



Liturgical Plan 2023



*The Revd Richard Andrews
Canon Precentor*

The Core Purpose of Derby Cathedral

The core purpose and function of a Cathedral is reflected in its name. The *Cathedra* is the seat of the Bishop and the place from which the ministry of the Bishop (and by extension the diocese) flows as a centre of worship and mission.

Derby Cathedral's purpose is defined in its Statutes, which states that in its corporate and spiritual life the Cathedral shall:

- maintain a daily pattern of corporate prayer and worship, giving glory to God and holding before him the needs of the church and the world, and particularly of the diocese of Derby, the city of Derby and the county of Derbyshire.
- be a focus for the Bishop's ministry, a resource and a place where prayer is offered.
- preach the gospel of Christ and nurture Christian learning, in collaboration with other churches and traditions and with sensitivity to other faiths.
- extend hospitality to pilgrims and visitors of every kind.
- demonstrate the concern of Christ for the poor.
- engage with the city and the county, with corporate life and institutions, in the complexities of contemporary society and culture, and explore spiritual values with all people of goodwill.
- share, as the mother church, with the parishes of the diocese in every aspect of the Church's vocation.

Derby Cathedral Chapter has interpreted this purpose most recently in its Strategic Development Plan 2022. It is a working document. It crystalises the Cathedral's purpose by stating:

Our purpose is to be a place for all to explore faith, life and heritage; a place of light, beauty, and innovation offering sanctuary, grounded in God's unconditional love revealed in Jesus Christ.

Six key areas are identified:

1. Inspirational Worship and Music.
2. Learning.
3. Conserve and develop our heritage.
4. Partnership.
5. Recovery, sustainability and growth.
6. Arts and Culture.

The Strategic Development Plan identifies Key Performance Indicators within each of these six areas. It is not the purpose of this Liturgical Plan to consider each of these in detail, although it is important to state that the six areas are not separate and autonomous but interconnect with one another. From a liturgical perspective, the statement on Inspirational Worship and Music makes it clear that, "We have a vision for the Cathedral to be a place where worship to the glory of God brings all the different aspects of the Cathedral's mission and ministry together."

Liturgy and Worship

in the context of the Cathedral's Mission and Ministry

The late Michael Perham, former Bishop of Gloucester and previously Dean of Derby, in the opening chapter of his book *New Handbook of Pastoral Liturgy* (SPCK 2000), writes:

Worship is the offering to God of praise, glory and honour in reverence and in love. It is something that can be done in community or alone, in church or in a thousand other contexts...

Liturgy is that subtle blend of word, song, movement, gesture and silence that enables the people of God to worship together.

Derby Cathedral's Strategic Development Plan makes it clear that everything which is done in, and in the name of Derby Cathedral seeks to give glory to God. It is our explicit intention that Derby Cathedral should be and be seen to be the community's Cathedral – open and available to everyone. But whether the Cathedral provides an aesthetically and acoustically pleasing setting for a concert or recital, or a suitable public exhibition space, or a convenient and accessible location for a night shelter, or a gathering space of sufficient size for a lecture or seminar, or a place where people may find a moment's peace and respite in the middle of a busy city centre, none of these things is an end in itself. In all its activity, Derby Cathedral points towards God who, through the incarnation, death and resurrection of Jesus Christ, is present and active in our midst; and seeks to give God the glory. This is the context for the Cathedral's worship and why virtually everything the Cathedral does will give rise to some kind of liturgical expression, from a special community or diocesan service, to the Cathedral's Sunday worship, to the specific daily intercessions offered at Morning and Evening Prayer. Worship is not just 'one segment of the pie' alongside others which in total make up the Cathedral's activity. Worship to the glory of God, especially in the eucharist, is where the totality of the Cathedral's mission and ministry comes together. Liturgy does not happen in a vacuum but seeks to give people an opportunity to approach God in a way which connects with their lives. John Bell and Graham Maule of the Iona Community wrote thus in their introduction to *Wild Goose Songs Volume I* (WGRG 1987):

If our relationship with God is to be honest, it has to avoid platitudes and phrases which we think God might like to hear in preference to what we need to say.

Again, Michael Perham (*ibid*) writes this:

The truth is that the deep purpose of worship is not to evangelize, nor to teach, nor to engender fellowship, but to be in touch with the living God.... The other things follow. Evangelism, teaching, fellowship and much more, do indeed happen when the people of God are engaged in the liturgy... People are converted, people are taught, people are drawn together, but only if they are touched by the power of the worship, and that depends on the relationship of the community to God...

It works something like this. We offer to God our worship, as much in Spirit and in truth as we can. In our deluded human way we imagine it to be worthy. In reality it falls far short of what it ought to be, but God accepts it and uses it. We think we are giving something to him and, lo and behold, he turns it round and makes of it a gift to us. We have brought him our worship; he has turned it into a tool of evangelism, teaching or fellowship. That is his activity, not ours. We offer the worship; he does the rest. Supremely of course this is true of the eucharist and perhaps it is not surprising in a sacrament where we bring bread and wine, and here again find them returned to us changed by his touch. He turns our offering into gift. Such is his way.

The Pattern of Regular Services

Sundays

- 8.30 am Holy Communion (Common Worship Order I)
- 10.45 am Cathedral Eucharist (Common Worship Order I)
- 5.15 pm Choral Evensong (Book of Common Prayer)

Weekdays

Monday

- 8.30 am Morning Prayer (CW)
- 1.00 pm Holy Communion (BCP)
- 5.30 pm Evensong (BCP) [Girl Choristers] or Evening Prayer (BCP) during choir holidays

Tuesday

- 8.30 am Morning Prayer (CW)
- 1.00 pm Holy Communion (CW Order I)
- 5.30 pm Evensong (BCP) [Boy Choristers or Boys and Lay Clerks] or Evening Prayer (BCP) during choir holidays

Wednesday

- 8.30 am Morning Prayer (CW)
- 5.30 pm Holy Communion (CW Order I)

Thursday

- 8.30 am Morning Prayer (CW)
- 1.00 pm Holy Communion (CW Order I)
- 5.30 pm Evensong (BCP) [Lay Clerks] or Evening Prayer (BCP) during choir holidays

Friday

- 8.30 am Morning Prayer (CW)
- 9.00 am Holy Communion (CW Order I)

Saturday

- 8.30 am Morning Prayer (CW) at the Chapel of St Mary on the Bridge
- 9.00 am Holy Communion (CW Order I) at the Chapel of St Mary on the Bridge

The Seasonal Pattern – Advent to Candlemas

Throughout December the Cathedral plays host to a variety of carol services for city and county community organisations and local schools. These include the Mayor of Derby's Carol Service, the Derby Courts Carol Service, the BBC Radio Derby Carol Service (which is recorded for broadcast on Christmas Eve and Christmas Day), the Fire Service and Constabulary Carol Service, and school carol services including local church schools (including Derby Cathedral School) and schools from the independent sector.

The Cathedral's own Foundational pattern is as follows.
Sunday services follow the regular pattern except where stated.

Advent I

5.15 pm Music and Readings for Advent [Girls and Lay Clerks]

On 22nd December (or previous Friday if 22nd is at the weekend)

12.45 pm 'Sing Christmas' [A relaxed lunchtime service of readings and carols]

23rd December Christmas Eve

6.00 pm The Cathedral Carol Service [first of two identical services]

Christmas Eve

3.00 pm Family Nativity Service

6.00 pm The Cathedral Carol Service [second of two identical services]

11.00 pm Midnight Mass (CW Order I)

Christmas Day

8.30 am Holy Communion (CW Order I)

10.45 am Cathedral Eucharist (CW Order I)

Weekdays 26th Dec - 1st Jan inclusive

1.00 pm Holy Communion (CW Order I)

Epiphany Sunday

10.45 am Cathedral Eucharist with Epiphany Procession

5.15 pm Choral Evensong or Music and Readings for Epiphany

The Baptism of Christ

10.45 am Cathedral Eucharist

5.15 pm Choral Evensong or Music and Readings for Epiphany

The Seasonal Pattern – Ash Wednesday to Pentecost

Ash Wednesday

- 1.00 pm Eucharist and Imposition of Ashes (said with hymns) (CW Order I)
6.30pm Sung Eucharist and Imposition of Ashes (CW Order I)

Palm Sunday

- 10.15 am Blessing of the Palms with St Mary's RC Church,
followed by procession to the Cathedral
10.45 am Cathedral Eucharist with a dramatised reading of the Passion Gospel
5.15 pm Music and Readings for Passiontide

Monday-Wednesday of Holy Week

- 6.30 pm Holy Week Address
7.00 pm Sung Compline

Maundy Thursday

- 11.00 am Diocesan Chrism Eucharist (CW Order I)
6.30 pm Eucharist of the Last Supper (CW Order I)

Good Friday

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|-------|--------------------------|-------|------------------------|
| 12.00 | Three Hours at the Cross | 12.00 | Preaching of the Cross |
| | | 1.30 | Liturgy of the Passion |

Easter Eve

- 8.00 pm Easter Liturgy including Vigil, Lighting of the Easter Candle, and renewal of baptism vows

Easter Day

- 8.30 am Holy Communion (CW Order I)
10.45 am Cathedral Festal Eucharist (CW Order I)
5.15 pm Festal Choral Evensong (BCP)

Ascension Day

- 1.00pm Eucharist (said with hymns) (CW Order I)
5.15 pm Combined service (Vespers) with St Mary's RC, sung by the Cathedral Choir

Other **Saints'** and **Feast Days and Eve of Feast Days** are kept variously either with Choral Evensong or Sung Eucharist.

Special Services

There are many special and occasional services in the course of a year. Special services include Foundation* and Diocesan services such as the installation of canons, ordinations (priests and deacons separately), the licensing of Readers, Bishop's Badge award services, the Diocesan Chrism Eucharist, a Diocesan Confirmation service (on the day before Christ the King), and the Diocesan Mothers' Union Commissioning Service.

There is also a significant number of services for the whole community and for community organisations and charity groups. Some of these are annual occasions and others are 'one-off'. Among the former are services for Holocaust Memorial Day, Homeless Sunday, Sanctuary Sunday, the High Sheriff's Legal Service, Civic Services, and Remembrance Sunday. Schools also use the Cathedral on various occasions. 'One-off' occasions include services to mark a significant anniversary of a local organisation, to commemorate the anniversary of an historic event or to mark occasions of national commemoration or celebration. 2.30 pm on Sundays is a typical time for such services to take place.

*Members of the Cathedral Chapter, the College of Canons, Cathedral clergy including chaplains and licensed associate priests, members of the Cathedral Choir, the Director and Assistant Director of Music and the Cathedral Vergers constitute the Cathedral Foundation.

The Music Department

The Music Team

There is a full-time Director of Music who is responsible to Chapter through the Canon Precentor and is also a member of the Cathedral Senior Management Team. The current Director of Music came into post in May 2019. There is also an Assistant Director of Music. The Assistant Director of Music is an accomplished organist who accompanies the Cathedral Choir for most services, and also conducts the Voluntary Choir (see below). Additional administrative support is provided by a part-time choir clerk, and by the administrative staff in the Cathedral Office. A Choir Supervisor (a two-person paid job-share) is on hand at all practices, services and performances to help with the supervision and safeguarding of young choristers. There are also two professional singing tutors, one of whom is also the animateur of the Music in Schools programme and trains the junior choir (see below).

The Cathedral Choir

The Cathedral Choir comprises three units: Boy Choristers, Girl Choristers and (on any one occasion) 6 professional Lay Clerks. In practice, there are more than 6 individuals as some function as a job-share. Very occasionally (e.g. Christmas, Easter and Patronal Festival) all the units of the choir perform together as the Great Choir, but for the most part, the two treble lines sing separately. Currently, the Girls sing Evensong on Mondays, the Boys (and fortnightly with the Lay Clerks) on Tuesdays, and Lay Clerks on Thursdays. The two Sunday Choral Services are sung alternately (morning one week, evening the next) by the Boys and Lay Clerks and the Girls and Lay Clerks.

There is no Choir School. Choristers are recruited from a wide range of local schools, creating opportunities for outreach in the community and the development of relationships with music in schools. Like many other places, chorister recruitment is challenging. Derby Cathedral School, which opened in September 2018, has been established as a Church of England secondary Free School within Derby Diocesan Multi-Academy Trust, but no preference in admission is given to Cathedral choristers. The development of links between music in the Cathedral and in the Cathedral School are ongoing and we aspire for this to become a source of mutual strength and refreshment. There is a Junior Lay Clerk scheme on Tuesday and Thursday evenings, where school-age male students (often ex-choristers) can gain experience as Lay Clerks, especially as preparation for university choral scholarships. Girls continue in the Girls Choir until they complete full-time tertiary education. Senior girl choristers have enjoyed some success in recent years in securing choral scholarships at a university or another cathedral.

In 2021, a Junior Choir was established, with the purpose of providing an opportunity for younger children to sing together, sometimes also providing a source of recruitment for the Cathedral Choir. The Junior Choir has sung at the Family Nativity service on Christmas Eve, a version of Messy Church in Holy Week, at the 1045 Cathedral Eucharist on Mothering Sunday, and concerts as well as performing at an arts venue in the city centre. Other opportunities are being explored.

The Choir has an extensive repertoire. Choir trips abroad and in the UK take place from time to time. The Girls and Lay Clerks toured Belgium in 2018. A tour to Greece was planned for October 2020, but had to be postponed due to covid. There are plans for a European tour in the autumn of 2023. Among other visits, there is a biannual Four Choirs' Festival, bringing together the choirs of Derby, Coventry, Leicester and Southwell. At home, the Choir is often involved in concerts and other events in the Cathedral. The Cathedral Music Department runs its own programme of concerts and recitals – Bach's St John Passion and Handel's Messiah offered by the Great Choir with orchestra; short lunchtime recitals in the spring and autumn, and a programme of weekly organ recitals in the summer.

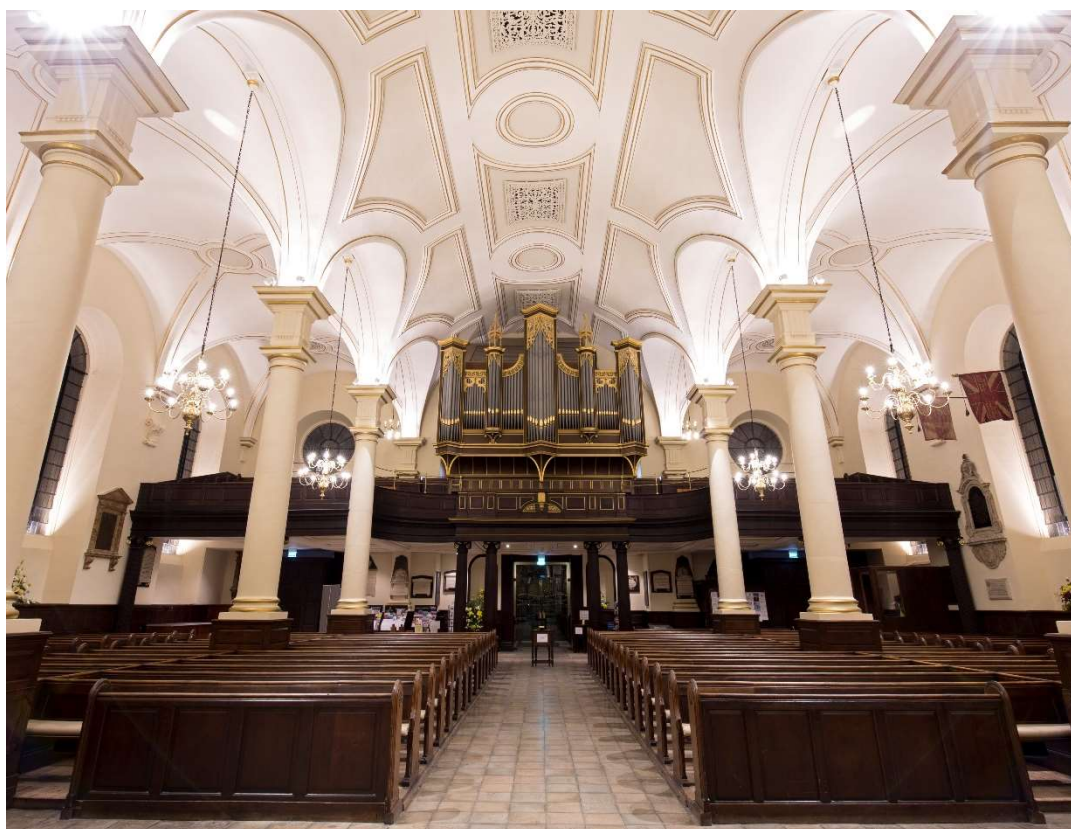
The Voluntary Choir

The Voluntary Choir regularly deputises for the Cathedral Choir and offers music to a high standard. It is a mixed choir, some members from the congregation but some from across the city and county. Some are former choristers or former lay clerks from the Cathedral Choir. The Voluntary Choir is directed by the Assistant Director of Music and accompanied by the Director of Music. The constitution of the Voluntary Choir (including its name) is currently under review.

Visiting choirs sometimes lead Cathedral worship, especially during Choir holidays.

The Organs

The Compton Organ



When the parish church of All Saints became a cathedral in 1927, there were new musical demands, to which the existing organ was no longer equal. Not only was it in serious disrepair, but the position of its console in the west gallery was not ideal for choral accompaniment. The time was ripe for a rebuild and this work was undertaken by John Compton in 1939. Keeping about 1500 pipes from the previous organ and making skilful use of extension (particularly on the Great, Choir and Pedal divisions), he built a four-manual instrument playable from a detached console with illuminated stops, positioned on the north side of the chancel. The Compton Organ was completed in November 1939 and after some forty years of reliable service and a further ten years when it became less than reliable it was refurbished in 1992. It is an instrument admired for its colour and character, but has once again become extremely unreliable. It is intended either to rebuild or replace the Compton organ in the next few years, in order to ensure the Cathedral has an organ that is entirely reliable, easy to maintain and well-suited to the needs of the Cathedral in the twenty-first century.

The Chamber Organ



The Cathedral is the custodian of a Chamber organ owned by the Derby and District Organists' Association (DDOA) which was built in 2021-22 by Jennings Organs, thanks to a legacy from the estate of the late Edmund Stow, organist, organ builder and member of the DDOA for many years. The Cathedral uses the instrument for choral services as appropriate.

The Cousans Organ



The Cousans Organ is a modest two-manual organ which was installed on the east wall of the retrochoir immediately above the choir stalls in 1973. It was designed specifically to accompany services in the retrochoir. However, after a series of necessary repairs with the prospect of yet more, and serious issues around accessibility for repair, the Cousans organ was decommissioned in 2021, though it is still in place.

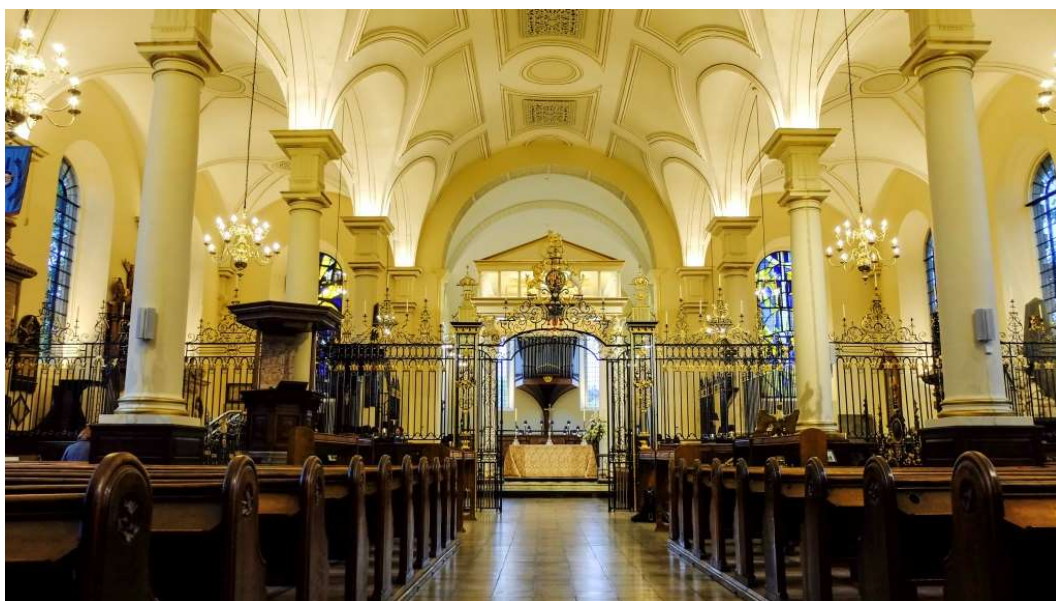
Viscount Digital Organ

A substantial three manual Viscount Digital Organ was purchased in 2021. After a period of experimentation, the speakers have been installed in the retrochoir, while the console is adjacent to the Compton console in the Court Area. The Viscount Organ is an interim arrangement, designed to see us through to the installation of a new organ in conjunction with other decisions about re-ordering the building. It is designed so that other speakers can be installed at the west end of the building in the event that the Compton organ should fail and become unusable. It is currently used predominantly for accompanying the choir when sited in the chancel and has the distinct advantage that the sound is coming from behind the choir relative to the congregation in the nave.

Pianos

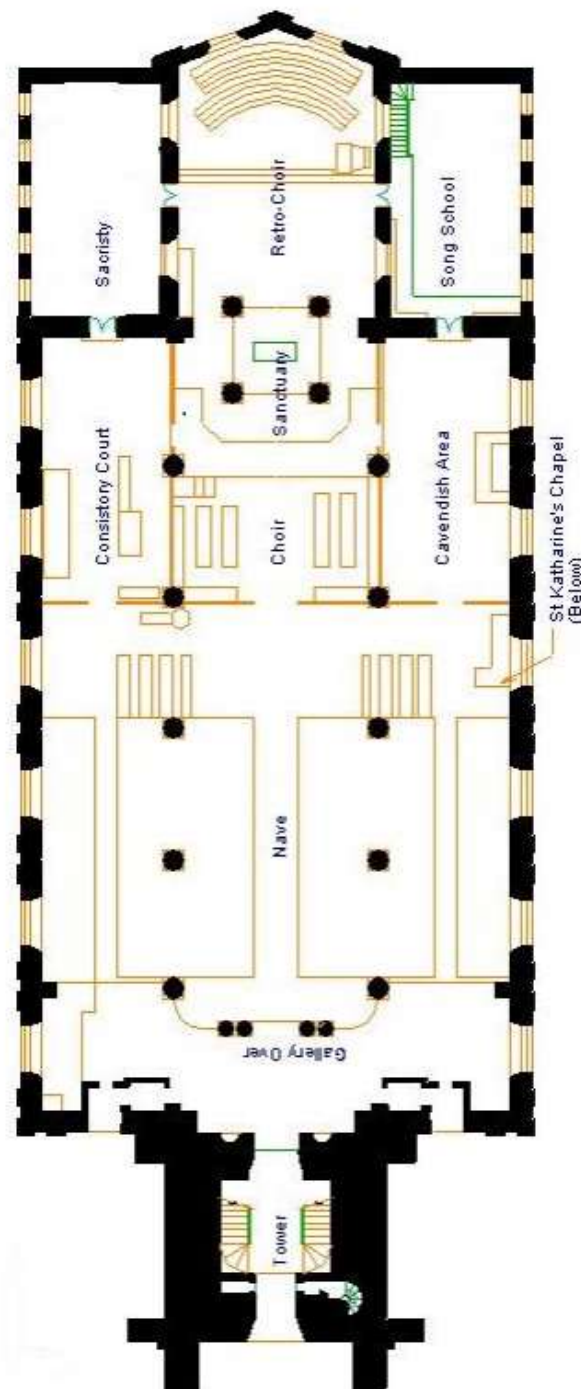
There are three grand pianos in the Cathedral building. These are situated at the front of the nave, in the retrochoir and in the Song School. These are of varying quality. The nave piano serves a liturgical use, for example to accompany a choir at a school service. The instrument in the retrochoir serves no useful liturgical purpose and might in the future be relocated in the Song School as a rehearsal instrument, replacing the piano currently located in the Song School, which is of a lesser quality.

The Liturgical Use of Space



Derby Cathedral was founded as the collegiate church of All Saints around the year 943 and still stands on its original site. Apart from the tower, the medieval church had fallen into disrepair and was almost entirely rebuilt in the 1720s to a design by James Gibbs. The architecture of the present building is classical in style, which was a characteristic of the 18th century Enlightenment era. All Saints' church became Derby Cathedral in 1927 and an eastward extension was built in the 1960s (completed in 1972) to designs by Sir Ninian Comper and his son Sebastian Comper. In the same classical style, this work created the retrochoir and remodelled the chancel. The building is an airy and inspiring building to walk into, full of natural light, which is further enhanced by improved lighting and internal redecoration in 2015. The building has a small footprint which can accommodate, for services, a congregation of up to eight hundred in the nave and gallery. For concerts and recitals the maximum capacity is a little over 600.

Cathedral Floor Plan



The Nave

Derby Cathedral is in essence 'one room'. The nave is not a preliminary space, nor a space shut off from other parts of the building. The march of the pillars extends through the chancel, which sits between the pillars, flanked by the Cavendish and Court areas framed by the wrought ironwork of the Bakewell Screen. The moulding of the ceiling is likewise not interrupted by the chancel. The consequence of all this is that, on entering the building from the west door, eyes are drawn down the nave to the Bakewell Screen and from there to the high altar which stands towards the east end.

The nave is filled with fixed pews. The pews are creaky and, in some places, warped, insecure and with visible evidence of repair. This at least in part due to having been cut down by a previous generation to create a wider aisle for processions. Liturgically, movement around the building is strongly constrained by the blocks of fixed pews, inhibiting the development of stational or pilgrimage worship and the ability to define spaces within a large unified space. Large static services with the congregation in the pews facing forwards are relatively straightforward, if essentially four-square and restraining in terms of liturgical creativity. More flexible use of the nave for worship is problematic.

To the east of the centre pews there is a clear space, defined to the west by the front rows of pews, to the north and south by the County and City Pews which sit at 90° to the other pews, and to the east by the Bakewell Screen. This is one of the more flexible spaces in the building.

There is one unified floor level from the west door into the nave, through the Bakewell Screen as far as the sanctuary step. This has advantages in terms of access. However, sight lines are poor, even for those sitting in the centre nave, either because ministers standing at the front of the nave are not raised up or because ministers standing in the residentiary canons' stalls are to some degree obscured by the Bakewell Screen. Especially at the Cathedral Eucharist, this is exacerbated because the fixed pews are themselves on a platform slightly raised above floor level with the result that the president of the eucharist, located in front of the Bakewell screen, is standing below the level of the congregation. There is insufficient space to raise the eucharistic ministers up on a dais without processional movement becoming extremely awkward. Liturgically this is an unhappy arrangement, with no obvious solution with the furniture in the nave arranged as it is.

Occasionally the space in front of the Bakewell Screen is cleared so that it is available for dramatic performance as part of a service. Occasionally staging is added. The Cathedral's flexible staging was designed for this area and can be installed as a block or in tiers. Sometimes, for example at some Diocesan services including Ordinations, the staging is erected as a dais. However, this then restricts liturgical movement and creates at least as many problems as it solves.

The City Pew on the south side is the Mayor's pew, fitted with wrought ironwork to accommodate the Mayor's mace and sword. In the 1960s the County Pew was created on the north side to balance the City Pew, and its contemporary ironwork has symbols of Derbyshire towns. On the south there are two pews behind the Mayor's pew, similarly fitted. These are known collectively as the civic pews and occasionally used liturgically as seating for particular groups who need access to the 'stage' area before the screen.

The space behind the County Pew has been cleared and fitted with a shallow ramp. This allows wheelchair access. It is large enough for one or two people in wheelchairs with carers who may accompany them. Almost directly below the pulpit, it is unsuitable for people in wheelchairs who need a less constrained field of vision, and it is separated from the main body of the congregation by the County Pew, so that there is an effect of being tucked away out of sight. Because the pews are fixed and set on shallow plinths, accommodation for people in wheelchairs elsewhere in the nave faces the problem that they are below the level of the pews at the back of the building, or that they are causing an obstruction to an aisle. A Disability and Access Audit is in process.

The pulpit stands above the County Pew on the north side, and the brass eagle lectern balances the pulpit on the south.

The Cavendish Area

The Cavendish Area is the extension of the south aisle to the south of the chancel. It houses four monuments which take up space. Most prominently, the monument to Bess of Hardwick, as well as fine monuments by Rysbrack and Nollekens to Caroline, Countess of Bessborough and William Ponsonby, Earl of Bessborough respectively, the Cavendish coffin plates and the stone slab grave marker of Joseph Wright of Derby. At the east end, the original Gibbs altar with ironwork by Robert Bakewell is fixed against the wall. This altar could only be used for eastward-facing celebration. For a long time it has had no liturgical use. On Maundy Thursday an altar of repose is set up in the Cavendish area at the end of the Eucharist of the Last Supper. At that time the Cavendish Area, with the addition of some moveable seating, becomes in effect a chapel.

The font stands in the centre of the Cavendish Area. Its siting in this area has no liturgical justification. The font was designed by James Gibbs but not constructed until the 20th century, when it was built in white marble to the original designs. There is no drainage. Baptisms occasionally use this font and require the baptism party and the congregation to move to gather round it. When there is not enough space for the whole congregation in this area the sightlines are poor. Often a portable font set in the centre aisle is used instead. The (small) size of the congregation at the Easter Liturgy makes it possible to use the font in the Cavendish area for the renewal of baptism vows at that service, with the congregation gathered around – about the only opportunity for ‘stational liturgy’ in the building during the year.

Prior to the Comper extension of the building completed in 1972, the Cavendish area was the Cathedral’s side chapel with an altar against the east wall. Then the chapel was dismantled, and a doorway was knocked through the east wall giving entry to the new Song School and providing a thoroughfare for processions. Hence, the Cavendish area is now most often used liturgically as a gathering space for choir and ministers at the start of services in the nave and a space from which choir introits are sung. The consequence of the alterations to the building is that there is effectively now no functioning chapel inside the cathedral. The St Katharine’s Chapel (see below under ‘Spaces for Prayer’) is a small space with significant access issues, being 13 narrow steps down from the nave floor. It functions as a quiet space but is unsuitable for regular liturgical use. It is never used, for example, for a celebration of Holy Communion. It does, however, house the aumbry where the reserved sacrament is set apart.

The Court Area

The Court Area is the extension of the north aisle to the north of the chancel. It houses several monuments and the wooden furniture of the consistory court as well as the Compton and Viscount organ consoles, and the chamber organ when not in use.

Neither Court nor Cavendish Area has any permanent seating. The need to use both areas to some extent as storage space as well further restricts their use. Liturgically, they are used as thoroughfares and occasionally for extra moveable seating. They are often used as exhibition spaces.

The Chancel

The chancel contains:

Cantoris: The *cathedra* and the stalls for two residentiary canons, three archdeacons, Registrar or Chancellor; the vergers' sound desk. Livestreamed services are currently operated from the Registrar/Chancellor's stall.

Decani: two residentiaries' stalls including the Dean's, and two rows of stalls used by the College of Canons, and at weekday services by the congregation. A third, Chapter members stall, is moved into position for some services.

The chancel stalls seat 27. Including the movable chairs used by servers, the chancel can accommodate up to 34.

The chancel space is very clearly defined by the Bakewell Screen. It can be closed off and the screen gates locked. Because the screen is wrought iron openwork, the chancel retains a limited degree of line of sight through it. The chancel stalls rise on each side to create walls for the chancel space just below head-height. In the building, it is a relatively small and narrow space, and the wrought iron gates reinforce the narrowness of the entrance. It is clear from the behaviour of visitors that it is a space that is difficult to step into without permission, and that people sitting in the chancel stalls are hard to see from the nave. Sometimes it can appear that those sited in the chancel are sitting in a cage.

Morning Prayer is said in the chancel from Monday to Friday and Evening Prayer is said here when the service is not choral. Sunday and Midweek choral services are sung by the choir with an additional row of portable choir stalls with ugly plastic chairs on the floor on each side of the chancel. This works well musically and visually, though the temporary nature of the seating arrangements is unsatisfactory. This is discussed in more detail later. Many of the stalls in the chancel (such as the Bishop's seat and the archdeacons' stalls, are inaccessible to their intended users when the choir is sited in the chancel. For all the Daily Offices, around which the Cathedral day is framed, there is a sense of the chancel being the intimate space in which the Foundation gathers for prayer. This notwithstanding, the Daily Offices are amplified around the Cathedral, even on the relatively few occasions when the officiant and vergers are the only two people present at said Evening Prayer. They remain part of the public round of common prayer which is the heartbeat of the life of the Cathedral, and they are said visibly and audibly.

The regular weekday eucharist (at 1.00 pm on Mondays, and Tuesdays, 5.30 pm on Wednesdays and at 9.00 am on Fridays) also takes place in the chancel, with the congregation seated there and moving to the sanctuary to stand around the altar during the eucharistic prayer. The 1.00 pm eucharist on Thursdays has a more substantial congregation, which built up post-covid, and this is conducted from a movable altar (known as the St Michael's altar) in the nave in front of the Bakewell screen, with the congregation seated in the nave.

It is noticeable that when services are held in the chancel, visitors will often listen from the nave – to 'overhear' the service. The open design of the chancel, compared with cathedrals with an entirely enclosed Quire, allows the nave to become a liminal space for a service taking place in the chancel.

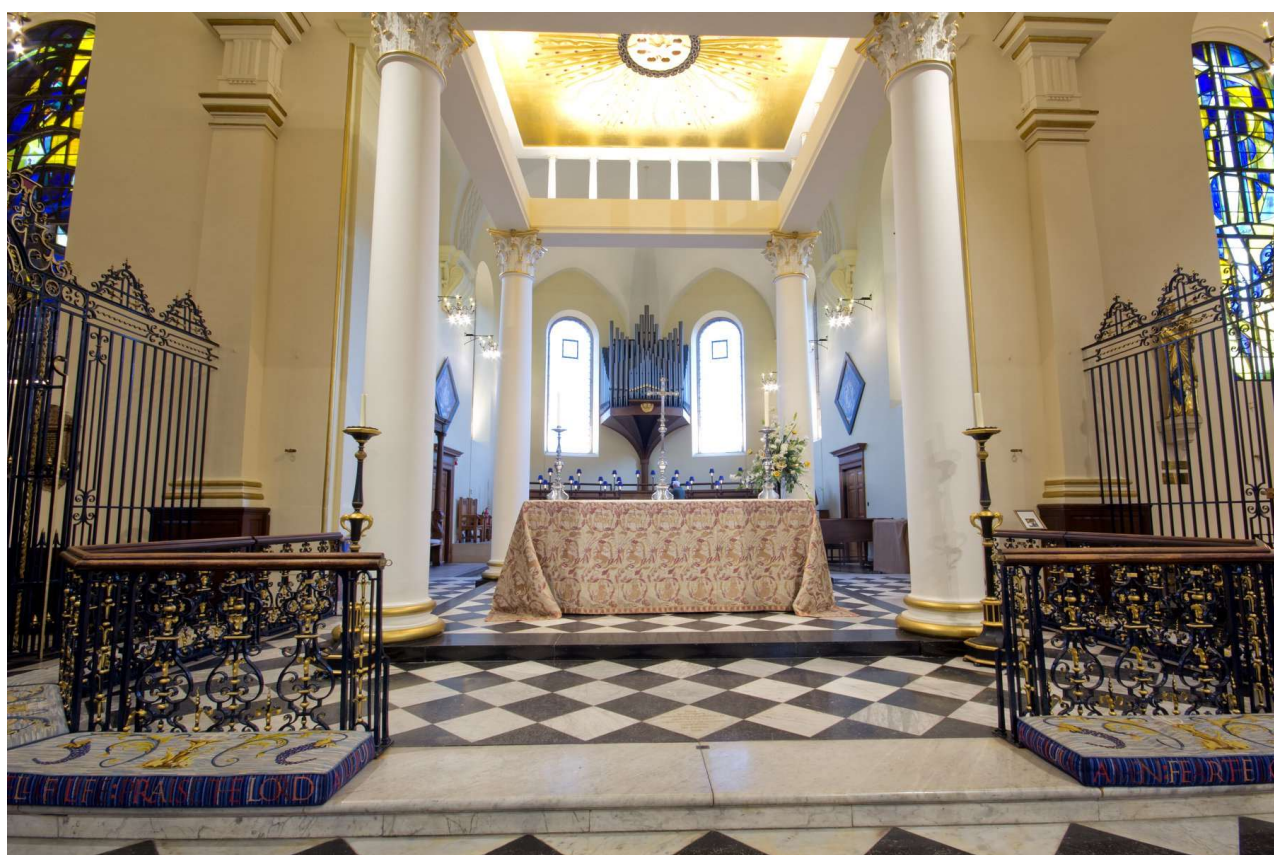
The Sanctuary

The Gibbs altar, eastward-facing, possibly stood against the centre of the east wall which was removed when the Comper extension was built. It was replaced by a larger wooden altar table which sits now in the same position beneath a baldacchino supported on four pillars. From ground level in the chancel, there is a wide step up to the marble plinth, a further step up to a semi-octagon railed with the Bakewell altar rails, and a further small step up to the plinth on which the altar sits.

This is a well-defined but open space and it is possible to gather a small congregation around the altar, as is often done at weekday communion services. During the Cathedral Eucharist and other major eucharistic services, the liturgical focus moves to the sanctuary after the Liturgy of the Word.

No other altar is in regular use in the building, with the exception of the Thursday 1.00 pm eucharist (mentioned on the previous page). This has considerable liturgical merit as there is no conflict between 'competing altars.' The baldacchino, the use of white and gold, and the improved lighting of the baldacchino installed in 2015 all contribute to make the altar a clear focus in the building. However, more flexible space in the nave would allow for the possibility of experiencing worship, including the eucharist, in other ways including 'in the round.' Although the baldacchino is a prominent feature in the building it is not universally liked.

The steps make wheelchair access directly to the altar impossible with clear discriminatory implications. The steps are marble and have no rails, so that they can be hazardous for people who are less sure-footed. This problem is partly mitigated during services by placing servers and vergers where they are able to assist people coming to communion as required.



The Retrochoir

The area to the east of the sanctuary, known as the retrochoir, was created when the Comper extension was built in the late 1960s. There is a step down from the sanctuary area into a clear space behind the altar. At the east side of this, there are three steps up to another clear space before the choir stalls which are tiered against the east wall.

The retrochoir was intended as seating for the Cathedral choir, and this was indeed the choir's invariable location until at least 20 years ago. The stalls have movable platforms above them to hold music. The choir stalls are separated from the chancel by the sanctuary and the clear space to the east of the altar. This makes it difficult to understand even the chancel and retrochoir as one room, and for a service based in the nave the retrochoir stalls are very far distant. This not only makes the physical presence of the choir seem remote, but musically it is virtually impossible to accompany the choir from the main Compton organ which speaks from the west end gallery.

Compared to the past, the retrochoir is a rarely used space. The choir still sings from the retrochoir for some large-scale special services, when the stalls in the chancel are needed for Chapter members and the College of Canons. Acoustically, the sound of the choir is much more evocative when they sing from the floor of the retrochoir than from the choir stalls against the east wall.

The retrochoir is also used during the distribution of communion at the Cathedral Eucharist when the choir moves from the stalls in the chancel to sing the communion motet. The choir receive communion at the altar rails and, having received, they move to the retrochoir and remain there until, after the post communion prayer, when they move back to the chancel stalls during the final hymn, followed by the ministers moving back to their places before the screen. It could be argued that the choir's movement and its presence at the east end for the music during the distribution of communion helps to reinforce that the focal point of the service moves from the screen during the Gathering and the Liturgy of the Word to the Sanctuary and the east end during the Liturgy of the Eucharist; and back again to the screen for the Dismissal. In reality, the movement of the choir to the retrochoir and back again is for practical reasons.

Considered as an independent space, the retrochoir strongly resembles a traditional lecture theatre, seating 50 in the tiered stalls and up to 100 with the addition of movable chairs. There are currently obstacles to this as some of the Viscount organ speakers are currently located in the tiered stalls rendering them unusable as seating. The Cathedral has excellent natural light and no blackout facilities, but the space behind the altar, towards which the retrochoir seating faces, is relatively well shaded and is the best place in the building to use a screen and projector. This is a space which has often been used for seminars, talks, discussions, and chamber concerts.

As a separate space, the retrochoir would benefit from:

- a better PA system, ideally one which could be operated separately from the main Cathedral PA so that an event in the retrochoir is not immediately audible to people entering at the west door and throughout the building;
- an independent entrance point at the east end.
- The removal of the choir stalls would create a more flexible space, including, for example, for 'Messy Cathedral'. However, the tiered stalls are integral to the floor levels.
- The removal of the now disfunctional Cousans organ

Spaces for Prayer

The whole Cathedral is a space for prayer, but the architecture of the nave and the furnishings of the Cavendish and Court areas make it difficult to create areas that are physically set apart as smaller quiet spaces. At the north end of the Bakewell screen and the head of the north aisle, there is an icon of Christ and a pricket stand, with provision for lighting candles and leaving prayer requests (which are offered at Morning Prayer). This and the front few rows of the north aisle are used for quiet prayer but are set apart more by usage than by being able to create a clearly delineated space. Casual visitors can and do still walk through this space and it is a thoroughfare on the way to the sacristy. The corner created by the screen here at the end of the north aisle is also used seasonally for the Christmas crib and Christmas tree, and for an Easter tomb and garden.

At the time of the 1960s extension, space was made in the Cavendish vaults to allow St Katharine's Chapel to be created in the crypt. This is a small space, seating six or eight people at most, or around twelve standing, accessed by narrow steps at the east end of the south aisle. It is plain and whitewashed, with the brick vaulting of the crypt and a plain polished stone altar. The sacrament is reserved here. It is rarely used for public services but is available for private prayer – but only by those for whom its location does not present access difficulties.

A smaller pricket stand is placed at the east end of the Cavendish area. There is no seating nearby and this stand is generally less well used than the one in the north aisle.

Undoubtedly the building would benefit from the creation of a dedicated area on the main floor level which is more definitely set aside for quiet prayer than the current furniture layout allows.

The West Entrance Area

The Cathedral has three doors in the west wall: centre, north-west and south-west. The north-west and south-west doors are used at the end of major services, and as relief entrances when the centre door cannot be used. The centre door, which is wider, has two glass doors opening to the porch space below the tower, and two inner glass doors opening into the nave. This makes a theological statement about the Cathedral being open in the midst of the city since it is always possible to see in from the outside and to see out from the inside.

The glass doors blow open in windy weather which disrupts the worship space and are difficult to open for people in wheelchairs. Automating the glass doors would solve both these problems.

The west gallery floor forms a lower roof to the west end of the nave. Beneath this roof, on the south side, sits 'Amen Corner', a well-designed compact catering area frequently used for serving refreshments. On the north side is the children's corner, defined by a short pew at 90° to the north aisle. This area formerly had flimsy wooden walls, but their removal has created an open, visible and self-contained space for children and parents or carers. In the centre of this western area are storage cupboards, a welcomers' table, and leaflet stands. The welcomers and stewards make best use of the space in receiving people coming into the building, both at the beginning of services and casual visitors at other times. However, at the beginning of well attended services the restricted space and low ceiling under the west gallery can give people entering the building something of a feeling of 'running the gauntlet'.

The West Galleries

The west galleries are accessed by flights of stairs in the porch beneath the tower. They are used mainly for extra seating for major services and well attended concerts. On rare occasions, some use has been made of them as a place for the choir to sing from.

The East End Extension

The **retrochoir** is part of the east end extension.

The **Song School** is to the south of the retrochoir and a flight of stairs below. It is closed from the main body of the building and accessible by doors in the retrochoir and Cavendish Area. These give access to the gallery that runs around the top of the Song School. A flight of stairs gives access to the lower floor, where the choir practises and robes. There is no step-free access to the Song School and accessibility is a big issue. There is a significant sound proofing issue. The choir rehearsing in the Song School is clearly audible in the Cathedral, which affects both pre-service rehearsing and on occasions prevents an external booking of the Cathedral space due to a concurrent choir rehearsal. This has been a particular issue with the Voluntary Choir on Friday evenings. Making the Song School sound-proof is an active priority.

The **Sacristy** is to the north of the retrochoir, closed from the main body of the building and accessible by doors in the retrochoir and Court Area. The floor of the sacristy is at the level of the retrochoir and Song School gallery. On the lower floor, level with the Song School itself, are storage areas and offices, as well as the only easy access toilet in the building, though those with mobility issues have to use a lift between the two floors to access it! They would normally require assistance to operate the lift, which is far from ideal.

The sacristy is a spacious well-designed room for robing clergy and servers. It also houses a small vergers' office and kitchen.

There is no step-free access to the sacristy, but a portable ramp can be put down at the door into the Court Area. As stated, a lift goes from the sacristy to the lower floor.

The **Beddoes Room** sits below the retrochoir itself. This is a meeting room, seating from thirty to forty people. It has been used during the Cathedral Eucharist for children's activities, though this has been in abeyance since covid. On occasions the Beddoes Room is used as a robing room for visiting clergy and readers, and as break out space during choir practices, both for recreational activity and for individual singing tuition.

The Beddoes Room has no step-free access except through the sacristy (via the ramp and the lift). It has a door to Full Street allowing access independently of the main building, but this has a deep step and has to be staffed for reasons of building security and especially with due regard for the safety of choristers who regularly use this space.

Outside Space

There is little usable liturgical space outside. There is a small, paved concourse area outside the west doors, which is used for limousines to pull up as required. The concourse extends around the south-west corner, providing a small number of accessible parking spaces. It is used liturgically for the lighting of the Easter fire at the Easter Liturgy but is too small a gathering space to be of much use on other occasions.

There is a narrow, grassed space (consecrated former burial area) along the south side of the Cathedral. However, the presence of trees etc means the area does not lend itself as a gathering space. At the east end of this area there is a wall with a sharp drop below, along with steep and sometimes slippery steps down to a door into the Song School at the lower (Full Street) level. Evidence of drug-use is sometimes found in this sheltered south-east corner of the premises. This area presents us with some significant health and safety challenges.

At the east end, outside the Beddoes Room, there is staff parking for a handful of vehicles and the rubbish bins are also located here.

The attractive Cathedral Green opposite the east end, which is a significant recreational gathering space for tourists etc, along with the position of the new 'Museum of Making' in the old Silk Mill building, and improved water-front access from the River Derwent means that the way the Cathedral presents itself from the east end is a significant challenge in attracting visitors in the future.

Amen Alley, to the south of the Cathedral, is a narrow public thoroughfare hardly ever used by motor traffic, with a gentle slope leading up past the churchyard. College Place, the corresponding lane on the north, has steps and has not been used for this purpose. On the other side of Amen Alley is a pay and display car park.

Cathedral Green is a public space, but might offer an, as yet untested, opportunity as a liturgical gathering space. In the past it has been used as a gathering space for the start of the Liturgy of Palms on Palm Sunday, but not in recent years. The only other liturgical use of the outside space is as an outside processional route from the east end to the west entrance, which is described on the next page.

The Chapel of St Mary on the Bridge

The fourteen century 'Bridge Chapel' is separate from the Cathedral building, approximately 5-8 minutes' walking distance away. It is governed independently by a group of Trustees, although the Dean is ex-officio chair of the Trustees. Since the deconstruction of the chapel in the south-east corner of the cathedral building, as part of the 1960s Comper extension, the Bridge Chapel has served as the only chapel of the Cathedral. In the past there has been a Sung Eucharist on Sundays, though this has been discontinued since covid. The Saturday morning office of Morning Prayer followed by Holy Communion takes place in the Bridge Chapel along with other daily Eucharists when they are moved from the Cathedral building because of other conflicting activities such as a concert or a funeral. Other ways of using the Bridge Chapel liturgically are under consideration. The Chapel is also used by other denominations and as a venue for an Anglican Franciscan meeting.

Processional Protocol

The customary processional route, for a robed procession moving from Sacristy to Song School and then up to the Cavendish Area, involves the descent of one flight of stairs and the ascent of another.

At Sunday Choral services:

- the choir robes in the Song School;
- the clergy [and servers] robe in the Sacristy;
- the clergy go by the Beddoes Room to the Song School to pray with the choir;
- the whole procession moves upstairs to form up in the Cavendish Area
- At Sunday Evensong and on other festival occasions, the choir sings an Introit in the Cavendish area.
- The procession goes in by the south aisle to move to their places by the centre aisle.

For major services:

- the choir robes in the Song School;
- the Bishop, Cathedral clergy and servers robe in the Sacristy;
- the College of Canons robes in the Beddoes Room;
- the clergy go by the Beddoes Room to the Song School to pray with the choir;
- the whole procession moves upstairs to form up in the Cavendish Area and goes in by the south aisle to move to their places by the centre aisle.
- Alternatively, the Cathedral clergy and College of Canons form up in the Court Area while the choir forms up in the Cavendish Area, and the procession goes by the south or north aisle to meet at the west end and go to their places by the centre aisle.

For the Diocesan Eucharist on Maundy Thursday and for other very large services:

- the choir robes in the Song School;
- the Bishop, Cathedral clergy and servers robe in the Sacristy;
- the clergy and readers of the diocese robe both in the Beddoes Room and in Derby Church House;
- A member of the Cathedral clergy goes by the Beddoes Room to the Song School to pray with the choir;
- the whole procession forms up outside in Full Street and moves by Amen Alley to enter the Cathedral by the west door.
- The Cathedral Centre is used as a robing place for ordinations, and very occasionally at other times, allowing further scope for processions to form up and move severally.

Outdoor processions are a necessity for a smaller Cathedral, but they have the advantage of making the Cathedral's worship a visible and public presence on the street.

Liturgical Development

Inspirational Worship and Music

“We have a vision for the Cathedral to be a place where worship to the glory of God brings all the different aspects of the Cathedral’s mission and ministry together. We wish to give all people an opportunity to approach and respond to God in ways which connect with their lives, through the daily and weekly round of common worship and the many varied special services which take place throughout the year. We will expand our musical offering through a school and community music outreach programme to share the joys of music more widely in the local community, and we will continue to develop and maintain the Cathedral's Choirs to the very highest level.”

Strategic Development Plan 2022

As a way towards implementing this vision, this Liturgical Plan identifies a number of sub-headings:

- a. Enable encounter with God through words and music, prayer and silence.
- b. Maintain and develop the beating heart of prayer at the centre of the Cathedral’s life.
- c. Build on the already very high standard of the choral offer to develop new centres of excellence in worship and liturgy.
- d. Break open and extending the Cathedral’s offer of worship to deepen encounters and engage new and existing worshippers.
- e. Find ways of engaging families, children, youth and young adults with worship.
- f. Use technology to expand the reach of the Cathedral’s worship.
- g. Share our expertise, experience, and resources to enable excellence in worship in the Diocese and other Christian communities
- h. Share our musical expertise to further develop and expand our school and community music outreach programme.

a. Enable encounter with God through words and music, prayer and silence

Current Provision

Sunday Worship

Members of the regular Sunday congregations at the Cathedral are generally appreciative of the 'core liturgical offer' which they encounter week by week. This can be characterised as mainstream Anglican worship conducted 'decently and in order' and (at choral services) with a high standard of music, such as may be traditionally expected in a Cathedral setting.

Daily Eucharist

A small handful of people are daily communicants. The largest attendance is at 1.00 pm on Thursdays. This was the first midweek eucharist put back 'post-covid' and has maintained its congregation even after other midweek eucharists were restored. Other individual days have their own particular following, notably for the only BCP Communion service on Mondays at 1.00 pm, and also on Saturdays at 9.00 am in the Bridge Chapel.

Daily Offices

Morning Prayer (CW Daily Prayer) attracts a small but regular group of attendees, both in the building and online, for whom this is an important start to the day. Some effort is made to ensure that silence and stillness is maintained before the Office begins.

Choral Evensong

Midweek Choral Evensong (BCP) is not well attended and what attendance there is is inconsistent. Some choristers' families and a few others are regular. There are a few casual attenders, which varies according to the season of the year and the day of the week. The Lay Clerks' Evensong on a Thursday is often sublime but they regularly sing to an empty building. Most casual visitors will 'listen' from seats in the nave rather than sit in the chancel. Indeed, this has become normative since covid.

Midweek Evening Prayer (said BCP out of choir term time) is sparsely attended. Sometimes the officiant and the vergers are the only people present.

The Liturgical Calendar

There are set-piece annual services of words and music which are well attended and much appreciated both by the regular cathedral congregation and less regular attenders. Among these are the service on the evening of Advent Sunday and the Cathedral Carol Services. In 2019, a Family Nativity Service was established on Christmas Eve afternoon, which immediately attracted a large attendance. A service of Music and Readings for Passiontide on Palm Sunday Evening has also become a regular feature of the liturgical year, as has a Requiem Eucharist for All Souls. In 2023 there was a service of music and readings for Epiphany for the first time, which was well received. There is a comprehensive liturgical pattern during Holy Week. Other festivals and feast days are observed with Choral Evensong or Sung Eucharist.

What needs Developing

There has been a concerted effort during the tenure of the current Canon Precentor, especially at the Cathedral Eucharist, both to tidy up the liturgy to maintain the highest standards of liturgical presentation and to be more adventurous in making better use of the seasonal texts and provisions which are currently available in *Common Worship* and in *Times and Seasons*. Returning to regular congregational worship post-covid has also provided an opportunity for adjusting the 'liturgical norms'.

The importance of maintaining the 'core offer' should not be underestimated. However, if that is essentially all that we do, then we can be fairly criticised for being somewhat one-dimensional. There is a fine line between, on the one hand, the welcome familiarity of liturgical rhythm both within individual services and the annual liturgical cycle, and, on the other hand, predictability and lack of freshness.

The current pattern generally works in the context of a congregation sitting in fixed nave pews facing the front. A nave which is free of pews would open up opportunities for much greater variety of seating arrangements, opening up new possibilities for stational liturgy, drama and dance, worship in the round or seating collegiate style. The positioning of choir and organ(s) is important in this context and an analysis of the opportunities and constraints is discussed elsewhere in this document.

b. Maintain and develop the beating heart of prayer at the centre of the Cathedral's life

Current Provision

The purpose of Derby Cathedral as defined in its Statutes is firstly to maintain a daily pattern of corporate prayer and worship, giving glory to God and holding before God the needs of the church and the world. The rhythm of daily, weekly and seasonal prayer and worship as described on the previous page is the lifeblood at the centre of the Cathedral's life. A Cathedral is many things, but it is nothing if it is not first and foremost a place of prayer and worship.

Alongside the daily and weekly round of corporate prayer, the building is open daily at least between the start of Morning Prayer and the end of Evening Prayer. One of the reasons for this is to be a place in which people can find opportunities for quiet and stillness, to offer a prayer and light a candle and to find a word of comfort or solace. The spaces set aside in Derby Cathedral, especially at the east end of the north aisle and in St Katharine's Chapel, go some way to meeting that need.

What needs Developing

The provision of set-aside space is at best makeshift and provisional. The current space at the east end of the north aisle is still essentially a thoroughfare. Removing the pews from the nave would enable us to experiment with the space in a way which creates a properly defined area in which prayer and quiet devotion can take place. However, while it may be possible to achieve this spatially, the problem that sound travels in what is essentially a single room is more difficult to address.

The statutory services of Morning and Evening Prayer and a daily Eucharist will always be the framework around which the prayer life of the Cathedral is built and the current arrangement focused on the chancel space works quite well, although the choir stalls can sometimes feel in the way, especially during the daily said Eucharist. The layout and furnishings of this space need to be reviewed.

However, the statutory provision, with or without choral music, is currently only reaching a very small number of people. It is true that, for example, Choral Evensong can be a missional service in which people discover something of God for the first time, and we need to be more intentional in trying to find ways to introduce new people to the richness of this tradition. At the same time, the provision of other, less liturgically structured opportunities for corporate prayer, meditation and reflection, with or without musical expression outside the Anglican choral tradition, would enhance the Cathedral's pattern significantly. There is an abundance of material from the Celtic tradition as well as from the Taizé Community which could form the basis for exploration in this area. A Taizé evening facilitated by an external group took place in the cathedral in early March 2020, just before covid lockdown. It was a notable success, with around 50 people attending, mostly from outside the cathedral community, but the onset of covid stopped its development in its tracks. It took place in the space in front of the Bakewell screen, which was somewhat limiting. A more flexible floor space would enrich the possibilities, but there is limited potential within the building as it stands.

c. Build on the already very high standard of the choral offer to develop new centres of excellence in worship and liturgy

Current Provision

Choral music in Derby Cathedral is in a good place. The current Director of Music, Alexander Binns, has been in post since May 2019 and, ably assisted by the Assistant Director of Music, Edward Turner, is taking the Cathedral choir to new heights. Recruitment of new choristers is robust and the tone quality of both the Boy Choristers and Girl Choristers has improved markedly. A concerted effort has been made with the Girl Choristers to change their tone quality so that they sound like a girls choir and less like the sound a traditional boys cathedral choir would make. In each of the past two years, a leaving girl chorister has been awarded a university choral scholarship. Alexander Binns has also made important changes in the provision of Lay Clerks, paring the group down (at any one service) from twelve singers to a highly professional, committed and musically competent group of six singers (two each of altos, tenors and basses), who are now more appropriately paid for their services. Some of the Lay Clerks work on a 'job share' basis and there is also a pool of competent deputies. The improvement in musical quality has been substantial. The current high standards become the baseline for the music department moving forward.

What needs Developing

The *New English Hymnal* is used for the Office Hymn at midweek Choral Evensong, but all other services (Sunday services and special services) have their own printed order of service. While this has a downside in terms of the amount of single-use printing which is generated, it does allow a great deal of flexibility in the choice of hymnody. The Cathedral's 'core hymnbooks' are *New English Hymnal* and *Ancient and Modern: Hymns and Songs for Refreshing Worship*. Material from both books is used extensively which provides a balance of traditional and more contemporary texts and tunes. Hymns from other sources, including the Iona Community, are also used. There is scope for expanding this even further. In relation to civic services and special services for community and charitable groups, in an age where fewer and fewer people have much, if any, knowledge of church hymnody, there is a real need to avoid the temptation to churn out endlessly the same handful of 'well-known hymns'. There is a wealth of modern texts set to folk melodies and other well-known tunes, which can greatly enrich an act of worship. In relation to diocesan services, there is a need to ensure that the Cathedral, while maintaining the integrity of its own tradition, also reflects something of the breadth of Anglicanism which is found in parish churches around the diocese. This might in future include drawing in groups of musicians from outside.

The particular problems posed by the unreliability of the Compton organ cannot be overestimated. Extensive (and expensive) refurbishment or replacement is required so that the Cathedral can maintain the high musical standard which is integral to its role as a centre of excellence in worship.

The choir has regularly sung from different locations in the building in the past. While this has some merit, none of these positions has worked entirely satisfactorily and some have been extremely problematic. Problems are various, both musically and physically, and some of this has been described in an earlier section. A re-ordering of the nave would need to take account of how this can be resolved in such a way that the choir has a less nomadic existence while remaining flexible and for the organ or organs to be positioned in such a way to meets the needs of accompanying both the choir and also congregational singing. This is quite a challenge. However, while the wooden nave stalls which are used for the 'front row' in the chancel are of reasonable quality, the metal framed and plastic moulded stackable chairs on which members of the choir sit look temporary and out of place. A fuller analysis of the position of the choir follows.

Location	Strengths	Weaknesses	Opportunities	Threats
Retrochoir	<ul style="list-style-type: none"> • Warm acoustic • Out of the way • Less visible • Lends a certain distance to the sound • Frees up liturgical space 	<ul style="list-style-type: none"> • Remote (not feeling part of the liturgy) • Less visible • Not accessible • Have to use less organ 	<ul style="list-style-type: none"> • Distanced sound heightens liturgical effect 	<ul style="list-style-type: none"> • Not accessible • Too close to the organ – dangerous for hearing? • Loss of musical clarity • Difficult to lead hymn singing
Chancel	<ul style="list-style-type: none"> • Office feels collegiate and this promotes good psalm singing and ensemble generally • With the Viscount the choir is in the right location • Foundation in the right place liturgically • Close enough to the congregation to feel part of the service but far enough away for good musical blend • Clean sightlines • Good for audio and camera positions 	<ul style="list-style-type: none"> • Current layout isn't set up for the Cathedral Choir (cantoris Lay Clerks in various seats) • Can't sing from this space if Bishop in attendance • Not enough space, and definitely not enough space for the Great Choir • Not enough space for all the Foundation to be seated 	<ul style="list-style-type: none"> • Re-order to enable to have all the Foundation in one place • Stable choir position • 	<ul style="list-style-type: none"> • Opposition to re-ordering
In front of Screen	<ul style="list-style-type: none"> • Choir visible to congregation • Lots of space for massed choir events (i.e. Four Choirs/OCA) • President doesn't have back to choir 	<ul style="list-style-type: none"> • Obstruction of sightlines • Choir too close to congregation for balanced sound • Choir too far from organ • Untidy furniture • Restricts liturgical space • Audio deadspot – difficult to hear spoken word • Can't use chamber organ 		

Cavendish Area	<ul style="list-style-type: none"> • Good space for introit • Great for pre-processional liturgy • En-route from Song School 	<ul style="list-style-type: none"> • Bit of a squeeze for Great Choir • Sightlines for conductor are a challenge • Having to negotiate space for exhibitions • 	<ul style="list-style-type: none"> • An alternative space 	<ul style="list-style-type: none"> • Limitations on exhibitions because of need to use the space • Limitations for a catering space
Court Area	<ul style="list-style-type: none"> • Close to the organ console 	<ul style="list-style-type: none"> • Not enough space for Choir • En-route from Song School 	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • Not viable
Song School (as a rehearsal space)	<ul style="list-style-type: none"> • Onsite • Double storey • Separate entrance 	<ul style="list-style-type: none"> • Limited facilities (not enough toilets, no Lay Clerks vestry etc.) • Not enough space • Library at capacity) • Not accessible • Not sound-proof • Thoroughfare for other groups/staff (not exclusively the space of the Music Dept) • Ventilation 		

d. Breaking open and extending the Cathedral's offer of worship to deepen encounters and engage new and existing worshippers

Current Provision

As detailed in the previous pages, the Cathedral's core offer needs to be maintained but it needs to be kept fresh as well, and always with a view to finding ways to attract new groups of worshippers. An analysis of both weekly and seasonal attendances shows a slow but noticeable reduction in numbers in recent years. The covid pandemic contributed to this. On the other hand there are signs since covid of growth in the 1045 congregation and of significantly more ethnic diversity. Like many churches, evidence of new attenders is counter-balanced by a loss of regular attenders through age, infirmity and other factors. The overall effect may still be slow decline. Since covid, all regular Sunday and midweek choral services have been livestreamed, as well as Morning Prayer from Monday to Friday. All these services have developed a community of worshippers online, some, like Morning Prayer, with a small but regular following, up to our Cathedral Eucharist, on occasion attracting a three-figure viewing audience. All this complicates both our definition of worshipping attenders and our analysis of the numbers of those attending worship.

What needs Developing

Those who are familiar and comfortable with Cathedral worship are often well-tuned to the idea that participation does not necessarily mean joining in with everything. Choral Evensong can be genuinely participative when our hearts are lifted up to God in prayer and praise through the beauty of the music we are hearing. As well as at Choral Evensong, in the Cathedral Eucharist the parts of the Mass are sung by the choir alone. Both those who come week by week and some people who encounter this way of worshipping for the first time can be inspired and uplifted by the experience. Others, especially those who attend church very infrequently, may find it an alienating experience. Without undermining the choral tradition, ways need to be found to ensure a proper balance between active and passive participation. In the Cathedral Eucharist, a congregational setting of the Gloria, for example, might be appropriate at least sometimes. This is generally employed for a Diocesan Eucharist such as the Maundy Thursday Chrism Mass and Ordinations; and for a Sunday Eucharist out of choir term in the absence of a visiting choir.

In special services as well as at the Eucharist, a single line sung response at the intercessions, such as from Iona or Taizé, can be a simple but effective way to add texture which deepens the worship experience, and this has been used at a number of special services. Readings employing several voices positioned in different locations around the building, or the shifting of focus from one location to another can enhance engagement with the worship and make all the difference to the way a service feels, although where a service is livestreamed, the opportunities are currently limited by the restriction of camera positions.

The choice of hymnody has already been touched on. Care needs to be given in choosing appropriate texts rather than picking a hymn simply because we think people will know the tune. As referred to on the previous page, musicians from outside the Cathedral's own resources may be deployed where this adds richness and variety. The same may be said about drama and dance. All this comes back to questions of visibility, versatility of space and limited camera positions which is a recurring theme.

A word of caution would be that in attempting to diversify we simply replicate something which is happening very successfully in a neighbouring church. This needs to be avoided. For example, St Werburgh's, Derby, operating under a Bishop's Mission Order, is five minutes' walk from the Cathedral and operates very successfully a charismatic style of worship with a worship band.

The Cathedral needs to consolidate further its offer of special and occasional services to local community and charitable groups. We intend that the Commemorative Service for the Coronation in May 2023 will pave the way for an annual service celebrating the voluntary sector in the city and county.

The ordering of the building to ensure access for people with physical disabilities, and also to ensure, for example, that the building is dementia-friendly is very much a liturgical issue. Other 'access' objectives should include making signing for deaf people more readily available and providing worship experiences which don't require people to have a high reading age to participate.

e. Finding ways of engaging families, children, youth and young adults with worship

Current Provision

Prior to covid, a Cathedral children's group, the Ark, met concurrently with the Cathedral Eucharist and occasionally (typically four times a year) contributed to the Cathedral Eucharists in a more all-age style. There was a generally good feeling of integration at this level. Numbers were small, but for those who attended, the Ark was well led and successful. Unfortunately, the whole set up fell apart as a result of the covid lockdowns. Our inability to restart these activities was as much to do with an absence of willing leadership as it was to do with some of that particular cohort of children having 'grown out of' the group in the meantime. On the positive side, the Christmas Eve Family Nativity Service, in place since 2019, has proved very popular (and, indeed, resilient during covid). Also, a successful children's workshop (along the lines of messy church) took place on the afternoon of Easter Eve 2022, and provided the encouragement to believe there is something to work on here. The appointment of a new Canon for Community Learning in autumn 2022 has resulted in exploring the possibility of a more regular 'Messy Cathedral'. New opportunities for children to be engaged in the 1045 Sunday Eucharist are also being addressed.

What needs Developing

Regular opportunities for all-age worship are lacking. Derby Cathedral School opened in September 2018. The relationship between the school and the Cathedral is growing, but still under-developed. Opening up the possibilities both in a school worship context and in opportunities for family worship in the Cathedral itself need careful consideration. The Cathedral School has appointed a teacher in a senior leadership role, tasked with developing the relationship with the Cathedral. On the Cathedral's side, looking for the right avenue to develop a school chaplaincy provision is a live issue. Active participation by a number of Cathedral School students in the Queen's Platinum Jubilee service in May 2022 and on Holocaust Day in January 2023 is a very positive and encouraging development.

Should there be a regular all-age orientated service on at least some Sundays or on another occasion in the week? When in the Sunday schedule might this happen without disrupting not only existing service times, but the choir's need to rehearse for at least an hour prior to those services? How 'regular' is regular? It would need to be regular enough not to feel like a series of one-off services. Are there occasions when a nave altar would be appropriate? A nave altar at the Sunday Choral Eucharist was used for several months following the end of covid lockdowns (mainly for technical reasons to do with camera positions). There was an intimacy about the experience which suggests we should find more opportunities for using this format. However, the fact that the nave pews are on a raised platform means that the congregation are higher up than the president at the nave altar and this is problematic.

The Choirs are themselves great youth work. The Boy Choristers and Girl Choristers number around 40 in total, attending the Cathedral on multiple occasions each week and participating

in acts of worship. Recruitment is robust and successful, with the girls in particular being oversubscribed. And yet, only a minority of the choristers are confirmed. Admission to Communion before Confirmation has happened in the past but is not currently offered. This is a live liturgical issue which relates both to the Choristers and other children who attend the Cathedral regularly. It is possible that it might become an issue in relation to the Cathedral School as well.

There is a significant university student population in Derby. There are churches which cater for those who are fed by the evangelical charismatic tradition. While it is often assumed that this worship style is 'what young people want' there is enough evidence to suggest that there are also significant numbers of students who are open to Christianity or who want at least to explore issues of spirituality and well-being, whose needs are not met through the evangelical charismatic tradition. Mention has been made elsewhere of liturgically simple acts of worship using material from Celtic sources and the Taizé Community. This style of worship alongside an environment of open exploration of the Christian faith is perhaps, as some other Cathedrals have found, an avenue to be considered. One of the Cathedral's licensed associate priests is currently in the process of investigating this with a target date of September 2023, possibly involving a Sunday evening slot. Freeing up Sunday evenings was part of the motivation for bringing Sunday Choral Evensong forward from 6.00 pm to 5.15 pm, post-covid. An alternative style Eucharist called 'The Mass' used to take place at the Bridge Chapel on a Sunday evening twice a month. This was stopped a few years ago when it reached the end of its natural life. However, there is a need to re-explore possibilities for liturgically structured 'Fresh Expressions'.

f. Using technology to expand the reach of the Cathedral's worship

Current Provision

New improved lighting was installed in 2015.

There is only limited provision for playing music through the audio system.

The sound system is not fit for purpose and poor audibility is seriously detrimental to good quality acts of worship.

Prior to covid, the only provision for visual projection was via a portable projector and screen erected, most naturally, in front of the Bakewell Screen. This has never been used for regular Sunday worship, and there is no appetite for projector screens in place of printed orders of service.

Like many places, the Cathedral was confronted with the need for online livestreamed worship during the first covid lockdown. Initially, for around three months, the Canon Precentor and his wife livestreamed a Sunday morning Eucharist from their home. This prompted a steep learning curve on the part of the Precentor in developing both his own skills and the Cathedral's ability to livestream effectively and with as much professionalism as possible. As we move through the early part of 2023, all regular choral services and Morning Prayer from Monday to Friday are livestreamed. We work to the maximum capacity possible from a makeshift system provided by four webcams, a series of 30 metre USB extension cables, a simple sound interface which enables us to take the sound from the Cathedral sound system and a laptop supported by OBS Studio (Open Broadcaster Software). There is a small group of volunteers who operate the system at the Cathedral Eucharist. Other services, which are largely streamed from a fixed, split screen, picture, are operated by the vergers on duty, who simultaneously operates the sound system.

What needs Developing

The lighting improvements are regarded as a success. Removal of the nave pews, raising opportunities for more flexible use of space would raise knock-on questions about spot lighting of various focus points in the building and also enhancing worship possibilities through giving greater aesthetic effect with more flexible floodlighting.

A costed project to install a much more sophisticated video system for livestreaming, is in the latter stages of development. Some issues remain to be addressed, including the positioning of fixed microphones and 'top-up' financing over and above a substantial and generous pledge of support from The Friends of Derby Cathedral. Our experience so far leads us to the firm conclusion that we need to greatly improve our video and audio quality and capacity to take us to a level of excellence which the current system will not support. We believe this will provide us with opportunities for mission and outreach which will take us far beyond our current capability. As well as delivering a much better picture and sound quality, this will give us the added flexibility of camera positions to livestream diocesan and civic cathedral services which have until now been beyond our technical capacity. This will include Ordinations, the Maundy Thursday Diocesan Eucharist, Bishop's Badge services and other important diocesan occasions such as the inauguration of the ministries of members of the Bishop's senior team. Other services which it was not possible to stream in 2022 included the Platinum Jubilee Service for Her Late Majesty Queen Elizabeth II, the Civic Service of Commemoration on the death of Her Majesty, and the annual High Sheriff of Derbyshire's Legal Service. It would be possible to stream all such services in the future with the installation of new equipment. Our proposal is for a new digital sound system alongside a network of PTZ (Pan, Tilt, Zoom) cameras which will deliver high quality panoramic and close up pictures from across the whole building. By installing both a new digital sound system and video system it will be possible to synchronise the operation of sound and picture sources from one control panel and this will improve the professional quality of our product immeasurably. The new sound system will be to a much higher specification than the current system, which will eradicate the problems of audibility of the spoken voice in the building, and also provide for high quality sound relay of recorded music.

It is hoped that the flexibility of fixed tilt-zoom cameras will mean that any re-ordering of the Cathedral interior will not impinge significantly on the success of this project.

We need to ensure that the use of the Cathedral's website and social media to promote worship is being utilised to its full potential. The appointment of a Digital Media Officer was made in 2022.

g. Sharing our expertise, experience, and resources to enable excellence in worship in the Diocese and other Christian and other faith communities

Current Provision

The Diocesan Maundy Thursday Chrism Eucharist is well attended by parish clergy.

The annual Diocesan Confirmation service in the Cathedral attracts candidates from a very few Derby city parishes and a narrow radius beyond the city.

There is an ecumenical prayer group which meets in the Cathedral.

The Cathedral hosts the annual services of Ordinations of Priests and Deacons.

The Cathedral hosts one or two annual Bishop's Badge Services, recognising the part played by individual lay people in mission and ministry around the parishes of the diocese, and a parallel service for church schools.

The Cathedral hosts the annual Admission of Readers service.

In spring 2022, there was a very successful prayer vigil for Ukraine involving leaders from different faith communities in the city. This was repeated on the first anniversary of the Russian invasion.

The Cathedral is host to the annual city service on Holocaust Memorial Day.

What needs Developing

There is a sense of disconnect between the Cathedral and many of the parishes most especially in those parts of the diocese which are furthest away from Derby. In the north-west of the diocese, the 'city' is Manchester, in the north-east it is Sheffield and on parts of the eastern flank it is Nottingham. Maintaining a sense in which the Cathedral is at the centre of the diocese is extremely difficult.

Work still needs to be done on developing the understanding of the relationship between the Cathedral and its honorary canons. Attendance at meetings of the College of Canons is disappointing. More can be done proactively to re-invigorate the relationship between the Cathedral and its honorary canons to give them more of a sense of purpose as two-way ambassadors between the Cathedral and the diocese. We can do more in 'harvesting the low fruit'. For example, an invitation to honorary clergy canons to celebrate occasionally at the daily Eucharist. The dynamic, however, needs to be that this is part and parcel of an honorary canon's territory, rather than a sense of 'helping us out', when the Cathedral is already perceived as better staffed than the parishes. Honorary Canons are currently (early 2023) receiving an invitation to preach in the Cathedral, and this is being received positively. More could be made of the installation of canons as a sense of occasion at which the whole College gathers – which would involve installations happening at a time when canons who are parish clergy might be free to attend. Currently, installations take place during Sunday Evensong and attendance by members of the College is sparse.

Prior to covid, the Director of Music was revisiting a previous practice by exploring the possibilities for the Cathedral Choir going 'on tour' around the diocese. Post-covid, this may happen again, along with overtures to parish church choirs to come and sing at the Cathedral on occasion.

More could be done to encourage parishes to ask the Cathedral for clergy cover for Sunday services. For some years, the Cathedral developed a reputation for being either unwilling or unreliable when such overtures were made. As is often the case, past reputation makes it doubly difficult to move in a more positive direction.

h. Share our musical expertise to further develop and expand our school and community music outreach programme.

Current Provision

The Music Outreach programme launched in September 2021 and has been instrumental in helping expand the opportunities for involvement in Cathedral Music to a wider diversity of children across the city. The programme has allowed the Cathedral to establish two new opportunities: the Junior Choir – an un-auditioned choir for all children of pre-chorister age (ages 5 to 9) and our Music in Schools programme, which provides weekly school-based workshops with performance opportunities at the Cathedral alongside the Cathedral Choir, with an emphasis on reaching children who may not otherwise have access to this sort of musical education.

In the academic year 2021 – 2022, the Music in Schools programme worked in our pilot school, Oakwood Junior School in Alvaston, and was successful in bringing the Cathedral's tradition of musical excellence to the school and in developing the standard of singing and music. Through this opportunity 90 pupils were able to benefit from weekly music and singing workshops from a first-rate professional music animateur. In the academic year 2022 – 2023, the Music in Schools programme is working with pupils at two schools - Allenton Community Primary School and Chellaston Junior School - through weekly workshops. In late 2022, we were invited to become one of four Anglican Cathedrals piloting the National Schools Singing Programme (NSSP) which has already operated successfully over many years among English Roman Catholic Dioceses. See below for further details.

The Junior Choir, currently number 17 members, has also benefited from weekly rehearsals with the Choral Outreach Animateur and have performed at a number of Cathedral services and events; the Nativity Service on Christmas Eve, the Children's Easter Service on Easter Eve, the 1045 Eucharist on Mothering Sunday, the Outreach Celebration Concert, the Junior Choir Summer Concert and a Christmas performance at an art venue in Derby City Centre. There is a small membership fee for Junior Choir members, which in the case of financial hardship can be waived. Three Junior Choir members have already graduated and have successfully become Choristers in the Cathedral Choir.

Our Outreach work culminates with the Outreach Celebration Concert, the first of which happened in May 2022, involving the pupils from Oakwood Junior Choir, the Junior Choir and the Cathedral Choir.

What needs Developing

There are several elements of Music Outreach which need development, including a review of whether 'Outreach' is the right term.

- 1) The Expansion of the Music in Schools programme as part of the NSSP Scheme, which includes a substantial grant over five years funded by the Hamish Ogston Foundation, gives us the platform to have numerous schools using the programme annually and to give a large number of children from different backgrounds the opportunity to experience singing and music making at a high level. By September 2023 we will recruit a full time, or full time equivalent Choral Director to do the vast majority of delivery, and recruit not less than 8 schools to the programme, with further expansion in subsequent years.
- 2) The Launch and Development of a Wellbeing Choir – Derby Cathedral doesn't currently have a choir for adults who have no musical skill. Lay Clerks in the Cathedral Choir are professional appointments, and the Cathedral Voluntary Choir requires members to have a certain degree of musical ability. This choir will meet regularly to sing straightforward music and its purpose will be to provide an opportunity for members to experience the joy of singing and the numerous wellbeing and health benefits that come through singing in a

choir. This may well be led by a musical facilitator rather than a choral director and it is hoped that it will reach adults from a variety of different backgrounds.

- 3) Continued development of the Junior Choir to increase opportunities for younger children from all backgrounds.
- 4) A long-term aspiration could be to establish one or more 'Choir' churches within the Diocese; where church congregations are grown by the establishing of a children's choir. These could be set up in the north of the Diocese, and could also include Music in Schools programmes with their network of local primary schools.

Acknowledgments

I am grateful in particular for an earlier document produced by my former colleague The Very Revd Dr Elizabeth Thomson, Provost of Dundee Cathedral and previously Sub-Dean and Canon Missioner in Derby, on which I have drawn extensively in the sections of this document describing the different parts of the building; and to Alexander Binns, Director of Music, who substantially wrote part 'h' of the section on Liturgical Development.

The Revd Richard Andrews
Canon Precentor
Derby Cathedral
May 2023