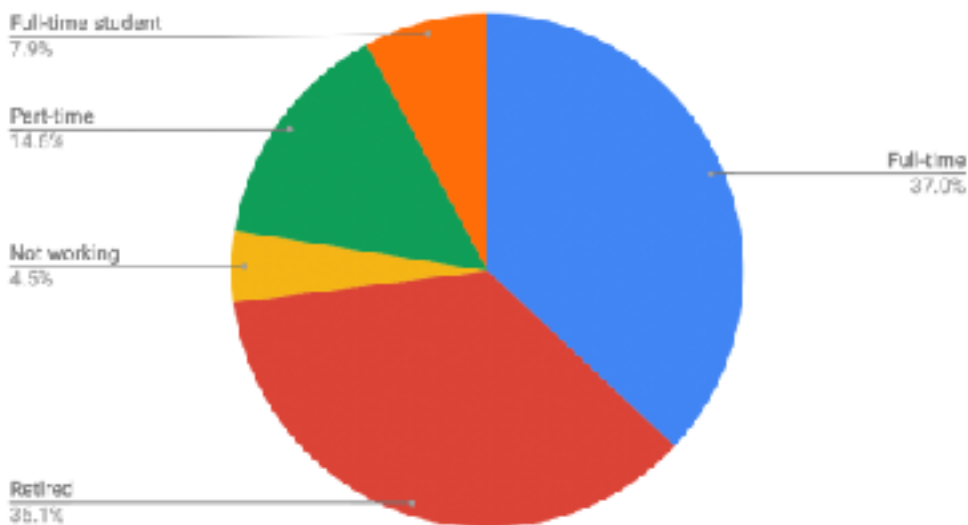


The majority of respondents from within 20-30mile radius.

**Employment Status:** Full time: 37.0% Part time: 14.6%

Not working: 4.5% Retired: 36.1% Student: 7.9%

### Count of 5. How would you describe your employment status?



**Composition of groups** (n.b these should not add up to 100% due to respondents picking multiple options):

With partner / spouse: 54.7%

With children: 17.3%

With friends: 18.9%

## Characterisation of religious beliefs:

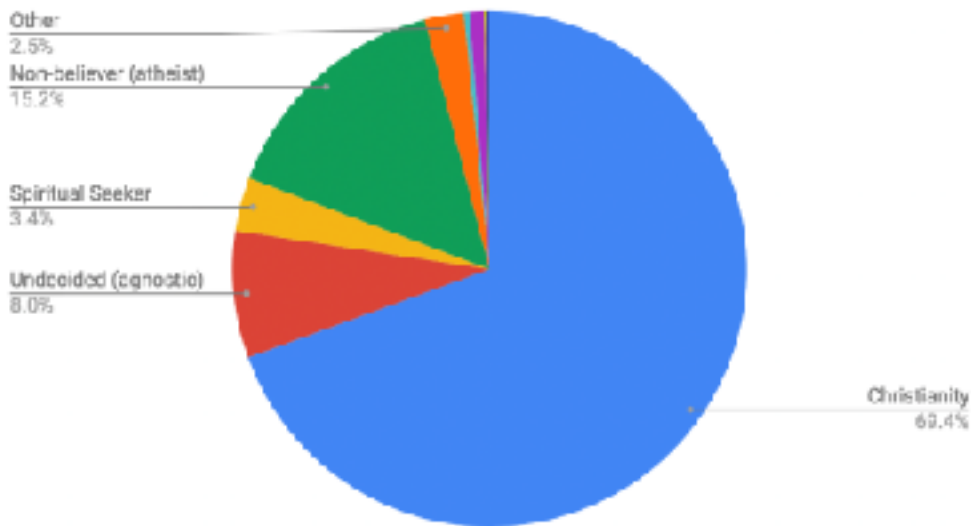
Christianity: 69.4%

Non-believer (Atheist): 15.2%

Open to spirituality (spiritual seeker): 3.4% Undecided (Agnostic): 8%

Other: 2.5% Buddhism: 0.9% Sikhism: 0.4% Islam: 0.2% Hinduism: 0.2%

Count of 8. How would you characterise your religious beliefs?



## Religious services attended per year:

Once or twice per year: 34.2%

Wedding/baptisms/funerals only: 24.4%

At least once a week: 21%

Never: 11.4%

At least once a month: 9.1%

### Overall experience of the exhibition:

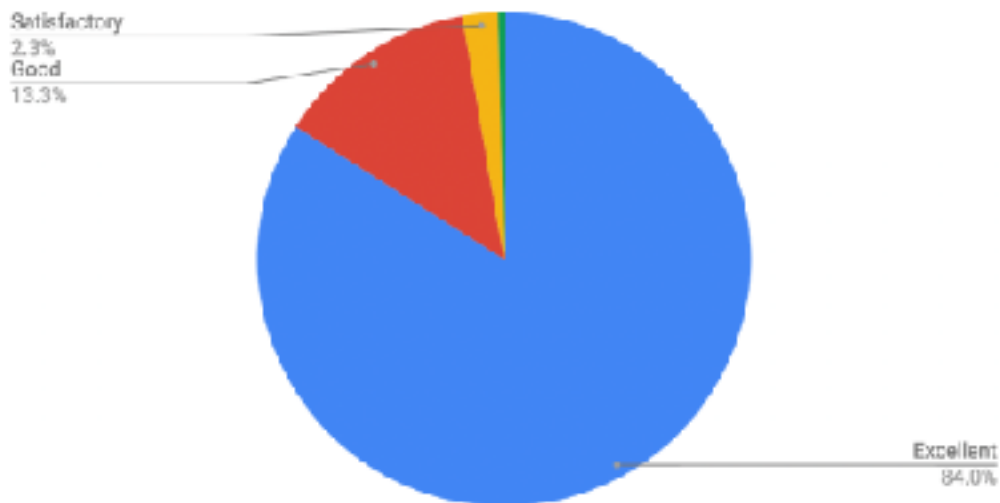
Excellent: 84%

Good: 13.3%

Satisfactory: 2.3%

Poor: 0.4%

Count of 10. How would you rate your overall experience of the exhibition. (Please choose one option)



### View on ticket price:

Very good value: 76.4% , About right: 22.5%, Too expensive: 1.1%

### Did the visitor find the tickets easy to buy:

Yes: 98.3%

No: 1.7%

### How did visitors find out about the event?

Social media: 26.6%

Word of mouth: 22.4%

Cathedral website: 21.2%

Other (unspecified): 12.6% Local newspaper: 11.7%

Poster / leaflet: 5.6%



**Have you visited a local art gallery or art space in Staffordshire in the past 12 months?**

No: 54.5%  
 Yes: 45.5%

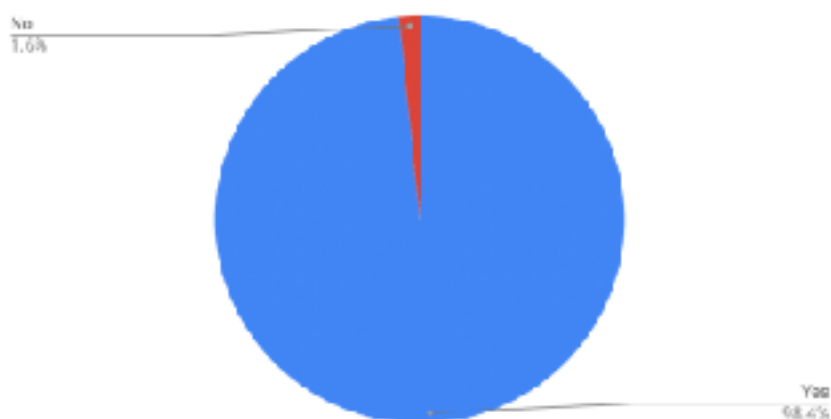
**Have you visited an art gallery or art space anywhere else in UK in the past 12 months? Yes: 60.1%**

No: 39.9%  
 (Most frequent locations: London, Birmingham)

**Do you think this kind of exhibition is important to the local region?**

Yes: 98.4%  
 No: 1.6%

Count of 15. Do you think this kind of exhibition is important to the local community?







## Interpretation and Analysis of Results

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 the research questions.

Themes that have been identified are as follows: Interaction and Engagement, Emotional Connection, Outreach and Education, Demographics, Economic impact.

**Interaction and Engagement** - It has been made evident that visitor responses showed how engagement with the artworks in The Great Exhibition 2018 was important, with favourite aspects of the exhibition being the installations that involved public interaction, for example the knitting and crocheted patches installation that were donated by many people as well as the buttons installation.

The engagement and interaction elements of the great exhibition have been seen to be key to the positive outcome of responses. Writing on a paper dove or leaf, and the emotional connection being made with the artworks that reflected the 'make do and mend' culture and domestic home front, as well as the emotional connection made with the buttons installation that represented innocent children lives lost in the war. The areas where people could view but also connect and engage at a different level beyond simply watching were the most effective shown in the responses given.

**Emotional Connection** - The results show descriptive discourse used reflecting emotions. Words used to describe the experience of the exhibition such as 'evocative', 'spiritual,' 'moving,' 'thrilling' show that viewers were engaging with the great exhibition on an emotional level. Not just viewing the artworks but gaining an emotive response from seeing and being part of the experience.

**Outreach and Education** - The Great Exhibition 2018 overall engaged a further 6,100 people from a wider population than the Cathedral in house community. The Peace Woodland project saw the artist in residence work with approximately 150 volunteers and community outreach groups from Lichfield District with the help of Lichfield Historic parks team.

The Patches installation involved approximately 3,000 patches donated from 1000 people averaging 3 patches each.

1,200 school children were involved in writing letters as part of an educational outreach element of the exhibition.

The buttons installation involved contributions from approx 400 people ( approx 50,000 buttons were donated in total).

3,500 paper doves were made.

Community groups such as The local Scout and Guide Association helped to produce the duvet for the bed installation. The Lichfield Towns Women Guild, Lichfield embroiderers guild and flower guild all contributed to the installation.

**Demographics** - The results show that the majority of visitors completing surveys were female (71.5%) The Great Exhibition 2018 showed that all age groups were being reached with 12.6% under 25 years of age being reached. The majority of visitors completing surveys being over 25 years of age.

All categories of employment status both non employment and students were being reached with the majority 37% full time employed completing the surveys.

The majority of visitors were from the UK, with the majority attending from within 20-30mile radius of Lichfield. 1.8% of visitors completing the surveys were from other countries outside of the UK.

With 69% of visitors regarding their religious beliefs as Christian the remaining 31 % of visitors who attended and completed surveys were either of other religious beliefs or non at all. This showed that The Great Exhibition was appealing to people who would not normally attend the Cathedral as a sacred space.

**Economic impact:** Research shows that the ticket price has been considered good value (76.4%) and easy to purchase (98.3%).

The majority haven't visited a local art gallery within 12 months (with limited availability in the local area to galleries people have visited London or Birmingham for this cultural experience. This shows that The Great Exhibition has provided opportunity for people to attend the local area rather than travel further distance to attain access an exhibition.

With 16,495 people attending Lichfield Cathedral for the duration of The Great Exhibition 2018: Imagine Peace, it may be noted that economic impact would in turn be positively reflected upon the cathedral via sales of merchandise, refreshments and donations during this time period.

## Conclusion

**What was the impact and effect upon visitors to The Great Exhibition 2018?** Impact and effect has been evident in the responses from visitors; Socially and culturally this has been made evident in discourse that highlights emotional and spiritual connection through engagement and interaction with the artworks. Visitors expressed positive responses to the artworks, engaging with each aspect and left fully participating in the content. Visitors engaged with the venue spatially, interacting with the volunteers on site and with the commercial offer of the venue, whilst retaining the message interpreted from the artist so that when exiting the experience visitors left describing the feeling of awe and wonder and overall a feeling of Peace which fulfilled the intention of the artwork within the sacred space. Many visitors stated that they would return to the cathedral and wanted to know what was on next for future events in the space.

**What were the viewer's reactions and what was the feedback given?** Overall feedback showed significantly positive results highlighting satisfaction with the experience and individual art installations as well as with the venue, atmosphere, site management, price of ticket, access and opportunity.

**What was the social /cultural impact upon the wider community?** This study shows that the outreach to the wider community has been of a significant reach to a further 6,100 people physically participating in the development of the installations. Visitors are seen to be travelling to the exhibition from 30 miles radius, all demographics are being reached and national media has been attracting wider response from outside of the venue location. Wider outreach to community engagement projects through the Peace Woodland initiative and the engagement with the 'Patches' and 'Buttons' installation artworks has reached a wider community extensively geographically. Additionally although the majority of visitors associate themselves with Christianity The Great Exhibition has shown to be also engaging people of different faiths and beliefs as well as those of no faith being encouraged to attend the Cathedral.

**What was the economic impact of The Great Exhibition 2018?** The Great Exhibition 2018: Imagine Peace has enabled Lichfield Cathedral to benefit economically from the sales of merchandise, refreshments and donations to the Cathedral during the Exhibition period. Total visitors during The Great Exhibition being 16,495 people coming into the cathedral during the period of The Great Exhibition 2018.

**Does the art work facilitate social action and agency, or is the artwork a passive object of viewership?** Through the results given it can be seen that the artworks are engaging people on a collective level whereby people are willingly interacting with the creation and development of the artworks as well as engaging on emotional levels with the artworks in

the space. The Great Exhibition appears to be offering visitors a sense of agency rather than looking at passive objects, viewers are also engaging and responding through the interaction and inclusion of each element within the exhibition.

**Is there a sense of ritual in the art as a model of social participation generating cohesion?** With the continuation of the Great Exhibition annually it may be possible to research further the idea of ritual being part of the model. Recommendations for further study will be to compare whether visitors are seen to be returning to the exhibitions regularly and also whether people are returning to visit Lichfield Cathedral post exhibition viewing. The idea of viewers being a cohesive group due to the artwork is observed in the attendance, flow of people around the space and joint understanding of the concept being shown in the writing and responses given when people interact with the artworks i.e. the leaf/dove writing messages and prayer responses.

**Are there social relations mediated between the artist and the viewer?** Due to the connection between the artwork and the viewer clearly made evident in the responses to the artworks given it may be suggested that the art has mediated social relations between artist and viewer. Responses show the subject of 'Imagine Peace' and the way in which the concept was explored through the artworks has been understood, engaged with and interpreted successfully by the viewer. This supports Gell's notion that the artwork is "*a physical entity that mediates and creates social relations between the artist and the spectator*" Gell, A. (1992: 52)

## LICHFIELD CATHEDRAL SURVEY

**1. What is your gender?**

Male  Female  Other

**2. How old are you?**

Under 16  16-25  26-49  50-65  Over 65

**3. Which country are you from?**

**4. What is the first part of your postcode?**

**5. How would you describe your employment status?**

Full-time  Part-time  Not working  Retired  Full-time student

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

Yes  No  Visited in the last 12 months

**7. Which of the following best describes who is with you on your visit? (Tick all that apply)**

Your partner/spouse  Your child/children  Your parents or your partner's parents   
Other members of your family  Friend(s)  An organised group  I was on my own

**8. How would you characterise your religious beliefs?**

Christianity  Islam  Sikhism  Hinduism  Buddhism  Judaism   
Undecided (agnostic)  Non-believer (atheist)  Spiritual Seeker  Other

**9. How many religious services do you attend per year?**

At least once a week  At least once a month  Once or twice per year   
Weddings/baptisms/funerals only  Never

**10. How would you rate your overall experience of the exhibition? (Please choose one option)**

Excellent  Good  Satisfactory  Poor

**11. Do you think the ticket price was:**

Very good value?  About right?  Too expensive?

**12. Did you find the tickets easy to buy?**

Yes  No  If not, why? \_\_\_\_\_

**13. How did you find out about this event?**

Cathedral website  Local Newspaper  Social media (facebook/twitter)   
Word of mouth  Poster/leaflet  Other

**14. Have you visited a local art gallery or art space in Staffordshire in the past 12 months?**

Yes  No

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

No  Yes  \_\_\_\_\_

**16. Do you think this kind of exhibition is important to the local community?**

Yes  No

**17. What 3 words would you use to describe your experience of this event?**

**18. Which was your favourite part of the exhibition?**

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