

Report: Site-Specific Exhibition

Name: **Millie Jones (2403702)**

Site Specific Exhibition Title: *Entr'acte*

Rationale

- Clearly articulate why the chosen site is meaningful. What historical, cultural, or social importance does it hold? How do these attributes align with the conceptual framework of your work?
- Conceptual/Contextual Ideas: Discuss your group and individual interpretations of the broader themes your exhibition explores, such as identity, memory, community etc.

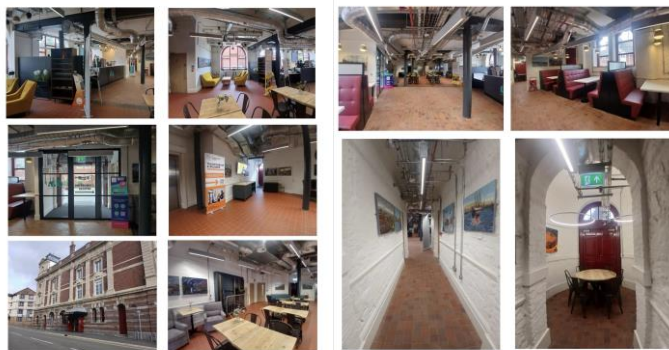
At the beginning of the semester, during the process of 'Mapping Potential Territories', Libby chose *The Palace Theatre*, Swansea as her site, which was the starting point that led to the creation and execution of *Entr'acte*. For my own site for 'Mapping Potential Territories', my original idea was using the *Dylan Thomas Theatre* but due to the time of where the exhibition would take place, the site was already occupied. The staff who I communicated with were very open to the idea of any future use, which is something that I have taken into consideration. I was thrilled when I found out I'd been placed in The Palace Theatre group. Being passionate about musicals and having grown up in Swansea, I couldn't wait to explore the building's significance and learn more about its past and present functions. Our group consisted of myself, Libby, Rebecca, Amelia and Jamie.

SWANSEA PALACE THEATRE

The site I have chosen to propose is the Palace Theatre located near Swansea train station. It is less than a 5-minute walk from the train station and is a building away from my accommodation making it easy to get to for many people. After the theatre having been closed for many years, it has been turned into a small cafe. When picking this site, I took the initiative to go onto the site and ask whether they would be interested in helping with the project and said that they would gladly be so for nothing or outside for the project. When talking to Zac's staff member at the cafe they told me about what the building used to be as well as an email to contact with more details if this was chosen.

When researching the Palace Theatre, the main part of its history that comes to light is the most recent when the place started down. However, after doing some more digging and talking to a worker in the Palace Theatre, I discovered some other parts of its history. This included what businesses had been in there. It used to be a well-known station, theatre, and even a private gym club. Along with this was a licensed pub held within the ground floor bar and lounge which then closed in 2016. In 2019, the theatre reopened the past to the present happened. The five raised seats of smoke around the ground and fourth-floor windows which alerted the public and eventually the Fire and Rescue Service. 5 years later the building reopened under a new company called Turnished Tech which is owned by the Swansea Council helping pay to transform the place. Within this a small cafe can be found and display paintings of different areas in Swansea from the past.

My main theme and idea for this site-specific project in this location is to help connect the past to the present. I will do this by using the coffee shop which is currently occupying the space and use a type of interactive idea to show videos and photos representing the past events that took place there. Such as a video of flames to represent the fire in the building, using lights and music to represent the bar and club that used to be in the building. The photos below show the space that I investigated with lots of room to work with. I have also taken a video to better help understand the layout of the building space.



Site Mapping Potential Territories – *The Palace Theatre*, Swansea (by Libby Turner)

After confirmation that we could use *The Palace Theatre* as our exhibition space, it was chosen overall because of its historical, cultural, and architectural significance. Originally built in 1888, the site has experienced many transformations over time. From functioning as a theatre and cinema, to a nightclub, and now a contemporary tech hub operated by *Tramshed Tech*. Each era has left physical, emotional, metaphorical and conceptual traces within the building, making it a powerful site for exploring themes of memory, transition, emptiness and communal identity. For my own work for the exhibition, this layered history aligned closely with my conceptual interests of theatre. The site, once being a theatre embodies the idea of being 'between acts', a space shaped by its histories and ready for its next act, holding the remnants of its past while awaiting its future. This for us as a group reflected the conceptual framework for the creation of *Entr'acte*, which focused on intervals, paused moments, site-specific storytelling, and the interplay between absence and presence. As a group, our work collectively explored the overarching themes of *Entr'acte*. Memory, community, temporality, architectural history, and the in-between states of the *Palace Theatre*, Swansea. Although each project differed in medium and approach, our concepts aligned through a shared interest in the site's layered history and evolving cultural significance.

Rebecca's work *Vacant* consisted of a projected video installation composed of bright light sequences, cropped visual moments, and layered sound recordings taken from the theatre across several eras throughout its history. This projection was cast onto a stage fly structure that originally functioned when the site operated as a theatre. By reactivating this surviving architectural feature, the work created a dialogue between past performance technologies and contemporary digital media, emphasising the theatre's shifting identity and its transitions through time. Additionally, the ethos of *Tramshed Tech*, centred on technological development and innovation, aligned with their interest in having this concept incorporated into the exhibition, ensuring that the work remained site-specific. Through this interplay of light, sound, and structural memory, *Vacant* highlights the continuity between what once was, what remains, and the in-between 'interval' moments that shape the theatre's layered past, embodying the broader themes of temporal shift and liminality explored in the exhibition.



Vacant, Entr'acte, Rebecca Davies. 2025

Jamie created a silent film titled *Dream Palace*, that responded directly to the Palace Theatre's cinematic history, particularly its significance as the site of the first silent film shown in Wales. Filmed within the building and using shots that connected the conceptual history of the site, the work highlighted atmosphere and architectural detail without the reliance on sound, echoing the early cinematic experience. The film was projected into a cabinet currently used to store glasses for formal events, a deliberate choice that enhanced the site-specificity by utilising the site's existing furniture. Conceptually, Jamie explored the theatre as a living archive through quiet observation and visual storytelling. The work portrayed how architecture holds memory, inviting viewers to encounter the Palace Theatre not as a relic but as a resilient character in its own ongoing narrative. This reimagining of the silent film connected deeply to the exhibition's interest in historical traces and the persistence of memory within a place.



Dream Palace, Entr'acte, Jamies Sides. 2025

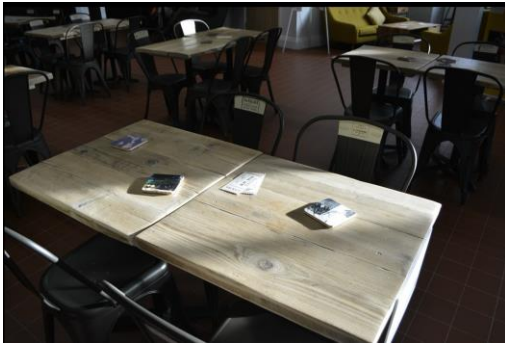
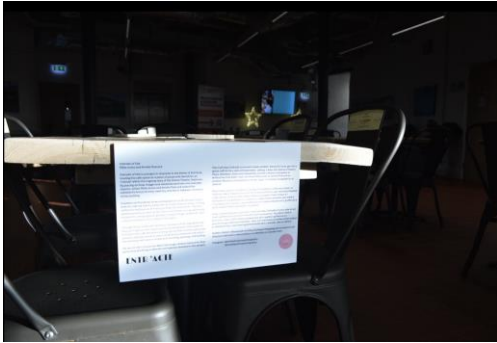
Libby's installation *Porosity* involved long-exposure images which captured outside and inside the building displayed on a 'retro' TV screen within a small space that does not have current functional use. This piece was also accompanied by sound recordings from outside the building. By 'bringing the outside in', the work referenced a period when the Palace Theatre no longer held a clear function, when it existed in a state of liminality and quiet emptiness. Conceptually developed from the notion of *Porosity* the installation reflected the building's shifts between past and present, emptiness and renewal. This reinforced our group's shared concept in intervals and transitions, showing how the Palace Theatre has continuously absorbed traces of its surroundings. This project

encouraged viewers to recognise how history, community, and atmosphere quietly filter into a place, shaping its character over time.



Porosity, Entr'acte, Libby Turner. 2025

The café space within the *Palace Theatre* (Tramshed Tech), with its everyday functionality, became the ideal setting for mine and Amelia's work, allowing us to integrate historical material directly onto the furniture already used within the site. Drawing on my love of theatre and its traditions of audience, community, and shared experience, we transformed tables and chairs into subtle carriers of memory through coasters and chair-based text interventions. By embedding archival photographs, programme advertisements, and references to local businesses once promoted in the theatre, and now active again in the present, we created a dialogue between past and contemporary community life. These functional objects invited visitors to encounter the site's layered history through simple acts of sitting, resting, and placing a drink. Aligned with the exhibition's theme of *Entr'acte*, our work emphasised intervals, transitions, and the traces left between acts, returning the presence of former audiences to a contemporary space. In doing so, the project foregrounded the building's journey from performance to neglect to regeneration, positioning the *Palace Theatre* as an active participant in sustaining communal identity, cultural memory, and ongoing local connections.



Intervals of Use, Entr'acte, Millie Jones and Amelia Peacock. 2025

Together, our individual works formed a cohesive exhibition that reflected on the evolving identities of the *Palace Theatre*, the persistence of its cultural legacy, and the role of site-specific art in uncovering histories embedded within architecture.



Entr'acte, The Palace Theatre, Swansea. 2025

A Summary of the Research

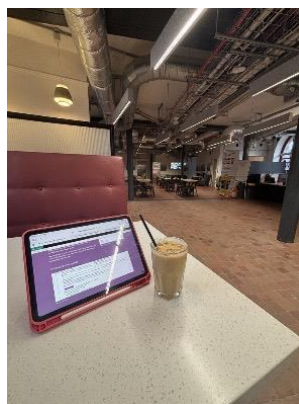
- Provide a concise overview of the research you have conducted over the past semester that has led you to the production of your site-specific intervention.
- Demonstrate your understanding of primary and secondary research skills taught over the past 18 months in developing your ideas from concepts to final installation. (Site visits/ practical experimentation, data collecting etc.)
- Use visuals!

Over the past semester, my research has been a combination of primary and secondary methods to understand the site and develop a meaningful and conceptual body of work.

Primary Research:

Site Visits: Throughout the semester, I went on multiple visits to the Palace Theatre which allowed me to observe its atmosphere, architectural details, and how people naturally used the café space. There were times in which I just visited the site to spend time there, just going in and buying a coffee, chatting to the staff and observing my surroundings. I felt it was important to create a connection between myself and the group alongside the staff at Tramshed to create a bond that would make the process more relaxed and less daunting when needing to communicate and bring forward ideas regarding the exhibition. Taking photographs during these site visits for my visual diary was beneficial not just for this but also for the sake of documenting the space's evolving character, enabling me to reflect more critically on how my work could respond to and complement the environment. Throughout this process, every couple weeks Ryan, Joe and Lucy would accompany us on visits to the site so we could update them on any development and progress and we could receive feedback on aspects on things that are going well and things that could be improved which was beneficial because their regular feedback helped us refine our approach, maintain high standards, and continuously improve throughout the project.





Archival Observation and Visits: At the beginning of the semester, visiting the West Glamorgan Archive Service with my peers and Joe for 'Visual Enquiry 1' sparked an interest in exploring archival material. As a resident who has lived in Swansea all my life, realising that I had access to historical material from across the city across several years made me feel inspired to use this service to my advantage for creating work for whatever group I would have been put into. When finding out I was placed into the Palace Theatre group, during our first meeting, one of my priorities was ensuring that we could return to the archive and explore any material they had surrounding our site. Initially, myself, Rebecca and Amelia visited the archive on the 5th of November (visit was delayed due to my absence in Rome). We were presented with exterior shots of the building dating back to the 1980s, documents regarding payment with the property, newspaper front covers regarding the theatre and any upcoming performances, and in particular an original programme from a performance by the Swansea Theatre Company. The programme was only around 8 pages, printed at around A5 on standard paper and had a bold cream and shades of red colour scheme. The programme contained casting lists, information about the performance and advertisements of local businesses at the time. When I visit the theatre, I always buy a programme and my collection of these is continuously growing. In the theatre, I love sitting down and reading through a programme therefore, when I first encountered in finding this programme in the archive, I instantly felt a

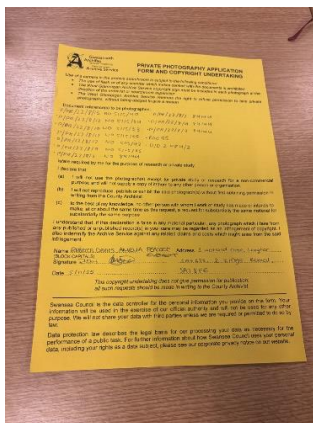
connection, conceptually and emotionally. I knew that I wanted this to be incorporated into a body of work that I would create in response to the site. At the time of this visit, Rebecca and Amelia captured images on their phones, but further along the process, I needed to return to the archive to either scan the programme and other relevant material or take photographs on my camera for better quality for any adjustments to use the images for any body of work. I returned to the archive on the 21st of November, the break between visits was due to other practical experimentation and prioritising other aspects of planning the exhibition. During this visit, using my Nikon DSLR I took photographs of the programme and newspaper articles. I signed a copyright form stating that the images I took would only be used for my study purposes. I made the archive aware that the material would be featured in the exhibition and they asked for the material to be credited to them, which I had made sure to write on my projects conceptual statement. Exploring the archive allowed us to uncover unexpected material that shaped the exhibition's themes, interpretations, and design choices in ways secondary research could not.



Archive Visit with Joe and class (8th October)



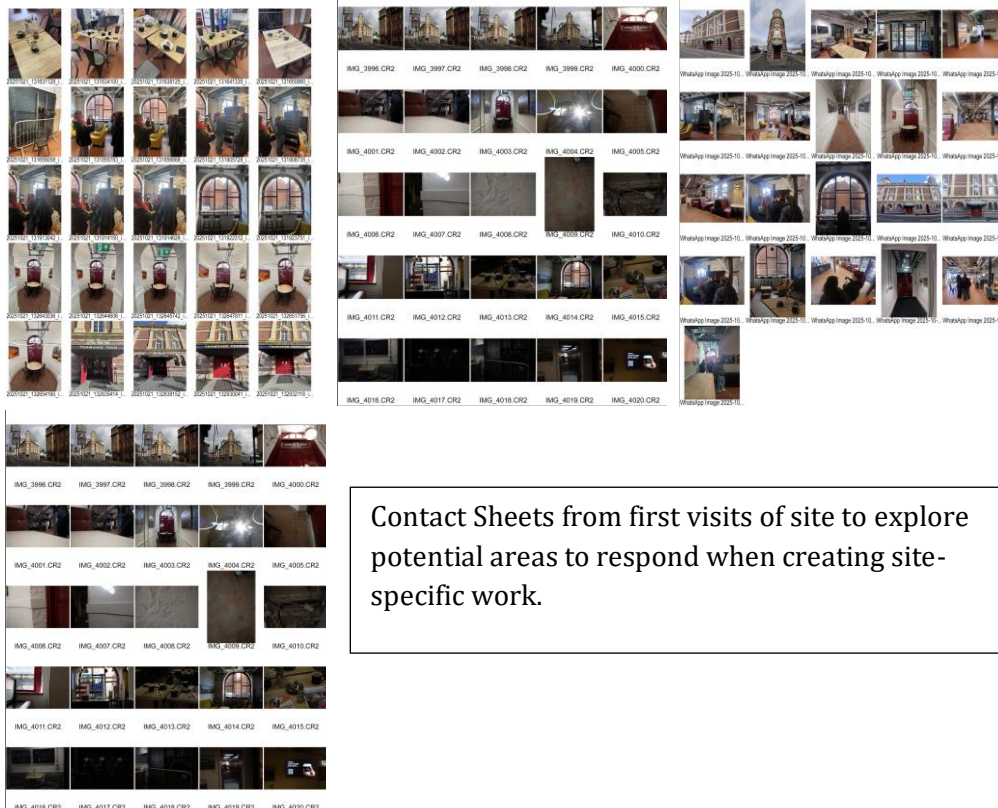
Archive Visit with Amelia and Rebecca (5th November)



Archive Visit Independently (21st November)

Communication with Staff: Communicating with the Tramshed Tech staff helped myself and the group understand how the building functions today, informing us on how our work could integrate practically and respectfully. The main source of communication between us as a group to Tramshed Tech was through Zed whose role is the Community Manager at Tramshed in Swansea.

On our first site visit as a group, Zed showed us around the café space of Tramshed Tech at the Palace Theatre. He informed us that if we wanted to respond to the site and create site-specific work, we would only be able to use the café space when entering the site. At first, we all felt slightly disappointed because we originally thought of the concept of using a stage as an exhibiting space or the space on site where the theatric aspect used to be. Due to the renovation of the site, what used to be the stage and the grand circle is now called 'The Empire' and that is where people can hire the space for workshops, meetings and to work in. Spending time discussing the café area with Zed was beneficial as he was able to inform us of things that we could do and not do so we all felt that we were on the same level and there would not be any miscommunication. Throughout this whole process, when I had thought of a concept for my own work, I would always make sure to bring these ideas forward to Zed to seek his approval first because my intention throughout this process was to always ensure that what myself and also the group would produce would respect the site and what works best for Tramshed.



Contact Sheets from first visits of site to explore potential areas to respond when creating site-specific work.

Observation of architecture and materials (site visits): Across many site visits to the Palace Theatre, I observed its architecture and saw how visitors and users of the space interacted with it. In particular the café space and how customers used its tables and chairs. Through observation and discussion, my ideas throughout this project have moved from creating work inspired by the pole structures on site, to utilising the chairs and tables of the functioning café space. My ideas have shifted due to practical experimentation and then reflection from this, analysis from this is stated throughout this document.



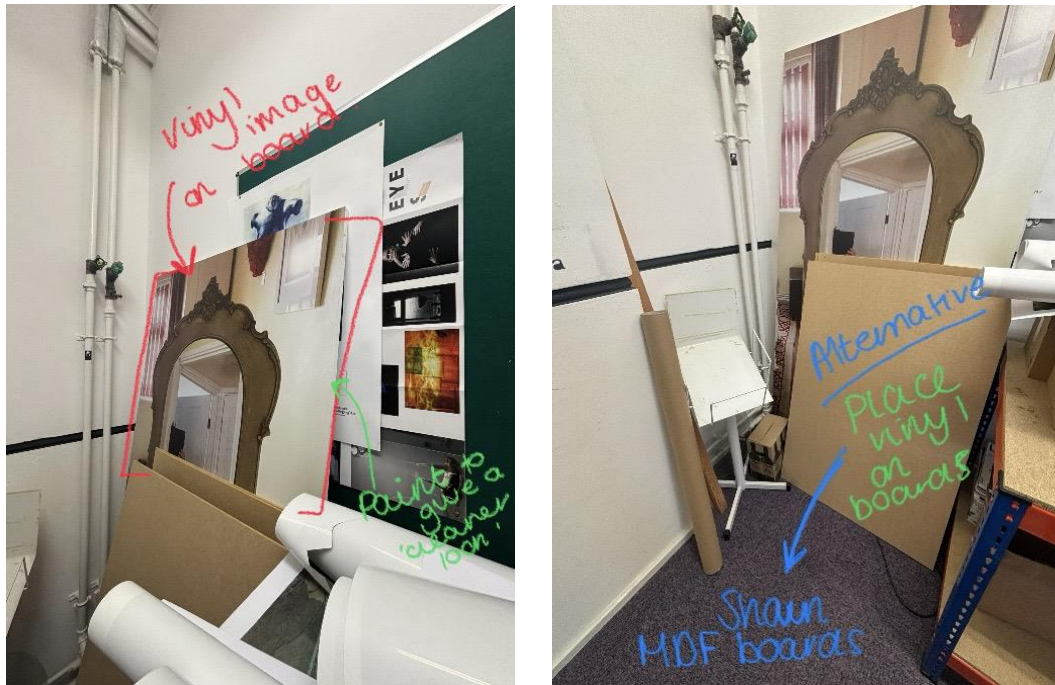
Observation of the pole structures on site – have no use, could highlight?



Observation of seating area in café- has a clear functional use

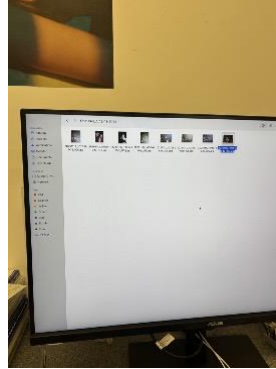
Practical Experimentation:

MDF Boards: Towards the beginning of the process, I liked in the café space there were 4 floor to ceiling concrete poles. I thought utilising this architectural structure would be something quite interesting to explore. Perhaps wrapping vinyl around the poles containing archival imagery connecting to the site. I felt that using vinyl would be a good option for this concept. Whilst I was away, the group had shown Zed the vinyl and he was very against this. I feel that due to the recent refurbishment and paint job on the poles, he would not want anything to damage this. So instead, we mentioned this 'clash' (more reflection of this further on this document) in a group tutorial with Ryan and Lucy and we thought perhaps leaning something against the pillars could be something interesting to explore.



Examples of conceptual idea shown within workshop space

Inspired by this concept, I started to experiment more with this and bought a MDF board from B&Q and had it cut in half which ended up being around 45 x 45cm. I printed imagery of the palace's clubbing era sourced from facebook (secondary research below) and placed on the boards in a 'collage' style. My vision was to have the boards at a 7ft scale in height. Thinking back to the project *Muddy Dance* by Erik Kessels, the scale of the images within that site-specific work was inspiration that I kept drawing back on (more research on this below).



Visuals of MDF board test experimentation

I produced my MDF board test and as a collective (group and lecturers) came to the conclusion that the concept was not working. There was a lack of material connection between the pole structures in the palace between having images on a MDF board. The concept of using images from past periods of when the palace theatre had different occupations deemed successful, but a different route of connection needed to be developed more. We felt that using the tables and chairs as observed previously could be an interesting route to develop as the café space is a reflection of community and interaction.

Vinyl Testing on Site: After the debrief about the MDF not working, my new focus shifted to the tables and chairs within the café. Drawing on the archive visits and my enthusiasm for the programme material I found, I felt that this offered an opportunity to finally incorporate that inspiration. Because the café chairs are metal, I knew the vinyl would not leave marks or cause any damage. Even though Zed was not comfortable with vinyl being placed on the pillars, I felt he might be more open to the idea of using it on the chairs, as the risk was minimal. (Further reflection on this is included in the evaluation section.)

To test this, I produced small images of text and posters printed on vinyl and took them to the site to experiment with how they connected to the chairs and how the material behaved. After several back-and-forth discussions about whether vinyl could be used safely on surfaces within the site, we finally received confirmation. From that point, I was able to develop the concept in more depth.

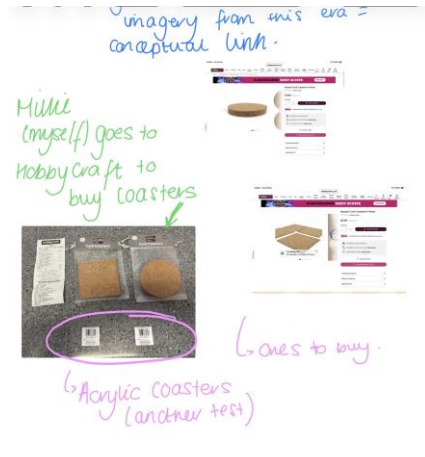


Taking the vinyl samples to the café proved extremely valuable for research. It allowed me not only to demonstrate that the material was safe to use but also to visualise the concept in context. Seeing the imagery on the chairs confirmed that the idea could work successfully and would create both the contextual and site-specific meaning I intended.

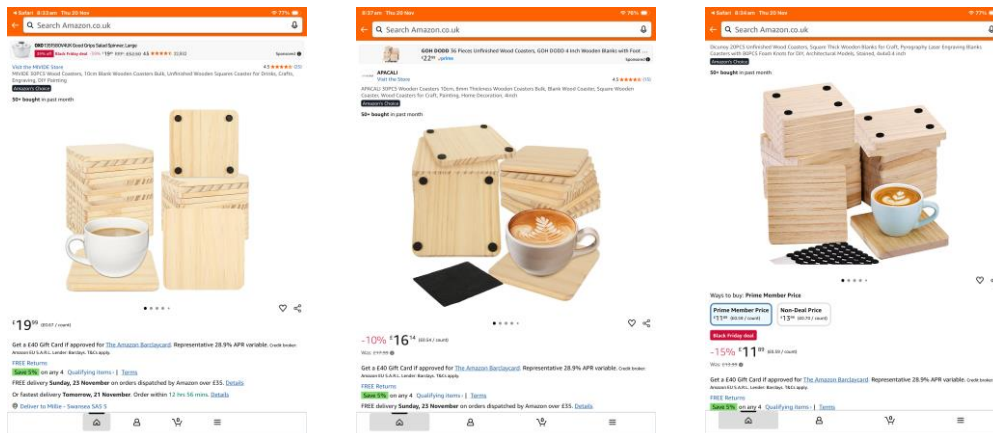
Testing image transfers and layouts for coasters: The idea for using coasters emerged from discussions about how the café space should be activated more for the exhibition. Coasters felt like a simple yet effective solution, very site-specific and as we had observed on previous visits that they could have a clear and continuous function within the space. The coasters and chairs would complement each other by carrying the same contextual meaning, creating a unified visual and conceptual connection across the café.

I began by experimenting with my own coasters, testing how imagery could be layered and transferred onto basic cork surfaces. Alongside this, I researched and

compared different coaster options online, looking at various materials, finishes, and prices to determine the most suitable choice for the final outcome.



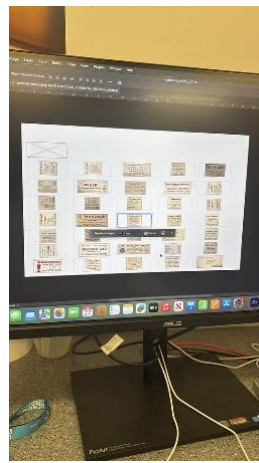
First coaster test executed by myself – on cork



Researching different coaster options – price/material/amount

After this initial exploration, Amelia took over the development of the coaster designs. She created a collage and produced the final image crops using a range of online imagery (shown in the secondary research section below). Her compositions brought together visuals from the Palace's clubbing era and historical archival material, refining the concept into a cohesive set of coaster designs.

Experimenting with text placement on chairs: Once the use of vinyl was approved, I measured the chairs as accurately as possible and created a Photoshop canvas with templates based on those dimensions. I placed each advertisement image onto the templates, printed and cut the samples, and brought them to the site to test the size, scale, and overall conceptual connection. During this site visit with Ryan, Joe and Lucy, we discussed how the installation could better fill the space better on the arched space on the chairs. This feedback led to further Photoshop experimentation to refine and strengthen the final outcome. (More detail on this process is outlined in the Techniques Developed section.)



Measuring chairs on site, creating templates on photoshop, testing advertisement text on chairs on site

As a group, we agreed that placing the advertisements uniformly on the fronts of all the café chairs created a stronger visual impact than mixing the fronts and backs. This discussion was extremely beneficial as a form of research, providing valuable feedback that informed the final design decision. Experimenting directly with the material on site also allowed me to clearly visualise the connection between the imagery and the space before progressing with further development.

Programmes of my own: As a lover of theatre who collects programmes from the shows I attend, I recently looked back over the ones I've gathered from different productions over the years. When comparing them with material I found in the archive, I noticed that modern programmes seem to feature far less business promotion than those in the past. This observation sparked my interest in exploring how I could bring the theatre programme to life again and reinterpret it in a contemporary way.



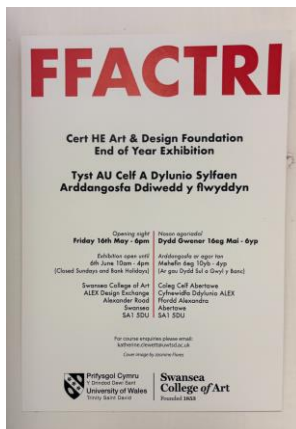
My collection of theatre programmes

Title of work '*Intervals of Use*': Our title *Intervals of Use* developed from conversations between myself and Amelia as we continued to explore a wide range of archival material of the different eras of the Palace Theatre. We wanted to highlight how the building has gone through so many pauses and reinventions, and that idea of being 'in between' felt central to both our research and the theme of our work. The title reflects the gaps in the theatre's history, but also the small pauses happening in the café today such as moments where people sit, rest and naturally come into contact with the traces we've placed there. This title felt like good connection to the research we gathered with the subtle, everyday interactions within the current café space of use.

Marketing Research: Whilst I was absent during this semester, there was a class session discussing marketing materials. Following this session, I was able to follow the group's notes and documentation. From this session, we found inspiration in marketing materials such as exhibition tickets. We took this idea forward, deciding that creating tickets as a visitor keepsake would strengthen the site-specificity of the project by connecting to the building's past function as a theatre.



I also found posters around campus advertising various exhibitions and events, which informed our approach for our poster. Reflecting on last year's exhibition, where we initially overlooked including Welsh translations, I felt it was essential that all our marketing materials this time such as posters, tickets, statements, and social media posts were bilingual from the outset.



Drawing inspiration from the colour schemes found in the archive material, as well as the interior and exterior of the Palace Theatre, we chose to use reds and creams throughout our marketing designs. This decision helped create both a visual connection and a conceptual link to the theatre's history.



Initial Marketing Material Test Examples inspired by site and other materials (visual connection)

Exhibition Title Ideas: We chose the title *Entr'acte* because it captured the exact moment we felt the Palace Theatre represented, a space between past and future, between what it once was and what it is becoming. The idea of an interval felt fitting for a building in transition, and it aligned with our themes of memory, emptiness, and reactivation. When developing the typography, we drew inspiration from old theatre posters and vintage tickets. This theatrical influence helped us create a visual identity that echoed the building's performance history while giving the exhibition its own contemporary character.

ENTR 'ACTE

Entr'acte typography

Secondary Research:

Artist Research/ Inspiration – Erik Kessels, *Muddy Dance*:

Erik Kessels' use of archival imagery, particularly in projects like *Muddy Dance*, influenced the way I considered scale and the reactivation of historical material when thinking of using MDF boards. His large posters of football players printed from archive photographs and installed in public spaces, demonstrate how past imagery can be reinserted into contemporary environments in a playful but site-specific way. When I considered placing MDF boards against the pole structures on site, I was inspired by Kessels' ability to make archival material feel bold, relevant, and physically present. His work helped me understand how historical images can create an immediate connection to place when repurposed.



Muddy Dance, Erik Kessels.

Artist Research/ Inspiration – Andy Goldsworthy:

Andy Goldsworthy's ephemeral, nature-based installations influenced my desire to make the advertisements from the programme placed on the chairs appear subtle, natural, and embedded within the site. His work often blends seamlessly with its surroundings. Things like leaves, stones, and ice arranged in ways that feel both intentional and completely at home in the landscape. Deeming his work very site-specific. This concept of working with a site rather than onto it resonated strongly with my approach. I wanted my interventions to feel as if they belonged in the café space, not as foreign additions but as quiet traces returning to their original environment. Even the colour palette of the advertisements blended with the tones already present in the café furniture, similar to how Goldsworthy uses colour harmonies to deepen the sense of site-specific connection. His work influenced my aim to create work that becomes part of the space's atmosphere rather than a disruption to it.



Examples of site-specific work by Andy Goldsworthy

Artist Research/ Inspiration – Barbra Kruger:

Barbara Kruger's bold, declarative use of text inspired how I thought about the power and presence of the advertisements taken from the programme from the archive. While my own work is more subtle in tone and placement, Kruger's graphic style of her striking red and white messages, reminded me of how text can command attention and deliver meaning directly. Her ability to use typography to make strong cultural or political statements encouraged me to view the historic advertisements not just as decorative elements but as voices from the past. These snippets of businesses, services, and local culture once connected the Palace Theatre to its surrounding community, and by reintroducing them into the café, was inspired by Kruger's approach of using text to anchor meaning and narrative. This connection helped shape my decision to let these archival fragments speak

for themselves, presenting them straightforwardly, just as they once were in the theatre's programme.



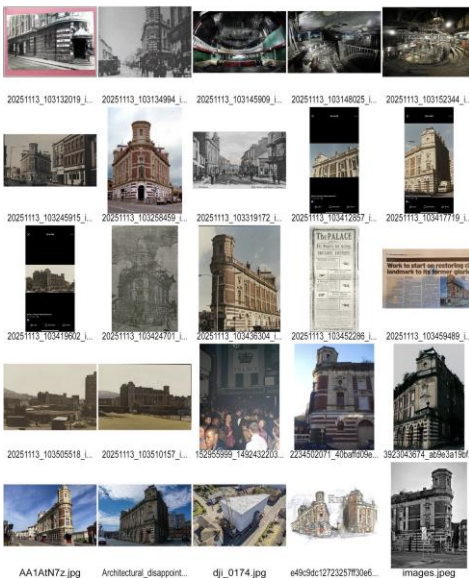
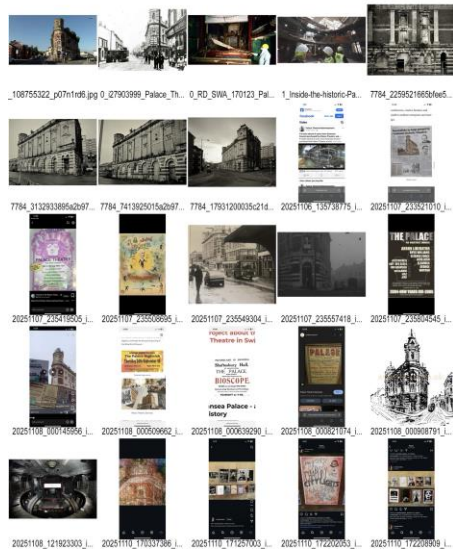
Examples of work by Barbra Kruger

The Site's Social and Historical Significance: The Palace Theatre in Swansea holds significant historical and cultural significance as a long-standing centre of entertainment and community life in Swansea. Opened in 1888, it brought “the wonders of the World” to the city with diverse acts and early cinematic experiences. It hosted Charlie Chaplin to dance on its stage and Anthony Hopkins give his first public performance there. The palace survived the 1941 Nazi bombings that devastated much of the town centre, later evolving into roles such as a bingo hall, an important safe space for LGBTQ+ communities in the 1980s and a popular nightclub before closing in 2007. With its most recent renovation and reopening in 2024 now occupied by Tramshed Tech, this has reinforced its enduring legacy in Swansea's cultural heritage (O'Connor 2025; Swansea Council 2024).

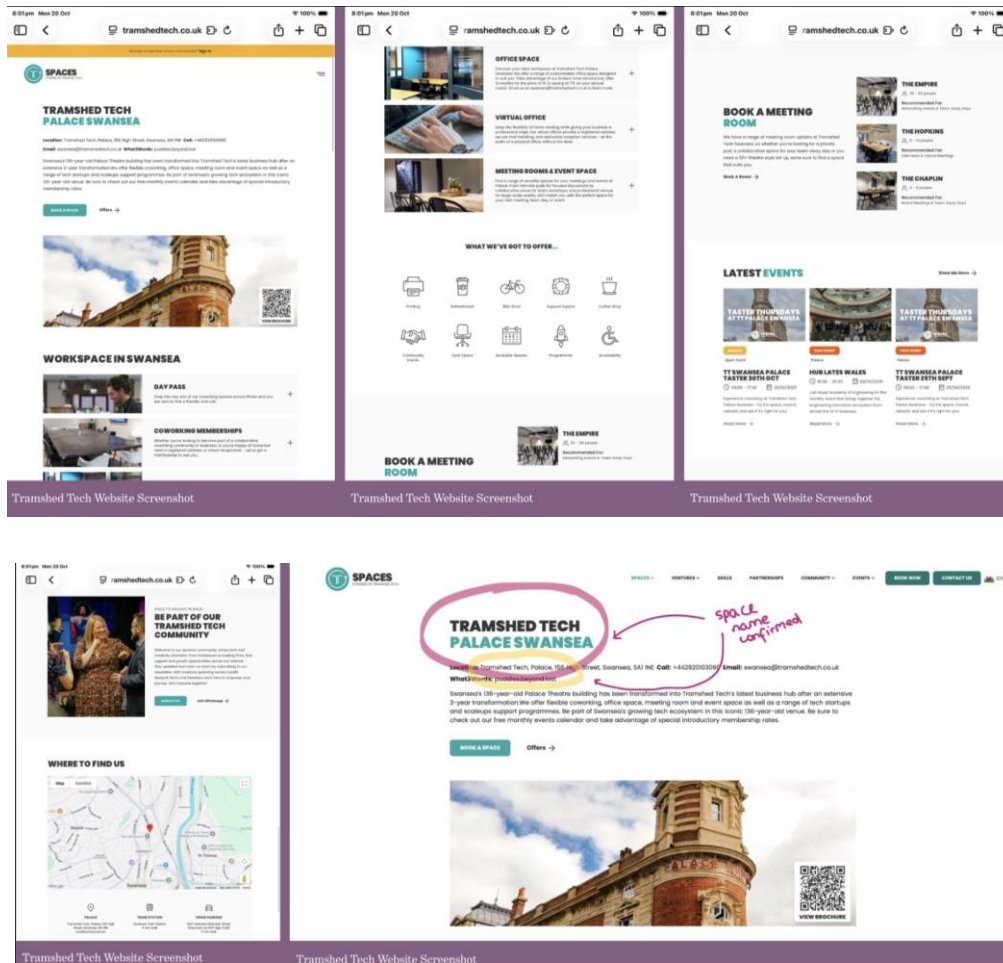
O'Connor, P. (2025) Swansea Palace – a variety of history, Undercurrents.
Available at: <https://www.undercurrents.org/palace.html>

Swansea Council (2024) Historic Swansea Palace Theatre building reopens.
Available at: <https://www.swansea.gov.uk/PalaceReopened>

Online archival research: While researching online, myself and other members of the group gathered images of the Palace Theatre across its many eras, including a selection of photographs found on Facebook from its nightclub period. These images evoked a strong sense of nostalgia and revealed an important conceptual element. The site has had many different occupations, communities, and identities over time. This discovery aligned closely with our exhibition's intention to highlight the intervals between these shifting eras and to acknowledge the building's layered past. To support this research, I compiled contact sheets of all the imagery and text sourced online, allowing me to visualise the theatre's transformations and better understand how my own work could contribute to this narrative.



Screenshots of Tramshed Tech Website- Taken from Visual Diary (understanding site based on information online):



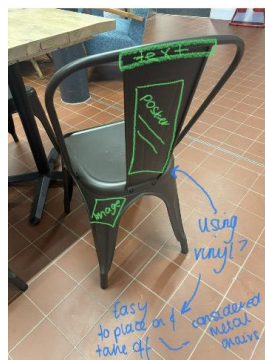
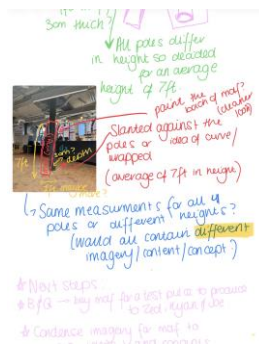
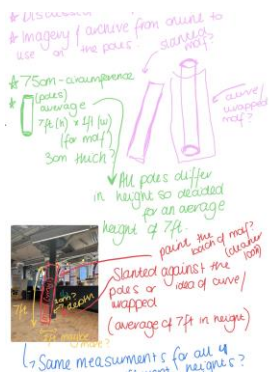
Reflection on research: Reflecting on both my primary and secondary research, I can see how essential each method has been in shaping the development of my work. Primary research such as site visits, archival exploration, and practical experimentation has given me a direct and embodied understanding of the Palace Theatre and its atmosphere. Secondary research provided artist influence, information on site's current occupational ethos and conceptual direction that strengthened my ideas. Together, these approaches allowed me to create work that was both informed and responsive, rooted in the site's past while thoughtfully engaging with its present.

Techniques Developed for the Production of Your Body of Work

- Outline the tools, materials, or methods employed in creating your work. Highlight innovations or adaptations that you have considered to align with notions of 'site specificity'.
- Practical Application: Describe how these techniques contributed to the final exhibition and supported its conceptual aims.
- Use visuals!

To correspond with notions of site specificity, I developed techniques throughout this process that helped with the process of integrating archival materials directly into the existing café environment:

Visualising idea within the space (digital sketching): Based on a workshop session with Joe at the beginning of the semester for 'Visual Enquiry 1' as a group we put into practise of visualising our exhibition space by creating simple sketches of ideas to visualise it on paper rather just in our minds. Utilising this technique that I had developed, during the process of creating concepts, I have made several sketches of different concepts that I had thought of to help me visualise the possibilities and also to present to Zed at Tramshed for his thoughts. Putting this into practise I feel was beneficial for not just for this exhibition but for understanding of how to bring forward ideas to future clients and collaborators.

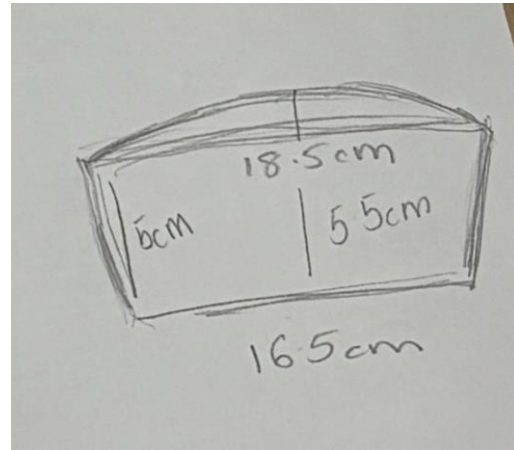




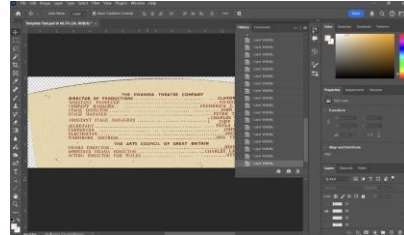
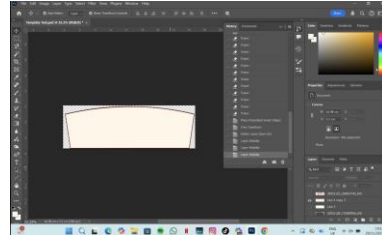
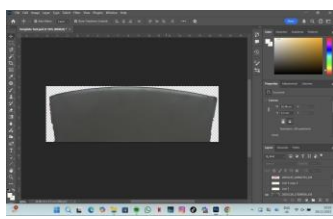
Contact Sheet evidence of raw images developed into final cropped images

Working on Adobe Photoshop: Based on feedback from Ryan, Joe and Lucy when I presented the advertisements printed on vinyl at a smaller scale. We discussed and felt it would be best to utilise the full arch space on the fronts of the chair, rather than a small image placed onto it. Improving and connecting more on the site-specificity aspect of this work of using the material already on site and creating accurately sized images that fit to scale. Creating a template to accurately map the archival advertisement images onto the curved chair shape in Photoshop required a level of technical precision I had not worked with before. I had to experiment with warping tools, perspective adjustments and creating a curve template using an image of the chair itself with the measurements I had gathered previously. This process combined digital design skills with historical material, producing a unique outcome that aligned with the exhibition's theme and the ethos of Tramshed Tech. Using original advertisements from the programme whilst honouring the building's past before it became Tramshed Tech added a meaningful layer of context, combining heritage and contemporary technology in a way that felt both innovative and authentic.

The process of creating the final outcomes of this is outlined below:



Section of chair used to create the template along with measurements gathered previously



Screenshots of Photoshop of process



Final Outcomes

Printing and Cutting Vinyl:

For my first initial vinyl test with the advertisements, I had them printed onto vinyl and then cut them down to size before taking them to the site.



For the printing and cutting of my final works, due to time restrictions from my part-time job and family commitments, I had the images printed in house by Daf and then collected them to cut at home.

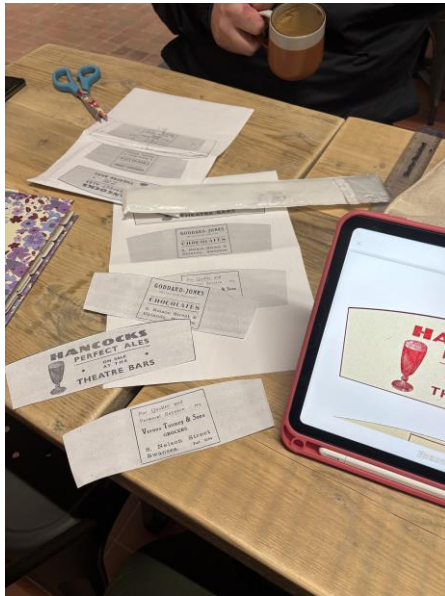


When I first started the course, I would not have felt confident enough to send my work off for printing, let alone cut it myself. This is a skill I have developed significantly. I feel I have improved technically and gained the confidence to carry out this process independently, which had prepared me well for installing my work.

Measuring for chairs and coasters for accuracy:

Chairs: Due to family commitments the weekend prior to the exhibition, Rebecca volunteered to help ease my workload of experimenting with the new/final concept of filling the space around the advertisements so they would have a better finish. Therefore, on the last site visit, where Ryan, Joe and Lucy recommended to expand on the idea by filling the space and making the template, Rebecca and Amelia gathered measurements and Rebecca carried out with trying to make a template for the advertisements. However, I had some free time and was able to take back the lead on creating the final pieces of work. Therefore, I resulted back on using the measurements Rebecca and Amelia had gathered.

I had printed different size templates to see which one would fit the most, on standard A4 laser jet paper the template had printed out very accurately to fit the arch of the fronts of the chair.



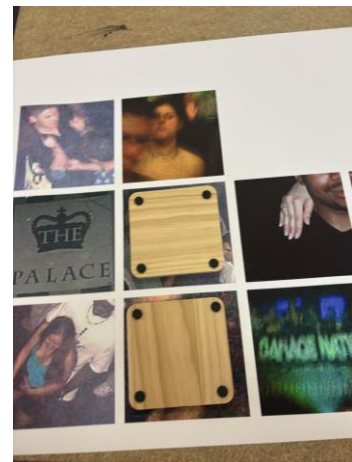
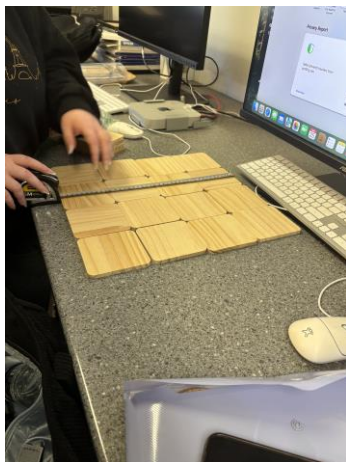
However, even though these measurements were accurate, when I sent the files for vinyl printing the images ended up a few millimetres too large, causing them to overlap slightly onto the grooves of the chairs. This was not immediately obvious, but it was something I noticed. Ideally, I would have ensured an exact edge to edge fit, but due to time restrictions I was not able to make further adjustments. This is something I would approach differently in the future by allowing more time for final checks, as the last few weeks of the project made this difficult.

I am still pleased that the measurements gathered for the chair were accurate based on the test strips, though slightly disappointed that the final outcome was not as precise as I had intended. Working with a pristine template was something I had not done before this project, but I am proud of the initiative I took to ensure the chair measurements were correct, and this is a skill I can continue to develop and apply in future work.

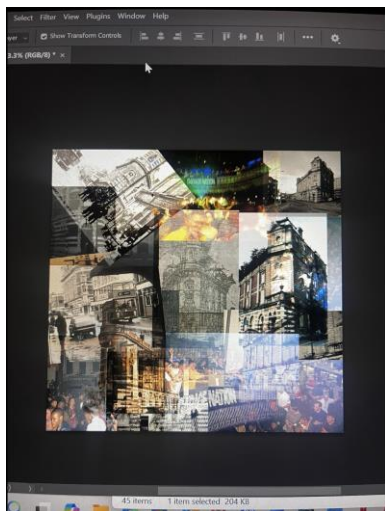


Install of work- last minute adjustments for creating more accurate sizing

Coasters: As mentioned further above, I researched a range of coasters online, comparing pricing and materials before purchasing the set for Amelia to work with. The coasters measured 10 cm by 10 cm, which made the image sizing process straightforward. When printing the cropped images and collage onto vinyl, Amelia scaled them slightly larger than 10 by 10 cm to allow some leeway when applying the vinyl to the coaster surface. Due to time restrictions and prior commitments, I wasn't able to assist with the vinyl application. In the future, this is something I would like to be more involved in, as it would allow me to further apply my skills in accurate measuring and image adjustment using software such as Photoshop.



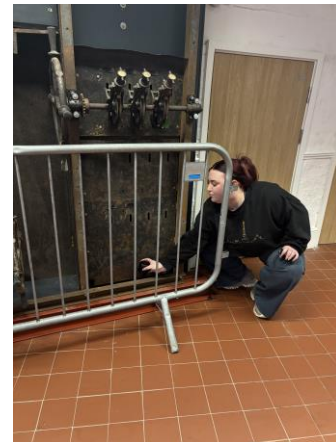
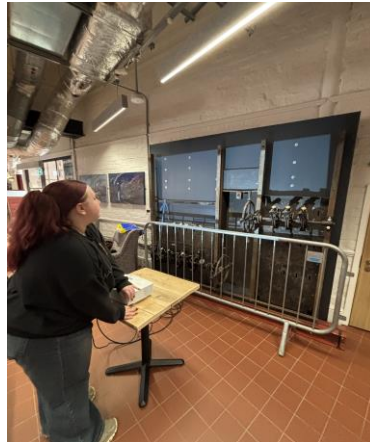
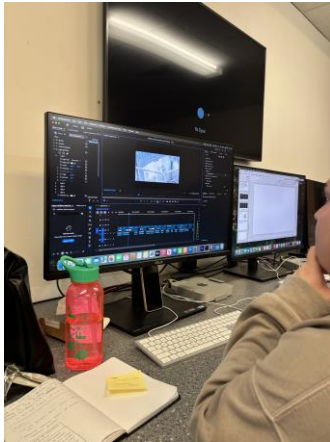
Coaster Designs: The imagery on the coasters involved using archival photographs of the site from varied eras. Amelia created a Photoshop collage combining this material into a single composition, which was then printed and overlaid with the coasters. This allowed the collage to be dispersed across the set, visually reinforcing the concept of the Palace Theatre's different eras being interconnected within the site's identity. I assisted in selecting suitable images for the collage and dynamic crops for the coasters, as both mine and Amelia's work were driven by the same concept and were to be displayed together. It was important that the pieces complemented one another and communicated a unified meaning within the shared exhibition space.



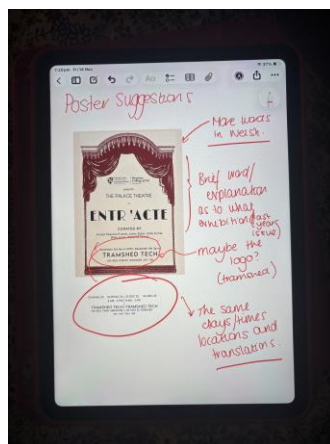
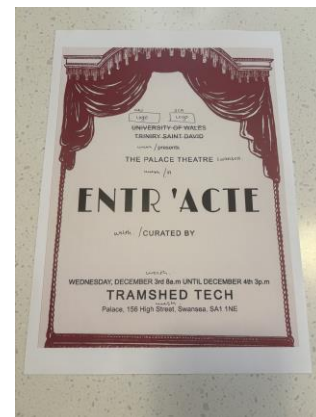
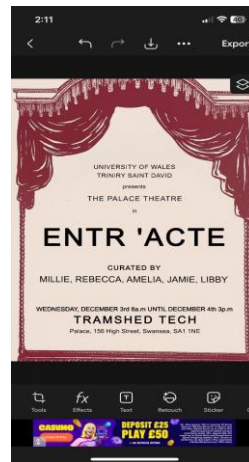
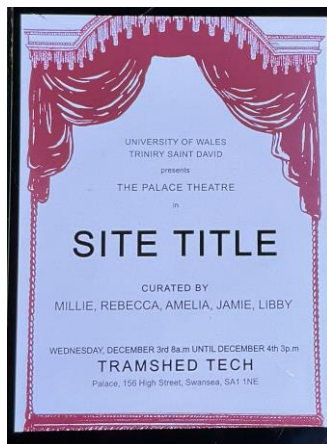
Helping & Assisting Libby with Install: I assisted Libby with the installation of her work by blacking out the light from the windows in the space for her work. This involved accurately measuring the window for black card to scale to fit the window so no natural light from outside could enter the space. I also played a key role in producing the long-exposure images featured in Libby's work. Also, on the second day of the exhibition, when Libby was late, I took initiative and was able to step in and activate her installation, as I had taken the time to learn how the TV operated.



Helping Rebecca throughout project: Throughout the process, I assisted Rebecca with experimenting and setting up her projector, considering both positioning and scale within the space. As I had not used a projector before, this gave me the opportunity to develop new technical skills. I also supported her with Premiere Pro and helped with using and setup of a Bluetooth speaker.



Posters & Tickets: Based on my research into the creation of our marketing materials, I contributed to assisting Rebecca with the design of our exhibition poster. She worked in a software called 'PicsArt' and because she has had lots of experience in producing promotional content, I knew she would excel in this role. I supported the process by suggesting small adjustments, such as refining the placement of the exhibition title, checking Welsh translations, deciding what information should be included, and implementing amendments requested by the marketing team at Tramshed Tech. Myself and Rebecca also placed out poster around campus to promote our exhibition.





Libby's design was chosen for the final tickets, and everyone contributed feedback and opinions on elements that needed refining. We selected a textured, slightly rough paper stock to evoke the authentic feel of a traditional theatre ticket, reflecting the site's history and reinforcing the nostalgic character of the exhibition. These were printed double sided and then cut individually by Libby to portray that authentic touch and ripped effect of an actual ticket.



Other practical influence throughout semester: The 'Ways of Display' workshop with Joe and Daf took place at a point when I had not yet decided on the final outcome I wanted to produce. On reflection, this session proved extremely valuable in helping me think about different approaches to presenting my work. Prior to the exhibition, I had rarely displayed work in a non-conventional way, so this workshop introduced me to new possibilities. It encouraged me to think beyond simply placing an image on a wall and to explore more creative display methods, such as positioning the advertisements directly onto the chairs. This pushed me further into the site-specific aspect of my work, using materials already integrated within the location to form a more meaningful and conceptual connection to the site.



Contact Sheet of Workshop

Practical Application to Concept debrief: Overall, these methods and techniques outlined have helped me to physically embed the past into the present. Visitors were not simply viewing the work; they were interacting with it by sitting on chairs with archival text and placing drinks on coasters carrying archival images. This approach transformed daily functional actions into acts of remembrance, fulfilling the conceptual aim of combining memory with contemporary use.

Individual and Group work overview

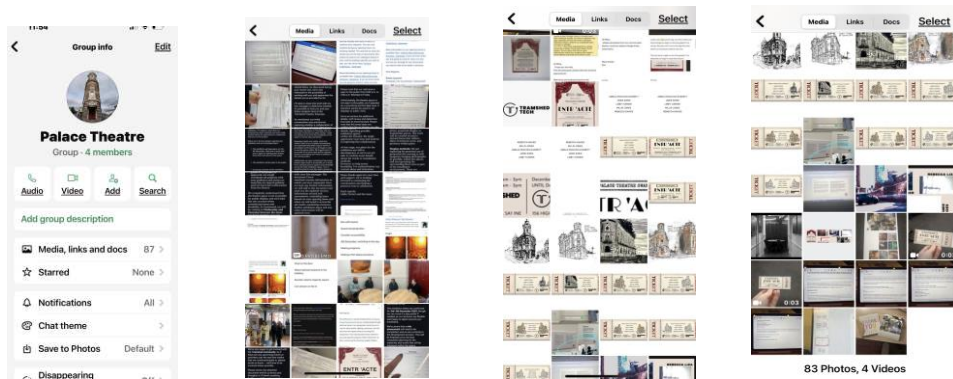
Provide a summary of your contribution to production of a final site-specific exhibition.

- What role did you take in the group?
- What have you found challenging throughout the process?
- How have you overcome any hardship that you have dealt with both in the making of your work, and working with others.
- what team and personal skills have you learned/practiced that might be useful in your professional development for future career opportunities?

My role within the group:

Throughout the process, I naturally became a 'leader' within the group. I took responsibility for keeping the project structured and on track. I organised meetings, ensured deadlines were met, and made sure everyone understood their responsibilities. This helped maintain cohesion and supported the development of a unified exhibition.

Admin responsibilities and Digital Organisation: As the group 'leader', I took primary responsibility for managing the administrative and organisational aspects of the project. To keep everyone equally informed, I managed communication through our WhatsApp group and organised our shared OneDrive folder. This ensured all research, documents, and project materials were easily accessible and up to date for the entire team. Creating a structured system where all research, documents, planning materials, and visual assets were stored, eased not just myself but members of the group so all our documents were efficiently organised. By keeping everything clearly labelled and up to date, I ensured the entire team and at times our lecturers, could easily access the most current versions of our work and any research and documentation.



PALACE THEATRE University of Wales Trinity Saint David			
Date Modified	Date Modified	Size	Select
EXHIBITION DAY 2	4 December	800.1 MB	
EXHIBITION DAY 1	3 December	4.12 GB	
EXHIBITION PREP	28 November	994.8 MB	
Social Media Email	26 November	2.5 MB	
AMELIA AND MILLIE COLLAB WORK	24 November	3.11 GB	
Email Attachments (millie)	20 November	2.9 MB	
Risk Assessment Final		57 KB	
Search Your Files			

PALACE THEATRE University of Wales Trinity Saint David			
Date Modified	Date Modified	Size	Select
Lectures & Workshops	28 October	4.36 GB	
Scheme of work handwritten notes	24 October	1.4 MB	
becca notebook notes	23 October	7.2 MB	
Tramshed website screenshots	20 October	13.2 MB	
Email screenshots	14 October	9.1 MB	
Scheme of Work copy	10 December	163 KB	
Chair designs for printing	30 November	58.8 MB	
Exhibition Statment	27 November	181 KB	
EXHIBIT TO DO GROUP LIST	27 November	19 KB	

PALACE THEATRE University of Wales Trinity Saint David			
Date Modified	Date Modified	Size	Select
Risk Assessment Final	20 November	57 KB	
Statements	19 November	8.3 MB	
Risk assessment form	19 November	288 KB	
Marketing ideas	11 November	28.8 MB	
ONLINE IMAGERY	8 November	225.9 MB	
Projection testing (Millie and Becca)	6 November	133.5 MB	
ARCHIVE VISIT	6 November	170 MB	
Site Visits	28 October	2.53 GB	
Lectures & Workshops	28 October	4.36 GB	

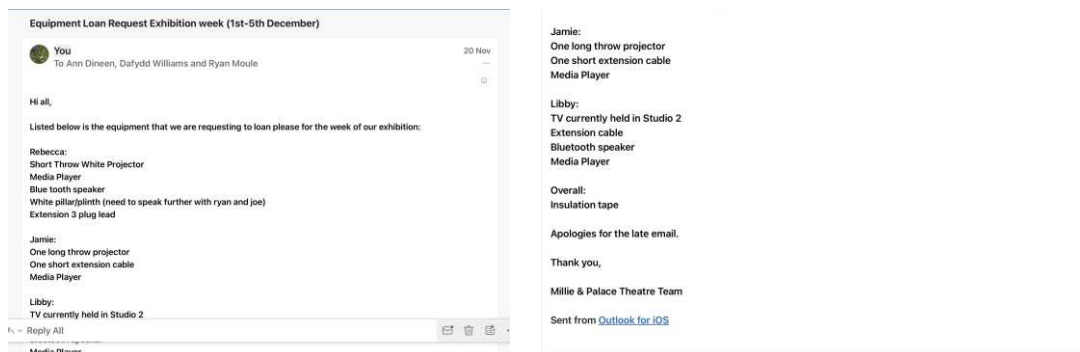
PALACE THEATRE University of Wales Trinity Saint David			
Date Modified	Date Modified	Size	Select
EXHIBIT TO DO GROUP LIST	27 November	19 KB	
Palace Theatre Research	28 October	73 KB	
SWANSEA PALACE THEATRE	21 October	820 KB	
SWANSEA PALACE THEATRE	21 October	2 MB	
UWTSO x Tramshed Theatre - Collaboration Brief	17 October	100 KB	
UWTSO x Tramshed Theatre - Collaboration Brief	17 October	16 KB	
TO DO LIST	15 October	17 KB	
Emails to Palace Theatre	14 October	16 KB	
Emails to andrew	10 October	16 KB	

Access to one drive folder: https://uowtsd-my.sharepoint.com/:f:/g/personal/2403702_student_uwtsd_ac_uk/IgD8SZUqH9-iQ5VA_otS95_CAc6r6zmdcyPeX6G5eo_A1xQ?e=7fdCqZ

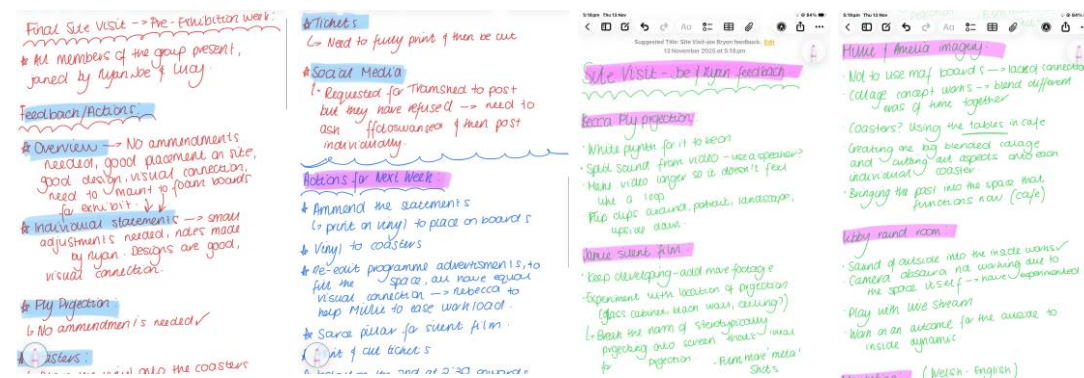
In addition to this, I updated our scheme of work every week. This allowed us to track our progress clearly, identify what had been completed, and highlight what still needed to be done. These weekly updates helped keep the group focused, supported time management, and ensured that tasks were evenly distributed and completed on schedule. I updated both analogue and digital versions of this.

Risk Assessment and Equipment Request sent off: I sent over the risk assessment to Ryan and Joe alongside to Tramshed Tech, which was completed mainly by Libby, though I added some refinements and the whole group contributed to the final version. I had never completed a risk assessment before, so I wouldn't have been confident creating one from scratch, but Libby volunteered due to her previous experience. After reviewing and analysing the document, I feel that in the future I would be more capable of taking on a task like this myself.

In a last-minute situation, I also took charge of submitting the equipment requests to our technical demonstrators. Some group members had forgotten to send their individual requests, so I took the initiative to compile all the items we needed into one collective request. By doing so, I ensured everything was organised and submitted on time, stepping into a leadership role to keep the process on track.



Taking notes during all site visits and tutorials: During every site visit, group tutorial, and feedback session, I took detailed notes on advice, actions, and next steps, which I then shared with the group. Doing this alongside updating the scheme of work ensured that everyone had clear, consistent documentation of the project and its developments.



The image displays three pages of handwritten notes from a meeting with Rupert, Be, and Lucy. The notes are organized into sections:

- Marketing updates:**
 - Everything needs to be in Welsh & English.
 - First accounts, sample, black and white/beam.
 - University.
 - Main concept of 'Police Structure'.
 - Evaluation is the need to confirm (actual).
 - Last names.
 - Dates of opening times.
 - Finalise.
 - Need to typography → work on different fonts.
 - Include more about context of work we're producing.
- Poster:**
 - Design successful ✓ should connect to other materials.
 - Need to print, post, publish.
 - Send to Transwest.
- Exhibition Statement:**
 - Success ✓
 - Need to amend small things & create final documents & send to Transwest.
- Techniques:**
 - Success ✓
 - Need to work all technicalities of 'popping' design → functions more as a 'technique'.
 - Paper material approved & used ✓
 - Small design sheets to be made by ...
- Actions for next week:**
 - Amend the statement ✓ (print on veg) to place on board ✓
 - Veg to add stars.
 - Re-edit programme adjustments, to fill the space, all have equal visual connection → Rebecca to help Mille to ease workload.
 - Source pillar for student film.
 - Print of all sheets.
 - Install on the 2nd at 2:30 onwards.
 - Not many things left → on track for completion.
- Additional notes on the right:**
 - In space, capture big exposures, sound, bringing outside to in but the content to be explained in statement.
 - Photograph at specific times of day?
 - Context of 1890 → minutes? & title?
 - (Needs title & statement)
 - Overall, great progress & collaboration adjustments are needed (my mind) as a group to continue development in the final stages!

Writing the Exhibition Overview: I took the lead and initiative in creating the exhibition's contextual overview on behalf of the group, ensuring that our collective ideas, themes, and intentions were clearly communicated and professionally presented. I experimented with different visual layouts trying to match our marketing materials. In the end, Rebecca took the lead in the design aspect of our individual and overall contextual statements. I had confidence in Rebecca to do this as her experience in designing is more advanced than mine.

#removed
'site-specific'

ENTR 'ACTE

MCAC's

NCT
Students

Entr'acte brings together artworks produced by Amelia Peacock-Everett, Jamie Sides, Libby Turner, Millie Jones and Rebecca Davies. A cohort of artists studying Photography at the Swansea College of Art, UWTSO, responding to the layered histories and shifting identities of the Palace Theatre, Swansea. Through photography, projection and film, Entr'acte inhabits the pause between past and present, drawing on the theatre's former life while engaging with its contemporary role and function as a communal and technological space.

Borrowing its title from the interval between acts in a musical performance, Entr'acte reflects on moments of transition, spaces of waiting, emptiness and memory. The works in this exhibition explore how time settles into architecture, how traces of use linger and how a site continues to speak even in its quieter chapters.

Today, the building is home to Tramshed Tech, whose innovative presence plays an important role in the site's evolving story. Their support has allowed this exhibition to unfold within a space where history and future meet. In this in-between moment, we invite viewers to consider the theatre not only as it once was, but as it exists now, shaped by its histories and ready for its next act.

↳ 'shaped by its histories' instead of 'suspended'

My draft of exhibition statement with notes for amendments – final statement with Rebecca's design with Welsh translation

Intervals of Use
Millie Jones and Amelia Peacock

Intervals of Use is a project in response to the theme of *Entr'acte*, treating the café space as a place of pause and transition; an 'interval' within the ongoing story of the Palace Theatre, Swansea. By placing archival images and advertisement text onto everyday objects, artists Millie Jones and Amelia Peacock extend the exhibition's focus on time, memory, and the in-between moments of the building.

Coasters on the tables show photographs from the theatre's past, both its club era and its earlier life as a performance venue, inviting visitors to hold pieces of history as they rest their drinks. Text and advertisements printed on the chairs come from an original theatre programme, bringing back glimpses of past shows, audiences, and cultural moments once rooted in the space.

Through these subtle interventions, *Intervals of Use* highlights how the past lingers in the small routines of the present. In the spirit of *Entr'acte*, the café becomes a living interval that connects past and present, inviting visitors to notice how history continues not only in the building itself, but in simple acts of sitting, pausing, and looking.

We would like to thank the West Glamorgan Archive Service for their generosity providing a selection of materials featured in this project.

ENTR 'ACTE

Mae Cynnodau Defnydd yn brosiect mewn ymateb i thema *Entr'acte*, gan drin y gofod caffi fel lle o oedi a thrawsnewid; 'cyfwna' o fewn stori barhaus Theatr y Palas, Abertawe. Drwy osod delweddau archifol a thestun hysbysebu ar wrthrychau bob dydd, mae'r artistiaid Millie Jones ac Amelia Peacock yn ymestyn ffocws yr arddangosfa ar amser, atgof, a'r eiliadau rhyngddynt yn yr adeilad.

Mae matiau diod ar y bwrddau yn dangos ffotograffau o orffennol y theatr, ei chyfnod clwb a'i fywyd cynharach fel lleoliad perfformio, gan wahodd ymwelwyr i ddal darnau o hanes wrth iddynt orffwys eu diodydd. Daw'r testun a'r hysbysebion a argraffwyd ar y cadeiriâu o raglen theatr wreiddiol, gan ddod â chirolwg yn ôl ar sioeau, cynulleidfaoedd ac eiliadau diwylliannol y gorffennol a oedd unwaith wedi'u gwreiddio yn y gofod.

Drwy'r ychwanegiadau cynnill hyn, mae Cynnodau Defnydd yn tynnu sylw at sut mae'r gorffennol yn aros ym mhroffion bach y presennol. Yng nghyd-destun *Entr'acte*, mae'r caffi'n dod yn gyfwna byw sy'n cysylltu'r gorffennol a'r presennol, gan wahodd ymwelwyr i sylwi sut mae hanes yn parhau nid yn unig yn yr adeilad ei hun, ond mewn gweithredoedd syml o eistedd, oedi ac edrych.

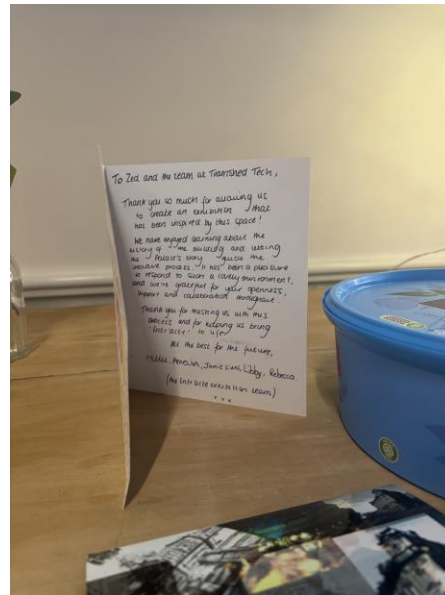
Hoffem ddiolch i Wasanaeth Archifau Gortlewin Morgannwg am eu haelioni wrth ddarparu deholiad o ddeunyddiau a nodweddir yn y prosiect hwn.

Instagram: @milliealcejonphotography
@ameliajaminephotography



Mine and Amelia's contextual statement written by myself

A thank you to the team at Tramshed: At the end of the process, I purchased the card and arranged a print for Zed of the collage for the coasters as he had shown a fondness to this, while Libby bought the chocolates. Since we were able to use the space at no cost, we felt it was important to thank them for their generosity and collaboration, which made the experience smooth and enjoyable despite a few minor issues along the way.



Challenging aspects within the process:

Difficulty Delegating & Tendency to Take on Too Much: Even though I trusted my team, I often struggled to delegate tasks and rely on others to complete their responsibilities. Because I naturally lean toward leadership, I felt more comfortable doing things myself, as it ensured everything met my own standards. There were times when I had to repeatedly ask for tasks to be completed, as some group members worked differently or had a different sense of urgency.

At points, it also felt as though some people expected me to take charge simply because I had the instinct to complete things myself. This became pressuring, and I placed a lot of the workload on my own shoulders. Only a small number of group members offered to help relieve that pressure, and at times it would have been reassuring if others had asked whether they could assist.

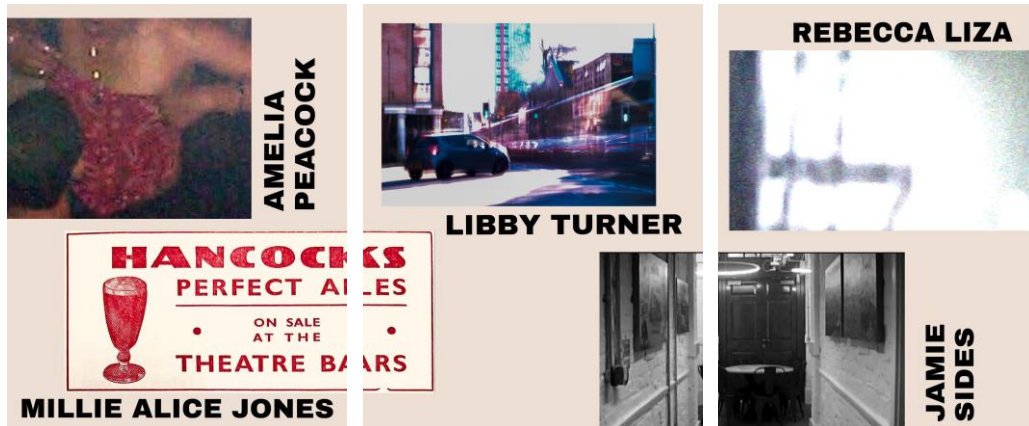
That being said, I did gradually improve at delegating. There were moments where I successfully assigned tasks and saw them completed well, which helped me gain confidence in trusting others' contributions.

Feeling Overwhelmed & The 'Rome Breakdown': At the beginning of the project, I had a pre-planned family holiday to Rome and I became quite upset at the thought of missing a week of updates and progress. I was reminded that this was group work for a reason, and Rebecca fairly kept me updated throughout the entire week, which helped ease my worries.

Before my absence, Ryan, Lucy, and I had a debrief, discussing the importance of taking breaks and avoiding putting too much pressure on myself. I realised I needed to learn that stepping away is okay, and that I could trust the group to continue developing the project even when I wasn't present.

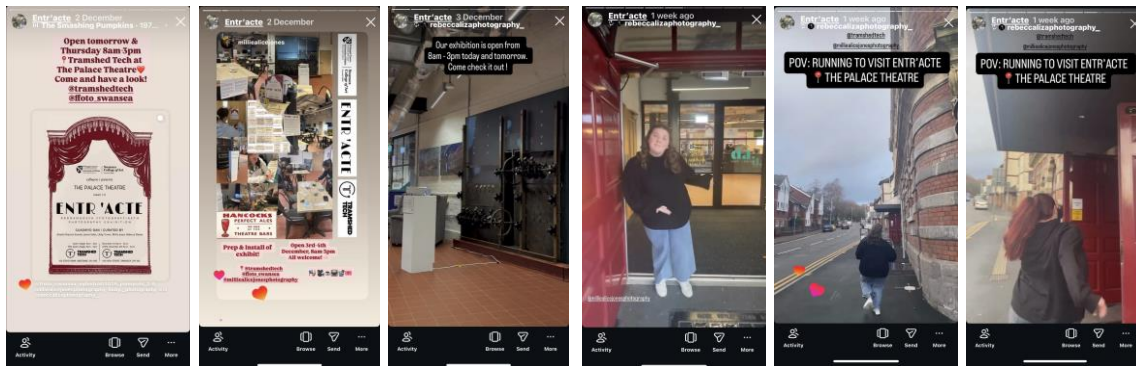
Social media issues: At the start of this process, I didn't think a dedicated social media page was necessary for promoting our exhibition. In hindsight, I realise this was a mistake. We had requested for Tramshed Tech to promote our exhibition on their social platforms, and we received confirmation that this would happen. However, at the last minute we were told that they could no longer post it, which caused unnecessary stress. Fortunately, the 'ffotoswansea' Instagram page kindly promoted our show and tagged us as collaborators so our networks could still see the announcement. Rebecca had created a strong post and caption, and although not everything was shared, the poster and 'sneak peek' still went live on the ffotoswansea page.

In the future, we should definitely set up our own dedicated page from the beginning to avoid last-minute issues and to strengthen audience engagement throughout the process.



'Sneak peak' of work post created by Rebecca

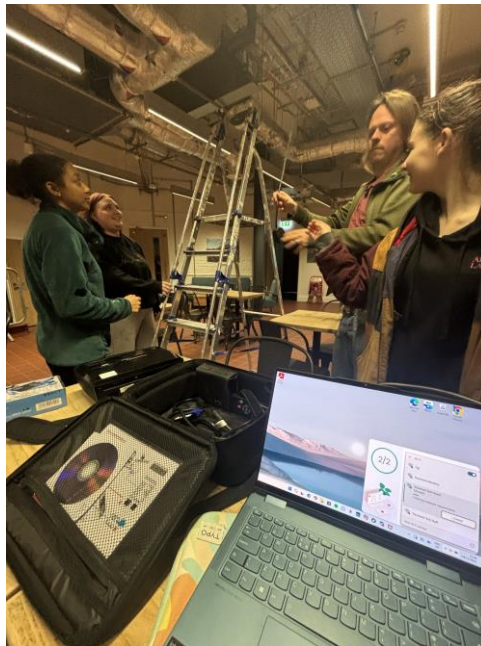
Regardless of these minor issues, over the two exhibition days Rebecca and I created social media content to share across our pages, promoting the show in real time. We posted a combination of clips and installation photographs and even made humorous yet insightful reels to increase audience engagement.



Examples of posts shared on Instagram

Working with Zed: At times, Zed was apprehensive about some of the ideas we proposed, particularly the use of vinyl. Despite reassuring him repeatedly that it was safe and that we all had experience working with it, he remained adamant that vinyl should not be used. His main concern was the possibility of damaging recently painted surfaces, which I understood given that the site had been newly refurbished. To address this, I asked Ryan to provide written confirmation that the vinyl was safe, and I brought small sample pieces to demonstrate that they could be removed without causing any damage. During a site visit, I also spoke with Zed's boss Gweno in the café, who had been enthusiastic about our exhibition when we met her previously. I used this interaction to our advantage, explaining our concept and gaining her approval for the use of vinyl. When Zed arrived, I presented photographic evidence, the written confirmation, and Gweno's approval, all of which helped reassure Zed and secure the go ahead of vinyl use. Reflecting on this, I am proud of how I used communication and social skills strategically to support my group's ideas and ensure they could be implemented safely in the space.

Being able to communicate openly with Zed throughout the process was beneficial for both myself and the group. Even when he disagreed or challenged our ideas, I never felt unable to speak with him. Our back-and-forth discussions actually strengthened my primary research, as I gained insight into the perspectives of staff members and the practicalities of working within the site.



How I overcame hardship in the making of the work and in collaborating with others:

Acting as the 'leader' of the exhibition project brought both rewarding moments and challenges. At times, the workload felt intense, especially when I took on multiple responsibilities to ensure the project progressed smoothly. I also noticed that a few group members were less present or engaged, which occasionally made it feel as though the responsibility rested heavily on me. Despite this, I made a conscious effort to keep everyone equally informed, sharing updates and decisions so the group remained aligned. I overcame these difficulties by staying organised, communicating clearly, and reminding myself of the importance of collective ownership. I also learned to recognise when I needed to pause, step back, and avoid taking on more than was sustainable simply because I cared deeply about the outcome. (Hardships of work progression has been evaluated throughout document).

Team and personal skills I developed for future professional growth:

This experience strengthened several skills that will be valuable in my future career. I developed leadership abilities, particularly in project coordination, communication, and managing timelines, as well as the confidence to guide a team through complex stages of a project. I also learned the importance of delegation. My willingness to take charge sometimes led others to assume I would handle everything, which increased the pressure I placed on myself. Moving forward, I recognise the value of trusting my team with tasks and assigning responsibilities more evenly to create a balanced workflow. This not only reduces personal strain but also encourages stronger collaboration and shared accountability, both essential skills in professional environments.

Evaluation of the Exhibition

- Execution: Assess the success of the exhibition in addressing the site's history, community, or spatial dynamics. Provide install shots of your exhibition work.
- Audience Interaction: Discuss how the audience engaged with your work and the site. Provide photographs that document this process.
- Reflection: Identify areas for improvement and potential future directions for your practice.

Execution: I feel that *Entr'acte* successfully engaged with the Palace Theatre's historical and cultural identity. The integration of artwork into a functioning café allowed the site's past to be encountered subtly and meaningfully. My installation contributed by making history tactile and interactive, reflecting the theatre's many eras while connecting to the contemporary users of the space.

As a whole, the exhibition successfully responded to the Palace Theatre's layered history and its current identity as Tramshed Tech. Each body of work produced by the group contributed to a collective narrative that highlighted the building's transformation from a cultural venue to a contemporary workspace. The works complimented one another as a site-responsive experience: archival material was revived through digital processes, furniture was reimaged as carriers of memory, and subtle interventions encouraged visitors to re-engage with the café space in new ways. My own contribution of digitally edited archival advertisements displayed across the café chairs, functioned alongside the group's other pieces to create a cohesive atmosphere that blended heritage with modern technology. The careful measurement, printing, and installation of each work ensured that nothing felt out of place, instead the exhibition integrated naturally into the environment, inviting staff and visitors to notice the historical traces embedded within the everyday setting. Collectively, the works demonstrated a thoughtful balance between research, design, and sensitivity to the site's past, ultimately honouring the theatre's legacy while acknowledging its evolving role within the community.



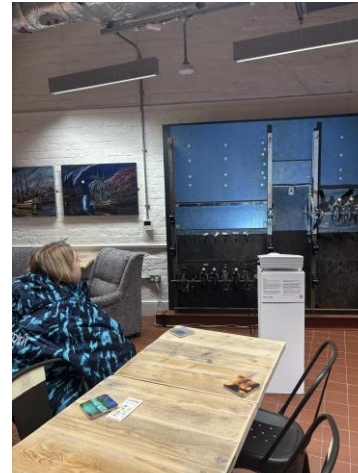
(Install shots shown in Rationale)

Audience Interaction: Audience engagement with the exhibition was mixed, largely due to limited promotion and the naturally low numbers of customers in the Tramshed café during the two exhibition days. As a group, we were unable to promote the event as effectively as we had hoped, partly because of time restrictions and partly because Tramshed had little incentive to advertise it more widely, as I believe due to the fact that there was no financial gain for them. As a result, many visitors were hesitant to interact fully with elements such as the coasters, and some aspects of the installation were not immediately clear to the general public. While lecturers and staff understood the site-specific nature and conceptual grounding of the work, this was not always communicated as strongly to a wider audience unfamiliar with the project's context.



Public and Lecture interaction

Despite this, the exhibition still prompted meaningful engagement. Staff members who were working on site asked questions about the exhibition, leading to discussions about the history of the Palace Theatre and the idea of repurposing archival material. My family and friends also came to show support, which helped create a more engaged atmosphere. A particularly significant moment was when my nana visited as she recognised many of the businesses featured in the archival advertisements and found it fascinating to revisit that history. Her reaction demonstrated that the core concept of my work by bringing the past into the present and giving overlooked businesses their 'interval pause' to shine. This reaction deemed to me that my work was successful. Even with limited public reach, the work resonated deeply with those who engaged with it, affirming its relevance to the site and its heritage.



Interaction from Family and Friends

Reflection: This project highlighted several areas for growth in both my creative practice and my collaborative approach. As the 'leader' of the exhibition, I often took on more responsibility than necessary, which at times created an intense workload. Going forward, I recognise the need to trust myself to delegate more effectively, ensuring a more balanced distribution of tasks within a team. Creatively, the project strengthened my confidence in combining archival material with digital techniques onto existing contemporary furniture, and I am keen to explore further ways of integrating historical research into contemporary design. In future iterations, I would like to experiment with more interactive or projected elements to deepen audience engagement. Overall, the experience has shaped my understanding of site-responsive work and reinforced the value of communication, collaboration, and thoughtful adaptation of historical content within modern spaces.

I have thoroughly enjoyed this project and feel genuinely proud of the creation of *Entr'acte*. While I am proud of the dedication and initiative I brought to *Entr'acte*, the exhibition was very much a collective achievement, made possible through the hard work and creativity of the entire group and not just myself. I hope my passion and excitement has been shown in this document, as this experience is one, I will always remember and carry forward into my practice as an artist.