

ABSTRACT

Labels on the Altar: The Convergence of Worship and Learning in British Church Museums

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Church museums are atypical institutions that foster both worship of God and learning of the history of the building and its people. A conflict often arises between these two roles of worship center and museum, which can easily lead to misunderstanding or even outright misappropriation of the relationship between the institutions and the public. What are their ultimate purposes, how can staff and volunteers work to achieve those purposes, and how can the purposes be effectively communicated to the public? This thesis discusses the historical importance of these institutions in Britain and how they can best serve in their peculiar functions of sacred faith and secular display in the modern world.

Labels on the Altar:
The Convergence of Worship and Learning in British Church Museums

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DEDICATION

To my longsuffering husband Chris, who traveled with me, talked out ideas with me, put up with my frustrations, and celebrated my triumphs. Thank you for loving me

and

To my parents, who took me across the ocean and introduced me to the history and significance of these institutions. Thank you for giving me the joy of learning about our world

CHAPTER ONE

Introduction: Conflict of Sacred Space

The place is not only a British national landmark, but it is one of the top tourist attractions in the world. It features in movies, not least the iconic song from *Mary Poppins* when the old woman implores passersby to help her feed the flocks of pigeons living around the old stone walls and among the statues. An intelligent traveler, one decides to attend St. Paul's Cathedral early in the day and checks the opening times on the website.

The London Underground exit materializes to the side of the station's namesake. One walks around the side of the huge building towards the front. A dowdy statue stands majestically before the grand entrance, a statue not of Queen Victoria, but of Queen Anne. Why is Queen Anne so prominent? One is uncertain but snaps a photograph anyway.

Up the stairs, startling a few pigeons and humming "tuppence a bag" along the way, and the visitor enters the cavernous cathedral. Turnstiles, a ticket counter, and an audio tour await. What language is needed? So many choices, but one sticks to one's native tongue. The earphones are placed and the slender iPod is nestled in a jacket pocket. No photos are allowed inside, so the camera is put away in another pocket.

Start at the baptismal font. Narration, music, and more narration play on. What large stained-glass windows! The echoes of hushed voices are still audible

over the guide, but the crowds are minimal so early in the morning. No large groups have arrived just yet.

The narration alerts to a video. The visitor scrambles to pull the iPod from the pocket to see the significant, historic event playing out in the same vast room shrunk to a mobile screen.

The guide continues to narrate. Does that voice sound familiar? Surely that actor has been in some movie the visitor has watched at some point. The familiar voice ushers one down the nave, the transepts, and around the altar and apse. This part was bombed, but the other was spared damage. This is a monument to someone famous about whom the visitor does not know anything. Another statue, another royal connection. World War II was hard on the cathedral.

One looks up and sees magnificent gold mosaics of saints. If only one could get closer. Nearby is the door to the Whispering Gallery located at the base of the dome. It opens later than the rest of the church. Is that an organ playing or is it from the audio guide? What an opportune time to sit near the altar and just enjoy looking around the place with slower movements, even stillness.

Oh, now a large group of tourists arrive and are buzzing about the place with their audio guides. Some come directly to the seats facing the altar and listen. Others hold their audio guides without putting them on and just talk. Strange how voices carry so well when they mean to be quiet.

The door to the crypt is to the left. It also leads to the restrooms. That is interesting. Down the stairs and eventually to the right. More monuments, or are these graves? Oh, that is a grave and that is a monument. Perhaps. The visitor is

not sure. There is Sir Christopher Wren, who designed the present, immense building back in the seventeenth century. The inscription says to look for his life's monument all around him. That is a lovely sentiment. What life achievement.

A small chapel area is in the crypt? Oh, it serves the Order of Something or Other. Is this where visitors can pray? The seats are acceptable, and walking is getting a bit tiring already after several days of sightseeing. A few moments of quiet to think of the lives of those remembered here, and perhaps a few breaths of prayer.

Dear Lord...

Ah, a tourist group arrives. They are trying to be quiet, but one lady keeps demanding to see Lord Nelson's tomb. Is that here? Or is it at Westminster Abbey and Wellington's tomb is at St. Paul's? A bit more exploring answers that question. Both are at St. Paul's. What was the rest of that prayer? The visitor has forgotten and the seats are now filled with other tired visitors.

After the crypt is the gift shop and café. However, the dome still beckons a peek. Back through the crypt and up the stairs. Straight ahead to the dome door. It is open now with a cathedral staff member checking tickets. Up the spiral staircase, and further up and up and up until the visitor has to stop for a moment. Was this a good idea? Up in circles a bit further, through a tiny door.

What a marvelous sight! The mosaics almost close enough to touch, the people around the altar look like insects, and a bench graces the side of the dome all the way around. The visitor slides onto the bench and breathes relief. Maybe it will be okay to sneak a photograph just once to prove one made it to the dome.

A guard across the dome scolds another visitor about photos. Cameras slip back into pockets along the bench, awaiting the guard to be looking away again.

A glance up reveals another level of the dome galleries near the top. Opposite of where the visitor sits is the door. Well, one has come so far, why not finish the journey? Between the rafters of the inner and outer domes, the visitor continues to climb and continues to huff and puff. How many workmen did it take to create this? How many people from where in the world have climbed these stairs since?

From this second gallery, known as the Stone Gallery, the cathedral floor is almost minute and people are hard to make out. Voices nearby discuss going to the uppermost dome gallery. Well, one has come so far. Up more twisting staircases. They get tighter the higher one goes, which is difficult for someone with slight claustrophobia and acrophobia. But how often does one get to climb a beautiful monument like this one?

Outside on the Golden Gallery, the visitor is atop the dome of St. Paul's Cathedral. Most of London is visible with its outstanding skyline dotted with history across the centuries. Surely this is a view for the angels. The cool wind refreshes the visitor's face and offers a moment of peace. *Dear Lord, in all Your creation, even the cities are beautiful.*

Tourism and Sacred Space

When planning vacations and educational tours in Britain, many tourists include visits to such sacred historic sites as St. Paul's Cathedral, Westminster Abbey, Greyfriar's Kirk, St. Giles' Cathedral, and numerous other churches across the

United Kingdom. Tourism in these sacred spaces can be seen as a blessing, a curse, or merely a necessary nuisance to staff and church members.

A 1994 report on the state of English cathedrals states that “tourism is of great significance to cathedrals—in terms of their mission of teaching, evangelism and welcome, and as an important source of income.”¹ If sacred historic sites are so important to Britain, they must work to provide the proper environment to achieve their purposes for the public. How do institutions provide a welcoming space for the public while maintaining a reverent atmosphere? What can these places of worship do to encourage worship and learning in the same building?

The term church museum may be applied to these institutions, and to understand how they can work to improve weaknesses and strengthen areas of excellence, staff must understand the visitor experience, the importance of visitor services, and what it means to be simultaneously a place of worship and a tourist destination.

To understand these areas, there first must be a discussion of what is a museum and what is a church. After establishing these realms of function, field research provides valuable insights from the perspectives of staff and visitors, case studies analyze accessibility and effectiveness for real institutions, and from these sources basic approaches and practical suggestions are presented.

¹ Archbishops’ Commission on Cathedrals, *Heritage and Renewal* (London: Church House Publishing, 1994), 135.

What is Museum?

Often when one gazes upon objects in a case in the midst of an old building with grand architecture, one knows that there is at least an element of museum being presented. The idea of museum has become a cultural instinct, sometimes using it to describe a person's home full of collectibles or a very old building with some sort of interest in its design, material, or contents. Yet how is museum defined? Are its functional foundations different from the intellectual concept?

One source for the definition of museum is a museum-supporting organization. The United States has the American Alliance of Museums, while Britain has the Museums Association. These are great starting points to understand how to define museum since they support, accredit, and revolutionize museums in their respective countries.

The American Alliance of Museums defines museum as "an organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule."² One could make the argument that numerous churches across Britain fit the American definition of a museum, however the American museum community is informative at most to the British museum community and church community.

Therefore more relevant to this study is the definition offered by the British Museums Association. The 1998 definition agreed upon by the association states,

² Edward Porter Alexander and Mary Alexander, *Museums in Motion: An Introduction to the History and Functions of Museums*, 2nd ed. (Lanham, MD: AltaMira Press, 2008), 2.

“Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society.” The association estimates approximately 2,500 such institutions across Britain, with about 1,800 accredited museums through the Museums, Libraries and Archives Council.³ With so many institutions that fall into the Museums Association definition, do church museums have those same qualities?

The beginning sentence of the definition says museums “enable people to explore collections for inspiration, learning and enjoyment.” First, do church museums have collections? Church museums have their buildings, often of great historical and architectural value, and they have their church-related objects such as organs, pulpits, founts, paintings, tapestries, documents, books, memorial sculptures, flags, and relics. These material objects have been collected for some measure of exhibition, although perhaps originally for the local worship community to view and use. Yet these objects are often on display in either a religiously functional context, such as being readied for use in a service, or in a deliberately museum-like context in glass cases or mounted on walls. However they are used and/or displayed, church museums contain collections that are open to the public to provide opportunities for spiritual inspiration, historical learning, and general enjoyment to pursue such interest. It is interesting to note, however, that whether due to limited resources for conservation and exhibition or the desire to centralize

³ “About: Frequently Asked Questions,” *Museums Association*, 2012, <http://www.museumsassociation.org/about/frequently-asked-questions> (accessed December 15, 2012).

important cultural objects for posterity, many items that have belonged to churches are now housed in larger museums. St. Giles' in Edinburgh, for example, has several items now under the care of the national archives and other museums while most of the remainder of the church's collection is on display.⁴

The second part of the Museums Association's definition says that museums "are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society." Church museums may not actively collect historic objects for museum display purposes, but the objects they have were collected and are now exhibited. The church side also may be actively collecting for the life of the church through new stained-glass windows, altars, wall-hangings, organs, and other pieces brought in for worship purposes but are also integrated into the museum experience for visitors. The church museums safeguard their collections in varying ways and in varying degrees based on available resources. They generally do not treat their collections lightly but with care and understanding of their sacred meanings in the life of the church. Some objects may be behind barriers, glass, or up high to reduce deterioration from visitor handling. Some may be regularly cleaned, inspected, restored, or all of the above to safeguard the objects for future generations. The collection objects are then made accessible to the public when appropriate, similar to a purpose-built museum's collection display conditions. Because so many church museums are integral parts of community history, or even for some, national history, the collections inform visitors on

⁴ St. Giles' Cathedral Visitor Manager. Interview by author. Personal interview. Edinburgh, UK, July 31, 2012.

background events, ideas, and people concerning a given community or nation. It is for the benefit of society that these collections are allowed to be viewed and studied by the public to understand the religious aspect of history offered by the church museums. Therefore, the collections involved are held in trust for the greater society.

Thus, church museums fit within the boundaries of what makes a museum as defined by the Museums Association in Britain. The public functionality is often similar to art and history museums, although the full purpose and environment appropriate for a church museum may not be comparable to other museums. The religious center and worship commitment add ethereal dimensions not sought or appropriate in other museums. The focus is defined by an almost completely different standard.

What is Church?

Stones and mortar, warm bodies decked with fancy hats and ties, endless sermons, countless rituals, and an expected air of reverence and boredom are all possible public definitions of what make church what it is. However, the description of what it looks like cannot accurately define what church really is, nor can this project give adequate attention to centuries-old debates on what church really is.

For the sake of discussion in this research, church is an entity that is both ethereal and physical. The symbolism and ritual are evidences of faith of persons, and the buildings created to serve the congregations allow these evidences to flourish in a stable environment. Therefore, *church* is defined in terms of faith, action, and space.

The Christian faith, in simplistic terms, is the belief that humankind is flawed, needs a Savior, and Jesus Christ is that Savior. This faith can be accepted for oneself after soul searching or learned through one's environment. Both routes may result in a personal faith that leads to action. The action is an outward expression of one's faith, often exemplified by study, service, and ritual. Study in the Christian faith refers to one's ever-growing understanding of the aspects of the religion, principally the Bible. Service may be anything from positions in the church institution to community service. The rituals, particularly the sacraments in the various forms across denominations, are generally grounded in the church setting.

The church setting as the site of rituals is where space comes into play most predominantly. The space of a church allows for worship in ways that other spaces cannot, which is what gives churches, in terms of the building, special significance within cultures where Christianity is pervasive. St. Paul's Cathedral in London defines itself as a "house of prayer for all nations," a "house of God," and a "symbol and focus of the presence of God in the world."⁵ The first in a list of self-descriptions at Chester Cathedral is as "a living community of prayer and worship."⁶ The mission statement of Salisbury Cathedral proclaims that "Salisbury Cathedral exists to make real the glory and presence of God in the world."⁷ Inside and out,

⁵ The Chapter of St. Paul's Cathedral, "Welcome to St. Paul's Cathedral," *St. Paul's Cathedral*, 2012, <http://www.stpauls.co.uk/> (accessed November 4, 2012).

⁶ "Welcome to Chester Cathedral," *Chester Cathedral*, 2013, <http://www.chestercathedral.com/> (accessed January 22, 2013).

⁷ "Visitor Information," *Salisbury Cathedral*, 2013, <http://www.salisburycathedral.org.uk/visitor.php> (accessed January 22, 2013).

from the people to the bricks, churches recognize themselves in ethereal terms relatively limited to spaces of faith and worship.

But what does the space do for Christianity? What does the space mean for faith? The bricks, stones, mortar, wood, tiles, and glass are more than mere construction elements for churches. The space these materials provide offer necessary opportunities for worship, and worship “forms the central task of the church, not least of a cathedral,”⁸ as described by British New Testament scholar and former Bishop of Durham N.T. Wright. Without worship, a building open to the public is nothing, no longer a church, no matter the reconstruction, budgets, or tourists.⁹

The very design of church buildings are meant to evoke faith-driven worship, from dwelling within the cross-shaped walls to entering at the baptismal font symbolizing the beginning of the Christian journey up the aisle to the altar of God. These symbolic objects, placements, and actions “become vehicles of the heavenly world.” Wright goes on to state:

It is utterly fitting that we should surround and celebrate this moment of intense beauty with carved stone and coloured glass, with soaring music and solemn ritual. Worship is what we were made for. Worship is what buildings like churches and cathedrals were made for. If we get this right, we will go to our tasks... in the right spirit and for the right reason. Worship the Lord in the beauty of holiness; let the whole earth stand in awe of him.¹⁰

⁸ N. T. Wright, *For All God's Worth: True Worship and the Calling of the Church* (London: William B. Eerdmans Publishing Company, 1997), 7.

⁹ Ibid, 9.

¹⁰ Ibid, 13.

If this is the purpose of the church space, then this is where the complications of church museums often begin to surface. The assumed secularism of most museums and places of learning can easily contend for dominance within a church setting. Yet church museums can flourish and provide that convergence of worship and learning for all within their walls. The relationship between church and museum, however, must be healthy and balanced appropriately. The purpose of this research is to discuss how that relationship works in the eyes of both staff and visitors, and what practices might improve the health of the relationship.

Therefore, certain terminology is used for this discussion. To be included in this research, a British church must be a functioning church with museum-like activities as described above. The term *church museum* is not to say that any functioning church is less than a church or different from other churches in purpose. Rather, the term is meant to describe the various functions within that particular place that are different from many other churches around the world. The word *institution* will also be used quite often. This is not to make these locations of research separate from the global Church community in Christ. The word is meant to describe the individual entities of a particular community, with a particular staff, in a particular building or group of buildings. These terms are useful for the forthcoming discussions of case studies, surveys, analyses, and conclusions.

CHAPTER TWO

Case Studies

To understand the historical significance of church museums across Britain, one must be apprised of basic institutional biographies. With the knowledge of a church's role in the story of a community and a nation, one can better assess and apply theoretical study into everyday practice when considering religious, historical, and museum practices.

The following case study histories of two particular church museums—St. Paul's Cathedral in London and St. Giles' Cathedral in Edinburgh—provide necessary background knowledge for analysis of practices discussed in Chapter Five.

St. Paul's Cathedral

The iconic dome that helps define the London skyline encapsulates a sense of time and place unlike most other London buildings. St. Paul's Cathedral is full of mountains of ecclesial and national history, the home of intricate mosaics, the resting places of the Duke of Wellington and Lord Nelson, and the site of worship services and national ceremonies. How did such a grandiose place of worship become an icon of one of the largest cities in the world? An understanding of its place in the biography of London helps one understand its place as a world-known and perennially popular church museum.

As a “busy working church,” St. Paul’s attraction in the national consciousness is nothing new as it was the first major Christian symbol in Britain¹ since it replaced the earlier Roman temple to Diana.² It is now located near the center of the official City of London, the square-mile of ancient commerce around which the various boroughs have grown.

The first structure of St. Paul’s, built in A.D. 604, lasted three and a half centuries before burning down and quickly being rebuilt, was burnt again just over a century later and rebuilt by the Normans, and refurbished in the early seventeenth century by renowned architect Inigo Jones.³ The year 1666 was truly London’s trial by fire; flames supposedly started at a baker’s shop in Pudding Lane destroyed the medieval city, as diarist Samuel Pepys recorded.⁴ The hulk of the Gothic building was thought to be repairable in 1668 as the city began to rebuild, but within months of the patchwork Sir Christopher Wren was summoned to design a new English Baroque cathedral.⁵

¹ The Chapter of St. Paul’s Cathedral, “Cathedral History”, 2012, <http://www.stpauls.co.uk/Cathedral-History/Cathedral-History> (accessed October 7, 2012).

² Nick Yapp, *London: The Secrets and the Splendour* (Cologne, Germany: Konemann, 2000), 160.

³ The Chapter of St. Paul’s Cathedral, “Cathedral History.”

⁴ Jon E. Lewis, ed., *The Mammoth Book of How It Happened: Eyewitness Accounts of History in the Making from 2000 BC to the Present*, Rev Upd. (New York: Running Press, 2006), 138.

⁵ “English Baroque Architecture,” *The Courtauld Institute of Art*, 2013, <http://www.courtauld.ac.uk/degreeprogrammes/module/english-baroque-architecture> (accessed February 20, 2013).

Wren's version of St. Paul's took 35 years to complete. The dome took until 1704 for a final design to be selected,⁶ and was itself a feat of engineering with its brick inner dome clothed in a lead-covered timber frame on the outside.⁷ The dome has since become a symbol of London.

Unfortunately the dome was damaged during WWII's London Blitz in the early 1940s. The protectors of the cathedral, the St. Paul's Watch, witnessed a bomb become wedged in the dome although it did not explode. The cathedral did suffer extensive damage in the roof of the choir and the north transept, but it remained a symbol of the British stand against the Nazi invaders. As Bethnel Green remembered, "I felt that if St. Paul's had gone, something would have gone from us. But it stood in defiance, it did. And when the boys were coming back, the firemen said: 'It's bad, but, oh, the old church stood it.' Lovely, that was."⁸

Since WWII, St. Paul's has been busy still. It hosted the grand 1981 wedding of the Prince of Wales to Lady Diana Spencer, has been a site of mourning for the September 11 attacks in New York and the London bombings four years later, and was involved in special services for the 2012 Paralympic Games. For over 1,400 years St. Paul's Cathedral has welcomed pilgrims and visitors into its various incarnations, whether Gothic or English Baroque. It is easily found in nearly every guidebook to London and mentioned in nearly every history of London. Its cultural and historical importance could conceivably outweigh its religious importance, but

⁶ Robert Gray, *A History of London* (New York: Taplinger Publishing Co., 1979), 196-97.

⁷ Yapp, *London*, 160.

⁸ Gray, *A History of London*, 312.

how does such a massive institution work to meet the needs of its local community and the global community?

St. Giles' Cathedral

What church is a cathedral but not a cathedral? The center of the oldest part of Edinburgh, site of radical theological reform pioneered by John Knox, home of royal proclamations and coronations like that of Charles I of England and Scotland, on the doorstep to one of the most hated locations in the city—the Tollbooth prison, and surrounded (or perhaps also invaded) each year by the lively Edinburgh Festival? St. Giles' Cathedral is both enigmatic and unassuming in its historical significance and modern role in the life of Edinburgh, Scotland.

St. Giles' is the parish church for Edinburgh located on the famous Royal Mile, which is the stretch of road leading from Edinburgh Castle downhill to Holyrood Palace. In A.D. 854 a parish church existed in the city,⁹ however it wasn't until around 1124 that it was rededicated in honor of Edinburgh's patron saint, St. Giles. For the nearly 900 years since, St. Giles' has had an influential role in the local community and in the greater Christian world. It is fitting, one might argue, that this relatively small city church in faraway Scotland would be as bold as its namesake saint.

The story of St. Giles himself, like most saintly stories, is full of devotion and piety. He was not Scottish, nor had he been to Scotland. Some believe him to be an Athenian from the A.D. 600s who used his cloak to cure a sick beggar. After being

⁹ "The Origins of St. Giles'," *St. Giles' Cathedral Edinburgh*, October 21, 2012, <http://www.stgilescathedral.org.uk/history/> (accessed October 21, 2012).

hounded in Greece for his power, he hid in the French forests as a hermit. One day the king of the Visigoths went hunting and shot at a hind and found that St. Giles had protected his beloved companion deer by taking the arrow in his hand saving the hind's life. The king was impressed by St. Giles and tried to give him wealth, but St. Giles instead talked the king into founding a monastery. The king placed St. Giles as the abbot, and there he served for the rest of his life.¹⁰ After becoming a saint, he became the patron saint of beggars, hermits, nursing mothers, lepers, and the physically handicapped.¹¹

So how did St. Giles end up with his own cathedral in Scotland? Scholars believe that either Alexander I or more likely David I of Scotland established St. Giles' in Edinburgh. As brothers, they were connected to a St. Giles leper hospital in London by way of its founder, their sister Matilda who was married to Henry I of England.¹² David I was particularly known for his piety during his reign, so a connection from his religious devotion, his sister's work with lepers, and St. Giles' as the church of Edinburgh is at least tenuously logical.

A great shift in the life of St. Giles' in Edinburgh occurred with John Knox. Before the 1500s, the majority of churches in Europe were under the authority and tradition of the Roman Catholic Church. The church was central day to day and was

¹⁰ Rosalind K. Marshall, *St. Giles': The Dramatic Story of a Great Church and its People*, 1st ed. (Edinburgh: St Andrew Press, 2009), 2.

¹¹ Tessa Paul, *The Illustrated World Encyclopedia of Saints* (London: Anness, 2009), 36-7, 155.

¹² Marshall, *St. Giles'*, 2-3.

“responsible for education, health, welfare and discipline.”¹³ Any change, any reform to the way the church functions would change the lifestyle of the church members, and any “changes to its forms of worship could endanger your chances of salvation. In other words, your future in either Heaven or Hell was at stake.”¹⁴ John Knox changed everything for St. Giles’ ... and for Scotland.

Across sixteenth-century Europe, religious reform was ablaze thanks to theologians like Martin Luther, Ulrich Zwingli, Balthasar Hubmaier, and John Calvin. John Knox began in the mid-century as a Catholic priest, when reform movements were in full swing on continental Europe. Although little is known about his conversion from Catholicism to Protestantism,¹⁵ his Protestant work led to great change in Britain. He studied under Calvin in Geneva and returned to Britain after the Protestant Queen Elizabeth I came to the throne of England upon the death of her Catholic sister Mary I. Knox became the minister at St. Giles’ Church and implemented new, simpler forms of worship in the Protestant tradition. He stripped St. Giles’ of its Catholic images of saints, its organ, and its choir.¹⁶ John Knox changed the whole culture of the Scottish church by changing St. Giles’, and consequently Scottish Presbyterianism replaced Catholicism as the official religion of Scotland.

¹³ “Reformation and Renaissance,” *BBC History*, October 21, 2012, http://www.bbc.co.uk/history/scottishhistory/renaissance/features_renaissance_reformation.shtml (accessed October 21, 2012).

¹⁴ Ibid.

¹⁵ Michael Collins and Matthew Price, *The Story of Christianity*, 1st ed. (New York: DK Publishing, 2003), 141.

¹⁶ Marshall, *St. Giles’*, 57.

Less than a hundred years later, King Charles I, the first to inherit England and Scotland at the same time, issued a charter to install a Scottish Episcopal bishop at St. Giles'.¹⁷ The seat of a bishop is a cathedral, so St. Giles' Church became St. Giles' Cathedral and Edinburgh obtained official city status. The building transformed from the Protestant simplicity back into a "sacred space in keeping with the intention of its original founders," as Charles I told the council of Edinburgh.¹⁸

This new blend of Protestant and Catholic activity lasted just over fifty years before the Glorious Revolution occurred. In 1688 England feared King James II, who had converted to Catholicism and married a Catholic as his second wife, would sire a Catholic heir. Religious intolerance led to the people of England basically asking James' Protestant daughter Mary and her husband to come replace James on the throne. Thus James II was deposed for the Protestant King William and Queen Mary. Agreements between Scotland and the new monarchs included the abolishment of bishops,¹⁹ which ended St. Giles' official role as a cathedral. The title stuck, however, and the church is still known as St. Giles' Cathedral even in the twenty-first century.

Today the Cathedral is involved in the annual Edinburgh Festival, presents free concerts throughout the week, and promotes city-wide events. It serves approximately 600 members without defined parish lines. Visitors range in

¹⁷ "The Origins of St. Giles'."

¹⁸ Marshall, *St. Giles'*, 81.

¹⁹ Ibid, 97.

numbers throughout the year. In August of 2011 alone, about 150,000 visitors were served at St. Giles'.²⁰

With the background knowledge thus presented about these two institutions, the history remains as the backdrop for understanding staff operations, visitor experiences, and staff-visitor relations. The following chapters will discuss these three topics in-depth through surveys, analysis of electronic communications, and a culminating understanding of effective practices.

²⁰ St. Giles' Cathedral Visitor Manager.

CHAPTER THREE

The Operations: Staff Surveys

Methodology

To understand the current situation regarding the practices and perceptions functioning in church museums, data was gathered via anonymous online surveys taken by a range of church museum workers. (See Appendix A.) Participants were 37 museum staff, church staff, or volunteers. Participants represent a range of church museum sizes and locations across Great Britain.

Questions range from participants' roles within the church museum, interaction with visitors, observed behavior of visitors, and opinions on practices to achieve the purposes of the church museum. Response options were multiple choice, scaling, and text/essay. All questions were voluntarily answered.

Data collected is interpreted by cross-tabulation of pertinent questions to reveal relationships between roles, visitor behavior, practices, etc.

The Survey

1. Your role in the institution is...

A person's role in a church museum may have a profound effect on how that person views the institution's activities and visitors. Do church staff members have a more hopeful or skeptical view of visitors' reverence, if their reverence is

observed at all? Do museum staff members look more for educational-related behaviors to the point where worship behaviors are ignored?

2. Do you interact with visitors in your museum role?

The level of interaction between staff and visitors also influences one's view of an institution's activities. Both those who interact constantly and interact rarely provide valuable insights. Those who interact with visitors on a regular basis have a deeper understanding of visitor needs and patterns, while those who interact rarely have a more detached view on what they observe visitors doing.

3. Are visitors taken on guided tours by staff or volunteers?

Behaviors and outcomes for visitors are directly related to the visitor services and opportunities afforded by church museums. The level of guidance for visitors varies from institution to institution, and how those variances reflect on visitor experiences sheds light for understanding best practices for optimizing success.

4. Does the institution provide written or audio guides?

What is provided by way of guidance on behalf of the church museum to the visitor is essential and deliberate. Even when constrained by limited resources, as most church museums function primarily on donations and not state funds while few "have an operating budget of less than [£]500,000" per year to cover conservation and visitor services,¹ guides are intentionally designed or disregarded

¹ Myra Shackley, "Space, Sanctity, and Service: the English Cathedral as Heterotopia," *International Journal of Tourism Research* 4, no. 5 (2002): 345–352.

as a service to the public. Guides might then affect observed visitor behaviors and therefore the success of the institution's goals.

5. What visitor experiences have you observed in general at your institution?

Church museum staff and volunteers observe visitors at varying levels, but these observations should inform the practices of the institutions. If visitors are observed not to be experiencing what church museums intend, then adjustments must be made. If visitors are observed to be experiencing what church museums intend, then the practices that lead to such behaviors should be examined as models.

6. Have you observed other visitor behaviors you feel are important or interesting to this study?

Because visitor behaviors vary so greatly from different institutions and are observed differently by each staff member, not all behaviors that may be observed fit into the general behaviors described in the previous question. This text-based response allowed participants to describe specific behaviors observed in their institutions.

7. In your opinion, what does your institution do to promote the purpose(s) as a church museum?

Specific, strategic practices are often employed by institutions to further their goals for those they serve. The purpose of this question was to define patterns of what does and what does not lead to success for these church museums.

8. In your opinion, how does the institution present itself to the public?

An understanding of how an institution views itself in relation to the public is a vital aspect of self-assessment for effectiveness and plans for improvement. One must be honest with an institution's perception by the public and compare that to how the institution should be perceived based on institutional goals. This question encouraged survey participants to think about the bigger picture of their institutions and whether or not the presentation is appropriate.

9. In your opinion, how successful are the daily operations in fulfilling the institution's dual role as a church and as a museum or historic site?

The view of the staff of an institution concerning the health of its activities informs greatly the direction an institution should go. An institution must understand itself in order to correct weaknesses, improve strengths, and move forward toward goals. Therefore, assessing successfulness is essential in any institution.

10. In your opinion, what are some areas where your institution excels at fulfilling its dual role as a church and museum?

This question gives the survey participants a chance to explain areas of activity that they feel are strong and positive for their institutions. Ideas can then be shared, evaluated, and perhaps implemented elsewhere. Such information also allows patterns of strengths to emerge, if there are any.

11. In your opinion, what are some areas where your institution struggles at fulfilling its dual role as a church and museum?

Every institution has some area of struggle, and patterns of struggles can more easily be addressed when identified first by the staff and then by careful evaluation both within the institution and in the wider church museum community.

12. What suggestions do you have for improving the institution's success in fulfilling its dual role as a church and museum?

These statements are specific ideas for improvement that can be carefully considered within the broader scope of church museums, implemented where appropriate, and then evaluated for effectiveness. By answering this question, survey participants must think critically about their institutions' activities and develop ideas for action towards improvement where needed.

Cross Tabulation

I. Church Museum Role and Interaction with Visitors

Responses. Of the 37 survey participants, 32 answered this question. (See Table 1.) Nineteen identified themselves as church staff, twelve as museum staff, one as a church member, one as a volunteer, and one as the Director of Finance but did not identify whether the finance was for the church, the museum, or both. The length of tenure at the time of the survey ranged from six months to 14 years, with an overall participant average of 6.2 years.

Of the 32 participants, 18 responded that they constantly interact with visitors, 13 said they occasionally interact with visitors, and one almost never

interacts with visitors. None of the responses indicate they never interact with visitors at all.

Table 1. Church Museum Role and Interaction with Visitors

Your interaction with visitors is...		Your role in the institution is...			
		Church Staff	Museum Staff	Church Member/ Parishioner	Volunteer
Do you interact with visitors in your museum role?	Yes, constantly	10	8	0	1
	Yes, occasionally	8	4	1	0
	Almost never	1	0	0	0
	Never	0	0	0	0

The cross-tabulation of these two questions provides further data. Of the 19 church staff who responded, ten participants said they interact with visitors constantly, eight interact occasionally, and only one interacts almost never. Of the 12 museum staff who responded, eight said they interact with visitors constantly and four interact occasionally. The one church member indicated an occasional interaction with visitors, as did the Director of Finance.

Implications. Only one participant indicated an almost-never level of interaction with visitors, while all other participants interact occasionally or constantly. The ratio between church staff who constantly interact versus occasionally interact closely mirrors the ratio between museum staff who constantly interact versus occasionally interact. This suggests that both church staff and

museum staff interact with church museum visitors at a parallel level. As such, both areas of staff are essential to the visitor experience in the church museum.

II. Interaction with Visitors and Observed Visitor Behaviors

Responses. Survey participants were asked to rank levels of behavior observed in visitors concerning engagement in the visit, reverence, worship, and learning. These responses were cross tabulated with the level of interaction between the staff and visitors. (See Table 2.) Twenty-six participants responded to the engagement and reverence questions, while 25 responded to the worship and learning experiences questions.

Of the 16 participants who constantly interact with visitors, five indicated that visitors almost always appear engaged and 11 usually appear engaged. Two indicated that visitors almost always appear reverent, and 12 indicated that usually visitors appear reverent. Of the 15 of these participants who answered the worship and learning experience questions, one said that visitors appear to have a worshipful experience, three usually appear to do so, and 11 occasionally have a worshipful experience. Three participants suggest that visitors almost always appear to have a learning experience, and 12 usually appear to do so.

Of the ten who occasionally interact with visitors, three said that visitors almost always appear reverent, and seven said they usually appear engaged in their visit. Three said that visitors almost always appear reverent, five said they usually appear reverent, while two said they occasionally appear reverent. One participant said that visitors almost always appear to have a worshipful experience, three said they

Table 2. Interaction with Visitors and Observed Visitor Behaviors

What visitor experiences have you observed in general at your institution?		Do you interact with visitors in your museum role?				Total
		Yes, constantly	Yes, occasionally	Almost never	Never	
Visitors appear engaged	Almost always	5	3	0	0	8
	Usually	11	7	0	0	18
	Occasionally	0	0	0	0	0
	Almost never	0	0	0	0	0
	Total	16	10	0	0	26
Visitors appear reverent	Almost always	2	3	0	0	5
	Usually	12	5	0	0	17
	Occasionally	2	2	0	0	4
	Almost never	0	0	0	0	0
	Total	16	9	0	0	26
Visitors appear to have a worshipful experience	Almost always	1	1	0	1	2
	Usually	3	3	0	0	6
	Occasionally	11	5	0	0	16
	Almost never	0	1	0	0	1
	Total	15	10	0	0	25
Visitors appear to have a learning / history appreciation experience	Almost always	3	3	0	0	6
	Usually	12	7	0	0	19
	Occasionally	0	0	0	0	0
	Almost never	0	0	0	0	0
	Total	15	10	0	0	25

usually do such, five said they occasionally do, and one said they almost never do. Three indicated that visitors almost always have a learning experience, and seven said they usually have a learning experience.

None of the survey participants who indicated that they almost never or never interact with visitors responded to these questions.

Implications. There is an apparent disconnect between the worship purposes of church museums and the educational purposes. Although one might expect some variations based on demographics of visitors who deliberately experience certain things on one focus or the other, one might also question if the practices of a given church museum are conducive to meeting these apparently divergent purposes.

Of the 25 participants who answered the worship and learning experience questions, all 25 suggested that visitors are likely to have a learning experience while only eight suggested that they are likely to have a worshipful experience. Two-thirds of visitors are observed to only occasionally or never have a worshipful experience.

If part of the purpose for church museums, as a functioning church, is to be a house of worship, then approximately two-thirds of visitors are missing this experience. Although staff cannot force worship onto anyone, such a stark contrast of purpose versus outcome suggests areas of weakness that must be addressed.

III. Church Museum Role and Observed Visitor Behaviors

Responses. Because a person's role in a church museum has an impact on behaviors observed in visitors, responses were cross tabulated between roles and

behaviors. (See Table 3.) Twenty-seven survey participants responded to cross-reference the data.

Of the 16 participants who identified themselves as church staff, four said that visitors almost always appear engaged in their visit, while 12 said they usually appear engaged. Of those 16 church staff, four said that visitors almost always appear reverent, ten said they usually appear reverent, and two said they occasionally appear reverent.

Fifteen church staff responded to the worship and learning experience questions. One said visitors always appear to have a worshipful experience, three said they usually have a worshipful experience, ten said visitors occasionally appear to do so, and one said visitors almost never do. Of the responses, two indicate that visitors almost always have a learning experience, and 13 said they usually do.

Of the ten participants who identified themselves as museum staff, four said that visitors almost always appear engaged, and six said they usually appear so. One staff member said visitors almost always appear reverent, six said they usually do, and three said they occasionally appear reverent.

Of these museum staff, one said that visitors almost always appear to have a worshipful experience, two usually observe such behavior, and seven only occasionally see visitors who appear to have a worshipful experience. Four indicated they see visitors almost always having a learning experience, while six said visitors usually do.

The self-identified church member observed that visitors usually appear engaged, usually appear reverent, occasionally have a worshipful experience, and

Table 3. Church Museum Role and Observed Visitor Behaviors

What visitor experiences have you observed in general at your institution?		Your role in the institution is...				Total
		Church Staff	Museum Staff	Church Member / Parishioner	Volunteer	
Visitors appear engaged	Almost always	4	4	0	1	9
	Usually	12	6	1	0	20
	Occasionally	0	0	0	0	0
	Almost never	0	0	0	0	0
	Total	16	10	1	1	29
Visitors appear reverent	Almost always	4	1	0	0	5
	Usually	10	6	1	1	19
	Occasionally	2	3	0	0	5
	Almost never	0	0	0	0	0
	Total	16	10	1	1	29
Visitors appear to have a worshipful experience	Almost always	1	1	0	0	2
	Usually	3	2	0	0	6
	Occasionally	10	7	1	1	19
	Almost never	1	1	0	0	2
	Total	15	11	1	1	29
Visitors appear to have a learning / history appreciation experience	Almost always	2	4	0	0	6
	Usually	13	6	1	1	22
	Occasionally	0	0	0	0	0
	Almost never	0	0	0	0	0
	Total	15	10	1	1	28

usually have a learning experience. The finance staff member said visitors usually appear engaged, usually appear reverent, usually appear to have a worshipful experience, and usually have a learning experience.

Implications. According to this view of the data, there is not a large difference in the levels of observed behaviors between church staff and museum staff. All 27 participants indicated that visitors are likely to appear engaged and have a learning experience with a comparable ratio between the two staff domains, while reverence and worshipful experiences were indicated as a more questionable behavior being observed by both staffs as well. However, only a church staff member indicated that visitors almost never appear to have a worshipful experience.

IV. Observed Visitor Behaviors and Promotion of Church Museum Purposes

Responses. Observed visitor behaviors can only be observed if they actually happen, and this cross tabulation looks at what tactics church museums use to promote their end purposes versus what behaviors result. Such observation is subjective, of course, but it can be very indicative of general activity. Therefore, the survey results for observed behaviors were cross tabulated with church museum purposes. (See Table 4.)

For whether visitors appear engaged in their visit, the twenty-seven responses across the categories for atmosphere, daily services, labels and displays, lack of labels and displays, guided tours, and religious training suggest that visitors usually or almost always appear engaged. There were no responses indicating visitors only occasionally or never appear so in any of the categories. For each

Table 4. Observed Visitor Behaviors and Promotion of Church Museum Purposes

What visitor experiences have you observed in general at your institution?		In your opinion, what does your institution do to promote the purpose(s) as a church museum?						
		Reverent atmosphere	Daily services during public hours	Labels and displays	Lack of labels and displays	Guided tours – worship	Guided tours - history/learning	Religious training for staff/volunteers
Visitors appear engaged	Almost always	6	7	6	3	6	9	1
	Usually	13	16	9	5	10	15	2
	Occasionally	0	0	0	0	0	0	0
	Almost never	0	0	0	0	0	0	0
	Total	19	23	15	8	16	24	3
Visitors appear reverent	Almost always	3	4	4	1	4	4	1
	Usually	12	15	10	5	10	17	1
	Occasionally	4	4	1	2	2	3	0
	Almost never	0	0	0	0	0	0	0
	Total	19	23	15	8	16	24	2
Visitors appear to have a worship experience	Almost always	1	1	1	1	1	2	1
	Usually	4	6	3	3	5	5	1
	Occasionally	12	14	11	4	8	16	1
	Almost never	1	1	0	0	1	0	0
	Total	18	22	15	8	15	23	3
Visitors appear to have a learning/ experience	Almost always	5	4	2	4	3	6	1
	Usually	13	19	12	4	13	17	1
	Occasionally	0	0	0	0	0	0	0
	Almost never	0	0	0	0	0	0	0
	Total	18	23	14	8	16	23	2

category, approximately twice as many responses were marked to say visitors occasionally appear engaged compared to almost always. It seems the varied approaches are comparable for achieving visitor engagement. However, when asked if visitors appear reverent, survey participants indicated at approximately 15% that some institutions have visitors who only occasionally appear reverent, opposed to 18% and 67% appearing almost always and usually reverent, respectively. The deliberate approaches that have the highest percentage of only occasionally reverent visitors fall into the categories of a reverent atmosphere, daily services during public hours, and lack of labels and displays.

The disparity of responses continues to increase between the worshipful experience and learning experience categories explored. Across the categories, all responses indicated that visitors usually or almost always have a learning experience, whereas visitors range much more dramatically in having worshipful experiences. Only 8% of responses suggest visitors almost always worship, 27% usually worship, and a large portion at 61.5% occasionally worship. This was also the only category that had any responses of almost never with 4% of participants stating such. The intentional approaches that contain that 4% are 5.5% of the reverent atmosphere, 4.5% of those with daily services, and 7% of those with guided tours that emphasize worship.

Implications. The distribution of approaches suggests that institutions make varied, deliberate decisions regarding how they use the church museum to create experiences desired. However, the results are not consistent between the two roles

of church museums, and the matter of history and learning is more successful than the matter of the church being a place of worship.

Interestingly, the intentional approaches that one may assume to be in great aid of creating worshipful experiences for visitors appear to be the ones with the least success. This may be an indication of a more critical view of reverence and worship concerning visitor behavior since these activities are done deliberately to help visitors experience the assumed primary purpose of the institution. On the other hand, this may also indicate a pattern of approaches that are insufficient at present and may be improved for the benefit of visitor experiences.

V. Observed Visitor Behaviors and Institution Guides

Responses. The question of guides can have quite an impact on visitor behaviors that can be observed by staff. Guides could be written, audio, a person, or no guide at all. Institutions may offer any of these in any combination, and the guide offerings may have an impact on visitor behaviors. (See Table 5.)

All guide options indicated by survey participants have a success rating for visitor engagement at 67% usually engaged and 33% almost always engaged. Since visitor engagement is the key to other more specific experiences, these responses are strong.

Although engagement is fairly high, reverence begins to show some weakness. While 18.5% are almost always reverent, and 67% are usually reverent, about 15% are only occasionally reverent. Those with written guides only are about 15% occasionally, audio guides only are 50% occasionally, and those with staff or

Table 5. Observed Visitor Behaviors and Institution Guides

What visitor experiences have you observed in general at your institution?		Does the institution provide written or audio guides?					
		yes, written	yes, audio	yes, either	no, staff/volunteers guide visitors	no, there is no guidance	other
Visitors appear engaged	Almost always	5	1	2	0	0	1
	Usually	8	1	6	1	0	2
	Occasionally	0	0	0	0	0	0
	Almost never	0	0	0	0	0	0
	Total	13	2	8	1	0	3
Visitors appear reverent	Almost always	4	1	0	0	0	0
	Usually	7	0	8	0	0	3
	Occasionally	2	1	0	1	0	0
	Almost never	0	0	0	0	0	0
	Total	13	2	8	1	0	3
Visitors appear to have a worshipful experience	Almost always	1	1	0	0	0	0
	Usually	3	0	3	0	0	1
	Occasionally	8	1	5	0	0	2
	Almost never	0	0	0	1	0	0
	Total	12	2	8	1	0	3
Visitors appear to have a learning / history appreciation experience	Almost always	3	2	1	0	0	0
	Usually	9	0	7	1	0	3
	Occasionally	0	0	0	0	0	0
	Almost never	0	0	0	0	0	0
	Total	12	2	8	1	0	3

volunteer guides are 100% occasionally. By contrast, those with both written and audio guides available are 100% usually reverent.

The learning experience and worshipful experience comparison reflects similarly with guides offered as with intentional approaches by the church museums to promote their purposes. Learning experiences are achieved at 23% almost always and 77% usually, with audio guides only at 100% almost always. Worshipful experiences vary, as expected. Those with written guides only have 67% of visitors only occasionally worshipping, 50% occasionally of those with audio guides only, 62.5% of both written and audio guides have visitors occasionally worshipping. The one response of staff/volunteer guides only stated that visitors almost never worship.

Implications. Understandably, what types of guides an institution can offer depends greatly on resources available, particularly funding. However, if inexpensive guides are done well, visitors can maximize their experiences more easily. The technology is less of a concern than what the guides can do.

VI. Promotion of Church Museum Purposes and Public Perception

Responses. One of the aspects of the bigger picture of church museums is how institutions are presented to the public. Because the members of staff are the ones making the decisions in the operations of the institution, their understanding of how visitors see the church museum is important to understand in determining the health of the dual role balance. What is interesting to note is the intentional

approaches taken to promote the purposes of the institutions in relation to how the staff believes the institutions are presented to the public. (See Table 6.)

Of the 12 participants out of 26 who stated their institutions present themselves equally as a church and a museum, seven said they provide a reverent atmosphere, 10 provide daily services, nine provide labels and displays, three provide no labels or displays, six provide guided tours that emphasize worship, 10 provide tours that emphasize history, and two provide religious training for staff and volunteers. Of the nine participants who indicated that their institutions present themselves primarily as churches, eight provide a reverent atmosphere, eight provide daily services, three provide explanatory labels, three provide no labels, seven provide guided tours that emphasize worship, and eight provide guided tours that emphasize history. The one participant who stated that the institution is presented primarily as a museum said that it provides daily services, no labels, and guided tours that emphasize history. The one participant who stated that the institution's identity appears conflicted or unclear said that it provides daily services, labels, and guided tours that emphasize both worship and history.

Implications. For the institutions who stated they are presented equally as a church and a museum, at least some appear unbalanced in their tours emphasizing worship and history. History has 83% emphasis, while worship has only 50% emphasis of those institutions. The balance in practice looks skewed. In comparison, 78% of institutions who see themselves primarily as a church have tours that emphasize worship. Also interestingly between the equally presented institutions and the primarily church institutions is that two of the 12 equal

Table 6. Promotion of Church Museum Purposes and Public Perception

How does the institution promote its purpose(s)?		In your opinion, how does the institution present itself to the public?				
		equally as church and as museum	primarily as a church	primarily as a museum	identity appears conflicted and/or unclear	other
In your opinion, what does your institution do to promote the purpose(s) as a church museum?	reverent atmosphere	7	8	0	0	3
	daily services	10	8	1	1	2
	explanatory labels/ displays	9	3	0	1	2
	lack of labels/ displays	3	3	1	0	0
	guided tours that emphasise worship	6	7	0	1	1
	guided tours that emphasise history/learning	10	8	1	1	3
	religious training for staff/volunteers	2	0	0	0	0
	Other	0	2	0	1	2

institutions provide religious training for staff and volunteers, while none of the nine primarily church institutions stated such training is offered. This suggests either the primarily church institutions are served by people who need no specific religious training while the equal institutions do, or the equal institutions see the value in such training while the primarily church institutions do not.

VII. Observed Behaviors and Public Perception

Responses. The correlation between how an institution presents itself to the public and how the public behaves while visiting the institution informs the effectiveness of the public perception toward the institution's goals.

Across the categories of public perception, all 26 responses indicate that visitors usually or almost always appear engaged. (See Table 7.) Observed reverence occurs predominantly usually, while institutions presented equally as a church and museum and those presented primarily as a church each had one response of visitors being occasionally reverent. Worshipful experiences were observed almost always in only one institution across the categories, and that institution is presented primarily as a church. However, another institution presented primarily as a church responded with the only almost never option for worshipful experiences. Learning experiences are observed usually or almost always across the categories, with institutions presented primarily as a church having the greatest percentage of almost always responses. For the category of conflicted or unclear identity, visitors are usually observed to be engaged, reverent, and have learning experiences while worshipful experiences are observed only occasionally.

Table 7. Observed Behaviors and Public Perception

		In your opinion, how does the institution present itself to the public?				
What visitor experiences have you observed in general at your institution?		equally as church and as museum	primarily as a church	primarily as a museum	identity appears conflicted and/or unclear	other
Visitors appear engaged	Almost always	5	2	0	0	2
	Usually	7	7	1	1	1
	Occasionally	0	0	0	0	0
	Almost never	0	0	0	0	0
	Total	12	9	1	1	3
Visitors appear reverent	Almost always	2	2	0	0	1
	Usually	9	6	1	1	1
	Occasionally	1	1	0	0	1
	Almost never	0	0	0	0	0
	Total	12	9	1	1	3
Visitors appear to have a worshipful experience	Almost always	0	1	0	0	1
	Usually	5	2	0	0	0
	Occasionally	7	4	1	1	2
	Almost never	0	1	0	0	0
	Total	12	8	1	1	3
Visitors appear to have a learning / history appreciation experience	Almost always	1	3	0	0	1
	Usually	10	6	1	1	2
	Occasionally	0	0	0	0	0
	Almost never	0	0	0	0	0
	Total	11	9	1	1	3

Implications. Across the categories, the observed behaviors are fairly similar. This suggests that it is less the public perception of an institution that influences visitor behaviors, although one could argue that such perception can impact behaviors particularly upon arrival. It is the actual experience presented within the institution that has the greatest influence on visitor behaviors, and public perception could then very well follow. Yet interestingly the only behavior almost never observed, that being the worshipful experience, was only indicated at an institution presented primarily as a church. This response strongly suggests the institution should evaluate its goals and find the most effective means to create the environment and services to reach those goals.

Open-Ended Questions

1. In your opinion, what are some areas where your institution excels at fulfilling its dual role as a church and museum?

Of the 16 survey participants who answered this question, six specifically stated how welcoming visitors is a strength for their institutions. Some use “professional welcomers who present a human face to the institution,” while others use tour guides and atmosphere to be welcoming to visitors “whatever their purposes.” One survey participant noted especially that “the thing most commented upon by visitors is the warmth of welcome they receive.” This aspect of visitor service is important to the staff and life of these church museums.

Two participants stated that their institutions excel in education work that supports the curriculum. Another described having an award-winning museum display and “active link with the local village museum.” That link could help visitors

understand the historic aspects of the institution as well as its role in the life of the community. The idea of museum displays is achieved at another institution by locating exhibitions and audio/visual materials in the crypt so that they do not “interrupt worship in any way.” Yet another participant stated that the institution is involved in cultural festivals to include worship.

Three responses stated that scheduled daily prayers help them succeed at fulfilling the dual role. Two of those are hourly prayers, and the third has prayer twice daily with prayer cards for visitors throughout the building. Along these lines, five participants stated that it is clear in their institutions that they are places of worship and not museums. The worship space and the history are “seen as indivisible.” As one participant said, “It is not a church that is also a museum, but a church which happens to be very historic.” Being careful of terminology is important for these institutions.

These institutions are taking specific steps in ensuring their dual roles are balanced in a healthy manner for the sake of the institutions. A healthy balance may not be equally church and museum, but rather a balance that gives proper focus toward the goals of the individual institutions.

II. In your opinion, what are some areas where your institution struggles at fulfilling its dual role as a church and museum?

In total, 15 survey participants responded to this question. Some answers are expected, and others are simply difficult to address. Three main patterns emerged among the responses: activity, communication, and expectations.

Activities can change the feel of a space in an instant, and one response described that too much activity “destroys the sense of peace and spiritual space”, such as tours, musicians practicing, and crowds. Another participant stated that sometimes the church is subjugated to booked activities rather than worship. Even the worship times can then become more booked activities, as one response read, “Sometimes evensong can seem like a free concert.”

Communication is key in any group of people working to achieve a goal. The communication among staff members and volunteers as well as communication to visitors can create some friction if misunderstandings and inconsistencies are not addressed. One institution seems to have issues maintaining consistent messages among so many volunteers that “volunteers have been known to say that the Cathedral is closed” during services rather than “encouraging attendance at the service.” Even the operational activities may send the wrong message, as entry fees can create “an image of the Cathedral as purely a tourist site.”

Expectations on the part of visitors are one of the more frustrating challenges some church museums face. One response noted that there is “conflict between some volunteers and staff who would prefer it to be a purely religious experience and visitors who want a museum experience.” At least three responses addressed the struggle of helping visitors understand expected behaviors, two mentioning the standard action of removing one’s hat upon entering the church. The other stated more specific frustrations of “tourists treating services—Evensong, choral Eucharist—as museum pieces.” Such tourists “take photos, leave halfway through, etc.” Another participant said that “some visitors get angry that there may be a

service taking place, restricting their access.” The result is easily an abundance of information to be given by those who greet visitors, which may not be entirely effective for visitors with little expectation of the places of worship being anything more than historic buildings to tour.

III. What suggestions do you have for improving the institution’s success in fulfilling its dual role as a church and museum?

As with the question on struggles for the institutions, communication was the dominant theme among the 10 responses to this question. Particularly communication between departments was stated for booking activities, clarifying goals, and meeting visitor needs. Awareness came up, which of course aids communication greatly, so that “all have a clearer idea of what the others do and a clearer idea of the mission of the church both as church and important historical landmark.” Communication to visitors was also held as essential for improving success. This might include “advertising to a wider public and families” and especially to help “visitors to understand why a church is different.”

CHAPTER FOUR

The Experiences: Visitor Surveys

Methodology

To gather data on church museum visitor experiences, an anonymous online survey was circulated through social media contacts, primarily through Facebook, inviting people to participate. (See Appendix B.) The participants were 62 adults over the age of 18 who have visited at least one church museum. Although nationalities are anonymous, most participants were likely American based upon the social media contacts involved in spreading the survey in their networks.

The questions collected information on basic demographics, what church museums have been visited, what experiences resulted, and what helped or hindered those experiences. Many questions offered participants the option of explaining experiences and insights in text form, rather than just checking a box. Data thus collected is interpreted in question groups to reveal possible patterns.

The Survey

I. Demographics – Gender, Age, Religious Affiliation, Travel Experience, Museum-Going Habits

Quite often one's circumstances influence decisions regarding work, family, and recreation. To understand decisions and perceptions concerning visits to church museums, research benefits from knowing basic demographic information about survey participants.

Men and women may describe experiences differently. Age, and therefore life experience, may bring to light particular insights. Religious affiliation allows researchers to gauge the implications of worshipful experiences in church museums, such as self-described Christians and non-Christians having or not having worshipful experiences may suggest certain strengths and weaknesses in the practices of a given church museum. The level of travel experience affects insights for comparisons and ability to assess effectiveness of practices. Museum-going habits shed light on who church museum audiences might be, which is valuable information for church museums to reach potential visitors.

II. Church Museums Visits

For this survey to be useful in analyses, participants identified particular church museums that they have visited. Because this research project concentrates on Britain specifically, a few major church museums were listed for participants to confirm as visited or not, with a text option to fill in other church museums visited across the globe.

III. Church Museum Guides

Guide types discussed in these questions include written, audio, and live guides, as well as no guide at all. Patterns of what types of guides are available at various church museums reveals general practices among church museums, and how those guides are used by visitors reveals potential effectiveness and/or drawbacks. Resources at church museums are limited, so knowing what guides are

effective and how helps church museums make informed decisions on what types of guides to offer.

IV. Church Museum Worshipful Experiences

If the historical purpose of a functioning church is to be a house of worship, then it follows that a main purpose of a church museum in the context of this research is to encourage visitors to participate in worship of some form while visiting the institution. Whether visitors experience worship or not and what aspects offered by the church museum help or hinder such experiences are invaluable to church museum practices.

V. Church Museum Learning Experiences

If the purpose of a museum is to present knowledge, opportunities to learn, and/or opportunities to appreciate some aspect of culture, then a main purpose of a church museum is to encourage visitors to learn and appreciate content presented by the church museum. Through the survey, visitors describe to what extent they had a learning experience and what aspects offered by the church museum helped or hindered these experiences. Such data is important for church museums to understand in planning tours, exhibits, and guides.

VI. Other Observations

Often visits in church museums are not only experienced intellectually but spiritually and emotionally. The environment tends to lend itself well to a spectrum of insights and new thoughts. The base questions of this survey cover many of the general experiences of visitors in church museums, but the last question asking for a

text answer of any other thoughts allowed participants to describe varying experiences to account for the personal nature of visits.

Responses

I. Demographics

Survey participants answered six demographic-related questions. The responses are indicative of patterns of church museum audiences, willingness to take surveys as feedback for these church museums, and/or both of these. Of the 62 participants, 13 identified themselves as male and 49 as female. That is, 79% of participants were female, an overwhelming majority over men participants. Of these participants, 32 identified themselves within the age range of 25-34, which is 52% of responses. Younger than 25 was 24%, while 35 and older were 24%. Only two of those older than 35 were over age 65.

Religious affiliation is also indicative, as this sheds light on whom the majority of church museum audiences might be. Of survey participants, 55 identified themselves as Christian, 7 as non-religious, and none as a faith other than Christian. Although due to a text comment on a later question, which said that one participant is “a different religion,” one might assume that at least one participant who described him/herself as non-religious may in fact be a faith other than Christian. However, such data was not self-described, so the data will be interpreted on self-described statements made and not assumptive connections. Still, as 89% of participants identified themselves as Christian, church museums should take note of that point.

Approximately 97% described their travel experience as well-traveled or some travel, while only two said they have done minimal travel. This reflects differently in self-described museum habits of participants. When asked what kind of museums they tend to visit, history, art, and religious museums were the top choices at 88%, 73%, and 68% respectively. Historic houses, natural history/science, and memorials came in close together at 59%, 61%, and 55% respectively. Children's museums had 32% of participants saying they tend to visit them, and one participant identified castles as a typical museum to visit, although that may be added to the historic house category on some level. When asked about frequency of museum visits, the responses were fairly evenly distributed at 30% saying they go once or twice a year, 30% saying they go a few times a year, and 39% saying they go several times a year.

II. Church Museums Visits

Of the institutions listed, the top-most visited by survey participants were Westminster Abbey in London with 45% of participants and St. Paul's Cathedral in London with 43% visited. St. Giles' Cathedral in Edinburgh had 19% of participants visit, Southwark Cathedral in London had 9% visit, Canongate Kirk in Edinburgh had 6% visit, and St. Machar's in Aberdeen had 2% visit. Two of the top institutions not listed in the original survey but listed by participants include Notre Dame in Paris and the Vatican. Many other institutions were named across Europe, particularly in France, Italy, and Greece. Some were mentioned from Israel and the United States.

The reasons for visiting these institutions varied, and participants marked all of their personal reasons. Twenty-eight of 56 responses cited group/educational

trips as the reason, 27 said family trips, 37 stated their interest in the local history as their reason, 29 said they had interest in specific church museums, and 22 had interest in religious museums. Other reasons identified included interest in architecture, following a significant other, cultural offerings, and beautiful locations.

From these results, one can surmise that visitors attend church museums for very personal reasons, and not all are religious. Some may be seeking some kind of worship, others knowledge, and others an environmental experience.

III. Church Museum Guides

Of survey participants, 35% stated they have used audio guides, 65% stated they have used written guides, 67% have been guided by a staff member or volunteer, and 83% have visited institutions with no guidance. Other forms of guidance listed include local guides not from the institution and at least one professor. (See Table 8.)

Table 8. Types of Guides Used by Visitors

Type of Guide	Yes	No	Total Responses
Audio Guide	17	31	48
Written Guide	31	17	48
Staff or volunteer	33	16	49
No Guide	38	8	46
Other	3	4	7

The frequency of using each type of guide varied more greatly than the above section. (See Table 9.) Audio guides were used often for three of 20 participants,

written guides used often by 16 of 34 participants, staff/volunteers used often by 5 of 30 participants, and no guidance used often by 17 of 38 participants. The local guides and professor were in the once or twice category. Of particular interest in this section is the frequency of participants who used no guidance often, with 45% of visitors surveyed, compared to the institutions surveyed where some kind of guidance was offered at 100% of those church museums. This discrepancy may be due to the survey sampling itself or even personal decisions on behalf of the visitors to forego guides at times.

Table 9. Frequency of Types of Guides Used by Visitors

Type of Guide	Often	Occasionally	Once or Twice	Total Responses
Audio Guide	3	10	7	20
Written Guide	16	11	7	34
Staff or Volunteer	5	15	10	30
No Guide	17	15	6	38
Other	0	0	2	2

The effectiveness of guides is the most telling for the evaluation of visitor experiences. (See Table 10.) Audio guides, written guides, and no guides had very effective ratings of 22%, 19%, and 9% respectively. The highest rated effectiveness was for staff/volunteer guides with 48% of participants finding them very effective. The lowest rated effectiveness for guides offered was audio guides, with 30% of participants saying they were not really effective or not effective at all. This result is interesting considering that technology is so pervasive in the modern culture and is often seen as the better means to an end. Hence the technology necessary for audio

guides could be assumed as more effective than written, but written guides had a 77% very or mostly effective rating, which is surprisingly higher than audio guides' 70% rating.

Table 10. Effectiveness of Types of Guides Used by Visitors

Type of Guide	Very	Mostly	Not Really	No	Total Responses
Audio Guide	5	11	3	4	23
Written Guide	6	18	5	2	31
Staff or Volunteer	16	12	3	2	33
No Guide	3	20	11	1	35
Other	3	0	1	0	4

IV. Church Museum Worshipful Experiences

As these institutions were founded as places of worship and continue through with that purpose to today, focus is given to worship by both congregations and visitors. Survey participants were asked to rate how often they tend to have various experiences within church museums, including worshipful experiences. The meaning of worship was intentionally left vague, as this is a personal experience that takes many forms. The questions following, rather than defining worship parameters, point to the environmental factors that led to personal worship occurring or not. (See Table 11)

Of the 47 responses, 40% said they almost always or usually have worshipful experiences in these institutions. This corresponds to the approximately 37% of staff surveyed who identified visitors worshipping almost always or usually. However, it is notable that approximately 47% at least occasionally have a

worshipful experience. The factors that contribute to worship become more specifically helpful or distracting for visitors.

Table 11. Experiences of Visitors at Church Museums

Type of Experience	Almost Always	Usually	Occasionally	Almost Never	Total Responses
Worshipful	8	11	22	6	47
Learning/History Appreciation	33	15	1	0	49
Other	2	0	1	0	3

The general atmosphere was rated at 77% helpful or very helpful in leading visitors to worship. (See Table 12.) The lighting was rated as 79% positive, music as 66% positive, services offered during visit as 55% positive, and exhibits and displays as 34% positive. The general atmosphere was described by survey participants as comfortable, respectful, reverential, well-maintained, and well-loved. The desired lighting was described as dim to filter out distractions, natural through stained-glass when present, and not too bright to avoid feeling like Wal-Mart. Music was described as helping to connect, soft and calming like a choir or an organ, and relevant to the space. “Canned music” was specifically stated as a negative since it “defeats the purpose,” although it was not made clear whether all recorded music was negative or if traditional music used in the church, such as organ or choral music, would be a positive even when recorded. Services offered during the visit that were helpful for worship were described as “always something that adds to my day” and the ability to see others praying. On the negative side of services, participants described the desire not to feel trapped into a service or interrupting it, that viewing displays with the desire to comment while a service occurred was

disrespectful, and that hushing each other between the congregation and visitors was uncomfortable. Exhibits and displays were described positively for learning about the building and its history, that they were minimal and specific, that having few exhibits was okay, that they be spiritual/religious in theme, and that they provide an avenue for learning something “you would have never learned from a history book.”

Table 12. Factors that Help Lead to Worship for Visitors

Types of Factors	Very Helpful	Helpful	Somewhat Helpful	Distracting	Not Present	Total Responses
General Atmosphere	15	19	6	4	0	44
Lighting	12	23	8	1	0	44
Music	10	13	9	3	9	44
Exhibits/displays	7	7	21	6	3	44
Quiet	18	14	6	1	4	43
Services	5	12	10	4	13	44
Other Visitors / Traffic Flow	1	1	12	29	0	43
Other	0	0	0	2	4	6

The highest rated factor that led to worship for visitors was quietness at 82% helpful. The quiet gives a place an “increased respectful mood” and “a feeling of peace,” especially for those who are easily distracted. Side chapels and other spaces were mentioned as a means for quiet, which is “super important” and “wonderful.” However, the often large, echoic space was acknowledged as a challenge by at least one respondent.

The other end of the spectrum, those areas that outright distract visitors from worship, varied as well. Music was about 9% distracting, services were 13% distracting, and exhibits and displays were 15% distracting. One visitor also added that being of a different faith was a distraction in that he or she wanted “to be respectful and not do anything ‘wrong’” during the visit. The largest distraction, at 68%, was other visitors and traffic flow. The description of other visitors and traffic flow cited crowds blocking views, shoving each other, and being rude. Lower traffic areas were a better experience.

Other visitors then can undoubtedly come into conflict with the highest rated factor for worship, which could easily be the cause of 9% of participants to state that quiet was not even present as a factor for them. Solutions may include more directed guidance, signage asking for quiet, and specific areas set aside for prayer and reflection rather than tourism.

V. Church Museum Learning Experiences

Since Britain is so steeped in rich history across millennia, it is no wonder that historic buildings are practically part of the landscape. The religious history of Britain, strong and colorful and engrained in cultural history, is an important aspect of learning Britain’s history. Therefore these institutions offer opportunities to better understand and appreciate historic figures, communities, events, and faith. To that end, much of what results from visits to these institutions is described as learning. These questions help delineate the helpful and distracting factors and their impact on learning at these places of worship. (See Table 13.)

Visitors found the general atmosphere to be 84% very helpful or helpful in their learning experiences, exhibits and displays as 81% positive, the lighting as 67% positive, guides as 64% positive, special programs as 38% positive, and hands-on activities as 36% positive. The helpful general atmosphere was comfortable, well preserved, peaceful, and communal with other visitors. Exhibits and displays

Table 13. Factors that Help Lead to Learning for Visitors

Types of Factors	Very Helpful	Helpful	Somewhat Helpful	Distracting	Not Present	Total Responses
General Atmosphere	20	21	7	1	0	49
Lighting	6	27	15	1	0	49
Exhibits/displays	28	12	7	1	1	49
Guides	18	12	7	1	9	47
Hands-on Activities	9	8	10	3	18	48
Special Programs	8	10	8	1	21	48
Other	3	0	0	0	3	6

appear rarely but very helpful when present, must not distract from the intent of the church founders, and are labeled properly. Artwork was also mentioned as a positive. Lighting can help transport visitors back in time, it helps set the mood, and it is helpful to be natural when possible. It must strike a balance between being able to see displays but not distract from worship. Helpful guides vary in form, from “a sufficient amount of readily available written material” to a person who explains things and lets visitors ask questions about things of particular interest, although live guides are best suited for small groups, as “large groups always end up with people missing information.” Guides are “much more seamless ways of building

context and knowledge than exhibits,” as one visitor eloquently stated. The descriptions for special programs and hands-on activities were quite vague, so “it depends” is the resulting conclusion of positive and negative aspects of these two categories. The most specific description was that “these are good as long as they don’t detract from the church building and atmosphere.”

VI. Other Observations

Twenty-eight survey participants gave further observations from their experiences. A few mentioned their love of art being incorporated into the institution. Many expressed the desire for the dual role of church and museum functions to be a healthy and appropriate balance, with an unstated recognition that church comes first. Even a “not particularly religious person” understands these locations as “holy sites to some people” and prefers institutions “where respect for the site is enforced.” Others described joy at learning “because the history is there, and not in pieces in another building.” In particular, one visitor stated, “As a Christian, I find it to be a very moving experience to learn about those who worshiped in a location over the years. It connects me to the Body of Christ through the ages.” A few mentioned frustration with the inconsistencies of charging admission in general or for specific areas, asking for donations, and charging for religious activities like lighting a candle, although this is a recognized general practice in some forms of Christianity. Along this vein of frustration, a few described misgivings of the commercial aspects of some institutions with tourism, gift shops in the sanctuaries, and historic excesses not proposed in the New Testament. One person even described some of these activities as “something short

of what Jesus would have turned tables for.” These thoughts are certainly cause for contemplation, consideration, evaluation, and appropriate action if needed on the part of the institutions.

CHAPTER FIVE

Church Museums Communicating with Visitors through Electronic Media

Website and Social Media Analysis

In today's media-driven world, websites and social media are almost ubiquitous to the general public. They are two of the main means of communication across the globe. Often times an institution, business, or non-profit will create a website on the cheap and give basic information to draw in new interest and connect with visitors and potential visitors. Social media is most often free, which allows any institution to create an account and decide to maintain it with updates or not. What does this look like for British church museums? How are these media used to communicate with visitors? The following is a personal observation of the effectiveness and attractiveness of the website and social media for the two case study institutions previously presented: St. Paul's Cathedral and St. Giles' Cathedral.

Description of St. Paul's Website

St. Paul's website¹ is a polished rendition of the virtual experience of the cathedral created by Redwing Interactive, a company out of Bristol, UK.² Its layout is helpful in navigating the site and sparking interest in the various activities offered. At the time of viewing, a rolling photomontage displays a panoramic view

¹ The Chapter of St. Paul's Cathedral, "Welcome to St. Paul's Cathedral."

² Redwing Interactive, "Redwing," *Redwing*, 2012, <http://www.red-wing.com/> (accessed November 4, 2012).

of the London skyline featuring the cathedral followed by a spectacular inside view of the dome mosaics, one of the most distinctive features of St. Paul's. Each photo is accompanied by a quote harkening back to St. Paul's role as a place of worship. The skyline declares, "Glory to God in the highest heaven and on earth peace." The dome photo states, "Jesus said, 'My house shall be called a house of prayer for all nations.'" Near the top is a navigation bar that is present throughout exploring the website. To the left is a daily calendar, and below a statement of welcome are news and events modules.

The navigation bar allows easy exploration of important topics of interest for visitors of all kinds. The list includes Worship and Music, Cathedral and History, Visits and Events, Learning and Education, Support St. Paul's, Governance and People, and St. Paul's Shop. Other tabs may be added seasonally, such as for Christmas. Each tab supplies detailed information for the different topics.

Of particular interest are the Worship and Music and the Visits and Events tabs. The Worship and Music page explains the cathedral's role as a place of worship and that St. Paul's is welcoming to whoever visits this "House of God." The left side directs visitors to specific pages such as "Join us in Worship", "Detailed Service Schedule", and "Weddings and Baptisms." The "Join us in Worship" describes worship services, what they are like, and resources to know what is going to be planned for a given service. There is even an option to watch videos of sermons and other events online. Similarly, the "Visits and Events" page offers information on a tourist level, particularly ticket information, special activities like climbing the dome and exploring the crypt, and amenities offered like their

restaurant. The side panel directs visitors to specific information regarding ticket prices, the café and shop, and booking special events. The ticket information page provides a simple chart of prices and explains when the cathedral is open for public visitors who are sightseeing.

Description of St. Paul's Social Media

One of the most common tools of social media is Facebook, particularly because status updates from Twitter, videos from YouTube, and links directly to websites can be easily shared on an organization's Facebook page. St. Paul's is one example of an organization making ready use of the Facebook platform.

The page for St. Paul's Cathedral³ is simply named that, so it is easy to locate amidst the abundance of profiles and fan pages. The page is updated fairly regularly, a new post roughly every few days or more frequently. The main uses of the page appear to be to announce special sermons, lectures, and other events at the cathedral. Sometimes videos are shared, such as sermons, which link back to the cathedral's YouTube account. Photos are shared quite often, particularly around special national events such as the Queen's Diamond Jubilee and the Olympic/Paralympic Games. The life of the church is shared through photos, as well, with the ordination of deacons and the installation of the new dean being examples.

³ St. Paul's Cathedral, "St. Paul's Cathedral," *Facebook*, 2012, <http://www.facebook.com/stpaulscathedral> (accessed November 11, 2012).

Analysis of St. Paul's Website and Social Media

The website is attractive and simple to use. It supplies users with basic information needed to plan visits, whether to worship or be a tourist. The price and service information are clear and up-to-date. The historical information helps those unfamiliar with St. Paul's to gain an overview understanding of the cathedral's significance without getting too detailed. The photos in the top banners correlate with each topic and help website users gain a sense of cathedral life. Several languages are offered, indicated by flags, which is very advantageous to the diverse audiences this church museum serves.

Of great interest is the way St. Paul's presents itself through its website. It appears that its role as a church for worshippers takes precedence, while not at all ignoring its museum-like qualities for visitors. The declaration of it being a "house of prayer for all nations" is very telling in the cathedral's priorities, as well as the information tabs for its church functions are listed first.

The social media sends a little more of a mixed message. Granted that the YouTube channel is primarily sermon content and lectures relating to the Christian faith, and that Twitter offers quick lines of information regarding St. Paul's, these are both represented also on the Facebook page. Special events such as lectures, concerts, and national occasions dominate most of the cathedral's Facebook wall. Announcements are useful to visitors, yes, but one must wonder if St. Paul's might also use its page to help fulfill its purpose as a church. If St. Paul's is a house of prayer and worship, why can it not extend its reach through social media in a more direct way? The sermons are great resources, especially for those who are unable to

visit the cathedral in person very often but still wish to be religiously fed by its ministers, but how often does one have time to listen to a full sermon? As an example of how St. Paul's can further reach its potential uses for social media, it may take a look at how other churches use Facebook. Trinity Wall Street in New York City uses its Facebook page⁴ to post Scripture, prayers, and community activities practically every day. By simply adding in the occasional Scripture passage or prayer, St. Paul's would be offering a short and accessible opportunity to further its house of worship function from the physical building of the cathedral into the virtual realm all over the globe.

Description of St. Giles' Website

The website for St. Giles' Cathedral is simple and clean in its design.⁵ The homepage offers minimal text but gives a general overview of what the cathedral is and displays an interior view of the altar area facing one of the spectacular stained-glass windows. The top banner of the homepage is a photograph featuring the iconic crown-like tower atop the old building, which is the emblem for St. Giles' Cathedral. Tabs along this banner direct visitors to four specific topics concerning the church: Worship and Music, Visiting St. Giles', Building and History, and St. Giles' Life.

⁴ Trinity Wall Street, "Trinity Wall Street," *Facebook*, 2012, <http://www.facebook.com/TrinityWallSt> (accessed November 11, 2012).

⁵ St. Giles' Cathedral, "St. Giles' Cathedral Edinburgh," *St. Giles' Cathedral*, 2012, <http://www.stgilescathedral.org.uk/> (accessed November 4, 2012).

The tabs are minimal but cover a range of information of interest to website users. The first tab, Worship and Music, defines St. Giles' Cathedral's role in the Scottish church and how the services reflect this role. A navigation table to the left leads visitors to more specific information on services, ministers, music, and concerts. The next main tab, Visiting St. Giles', offers basic information concerning admission and what else one might expect as a visitor, including photography permits and the gift shop. Through navigating this section, visitors can gain valuable knowledge of opening times, directions, and how to book groups. The last two tabs, Building and History and St. Giles' Life, contain insights into the history and current workings of the church, which may be of particular interest to those otherwise unfamiliar with the cathedral's history and operations. The website makes clear that it is a living church with active members as well as many tourists.

Description of St. Giles' Social Media

As more and more institutions make use of social media, visitors can discover all sorts of information on Facebook pages. St. Giles' Cathedral regularly updates its Facebook page with event schedules, city of Edinburgh information, general announcements, and most of all photographs. The building is so picturesque that both visitors and staff create stunning photographs that are shared on the cathedral's page. Yet are these items making the best use of the social media platform on their own?

Analysis of St. Giles' Website and Social Media

The website is useful to visitors in planning a trip to the cathedral either to worship or view from an historical standpoint. Ample opportunities are described through worship services and concerts, as well as clearly stated free admission and volunteer guides. The concerts are clearly described with the musician, composer, date, and time. The hours open to the public are listed for both the summer and winter seasons and that a short daily service occurs at a specific time. This allows for planning a visit based on one's interests in the various offerings at the cathedral.

The simplicity of the website is both in text and design. Most areas offer minimal text but still convey necessary information. Images throughout the site are attractive, often colorful, and feature different parts of the cathedral from stained-glass windows to statuary to architectural details. The text and images are complementary and do not distract users from the informational intent.

The imagery and organization of the website speaks to the intentions of St. Giles' Cathedral. The worship information comes first, which implies an emphasis on the church as a place of worship. However, the cathedral staff recognizes its importance to visitors who come for a variety of reasons and supplies needed information to visit based on museum-like interests. In this way, the church and museum roles appear to work in harmony within the cathedral's website.

The intentional focus of the cathedral itself and of its website as a house of God are so apparent in most ways that one may be at least slightly disappointed in the cathedral's use of social media. If the purpose of St. Giles' is to be a church, a community of faith more than a museum, one might suggest incorporating more of

the church's religious life into the Facebook page through Scripture, prayers, and other faith-related activities. Such inclusion will help balance the institution as a church and an historic site.

Conclusion of Electronic Media Analyses

Because electronic media is becoming more central, it is imperative for all church museums to use this resource as effectively as possible. Both of these institutions are using the website platform in generally effective ways to promote themselves as centers of worship first. Social media tends to be inconsistent, which can easily be corrected through continued practice and intentional inclusions of church-related activities. These might include prayers, quotes from sermons and saints, Scripture, and many other religiously-centered topics.

The principles displayed in these two case studies can be applied to those who already have websites and/or social media accounts as well as those institutions who are considering using them. Used properly, an institution can give ready access to church museum activities, promotions, and faith to a massive number of current and potential visitors.

CHAPTER SIX

Conclusion: A Healthy Relationship

Church museums appear to be complicated institutions that may easily fall into an identity crisis. Is the institution a church or a museum? Can it be both? What does a healthy church museum look like? In the ever-shifting worlds of faith and tourism, certain trends may cause alarm for some institutions. A cultural writer explained her view of England's general interaction with religion being centered on rites of passage that now are "the only points of contact with the majority of [honest Anglican clerics'] parishioners." She uses the "irreverent" terms of "hatchings, matchings, and dispatchings" to describe most English citizen's involvement with church throughout their lives.¹ In a more directed statement, one tourism researcher, Myra Shackley, stated,

The rise in the numbers of visitors to English cathedrals comes at a time when Anglican worshipping communities are declining in numbers. This raises the issue of whether visiting a cathedral is just another piece of cultural tourism, or whether the visit is in some way becoming a substitute for attendance at church services.²

Does this suggest that tourism is trumping religion in Britain? Although it is possible on some level and may become so more in the future, visitors still attend these institutions daily, and visitors generally understand the sanctity of the spaces they visit, as witnessed in the visitor surveys explained previously. Shackley goes

¹ Kate Fox, *Watching the English: The Hidden Rules of English Behaviour* (Boston: Nicholas Brealey Publishing, 2008), 353.

² Shackley, "Space, Sanctity, and Service," 349.

on to describe cathedrals with Foucault's concept of *heterotopia*, which defines ritual spaces as:

real and effective spaces which are outlined in the very institution of society, but which constitute a counter-arrangement of effectively realized utopia, in which all the real arrangements, all the other arrangements that can be found within society are at one and the same time represented, challenged and overturned: a sort of place that lies outside all places and yet is actually localizable.³

The concept of church buildings described as a museum exhibition may sound sacrilegious; however the principles ascribed to effective museum exhibitions apply in many ways to church museums in the context of this research. Exhibits are intended to share knowledge and experience, perhaps even to entertain at times, and church museums tend to strive for the same results for their visitors.

To Entertain or To Minister?

Entertainment is a word usually associated with secular activities and not a part of a church museum's mission, yet one must understand the definition of "entertain" before such dismissal may be justified. For one to entertain, one might be showing hospitality; keeping, holding, or maintaining in the mind; or receiving and taking into consideration.⁴ So church museums may find it justified to entertain visitors on a number of levels beyond flashy graphics, jokes, and gadgets.

So how does a church museum properly entertain its visitors? Starting with hospitality, church museums present a first and lasting impression on the visitor

³ Ibid., 350.

⁴ "Entertain," *Merriam-Webster* (Merriam-Webster, Incorporated, 2013), <http://www.merriam-webster.com/dictionary/entertain> (accessed January 22, 2013).

experience. Signs that direct visitors to the correct door during the correct opening hours declaring that the public is welcome, staff or volunteers who welcome visitors with smiles and general orientation, and clear indications of visitor services such as information points and toilets all help visitors feel welcome in the hospitality of the church, which is part of the Christian story beginning in the Old Testament with laws on treatment of strangers⁵ and Jesus' description of hospitality's reward at the Final Judgment.⁶ Such hospitality helps visitors be comfortable, understand the activities taking place at that moment, and interact on a personal basis with those who know the church personally. Hospitality helps the visitors start their experience with positive associations and knowledge.

For church museums, visitors must be entertained also on the intellectual level within the institutions. Visitors must be thought of constantly, both for the benefit of the workings of the church and for the benefit of visitor experiences. If visitors are kept in mind at all times, the focus of the institution can properly benefit both the life of the church members and the community of visitors. Are visitors going to be around during a special service, and how are they incorporated or not? Are visitors going to be confused by conservation work, changed opening times, lack of staff, or any number of disruptions in normal operations? How are changes going to be communicated to visitors to help them understand and still feel valued? With visitors always held in mind, it is less likely for their welfare to be ignored or dealt with haphazardly.

⁵ Lev. 19:34

⁶ Matt. 25:34-40

Taking visitors into consideration is also important in general planning of how the museum operations of the institution function. This aspect of entertainment warrants a more detailed discussion as follows.

Commandments of Entertaining Church Museums

The following “commandments” are adapted from those listed in a handbook for museum exhibitions in order to conform to the character and needs of church museums.⁷ They take into consideration the visitor experience at every turn.

1. Know Your Audience and Wear Your Guests’ Shoes.

It’s a fine balancing act for all sources of knowledge to neither talk down to people nor to assume too much knowledge. One leads to frustration and boredom, the other to confusion and boredom. Who are the general visitors? What do they tend to know, and what questions do they tend to ask? No general approach will meet all the needs and answer all the questions of every church museum visitor, which is why a conscientious staff is necessary to address particular needs. Yet an appropriately general approach allows most visitors to maximize their experience with a polished readiness by the institution.

One of the best ways to address as many aspects of a visit as possible in the most effective manner is to put oneself in the shoes of a visitor. Such exercises may be difficult, but well worth the effort. To see one’s institution through the fresh eyes of a visitor helps articulate questions, concerns, and revelations central to

⁷ Kathleen McLean and Association of Science-Technology Centers, *Planning for People in Museum Exhibitions* (Washington, DC: Association of Science-Technology Centers, 1993), 6-8.

understanding what visitors may experience. Remembering visits to other institutions, particularly those of other faiths and cultures, are of great use in not assuming too much for visitors of other faiths and cultures in one's own institution.

2. Organize the Flow of People.

Often visitors want to know two things: where is the best place to start and where is the most logical path to see everything of interest. With well-planned guides, whether written or audio or a person, visitors have that information throughout their visit to maintain comfort and reduce distraction, as traffic flow was cited as an issue in the visitor surveys.

In the planning of such guides, there are specific aspects of a visit to address. One is the story told by the institution, which will be discussed further shortly. The second aspect is the physical arrangement of the building, furniture, and people. Fighting the natural tendencies of traffic flow can easily lead to chaos, especially if the desired flow from the institution is poorly explained to visitors. Are visitors welcome in the pews or chairs? Are visitors meant to follow the walls of the building in a circuit or observe from the back? Simple instructions can help visitors follow the best path, such as “now move to your right in front of the stained-glass depiction of our patron saint” or “we will be spending some time here, so feel free to take a seat and look around” while the tour continues. The arrangement of chairs and pews, of benches on the sides, of information desks, and so on can also help direct traffic flow. Granted that not all institutions can flexibly change the arrangement, but if changes are not possible then guides must even more carefully address the arrangement.

3. Communicate with Various Literacies.

Take advantage of the stunning visual architecture, the form of the building, the materials of walls and other touchable objects, and the sounds and smells of the church. These literacies communicate knowledge and experience that reach each person on a different level, but also help reach every person who visits. Relying on one type of literacy, such as the heavily-used visual literacy with written guides and visual art, greatly deepens the experience for those visitors who are heavily visual. Just as in a classroom, each person has his or her own unique blend of the literacies of our senses.⁸ Just as in the Body of the Church where God uses various methods to communicate His will in ways for His people to understand,⁹ visitors deserve to have the experience the institution has to offer in ways that make sense to them. To ignore different approaches is to ignore the potential experiences of visitors. Describe in words for those with verbal strengths, play music when possible, create distinct scents, and allow parts of the church to be touched.

4. Tell One Story at a Time.

Most people engage in stories on many levels, accessing memories and sentiments and engaging interest. Stories are one of the marks of humanity. Even Jesus told stories through His parables to help His disciples to gain knowledge and learn better how to worship God. The church is wise to follow His example not just in sermons on Sundays but also with those who visit the church for a variety of

⁸ Donald Kauchak and Paul Eggen, *Introduction to Teaching: Becoming a Professional*, 2nd ed. (Upper Saddle River, New Jersey: Pearson Education Ltd., 2005), 103-105.

⁹ Rom. 12:3-8

reasons. To impart the historical significance and engage the visitor in a sense of the sanctity of the place, showing the story of the church is one of the best opportunities to access visitors' personal opportunities to learn and worship at the highest potential level.

At the same time, however, a guide should be wary of telling too many different stories. An overabundance of information, particularly when it is somewhat disjointed, becomes frustrating and is easily forgotten. Church museum staff should carefully consider the history, traditions, and practices of their particular church and formulate an effective story that addresses both the church and the museum—the worship and the learning—in order to create a synergic experience.

For example, St. Paul's Cathedral in London uses the architecture, objects, and history to tell the story of that particular church. It begins as the Christian journey does in the Christian tradition, at the baptismal font, and as the guide moves visitors through the journey to the altar it points out artistic pieces, architectural highlights, and historical events. Regardless of technology of multimedia guides managed in such a large institution, the story structure itself provides a logical basis for one's progression through the institution in historical time and physical space. By the time one reaches the end of the guided tour, one is aware of the religious and historic significance of the building and the people who are part of its story.

Telling one story not only helps with coherence, but helps a church museum maintain its identity. Such an identity, as with any institution, is best served by a unified voice across all communications with visitors, including the guides, websites,

and social media. Staff members who know the story and maintain the story are better able to communicate it with visitors and reach the desired result of the institution.

Church Museum or Merely Church?

Through the research of this project, it is clear that not only can a church museum be both church and museum simultaneously, but it can be a healthy institution meeting the needs of its diverse community both in its geographic location and the visitors from across the globe. In this sense, the institution is no longer church and museum as separate identities, but it is one entity serving those who venture through the doors in whatever capacity is needed by the visitor.

The current state of church museums is a good-faith attempt at maintaining the religious identity of the institutions. Some institutions are better equipped, or at least more successful in varied degrees, in maintaining the healthy balance of church museum life with little identity crises. This is achieved through communication among the staff and to the visitors, deliberate visitor services management, careful treatment of the space, and effectively thoughtful visitor guides.

So how can a church museum do all of that? Self-assessment and careful planning go hand-in-hand with passion and commitment. Starting with a self-assessment (see Appendix C), an institution must be honest with itself about its goals, its resources, and its significance in faith and history. Once both short-term and long-term goals are identified, plans of action must be created. In what ways do guides need to be updated? Do areas of the building need to be cleaned and

refreshed? What kind of training needs to be adjusted for staff and volunteers?

Lining out this information in checklists and instructions helps to keep improvement in check. Next comes implementation—be committed to the improvements. They may be small things or big things, but commitment is key. Plans do little when left only on paper. Plans must be put into practice. Continue with improvements, evaluate what works, and adjust what does not work.

Specifically, look at the story being told. Jesus told His truths through stories called parables, and His Church should be able to employ storytelling to effectively help people understand the Christian faith and history encompassed in these institutions. Once the story is effective, the rest of the experience can be addressed.

Beyond the story, with the tendency of de facto tourist attractions to behave more like businesses than their original purposes, visitor services can be lost in the business-customer relationship.¹⁰ An institution should consider the general advice to separate ministerial services from commercial services, i.e. keep the gift shop and museum-like displays out of the sanctuary. Greyfriar's Kirk in Edinburgh has a corner of the building set apart from the worship space that is labeled "Museum." In London, Southwark Cathedral built new buildings in the last several years that present a modern take on older structures, consistent in materials and/or design, in which community activities and commercial activities can be separate from the historic worship space in the adjoining building.¹¹ Also in London, All Hallows by

¹⁰ Shackley, "Space, Sanctity, and Service," 347.

¹¹ Guy Rowstan et al., *Southwark Cathedral: The Authorized Guide*, 3rd ed. (Bromley, Kent: Robert James Publications Ltd., 2010), 26-28.

the Tower utilizes its ancient Roman foundations and crypt below the worship space to provide areas to display excavations and objects from All Hallows' long history.¹²

Separation is a viable option at times, yet one very important Christian principle must be remembered. Visitor services are just that—service. They should be respectful of the space, but mindful of people's needs. Jesus commanded, "Feed my sheep."¹³ Visitors to churches, even if only to learn history, deserve the attention, care, and ministry of the Body of Christ. In this way, church museums then become a welcoming place of peace, and perhaps even worship, for more and more visitors. N.T. Wright sums up this sentiment by saying,

When we live by that gospel, then tourists may find themselves becoming pilgrims; photographers may stop clicking for a moment and glimpse true beauty; musicians may hear undreamed of harmonies; and historians may come face to face with the one who is Lord of the dead and living.¹⁴

The term for institutions that truly serve their visitors can then not accurately be described as church museums, but rather they are what they were intended to be—churches who worship and serve God's children.

¹² Jane Drake, ed., *All Hallows by the Tower* (Hants, UK: Pitkin Unichrome Ltd, 1990), 3.

¹³ John 21:16-18 ESV

¹⁴ Wright, *For All God's Worth*, 22.

APPENDICES

APPENDIX A

Church Museum Staff Online Survey

The following survey is being conducted to collect information concerning active churches that also function as a museum or historic site.

The researcher is a student of Baylor University's Museum Studies Graduate Program working on her master's dissertation that will discuss the balance between the church and museum relationship. This survey and each question therein are completely voluntary. Your participation will last for the duration of the twelve (12) questions asked. Very little identifying information will be gathered by the survey, and confidentiality will be upheld to the best of the researcher's ability. Using the Internet poses normal risk to confidentiality.

Participants must be 18 years old or older and may choose to decline completion of the survey or skip individual questions at any time. This survey poses minimal risk to participants, both physically and emotionally.

Any questions or concerns may be fielded to the following:

Principal Researcher:

Sarah Dodson, Sarah_Dodson@Baylor.edu, Museum Studies Office 245-710-1233
One Bear Place #97154, Waco, TX 76798-7154

Thesis Committee Chair:

Dr. Julie Holcomb, 254-710-6614, Julie_Holcomb@Baylor.edu
One Bear Place #97154, Waco, TX 76798-7154

Institutional Review Board Chair:

Dr. David W. Schlueter, Ph.D., Chair Baylor IRB, Baylor University,
One Bear Place #97368 Waco, TX 76798-7368
Dr. Schlueter may also be reached at (254) 710-6920 or (254) 710-3708.

Please click on "I consent" below to begin the survey.

If you choose "I do not consent" you will be taken to the end of the survey. You may not participate in the survey without consent.

- ☐ I consent
- ☐ I do not consent.

Q1: Your role in the institution is...

- ☐ Church staff
- ☐ Museum staff
- ☐ Church member / parishioner
- ☐ Volunteer
- ☐ Other (please specify) _____
- ☐ For how long? _____

Q2: Do you interact with visitors in your museum role?

- ☐ Yes, constantly
- ☐ Yes, occasionally
- ☐ Almost never
- ☐ Never
- ☐ Not applicable to my role
- ☐ Other (please specify) _____

Q3: Are visitors taken on guided tours by staff or volunteers?

- ☐ Yes, all visitors
- ☐ Yes, occasionally some visitors
- ☐ Yes, but only scheduled groups
- ☐ Not generally
- ☐ Never, visitors always explore on their own
- ☐ Other (please specify) _____

Q4: Does the institution provide written or audio guides?

- ☐ Yes, written
- ☐ Yes, audio guides
- ☐ Yes, either are available
- ☐ No, staff and volunteers guide visitors
- ☐ No, there is no guidance
- ☐ Other (please specify) _____

Q5: What visitor experiences have you observed in general at your institution?

	Almost always	Usually	Occasionally	Almost never
Visitors appear engaged	0	0	0	0
Visitors appear reverent	0	0	0	0
Visitors appear to have a worshipful experience	0	0	0	0
Visitors appear to have a learning / history appreciation experience	0	0	0	0

Q6: Have you observed other visitor behaviors you feel are important or interesting to this study?

Q7: In your opinion, what does your institution do to promote the purpose(s) as a church museum?
(tick all that apply)

- ☐ Reverent atmosphere (low lighting, quiet, etc.)
- ☐ Daily services during public hours
- ☐ Explanatory labels and displays
- ☐ Lack of labels and displays
- ☐ Guided tours that emphasise worship
- ☐ Guided tours that emphasise history / learning
- ☐ Religious training for staff and volunteers
- ☐ Other (please specify) _____

Q8: In your opinion, how does the institution present itself to the public?

- ☐ Equally as a church and a museum or historic site
- ☐ Primarily as a church
- ☐ Primarily as a museum
- ☐ The institution's identity appears conflicted and/or unclear
- ☐ Other (please specify) _____

Q9: In your opinion, how successful are the daily operations in fulfilling the institution's dual role as a church and as a museum or historic site?

- ☐ Very successful
- ☐ Mostly successful
- ☐ Not very successful
- ☐ Unsuccessful
- ☐ Other (please specify) _____

Q10: In your opinion, what are some areas where your institution excels at fulfilling its dual roles as a church and museum?

Q11: In your opinion, what are some areas where your institution struggles at fulfilling its dual role as a church and museum?

Q12: What suggestions do you have for improving the institutions's success in fulfilling its dual role as a church and museum?

Thank you for your participation in this survey. Your insights are a valuable tool in evaluating the effectiveness of church museums.

APPENDIX B

Church Museum Visitor Online Survey

The following survey is being conducted to collect information concerning active churches that also function as a museum or historic site. Participants must be 18 years old or older and have visited one or more church museums that were both an active church and an active museum or historic stie at the time of each participant's visit.

The researcher is a student of Baylor University's Museum Studies Graduate Program working on her master's dissertation that will discuss the balance between the church and museum relationship. This survey and each question therein are completely voluntary. Your participation will last for the duration of answering thirteen (13) questions asked. Very little identifying information will be gathered by the survey, and confidentiality will be upheld to the best of the researcher's ability. Using the Internet poses normal risk to confidentiality.

Participants may choose to decline completion of the survey or skip individual questions at any time. This survey poses minimal risk to participants, both physically and emotionally.

Any questions or concerns may be fielded to the following:

Principal Researcher:

Sarah Dodson, Sarah_Dodson@Baylor.edu, Museum Studies Office 254-710-1233
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Dr. Schlueter may also be reached at 254-710-6920 or 254-710-3708

Please click on "I consent" below to begin the survey.

If you choose "I do not consent" you will be taken to the end of the survey. You may not participate in the survey without consent.

- ☐ I consent.
- ☐ I do not consent.

Q1: Gender

- ☐ Male
- ☐ Female

Q2: Age Range

- ☐ 18-24
- ☐ 25-34
- ☐ 35-50
- ☐ 51-64
- ☐ 65+

Q3: Religious Affiliation

- ☐ Christian
- ☐ Faith other than Christian
- ☐ Non-religious

Q4: Travel Experience

- ☐ Well-traveled
- ☐ Some travel
- ☐ Minimal travel

Q5: What kind of museums do you tend to visit? (Check all that apply.)

- ☐ History
- ☐ Historic house
- ☐ Natural history/science
- ☐ Art
- ☐ Children's
- ☐ Church/religious
- ☐ Memorials
- ☐ Other (please specify) _____

Q6: How often do you tend to visit museums?

- ☐ Never
- ☐ Once or twice a year
- ☐ A few times a year
- ☐ Several times a year

Q7: Have you visited any of the following church museums? (Check all that apply.)

- ☐ St. Paul's Cathedral, London, UK
- ☐ Westminster Abbey, London, UK
- ☐ Southwark Cathedral, London, UK
- ☐ St. Giles' Cathedral, Edinburgh, Scotland
- ☐ Canongate Kirk, Edinburgh, Scotland
- ☐ St Machar's Cathedral, Aberdeen, Scotland
- ☐ Other (please specify) _____

Q8: Generally, why did you visit church museums? (Check all that apply.)

- ☐ Group/educational trip
- ☐ Family trip
- ☐ Business trip
- ☐ Interest in the local history
- ☐ Interest in specific church museum
- ☐ Interest in religious museums
- ☐ No particular interest
- ☐ Other (please specify) _____

Q9: Generally, what types of guides have you used at church museums?

	Have you used it?	
	Yes	No
Audio guide	<input type="radio"/>	<input type="radio"/>
Written guide	<input type="radio"/>	<input type="radio"/>
Staff or volunteer	<input type="radio"/>	<input type="radio"/>
No guide	<input type="radio"/>	<input type="radio"/>

	Often	Frequency	
		Occasionally	Once or Twice
Audio guide	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Written guide	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Staff or volunteer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
No guide	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Very	Was it effective for you?		
		Mostly	Not really	No
Audio guide	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Written guide	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Staff or volunteer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
No guide	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q10: What experiences have you had while visiting church museums?

	Almost always	Usually	Occasionally	Almost never
Worshipful	0	0	0	0
Learning / history appreciation	0	0	0	0
Other (please specify)	0	0	0	0

Q11: What factors do you feel led to your worshipful experience or lack thereof? (Please add descriptions of these factors.)

	Very helpful	Helpful	Somewhat helpful	Distracting	Not present	Description
General atmosphere	0	0	0	0	0	0
Lighting	0	0	0	0	0	0
Music	0	0	0	0	0	0
Exhibits/ displays	0	0	0	0	0	0
Quiet	0	0	0	0	0	0
Services offered by church during visit	0	0	0	0	0	0
Other visitors/visitor flow or traffic	0	0	0	0	0	0
Other (please specify)	0	0	0	0	0	0

Q12: What factors do you feel led to your learning / history appreciation experiences or lack thereof?
(Please add descriptions of these factors.)

	Very helpful	Helpful	Somewhat helpful	Distracting	Not present	Description
General atmosphere	0	0	0	0	0	0
Lighting	0	0	0	0	0	0
Exhibits/ displays	0	0	0	0	0	0
Guides (a/v, staff, etc.)	0	0	0	0	0	0
Hands-on activities	0	0	0	0	0	0
Special programs	0	0	0	0	0	0
Other (please specify)	0	0	0	0	0	0

Q13: Do you have any other observations or ideas about church museums?

Thank you for your participation in this survey. Your responses are a valuable tool in evaluating effectiveness of church museums.

APPENDIX C

Church Museum Self-Assessment

1. What does it mean for us to be a church?
 - a. Historically?
 - b. In our current community?
 - c. How do we worship?
2. What does it mean for us to be open to the public as a museum/historic site?
 - a. Why are we open to the public?
 - b. How can our institution benefit the public?
3. What staff and volunteers do we need to fulfill the functions of both?
4. Are we communicating the needs between the church and museum staff?
5. Are we being respectful of each other's functions so we can work together?
6. What more can we do to facilitate a healthy relationship for both? (attend each other's meetings, volunteer in each other's functions, etc.)
7. What story is our institution telling, if any?
8. What makes our institution different from others?
9. What is a typical visitor like?
10. What do visitors know and what are they asking?
11. What are visitor behaviors we can observe?
12. What can we do to help visitors experience what we want to experience?

13. Are we intentionally welcoming visitors regardless of their reasons for attending?
- a. Are we letting them know we are open and where to enter?
 - b. Are we posting service and event times where it can easily be read?
 - c. Are visitor services (toilets, etc.) easily found?
 - d. Are visitors welcomed by a staff member or volunteer?
 - e. Are questions able to be answered?
14. Are we using the space of the building effectively?
- a. Is the furniture layout useful and visitor friendly?
 - b. Are there places needed to be reserved for quiet and prayer?
 - c. Are the religious uses of the church coming first in placing services?
(gift shop, information desk, etc.)
15. Are we using guides effectively?
- a. Are we making the best use of resources for creating guides?
 - b. Are we updating guides regularly?
 - c. Are the guides laid out in a logical progression through the space?
 - d. Do the guides offer a chance to help the visitor worship?

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