Exhibition Resources

A reopening of The Carlton Cinema

1894
The Edison Corporation establishes the first motion-picture studio, a Kinetograph production center nicknamed the Black Maria (slang for a police van).

The first Kinetoscope parlor opens at 1155 Broadway in New York City. Spectators can watch films for 25 cents.

1895
In France, Auguste and Louis Lumière hold the first private screening. The brothers invent the Cinématograph, a combination camera and projector. The image of an oncoming train is said to have caused a stampede.

1903
Edison Corporation mechanic Edwin S. Porter turns cameraman, director and producer to make *The Great Train Robbery*.
With 14 shots cutting between simultaneous events, this 12-minute short establishes the shot as film's basic element and editing as a central narrative device. It is also the first Western.

1914
In his second big-screen appearance, Charlie Chaplin plays the Little Tramp, his most famous character.
Winsor McCay unleashes *Gertie the Dinosaur*, the first animated cartoon.

1915
D. W. Griffith's technically brilliant Civil War epic, *The Birth of a Nation*, introduces the narrative close-up, the flashback and other elements that endure today as the structural principles of narrative filmmaking.

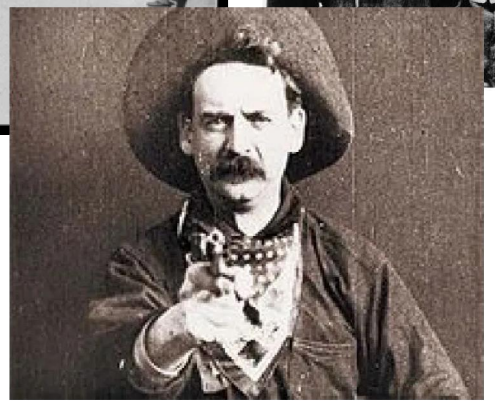
1928
Walt Disney introduces Galloping Gaucho and Steamboat Willie, the first artoons with sound.
The Academy Awards are handed out for the first time. *Wings* wins Best Picture

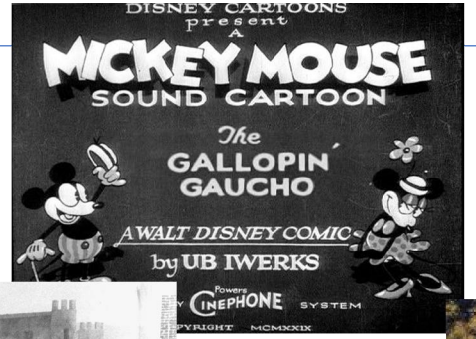
1937
Walt Disney's first full-length animated feature, *Snow White and the Seven Dwarfs*, hits theaters and becomes an instant classic.

1939
The Wizard of Oz A landmark film characterized by the use of technicolor.

1939
The big-screen adaptation of *Gone with the Wind* premieres, and will go on to gross $192 million, making it one of the most profitable films of all time. It's also one of the longest films, clocking in at 231 minutes.
Spencer Tracy wins his second consecutive Best Actor Oscar. He won the 1937 Oscar for his role in *Captains Courageous* and the 1938 award for *Boys Town.*

1941
In *Citizen Kane*, Orson Welles subordinates all previous technological and cinematic accomplishments to his own essentially cinematic vision. Using newly developed film stocks and a wider, faster lens, Welles pushes the boundaries of montage and mise-en-scène, as well as sound, redefining the medium.





1955
On the Waterfront nearly sweeps the 1954 Academy Awards, winning Best Picture, Best Actor (Marlon Brando), Best Supporting Actress (Eva Maria Saint), and Best Director (Elia Kazan).
70mm film is introduced with ***Oklahoma!***
James Dean dies in a car accident at age 26.

1965
The Sound of Music premieres. An instant hit, the film was one of the top-grossing films of 1965 and remains one of film's most popular musicals.

1942
Casablanca premieres in theaters.

1960
Alfred Hitchcock's ***Psycho*** terrifies audiences and becomes one of the year's most successful films, as well as one of the most memorable psychological thrillers.

1974
One Flew Over the Cuckoo's *Nest* sweeps the top Oscars, winning Best Picture, Director, Actor, and Actress.

1946
The Cannes Film Festival debuts in France.
The Best Years of Our Lives debuts, and is immediately recognized as a classic post-War film that accurately—and poignantly—portrays the readjustment families face when loved ones return from battle. The film won Oscars for Best Picture, Best Director, and Best Supporting Actor.

Roberto Rossellini's Neorealist ode to the Italian Resistance, ***Rome, Open City***, presents an alternative to Hollywood with its use of street cinematography, grainy black-and-white stocks and untrained actors, lyrically capturing the despair and confusion of post-World War II Europe.

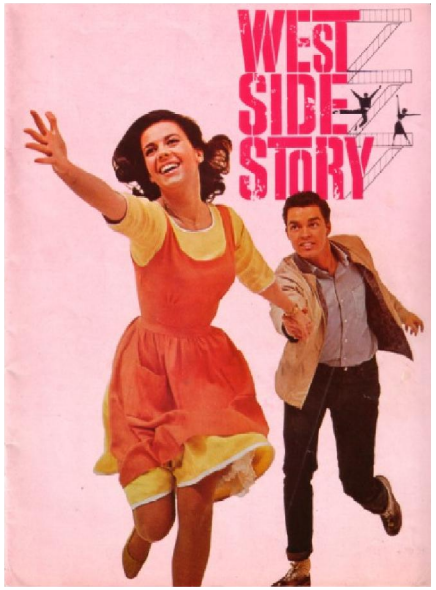
1959
Jean-Luc Godard's ***Breathless***, typical of the French New Wave use of the jump cut, the hand-held camera and loose, improvised direction, is made for $90,000 in just four weeks. The jump cut's assault on seamless editing and the presumption of time continuity opens new possibilities for filmmakers.

1977
Star Wars hits theaters—for the first time—and will go on to be the second highest-grossing film of all time.
Saturday Night Fever sparks the disco inferno and the popularity of movie soundtracks.

1961
West Side Story is adapted for the big screen, and will go on to win Oscars for Best Picture, Supporting Actor (George Chakiris), Supporting Actress (Rita Moreno), and Directing (Robert Wise and Jerome Robbins).
Audrey Hepburn delights as Holly Golightly in ***Breakfast at Tiffany's***, but Henry Mancini emerges as the real star. He won two Oscars and four Grammy Awards for the score, which included the hit "Moon River."

1948
The Hollywood Ten, a group of writers, producers and directors called as witnesses in the House Committee's Investigation of Un-American Activities, are jailed for contempt of Congress when they refuse to disclose if they were or were not Communists.

1968
The motion picture rating system debuts with G, PG, R and X.



EARLY CINEMA

No one person invented cinema. However, in 1891 the Edison Company in the USA successfully demonstrated a prototype of the Kinetoscope, which enabled one person at a time to view moving pictures. The first to present projected moving pictures to a paying audience (i.e. cinema) were the Lumière brothers in December 1895 in Paris.

At first, films were very short, sometimes only a few minutes or less. They were shown at fairgrounds and music halls or anywhere a screen could be set up and a room darkened. Subjects included local scenes and activities, views of foreign lands, short comedies and events considered newsworthy.

The films were accompanied by lecturers, music and a lot of audience participation—although they did not have synchronised dialogue, they were not ‘silent’ as they are sometimes described.

THE RISE OF THE FILM INDUSTRY

By 1914, several national film industries were established. Europe, Russia and Scandinavia were as important as America. Films became longer, and storytelling, or narrative, became the dominant form.

As more people paid to see movies, the industry which grew around them was prepared to invest more money in their production, distribution and exhibition, so large studios were established and special cinemas built. The First World War greatly limited the film industry in Europe, and the American industry grew in relative importance.

The first 30 years of cinema were characterised by the growth and consolidation of an industrial base, the establishment of the narrative form, and refinement of technology.

ADDING COLOUR

Colour was first added to black-and-white movies through tinting, toning and stencilling. By 1906, the principles of colour separation were used to produce so-called ‘natural colour’ moving images with the British Kinemacolor process, first presented to the public in 1909.

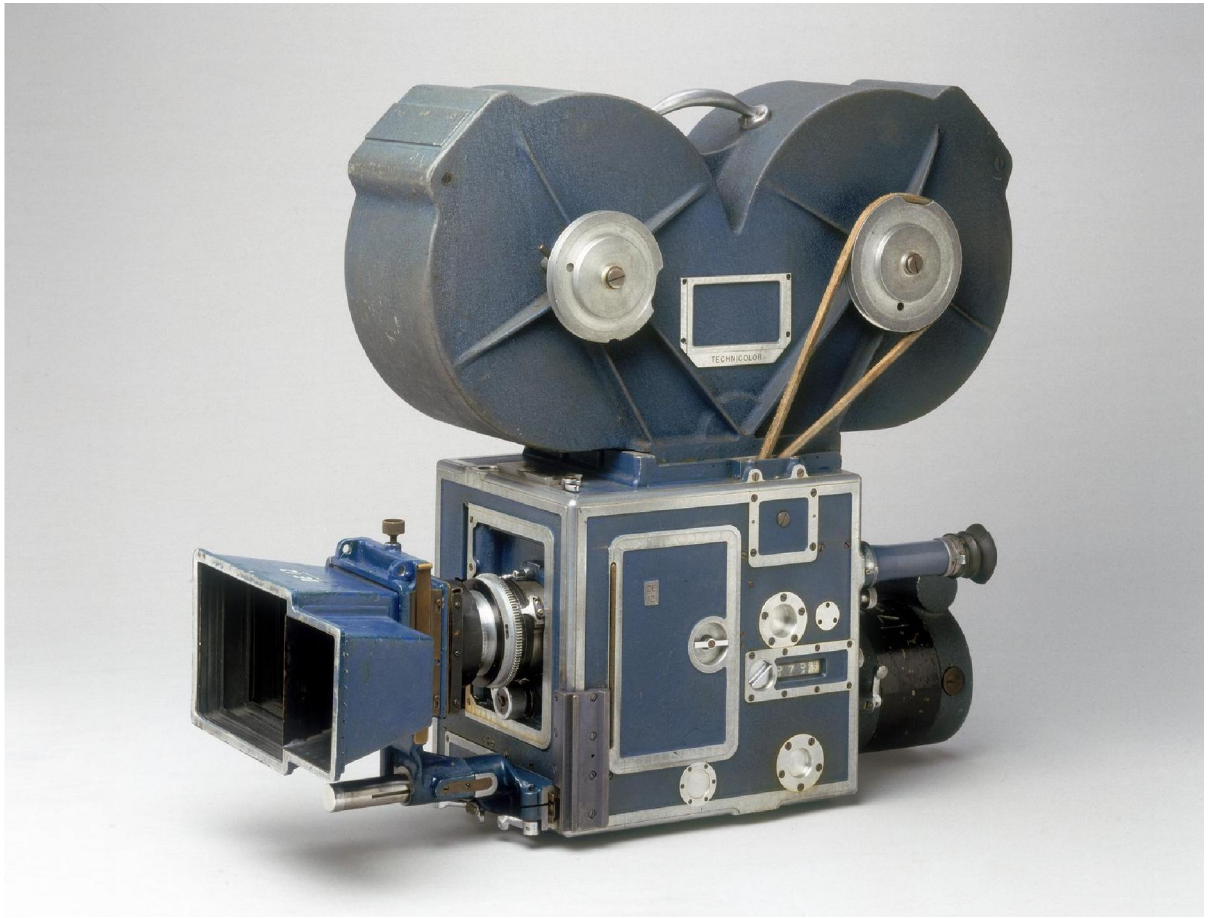
The early Technicolor processes from 1915 onwards were cumbersome and expensive, and colour was not used more widely until the introduction of its three-colour process in 1932.

ADDING SOUND

The first attempts to add synchronised sound to projected pictures used phonographic cylinders or discs.

The first feature-length movie incorporating synchronised dialogue, *The Jazz Singer* (USA, 1927), used the Warner Brothers’ Vitaphone system, which employed a separate record disc with each reel of film for the sound.

This system proved unreliable and was soon replaced by an optical, variable density soundtrack recorded photographically along the edge of the film.

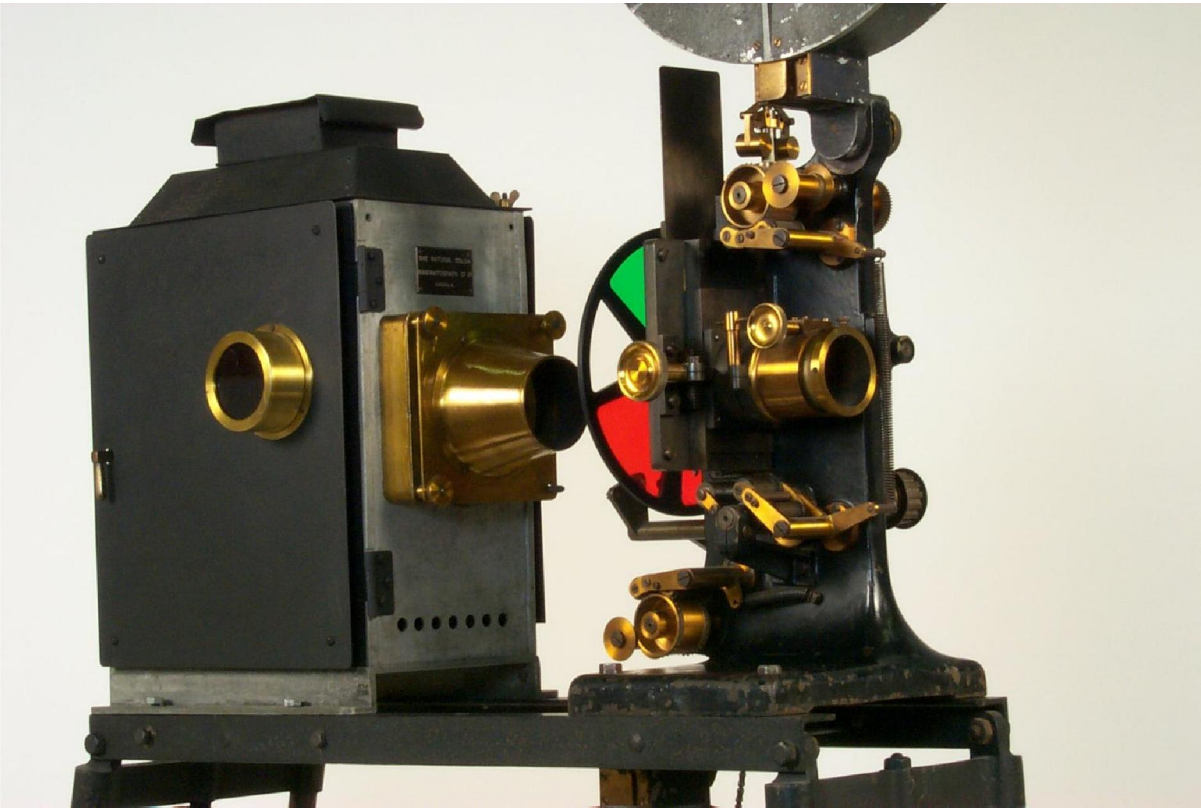


Technicolor cine camera by Technicolor Ltd, Science Museum Group Collection © The Board of Trustees of the Science Museum

CINEMA'S GOLDEN AGE

By the early 1930s, nearly all feature-length movies were presented with synchronised sound and, by the mid-1930s, some were in full colour too. The advent of sound secured the dominant role of the American industry and gave rise to the 'Golden Age of Hollywood'.

During the 1930s and 1940s, cinema was the principal form of popular entertainment, with people often attending cinemas twice weekly. In Britain the highest attendances occurred in 1946, with over 31 million visits to the cinema each week.



Kinemacolor 35mm projector, 1910, Science Museum Group Collection © The Board of Trustees of the Science Museum

Our initial ideas 13/02 – 18/02

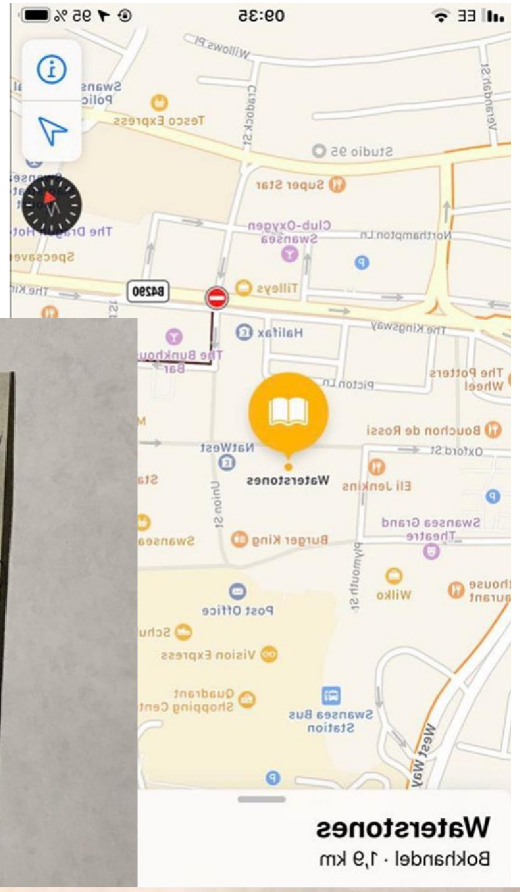
The initial ideas as a group we came up with for our site specific exhibition surround the thought of re-opening The Carlton Cinema for a day, we have planned to have an immersive cinema experience where people can sit and watch a film our group has produced. The film would be accompanied by other smaller interventions which support the overall narrative by producing tickets and posters in the style of early cinema. We have decided that the themes of our film will centre on religions place in society in response to the religiously designed nature of the old Carlton cinema.

The Passion of Joan of Arc (French: ***La Passion de Jeanne d'Arc***) is a 1928 silent French historical film based on the actual record of the trial of Joan of Arc. The film was directed by Carl Theodor Dreyer and stars Renée Jeanne Falconetti as Joan. It is widely regarded as a landmark of cinema, especially for its production, Dreyer's direction and Falconetti's performance, which is often listed as one of the finest in cinema history. The film summarizes the time that Joan of Arc was a captive of England, depicting her trial and execution.

The Carlton Cinema

History of the building

- 1914-1977
- Grade 2 listed building
- Front Façade covered in Christian carvings of cherubim
- Stain glass windows
- Temple like structure at the front



Shop front will not hit old cinema

PLANNING chiefs at Swansea City Council have promised the Carlton Cinema facade will not be spoiled when it is transformed into Waterstones Bookshop.

The Oxford Street cinema had stood empty for more than 17 years before it was bought by the booksellers.

A £1 million facelift is now under way to transform the historic building into a bookshop.

The company has applied to Swansea City Council for permission to erect a new shop front at the cinema.

But Robin Blakely, assistant director of planning at the council, said the front of the building, which has official listed status, would not be hit.

He added: "It is a listed building so they have to apply for consent.

"At the moment it is all boarded up and of course they want to change that. The new front will retain the essential character of the cinema.

"It won't be changed but obviously they have to put some sort of frontage on. We won't allow anything that takes away from the building.

"It will be in keeping with the past. After fighting to keep this building for 20 years we are not going to let it go now."

Fully booked! Old cinema to reopen

By ABI HOLLAND

SWANSEA'S Carlton Cinema will open its doors for business for the first time in nearly 20 years on November 8.

But instead of selling tickets for the pictures and buckets of popcorn, the old cinema will be packed to the rafters with books.

A £1 million transformation of the historic landmark into a Waterstone's Bookshop will have been completed and 15 people will be employed at the new store.

But the cinematic history of the building will not be lost.

Waterstones has carefully preserved the original glass front of the cinema and the shop's manager, Steve Andrews, is determined its history will not be forgotten.

He said: "We will be carrying on the tradition of the Carlton. A lot of cinemas have closed down and we would like to think we are bringing the character and emotion back to one of them.

And he added: "We hope to get some quality black and white stills of the great Welsh actors to put on the stairs."

It is hoped a couple of local authors will be able to attend the grand opening on November 8 and that some Year of Literature events will be held at the shop before 1996.

Mr Andrews, who is advertising for and interviewing staff at present, said some would come from within Waterstones and others from the Swansea area.

Returning to Wales will be a homecoming for Mr Andrews, who was born in Pontypridd and worked on the shop floor of the Ford factory in Bridgend for a year.

He said: "A lot of people there came from Swansea, and I am hoping to bump into some old friends.

"I am delighted to be coming back to sell books in South Wales."

BOOKING HALL: Work under way on transforming the Carlton Cinema into a bookshop.

(1) Pty (2) Cinema - Carlton (3) Pers 4-11-95

South Wales Evening Post, Saturday

Old cinema's revival is almost complete

New chapter for house of pictures

By DEBORAH WILLIAMS

IT was a piece of Welsh history.

But for all that, it was in danger of crumbling away to rack and ruin.

Now, though, restoration work is almost complete on one of Swansea's favourite landmarks.

The Carlton Cinema will soon be opening its doors to the public for the first time in 18 years.

One of the city's architectural gems, the Carlton opened in 1914 and entertained its last customers in the mid-1970s.

It lay dormant until last year when the national bookstore chain Waterstone's bought it and set about restoring the grand old building to its former glory.

The £1 million transformation by the book chain has included keeping the distinctive, Edwardian-style facade and twin domed towers.

Relics

The ground floor now houses the city's biggest book store and there are plans to open the whole building to the public.

Inside, relics of its former life as a cinema are still visible. The spiral staircase leading to the first floor has also been saved.

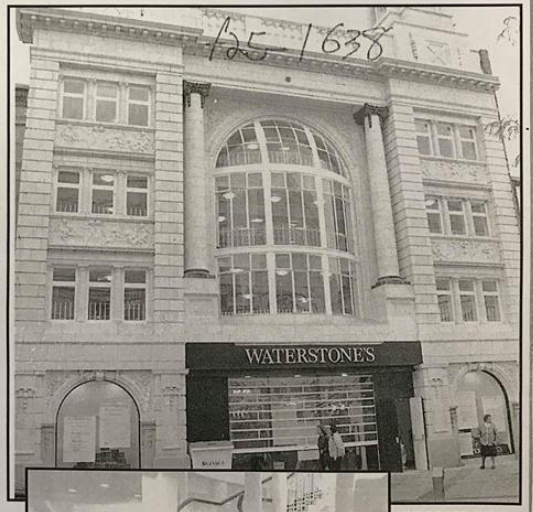
Manager Steve Andrews says he wants to keep the spirit of the cinema alive and plans to exhibit black and white film stills.

The exhibition, to be housed on the second floor, will be of Welsh actors in films which were based on books. There are also plans to display old cinema memorabilia.

Wales' flying wing Ieuan Evans will be cutting the ribbon to open the building at 12.30pm on Wednesday.

Mr Andrews said: "It is very fitting that an old cinema should keep its art and literature connections and become a bookshop.

"Swansea is a very literary city and we are proud to restore part of its history."



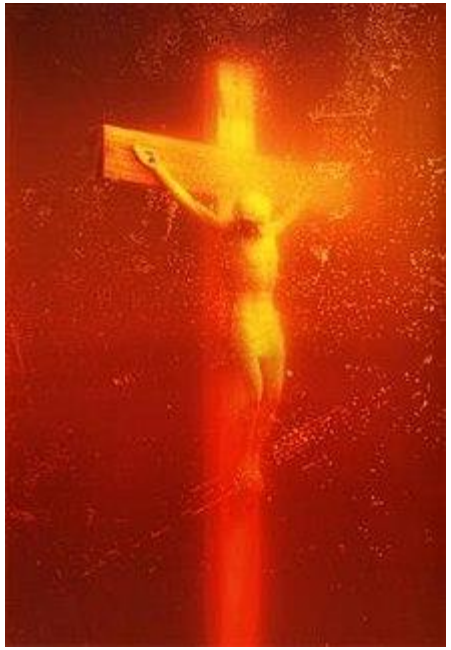
THE TOWER AND THE GLORY: The old Carlton Cinema in Oxford Street, Swansea (above).

STEPPING UP IN THE WORLD: The revamped interior (right).

Our exhibition space

So these are photos of the space our group has secured, as the space is sometimes used for book readings there are chairs and tables we can use. There is some serious damage to the building that we will need to be aware of when choosing the look of the exhibition and where we will place the main intervention.

Piss Christ and Society and Religion



- ***Immersion (Piss Christ)*** is a 1987 photograph by the American artist and photographer Andres Serrano. It depicts a small plastic crucifix submerged in a small glass tank of the artist's urine. The piece was a winner of the Southeastern Center for Contemporary Art's "Awards in the Visual Arts" competition, which was sponsored in part by the National Endowment for the Arts, a United States Government agency that offers support and funding for artistic projects.
- The work generated a large amount of controversy based on assertions that it was blasphemous. Serrano himself said of the controversy: "I had no idea *Piss Christ* would get the attention it did, since I meant neither blasphemy nor offense by it. I've been a Catholic all my life, so I am a follower of Christ.
- We as a group would really like to comment on religions place on society, we looked at ways other artist have navigated this topic and found that one should be fairly sensitive to not causing offence.
- Our initial ideas were looking into cherubim however now our focus has shifted to focusing more on the idea of religion itself and its place in society. A short film in the style of early cinema with different sections in one film. We have decided therefore that a discussion piece should be balanced as we don’t want to appear to have chosen a side. This will impact how we produce our film and the choices of content massively.

- Proposal written on 20/02/2020

Location: Waterstones

- Contributors: Alex, Emily, Fen, Max and Shanna
- Following fruitful conversations with the manager Steve we have managed to secure the third floor of The Old Carlton Cinema, 17 Oxford St, Swansea SA1 3AG for a site specific exhibition on the 11th of March. As a group we have decided to create and exhibit a short film which will be screened inside the former Cinema; now a Waterstones bookstore. Our aim is that this exhibition will re-immerse you in the spaces' heritage of being a cinema whilst also celebrating the uniqueness of the space. For the film we have drawn inspiration from the buildings' religious iconography which adorns the buildings facade, interior panelled walls, as well as the stained glass windows, engraved cherubim and the generally temple-like structure formed from the skylights and spiral stairs.
- Normally things move from book to film so the development of film to book interested us. Therefore we plan to also produce a booklet of stills from the film we create to symbolise the buildings' transformation from cinema to book shop. We wanted to pay tribute to this development of the building without making it a focal point of the exhibition.
- Finding interest in how the beauty of religion was built into this structure through the architecture of the stained glass windows and the iconography of the engraved cherubim, we decided to create a short about religion in society. We don't wish to cause any offence with this topic so we will not take a pro or anti religious stance, however, we believe a healthy discussion on the place of religion in modern society is a good thing and hope to use this film to pose that question.
- There are some issues with the location which we will need to be mindful of whist exhibiting. First of all, it is a Grade Two Protected Building. This means that we will not be able to fix anything onto the walls, we will not be able to hang anything out of the window and we will not be able to have more than fifty people on the third floor at any time. Another problem is that part of the floor will be roped off as it needs to be repaired and is dangerous. We also need to be weary of the electronics involved. For example, we need to tuck away the wires so people don't trip over them. The manager, Steve, has already got a row of framed photographs on the wall of the progression of the building throughout the years. We will keep this up not only because we have to, but because it fits in nicely with our site specific project.
- The first bit of equipment we will need is a projector which we hope to get from the stores at university. Obviously, we need the necessary cables/wires and a tripod to accompany this. We also require a screen to project onto. We would also like additional screens/screening options to block unwanted light which would affect the visibility of the screen.
- The successfulness of our exhibition will be judged by the turnout, the engagement of the audience with the ideas we present and respectfulness of which we treat the heritage of the building.

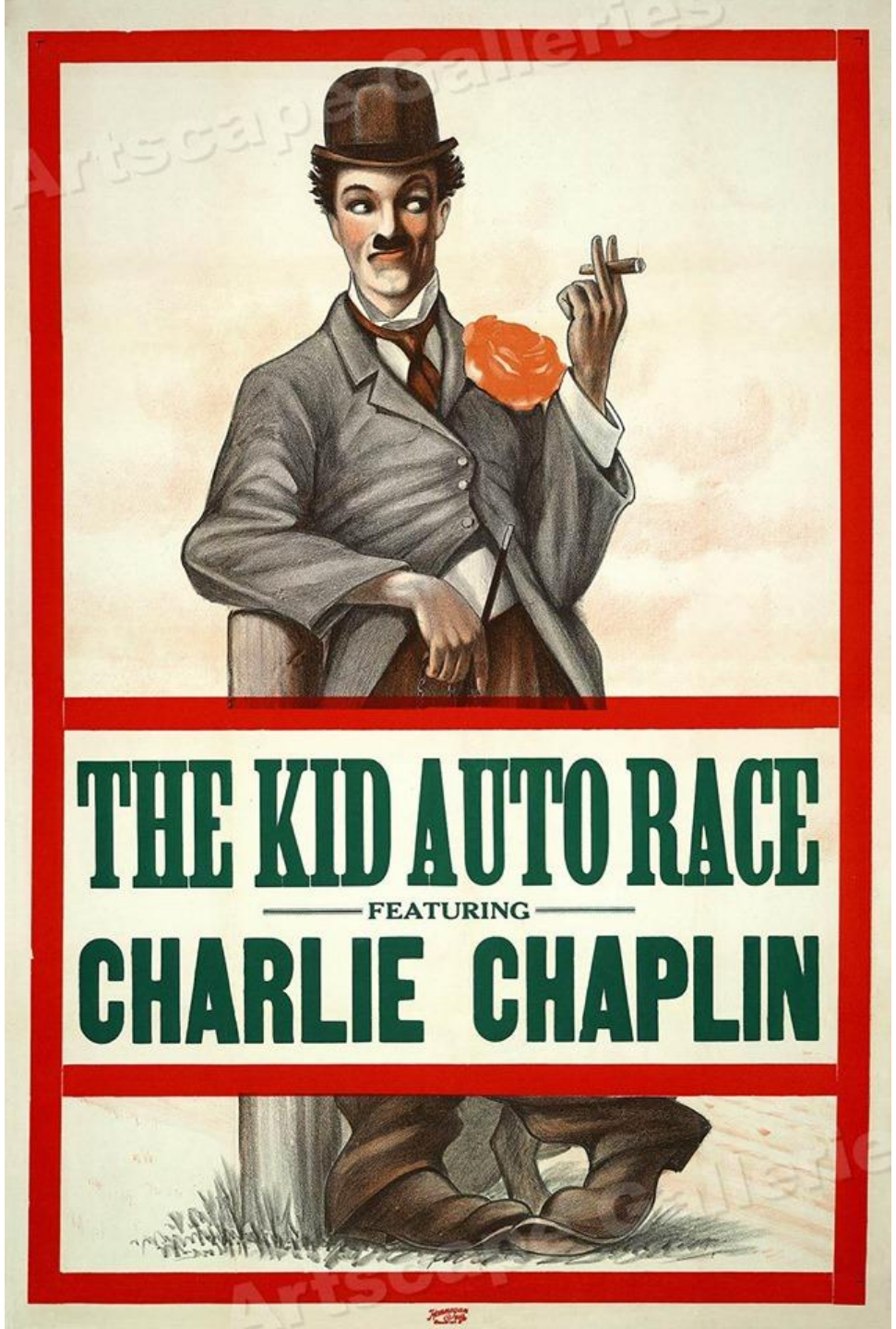
Task Delegation – this is the table Fen put together when we were delegating the tasks for the group

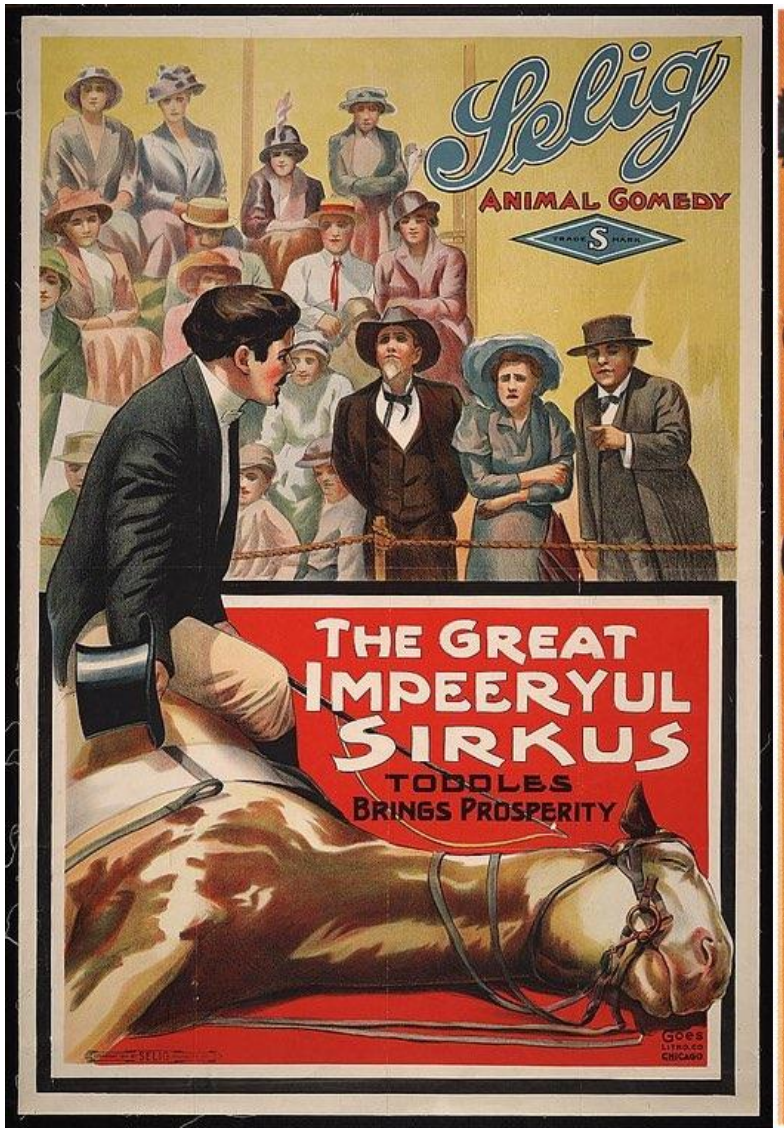
Paragraph Styles

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

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.

Visual inspiration for the posters and tickets





The final design of the tickets and poster, designed by Emily to look of the era, she based her designs on those examples of previous film posters in the early 20th century.

Crit one (25-02-2020)

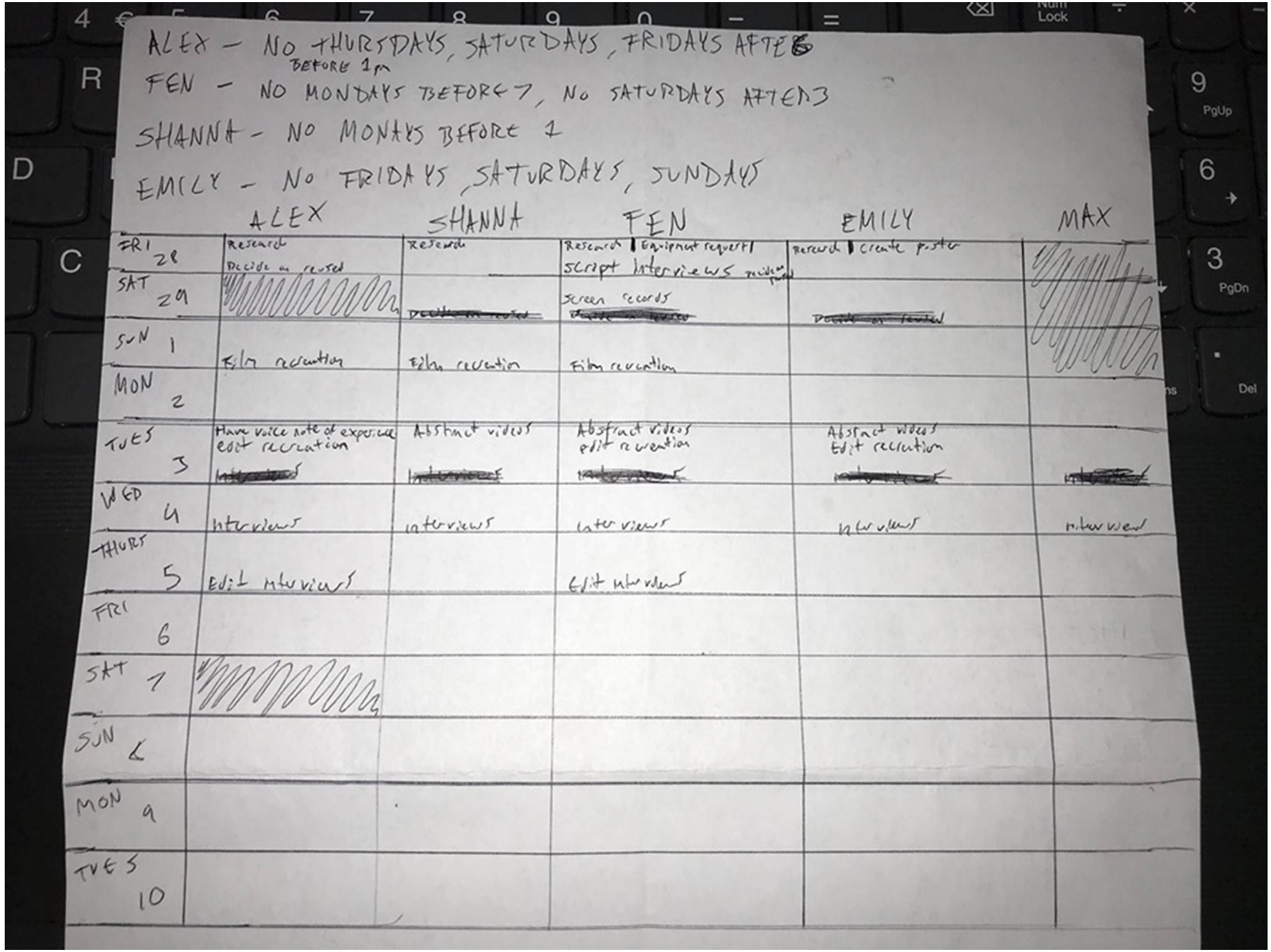
Following the site visit by the lecturers we were left with a few things to iron out with our ideas surrounding projecting on a screen in the room, some concern toward the amount of light was noted and this would be mitigated on the day by placing banners Infront of the windows nearest where we planned to project from.

Speaking with Dav the technician we decided we would back project the movie as it would reduce the risk of people tripping on wires. As well as pragmatically it made more sense we would be placing the projector out of site of the audiences which would help I believe make the intervention more believable.

We had a short discussion on whether we would use two projectors or just the one, this would greatly effect how I would go about navigating the editing side of things. Obviously if I were to use two projectors I'd need to produce two films, however using just one film I can create a sense of two screens by filming with two cameras then putting them together besides each other in premier pro.

After the first crit our group had some difficult choices to make, we thought in many ways trying to combine archive footage would be too difficult as finding quality footage was proving to be difficult. For the cinematic piece we decided to make three distinct sections, the first would be a recreation of The Passion of Joan of Arc, the second would be a combination of spoken work with abstract imagery and finally the last section would be a collection of structured interviews.

From this we have delegated more responsibility's to the group, I was tasked with planning the first section about Joan of Arc, Fen would produce the structured questions the chosen interviewer would read and Max was tasked with gathering footage of an abstract and luminous nature, some of which he had filmed in Norway.



So after the tasks were delegated, Myself and the group planned out the next week to insure that the nearing deadline would be met comfortably.

We all found when each other was free and gave each other an idea about when each job would be done.

Doing this really helped me know what to do next, I found initially I was worried about working in a group however the group dynamic was strong and each player diligently played their part.

Risk assessment

Event Risk Assessment: Exhibition, Site Specific

Details: Exhibition, Site Specific
Print name: __Shanna Bowden_____
Signed: _____shannabowden_____
Authorised by: ____Paul Duerinckx _____
Print name: _____

Event Risk Assessment

Event Description	Exhibition, Site Specific
Department:	Art & Design/Photography
Event Location:	Waterstones Swansea: Old Carlton Cinema, !7 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:	!0th March 2020
Return Date:	12th March 2020
Assessment Approved by (Line Manager):	Yes / No

Version Control

FULL RISK ASSESSMENTS MUST BE COMPLETED FOR ALL VISITS

NOTES:

(i) This form must be approved by the Head of School before the date of the visit.

(ii) 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.

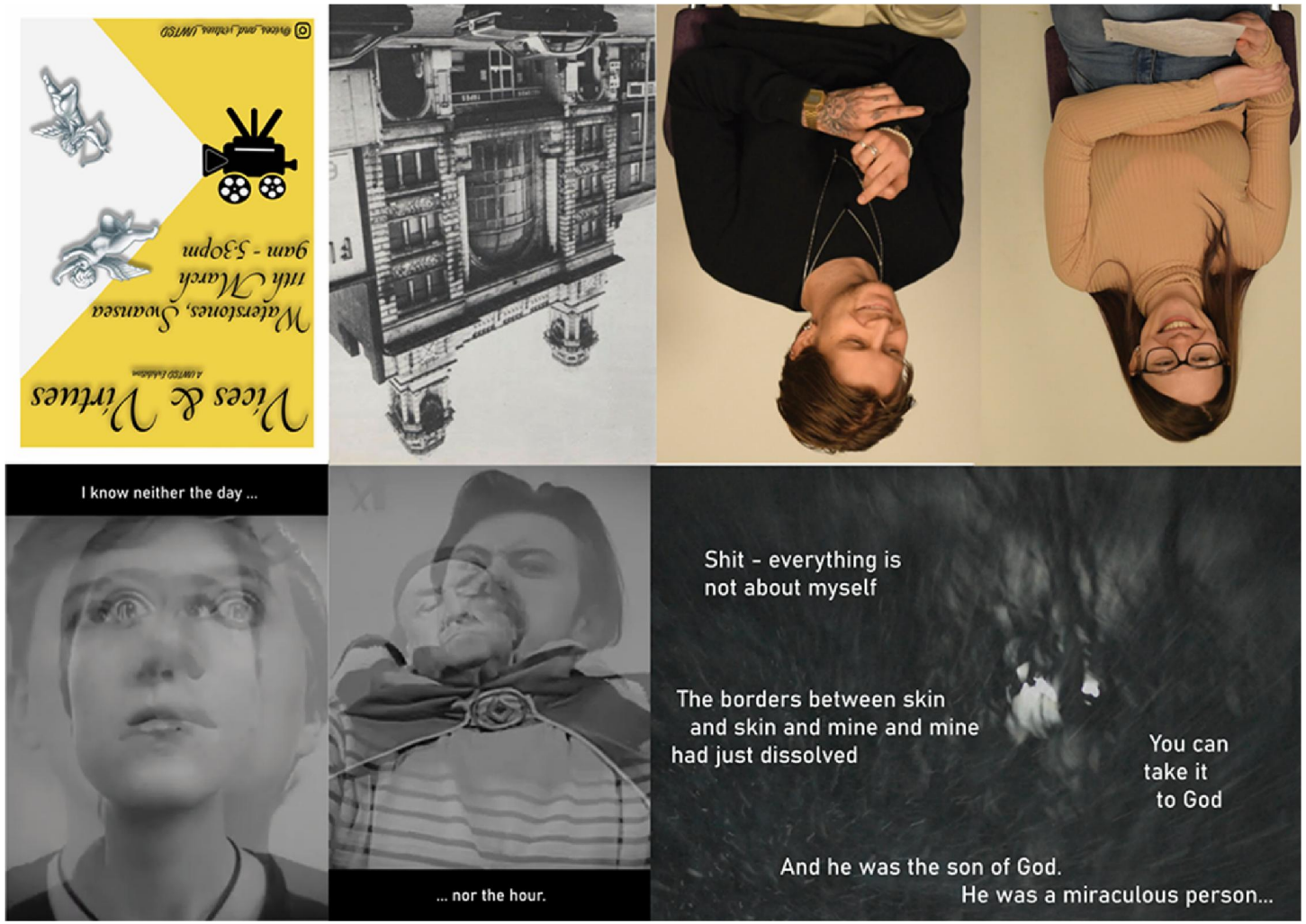
•If travelling overseas, check the Foreign and Commonwealth Office Website www.fco.gov.uk.

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.

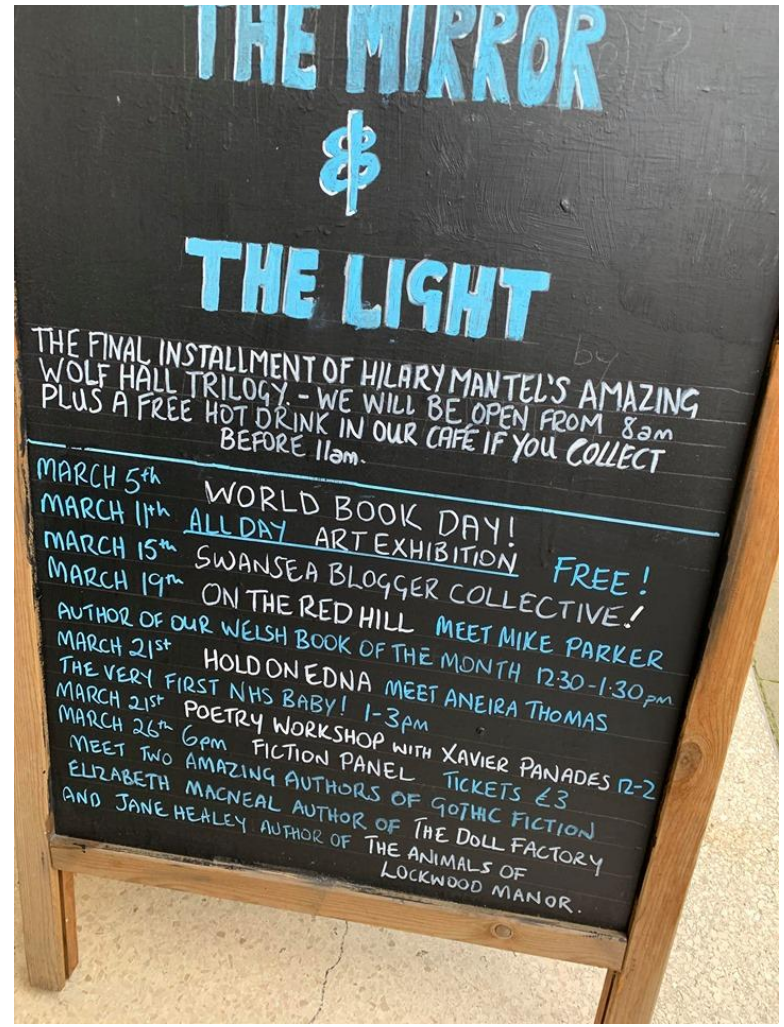
Ref	Hazard / Task / Activity Area of Concern	Persons at Risk	Existing Controls	Describe Any Further Controls Actions Needed	Actions By Whom	Action By When
1	Unfamiliar Environment.	Students, Staff and Public	• Make sure that there aren't any obsticles onbstructing any paths. • Make sure that there is someone guiding people to the location.	. ensure that students in charge are briefed on health and safety precausions.	Staff at site.	Whilst looking round the site and whilst setting up
2	Illness and injury.	Students, Staff and Public	• Make sure that people know where the nearest first aid is. • Make sure again that nothing is around or in the way that would cause an injury.		Students and staff on site	Whilst being show the site
3	Safety and appropriate Behavior.	Public and Students	• Advise students to know the appropriate behaviour when visiting an exhibition. • Make sure that every adult present in the room is showing the correct behaviour towards others and the exhibition.		Eveyone attending	On Day of Exhibit
4	Lack of Trained personel in the even of fire and or drill.	Students, Staff and Public	• Staff to show the nearest escape routes to the students in charge of the exhibition.		Staff at site	Whilst being shown the site
5	Stairs leading to exhibition.	Students, Staff and Public	• Make sure there are a specific number going up and down the stairs at once.		Students and staff on site	On day of Exhibit
6	Wires and other pieces of equipment that may get in the way.	Students, Staff and Public	• Ensure the wires are secure and tucked away or away from cause of harm.		Students and maybe staff	During set up
7	If area is left unsupervised during the vent. Some may wonder to the back area of the site which may contain harmful hazards.	Students, Staff and Public	• Make sure that there is always someone reliable and trust worthy on the event floor at all times.		Staff and or manager at site	Whilst looking at site.
8	Visible wall damage in location.	Students, Staff and Public	• Make sure that no member of the public is to wonder around in that general area of the location. • Make sure that no one is to touch any damage that is visible in the area.		Staff and students on site	On Day of Exhibit

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	-

We decided as a group to produce a small zine to accompany the film, this was as an interesting way of closing the circle with a cinema turning into a bookstore, with books often being remade in film we thought it was interesting to make a film into a book.



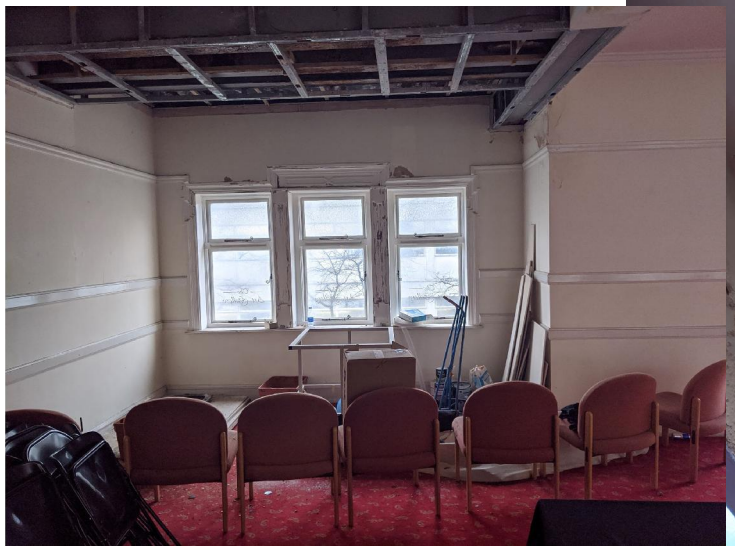
Examples of how we were able to advertise the exhibition



Crit 2 (03/03/2020) – We had a second crit with Hamish where we discussed how well our site specific exhibition would work for out planned ideas, we discussed the possibility of not even showing the film and instead just focusing on the immersion in a cinematic experience, where instead of showing a film it would just show “the end”

However we decided this was too dramatic a shift from our plan to have an exhibition centring on the film we would make.

Fen has also completed the set of questions for the interview section of the film. We will be filming these tomorrow. Though for a short time we were concerned about whether we’d effectively pull off all our ideas now it is too late to start changing up things. We have decided to stick with our initial idea on the layout of the film, to start with we will have the recreation of the Joan of Arc film, the second section will be abstract video coupled with the recording of people talking about their own spirituality and the final section of the film with the interviews.



04/03/2020 – Filming the interviews

These two photos show how we set up the interview in the studio, we used a physical barrier between the interviewee and the interviewer. This was to insure that emotional expressions would be unaffected by seeing each other and hopefully reveal more honest responses from people.

Three interviews took place and will act as the final part of the film we put together.

05/03/2020

Today Shanna made the Instagram for our exhibition, we also started to advertise on the Waterstones Twitter which we were kindly given assess to, We also gathered the voice recordings of two people, my Grandfather and Ravn one of the Norwegians for the second section of the film which would be accompanied by the abstract videos recorded by Max.

Later that day Fen and I recorded the scenes from The Passion of Joan, the scene is one which helped popularise the close up as a film technique. We insured as best we could the angles we were filming from resembled the original film and after a few attempts we were left with a recording which was pretty synchronised. We used some eye drops to help Fen who was playing Joan to cry on que.

06/03/2020

Today Fen Max and I edited all the pieces of the film together. We decided on how long each section would be and began chopping the audio for the second section of the film. Using Premier pro I was able to position both the video files from the interview section at the end, noting where I had positioned the first set of interviews I copied that into the positioning of the other videos to insure they were in line with each other. Assembling the interview was fairly straight forward after synchronising the audio correctly. We exported the video and put it online so the whole group could watch it and any last minute adjustments could be made in the two days prior to the exhibition.

09/03/2020

We made sure all of the equipment we were using was working, I at this time discovered the screen we'd planned to use had not got a stand and so I began designing a frame for the screen to sit in when we placed it upon the table in the exhibition.

10/03/2020

Today we brought all of the equipment over to Waterstones and placed all of the chairs and tables correctly to build the 'cinema' the screen was fitted with the stand and I braced it with an additional g clamp to insure it was not moving.

Constructing the stand was straight forward, I was provided with some wood and with 8 90 degree brackets and a bag of 2mm screws I sawed the pieces to size and drilled them together. it took about 3 hours but the resulting stand is an incredibly well fitted piece which I will donate to the university should other students want to use it.

We left Waterstones with all that would need to be done was simply plugging in my laptop to the projector and we would be ready to start screenings.

Evaluation of the Exhibition

When we were first given this task less than a month ago I'd not worked on a group project of this nature before and as such had some trepidation. I chose Fen's idea as I thought working creatively with moving image was an area I was interested in exploring. Inspired by the religious design of the building we created a short film which was shown as part of a multisensory experience, which we hoped celebrated the buildings history as a cinema. I think the exhibition was a success and we achieved a lot in a very short amount of time. The group dynamic was consistent throughout the process with each individual playing a part to support the whole.

The day of the exhibition we all knew what we had to do, with myself going out onto the street and asking people to come up as see our film. Overall we had around 11 separate screenings of the film which was more than I had expected and we were also featured in on Swansea bay TV which was an exciting moment to have for our group. I feel it was a successful intervention as once the film ended people were often wanting to start a discussion on the topics of religion and society.

There were some changes I would have made to the film had this project been longer than the 3 and a bit weeks we had been given. Firstly I would have spent more time placing captions on the video, the second change would be that each section would have been slightly longer as I had hoped the film would be around 10 minuets. Lastly for the interviews I would have liked to have given my housemate Abdullah's opinion more focus as his ideas are formed outside of any one students perspective.