

Vices & Virtues

Waterstones

Research, Progression and Self Evaluation

Fen Shields

1802148

This site specific project was located in Waterstones, formerly The Carlton Cinema which had been built in 1914 and closed in 1977. It remained derelict for a while and then became two independent clothes stores (one called Mustard and one called Spice) and also even became an independent record store at one point. After years of arguing whether it should be protected or torn down, they demolished half of it and the rest became a Grade II Listed Building and sold to Waterstones in 1996. As the groups were based off of our previous proposals, we already started with research which I had built up when proposing this project. This included over 90 newspaper clippings (some of which are shown below), some background on the building, an old map of Swansea showing the cinema labelled on in, and lots of applications from 1977-1996 of various requests to tear the building down and others requesting it to be protected as a Grade II Listed Building.







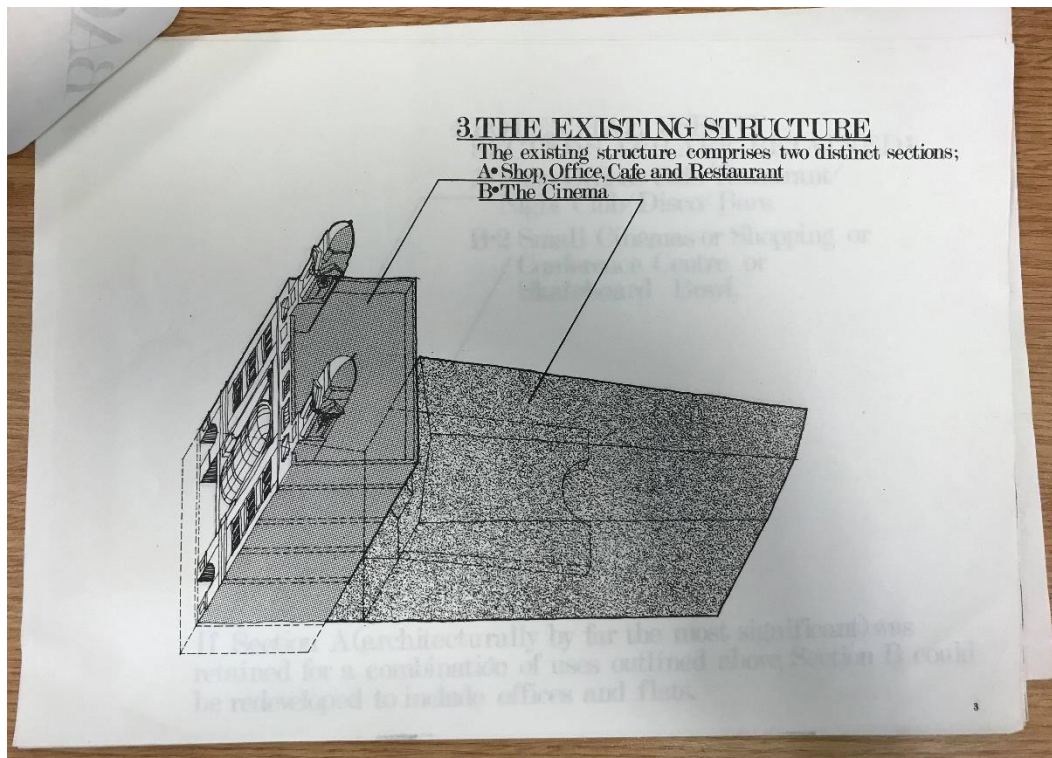
BACKGROUND.

1. THE BUILDING.

The Carlton Cinema was opened to the public in February 1914, and was advertised as "The most sumptuous Picture House in Wales." The structure is of reinforced concrete, steel and brick. The internal finish is "of rich, elaborately moulded plaster decorations of fruit, flowers and foliage with allegorical figures of chaste design." The style is that of the Renaissance, and the facade to Oxford St., is of a highly individual design. The condition, after 63 yrs. of usage is superb, both internally and externally.

2. THE ARCHITECT.

Sir Charles Tamlin Ruthen (1871-1926), was in his early forties when he designed the Carlton. He was a prominent local citizen and had addresses in Heathfield, Swansea and Bedford Row, London. He was a Swansea town Councillor representing Fynone Ward in 1906-1908, when he sat on 10 Committees. In 1923-4 he sat on the Commission of Peace, he became Director General of Housing, and was awarded the O.B.E.

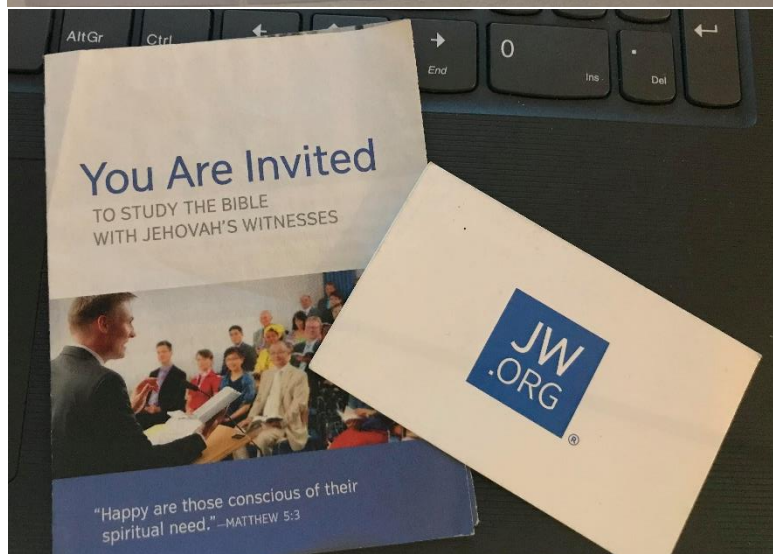


13/02/20 – 18/02/20

My group was formed of Alex Fisher, Shanna Bowden, Emily Jones and a student from Oslo Fotokunstscole called Max Barel and myself. We instantly found ourselves interested in the religious iconography of the cherubim engravings on the front of the building.

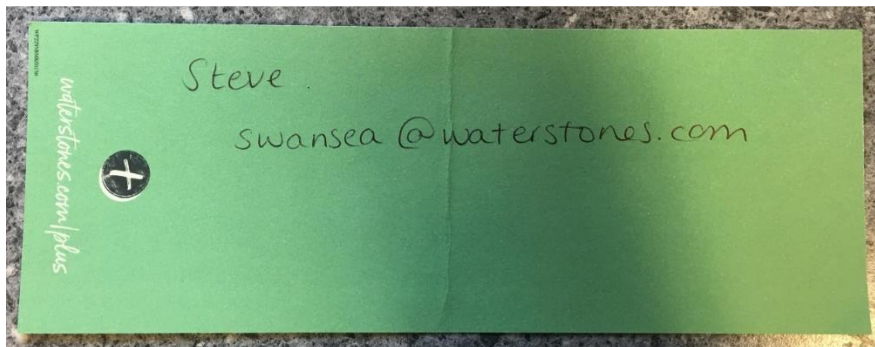


We knew that we wanted to do a moving image piece as it used to be a cinema but we developed our idea to become an immersive experience – to almost re-open the cinema for a day. We wanted to make tickets, screen a movie, hand out popcorn, wear a uniform and just generally recreate the atmosphere of attending a cinema. From this we began our researching. I also thought it would be good to create a booklet or zine out of stills from the short film to represent how the cinema became a bookshop so it was effectively going backwards (film to book as opposed to going from book to film) and this interested me.



Alex dug deep into researching old movies while Shanna explored Cherubim. I looked into Cherubim and Seraphim on Wikipedia and Christian.net. I also went and spoke to some Jehovah's Witnesses about their beliefs and learned that they are happy to follow any Bible even though they have their own translation which they believe to be the most accurate as it still contains the name of God. I learnt that Jehovah's Witnesses see cherubim as God's messenger where other variants of Christians believe they are more like Heaven's bodyguards. In Judaism, it is believed that they hold God's throne. Apparently, Seraphim are the highest ranking angel with six wings. Next down are the cherubim which possess four wings and bear the face of one of four creatures: lion, ox, eagle and man. They came to be misrepresented as babies with wings which are actually called putti and represent fertility. Fortunately, I left before the Jehovah's Witnesses indoctrinated me, but I have brushed over their website to research further.

Shanna got an email address from the manager of Waterstones and after getting in contact with Steve, her and I went to visit the site. We pitched our idea and he let us look around.



There were a lot of things to consider about this building. It was Grade II Listed which meant that there were a lot of restrictions. This included not being able to exhibit anything on the second floor, not being able to exceed a thirty person at a time limit and not attaching anything to the walls or hanging anything out of the windows. Also, we found that an area had to be cordoned off due to damage.

19/02/20

We eventually came to agree that restricting the theme of our short movie to cherubim would be a bad decision as it leaves little room to explore concepts which may interest us. After a meeting we decided that looking at how religion is perceived by society would be far more appropriate as a subject matter. We felt it was an important issue that we could tackle from a photo documentary standpoint while also including themes connecting to a lot of art. For example, Piss Christ by Andres Serrano. This was an art piece commenting on Christianity by submerging a crucifix into a tank of urine. Although Serrano stated that he was a Catholic and had no intention of appearing blasphemous, I believe it perfectly represents how religion is drowned in hate speech. The art shows something held so highly by some people surrounded by something so dirty and disgusting. I think this excellently represents how the beauty behind religion is entirely overshadowed (at least for me,) by the dirty, disgusting hate speech which people use religion to excuse. However, we decided pretty early on as a group to not attempt to offend like Piss Christ did. This was largely due to our beliefs that starting a healthy discussion is more successful when your viewers aren't hurt by your art.



Piss Christ, Adnres Serrano

We also didn't want to look solely at the strongest forms of religion. Of course we understand that religion is often represented by extremes, but we don't think it's much of a social commentary if we focused on extreme forms of religions instead of the most common forms which would be more likely to reflect society as a whole. I did look into photographers who portray these extremes such as Anna Shimshak and Malcolm Browne.



The Religious, Anna Shimshak

Shimshak's set entitled "The Religious" is a beautiful set of images all about religion and takes a specific focus on the Catholic faith. She appears to have playfulness with her composition which I enjoy but my favorite thing about these photographs is the gorgeous, soft, natural light which is present in all of them. Aesthetically, this set is incredibly strong. I would say that it relies heavily on traditional Catholic iconography to express the concept of faith as opposed to finding more subtle ways to express it which I don't necessarily dislike, it's just that it isn't compatible as an influence for what I would like to create. I would very much like a more toned down representation of belief.



The Burning Monk, Malcolm Browne

This image is possibly one of the most famous photos on religion ever taken and I couldn't *not* talk about it. Very clearly, an old photojournalist photograph of a monk setting himself on fire to protest is not strongly linked to a moving image piece on society's perception of religion in modern day. However, it is important to recognise the significance of this image. Not only did it spark discussions on the relationship between religion and violence but it described a unique point in time where dedication to a cause was far more present and arguably more important. It also shows how religion was being shown to society through the media at that time which would have a significant impact on people's perception.

I looked into David LaChapelle's photography on religion.



Last Supper, Jesus is My Homeboy, David LaChapelle#

LaChapelle focuses mainly on Christianity with his work. I particularly like his set called Jesus is My Homeboy and also his photograph called The Rape of Africa. Jesus is My Homeboy is a set of photographs which appear to take place in a rough American neighborhood where 'Jesus' is placed as the center of attention amongst people that do not appear obviously religious. I find them wonderfully satirical and have such an iconic and definitive aesthetic. It makes his work easily identifiable and creates a coherent theme throughout his pieces. With this set in particular, I find it comments on human deviance and the fall of religion because of the antithesis of Jesus's teachings and the situations his representation has been placed into. LaChapelle also uses light to stress his point.

20/02/20 – 24/02/20

We then sat down to collectively write the brief. We started a google docs document and had a group call where Alex, Shanna and myself all wrote and edited each other until we had a brief which we felt explained our project best.

I was pushed into a leadership role which I found that I surprisingly felt quite comfortable in. I had previously not considered myself as a leader as I enjoy having a role laid out for me but I found that leading a group allowed me to channel my need for structure in a healthy and

productive way. The first thing for me to do was to delegate tasks which I felt comfortable with because I had been exposed to how my group had worked over the past year and a half and was able to quickly identify strengths and weaknesses. For example, Shanna was clearly going to excel in a roll that involved organisation and communication but was somewhat of a perfectionist. Alex had experience and knowledge of Premiere Pro and was very innovative but had a very excitable personality which meant we had an advantage in editing but flagged concerns about getting off task with distractions. Emily had a lot of background in photoshop but was around Swansea less than the rest of us which would be something we needed to plan around. Max revealed to us that his technical skills were very good but admitted that he struggled with planning. This seemed a very well balanced group to me and therefore made delegating tasks incredibly simple.

Alex	Shanna	Fen	Emily	Max
Filming	Risk Assessment	Filming	Create Posters	Filming
Editing	Communication with Waterstones	Editing	Create Tickets	Editing
Create Stand for Screen	Social Media / Marketing	Create Booklets	Set Up	Set Up
Running Tech Equipment	Popcorn	Creative Decisions		

After days of discussion with Steve the manager, he finally gave us permission to use the site for one day only on the 11th of March but we were allowed to set up the day before.

25/02/20 – 26/02/20

The rest of the group from Swansea came to visit the site and we had a crit with the lecturers and video called Max from Oslo for the first time. The lecturers warned that one video between five members may not have been enough. They raised issues about how we are going to project our final piece, how we were going to stop people from tripping over wires and how we were going to stop people moving to restricted areas.

We decided we wanted it back projected on a screen and therefore all the wires will be behind the screen and out of the way. It also would make the screen look brighter and meant that there wouldn't look unprofessional because of a projector in the middle of the room. We spoke to Steve about cordoning off the damaged area and he left chairs around it.

We then had a meeting to plan how to create the short film. We decided we wanted it to be between 8 and 15 minutes long and discussed if we wanted to make a more artsy or documentary type movie. We considered using archive footage and also talked about creating a cinematic piece depicting how religion was represented in society over the years but this seemed far too complex for such a short project. As well as this, we toyed with my

idea of using two projectors that interacted with each other but this was ultimately deemed impractical.

We settled on multiple ideas that would come together to form one movie. The first part was a recreation of a scene from an old movie. Alex had developed a very strong interest in *The Passion of Joan of Arc* (1928) and wanted to recreate a scene from it. He also wanted to recreate the first ever moving image of a train pulling into the station but we decided against that because it was irrelevant to our themes of religion. The scene from *The Passion of Joan of Arc* was a great idea because it lightly brushes the issue of misogyny in religion which has been around for decades and is still lingering there now. Recreating the trial scene will suggest that the misogyny in modern religion is an echo of what it once was.

The middle section was my idea. It was to have people talking about their spiritual experiences alongside abstract footage. This would convey that the meaning in 'spiritual experiences' is decided entirely by the person who experiences it. Where some people find a coincidence, others find God. I feel as though this is represented well by abstract footage because you find your own meaning in it.

The end was going to be a compilation of interviews as we all thought the easiest way to start a discussion on religion was to have a discussion about religion. It was my idea to separate the interviewer and interviewee and show both screens at once. The reasoning behind this was to see people's honest facial expressions to religious beliefs. Without them being able to see each other, people are more likely to allow their face to respond without trying to feign agreement or be polite. By seeing people's reactions to people's answers at the same time, you get to see society's authentic response to religion. Having this set up also mimicked a confession box.

Next, I believed a time plan was necessary to make the most effective use of the little time which we had. For this, I wrote out a task list, drew out a table and discussed with everyone how the first week was going to go. We only planned out the first week which was fine because after that we all knew exactly what we needed to do and when because we kept in constant communication on our group chat.

- * Archive footage / reused film footage 1
- * Discussion piece 5
- * Film scenes representing religious 3
- * Spiritual experiences 4 - visuals like water
- * Recreation of films 2

ALL 23 MINS, 10-15 MINS

Create poster
Equipment request

① Research

- Deciding upon reused footage
- Finding the footage
- editing reused
- Audio reused
- Storyboarding re-creation
- Filming - Filming recreation
- Editing - recreation

~~Interviews~~ ~~Spiritual experiences~~

~~Storyboard~~ ~~recreation~~
~~Film~~ ~~recreation~~
~~Audio~~ ~~recreation~~

Interview experiences

- Film experience
- Script discussion
- Film discussion
- edit discussion

Edit it all together

Create booklets

Create tickets

	ALEX	SHANNA	TEN	EMILY	MAX
FRI 28	Research Decide on reused	Research	Research Equipment request Script interviews review	Research Create poster	
SAT 29	~~Interviews~~	~~Interviews~~	Screen records	~~Interviews~~	
SUN 1	Film recreation	Film recreation	Film recreation		
MON 2					
TUES 3	Have voice note of experience edit recreation	Abstract videos	Abstract videos edit recreation	Abstract videos edit recreation	
WED 4	Interviews	Interviews	Interviews	Interviews	
THUR 5	Edit interviews		Edit interviews		
FRI 6					
SAT 7	~~Interviews~~				
SUN 8					
MON 9					
TUES 10					

27/02/20 – 29/02/20

Next, Shanna got the Waterstones risk assessment from Steve and wrote our risk assessment.

Event Risk Assessment: Exhibition, Site Specific
Details: Exhibition, Site Specific

Event Description	Exhibition, Site Specific
Department:	Art & Design/Photography
Event Location:	Waterstones Swansea: Old Carlton Cinema, 17 Oxford Street SA1 3AG
Event Organiser Name	Shanna Bowden, Fen Shields, Emily Jones, Alex Fisher and Max Barrel
Numbers of students attending	Open to Public
Students with additional needs (please describe)	
Numbers of staff attending	2 – 5
Number of first aiders attending	-
Start Date:	10 th March 2020
Return Date:	12 th March 2020
Assessment Approved by (Line Manager):	Yes / No

Print name: _____ Shanna
Bowden
Signed: _____ shannabowden
Authorised by: _____ Paul Duerinckx
Print name: _____

Event Risk Assessment	Person at Risk	Existing Controls	Further Controls	Residual Risk
1. Unfamiliar environment	Students, Staff and Public	• Make sure that those who are unfamiliar with the environment are briefed on health and safety procedures. • Make sure that there is someone guiding people to the location.	• Ensure that those who are unfamiliar with the environment are briefed on health and safety procedures. • Make sure that there is someone guiding people to the location.	• Reduce the risk of injury or illness.
2. Trips and falls	Students, Staff and Public	• Make sure that people know where the nearest first aid kit is. • Make sure that the ground is clear of any obstacles.	• Make sure that people know where the nearest first aid kit is. • Make sure that the ground is clear of any obstacles.	• Reduce the risk of injury or illness.
3. Fire and explosion	Students, Staff and Public	• Make sure that people know where the nearest fire alarm is. • Make sure that the fire alarm is tested regularly.	• Make sure that people know where the nearest fire alarm is. • Make sure that the fire alarm is tested regularly.	• Reduce the risk of injury or illness.
4. Lack of trained personnel in the event of fire and explosion	Students, Staff and Public	• Make sure that people know where the nearest fire alarm is. • Make sure that the fire alarm is tested regularly.	• Make sure that people know where the nearest fire alarm is. • Make sure that the fire alarm is tested regularly.	• Reduce the risk of injury or illness.
5. Items and other objects of equipment that may get in the way	Students, Staff and Public	• Make sure that people know where the nearest fire alarm is. • Make sure that the fire alarm is tested regularly.	• Make sure that people know where the nearest fire alarm is. • Make sure that the fire alarm is tested regularly.	• Reduce the risk of injury or illness.
6. Items or left unattended during the visit	Students, Staff and Public	• Make sure that people know where the nearest fire alarm is. • Make sure that the fire alarm is tested regularly.	• Make sure that people know where the nearest fire alarm is. • Make sure that the fire alarm is tested regularly.	• Reduce the risk of injury or illness.
7. Visible wall damage in location	Students, Staff and Public	• Make sure that people know where the nearest fire alarm is. • Make sure that the fire alarm is tested regularly.	• Make sure that people know where the nearest fire alarm is. • Make sure that the fire alarm is tested regularly.	• Reduce the risk of injury or illness.

Version Control

Author:	Shanna Bowden
Department:	Art & Design / Photography
Location:	Swansea
Line Manager:	Paul Duerinckx, Ryan Moule
Date:	8/03/20
Applicable Equipment:	
Associated Risk Assessment(s):	
Version:	1
Review Date:	One-off event
Approved by:	
Reason for latest update	

FULL RISK ASSESSMENTS MUST BE COMPLETED FOR ALL VISITS

NOTES:

- This form must be approved by the Head of School before the date of the visit.
- In the event of any student or member of staff listed below failing to attend for whatever reasons his/her name must be given to the Faculty Secretary.
- For purposes of Health Insurance, the Tutor-in-Charge of the visit must make known to all members participating in the visit, the provisions contained in the relevant Insurance Notes.

- If travelling overseas, check the Foreign and Commonwealth Office Website www.fco.gov.uk.

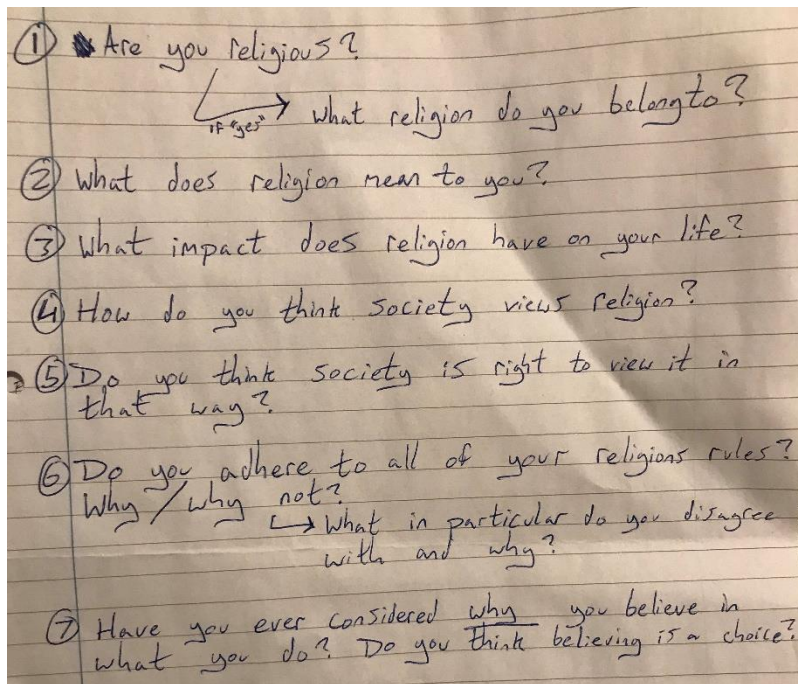
The Tutor / Organiser of the proposed Educational Visit must record the names of Students and Staff who have agreed to participate in the Visit / Fieldwork or other Educational Activity.

Trinity St. David Page 3 of 3

Emily then made us a poster taking influence from the borders and block colours in early cinema posters. She also made us tickets based on original cinema tickets.



Next, I wrote the questions for the interview.



These were designed to open up discussion and to be able to be answered by all types of religious and non religious people.

01/03/20 – 02/03/20

Alex and I filmed the Joan of Arc scene for the first time but the lighting was wrong as we needed soft, natural light for it to look more like the actual scene.

Then, Max arrived. We met him and the other Norwegians at a bar to get to know them.

03/03/20

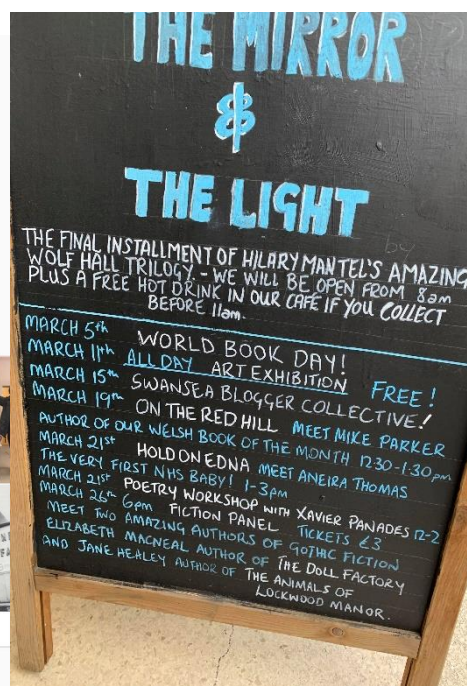
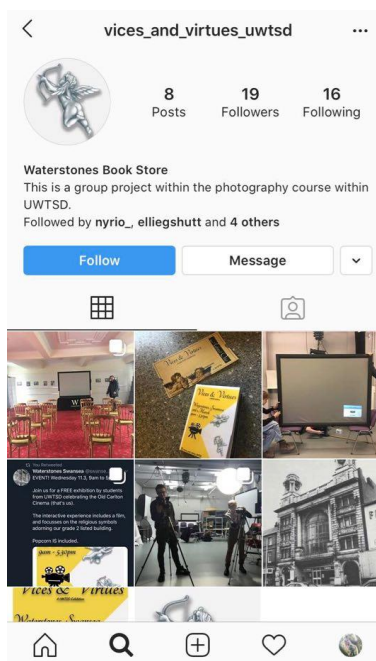
Crit two came as a bit of a shock to us. It was suggested that we should bring everyone in, sit them down and send them out without showing them anything. The idea behind this was to question people's expectations of the cinematic experience. We went away and discussed it but ultimately decided that we couldn't let down our audience or our location manager.

04/03/20 – 05/03/20

Next up, we had to film the interviews. We had a simple studio set up with a white background, polyboard divider and we set the flashkits to constant. Alex and I set our cameras on the same settings and Shanna used her phone to record the audio. Max took these on set shots to show the layout.



While this was happening, Shanna was setting up our Instagram account and Steve the store manager was promoting us on twitter and the events board.



06/03/20

Alex and I re did the Joan of arc shoots by taking turns filming each other using natural light and a neutral background. We only needed a camera, a tripod and a bottle of eyedrops because I'm no actor.

Alex managed to get a recording of his grandad's spiritual experience and Max got one from one of his classmates, Ravn. All the abstract footage was filmed by Max.

Alex took a lead on editing because he knew the most in terms of Premiere Pro. For the interviews, I got to decide what footage was used and where. For the abstract section I got to edit the audio. We decided together on transitions and the soundtrack.

Shanna bought traditional boxes for popcorn.

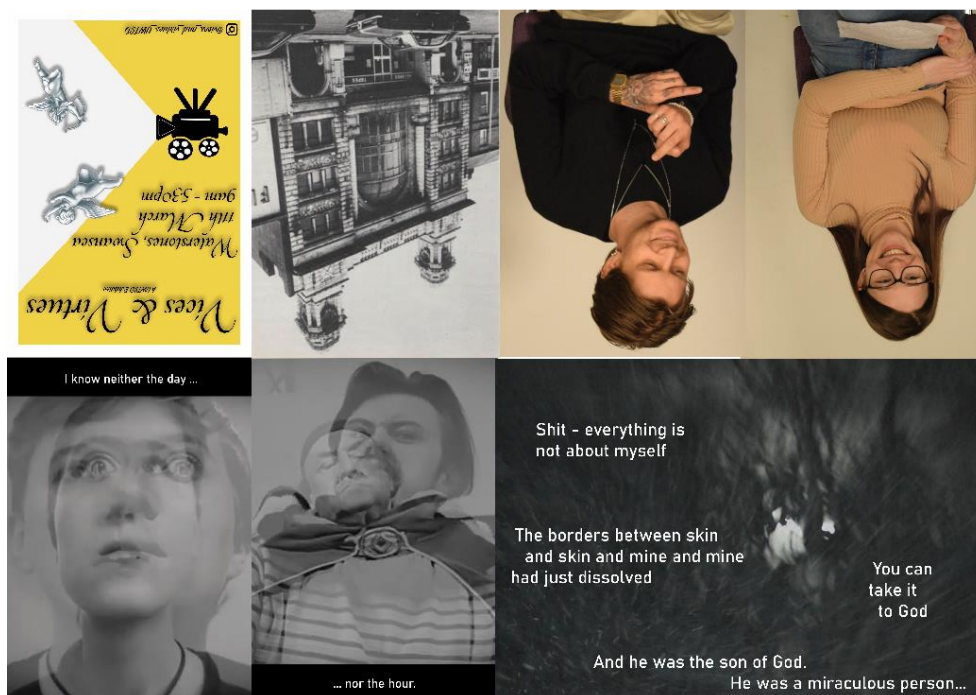


07/03/20

Alex and I came back into uni on Saturday and the librarian gave us access to the Mac sweet. We decided upon a soundtrack of 2 classical pieces (Adagio for Strings by Samuel Barber and Spiegel im Spiegel by Arvo Pärt) and a piece of royalty free music called The Epic Hero by Keys of Moon Music. This is because we wanted a classical soundtrack to mimic early cinema and didn't want to come across copywrite issues.

08/09/20

I made the zines.

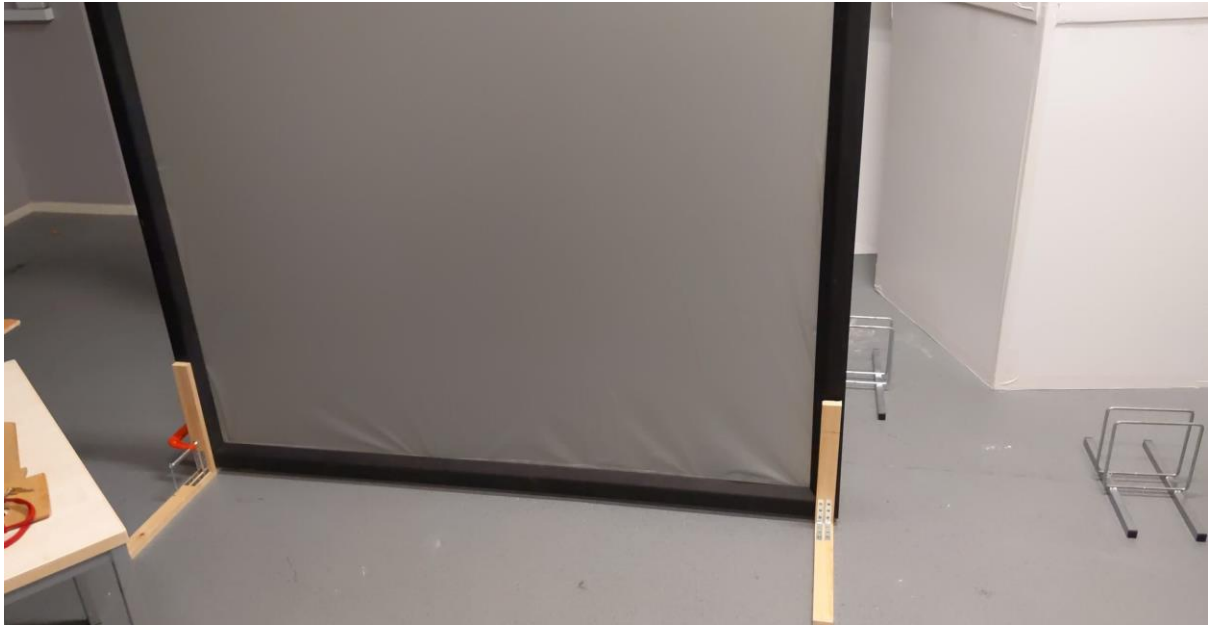


09/03/20

Shanna, Emily and Alex tested the screen

10/03/20

Alex built a stand for the screen.



Then we set up and tested all the equipment and left it where it was so that we could start the exhibition up easily on the 11th without having to fiddle around with everything.





Shanna and I also made a colour co-ordinated map of all the exhibitions, their addresses and their names.



11/03/20
Exhibition Day







Exhibition day ran incredibly smoothly and had a far better turnout than I expected. We ended up showing eleven screenings of the film to people from class, first years, Norwegian students, people off the street and a woman from Swansea Bay TV. Alex and I had an interview with the journalist which was broadcast on the local news channel and put on their Facebook. Click the link below to watch the interview.

<https://www.facebook.com/ThatsTVSouthWales/videos/783926302097109/>

Emily handed out tickets, Shanna took care of the popcorn, Alex brought in people to watch the film and I ran the video from behind the screen. Max went round to look at other exhibitions as he was leaving the next day and wouldn't otherwise have an opportunity to, but he did stay and support the group for the majority of the day.

We had no problems with technology thankfully as we had tested it all before and set it up the night before. We had more than enough zines and tickets and even had a lot of popcorn left over. There was one group in particular whom we had an interesting discussion with. They were very interested in our ideas and inspiration and one of them was really fascinated with the interview section. He said "I'm still getting more from it after it's finished".

The only issue we came across was a hard of hearing audience member who would have benefited from subtitles or a sign language translation. They were very understanding about it and stayed for a while for a discussion about their opinions on religion.

Waterstones kicked us out earlier than we agreed but by that point in the afternoon, people had stopped coming to view the exhibition so it didn't have too much of a negative impact on us.

Overall, I am proud with how it ran. I think it went smoothly, achieved our goal in opening discussions about religion and worked effectively as an immersive experience.