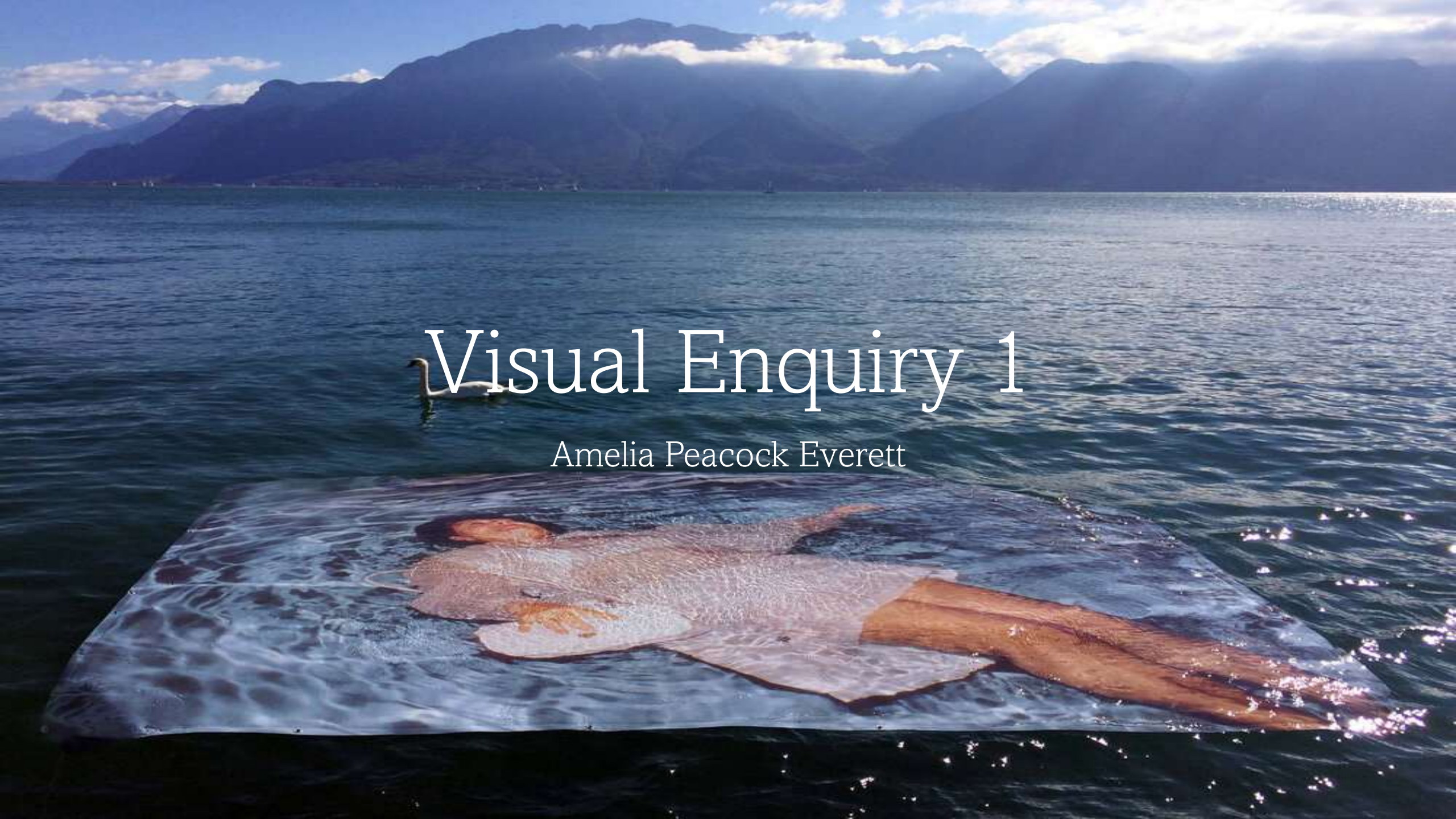


The image is a composite. The background shows a vast body of water under a blue sky with scattered white clouds. In the distance, a range of dark, rugged mountains is visible. On the left side of the water, a single white swan is swimming. In the foreground, a large, rectangular, translucent object floats on the water's surface. This object has a mottled, organic appearance with shades of reddish-brown, pink, and white, resembling a large piece of coral or a biological specimen. The water around it shows ripples and reflections.

Visual Enquiry 1

Amelia Peacock Everett

What is a site-specific project?

- Site-specific artwork is art which is created to exist in a particular place, forming an integral relationship with its surroundings. It transforms a or is transformed by its location, offering an immersive experience that engages the viewer's senses within that specific environment. The artwork's meaning and impact are deeply tied to the site itself.
- "As a site-specific work of art is designed for a specific location, if removed from that location it loses all or a substantial part of its meaning. The term site-specific is often used in relation to installation art, as in site-specific installation; and land art is site-specific almost by definition." - (Tate, 2017)

The Secret of the Giant Pyramid, 2019. JR.

On the 30th anniversary of the Louvre Pyramid artist JR was commissioned to create a collaborative piece of art. The installation covered a large area of the Cour Napoléon (Napoleon Court) of the Louvre. A total of 2000 strips of paper were used to create this illusion. The work covered 15,000m² according to Superbien (the studio that helped with the projection/design). It's an anamorphic optical illusion, meaning the image only looks correct (or "reveals" something) when seen from a very specific vantage point. A team of 400 volunteers helped over the few days it was installed. The piece was designed to be "ephemeral." JR himself said in a tweet that part of the meaning is about "presence and absence, about reality, and memories, about impermanence." The work isn't just simply a trick; it has deeper conceptual layers. For JR, it's about the transient nature of life and memory. By "revealing" a hidden, larger pyramid beneath the ground, there's a metaphorical play on what lies beneath the visible surface. The use of public participation means it's also about collective memory and shared experience.



20:50, Richard Wilson.

This body of work was created by British sculptor Richard Wilson and is essentially a room which was flooded (to waist height) with recycled engine oil, specifically “sump oil.” A narrow walkway made of steel allowed visitors to enter and stand within the room, surrounded by the dark oil. The surface of the oil was extremely reflective and mirror-like. This meant it reflected the architecture of the room precisely, giving off a powerful illusion. The name “20:50” comes from the type of oil used. Considered to be a “contemporary masterpiece,” the famous collector Charles Saatchi purchased it, making it the only permanent installation at the Saatchi Gallery having been displayed continuously in each of the gallery’s venues from 1991 to 2015.



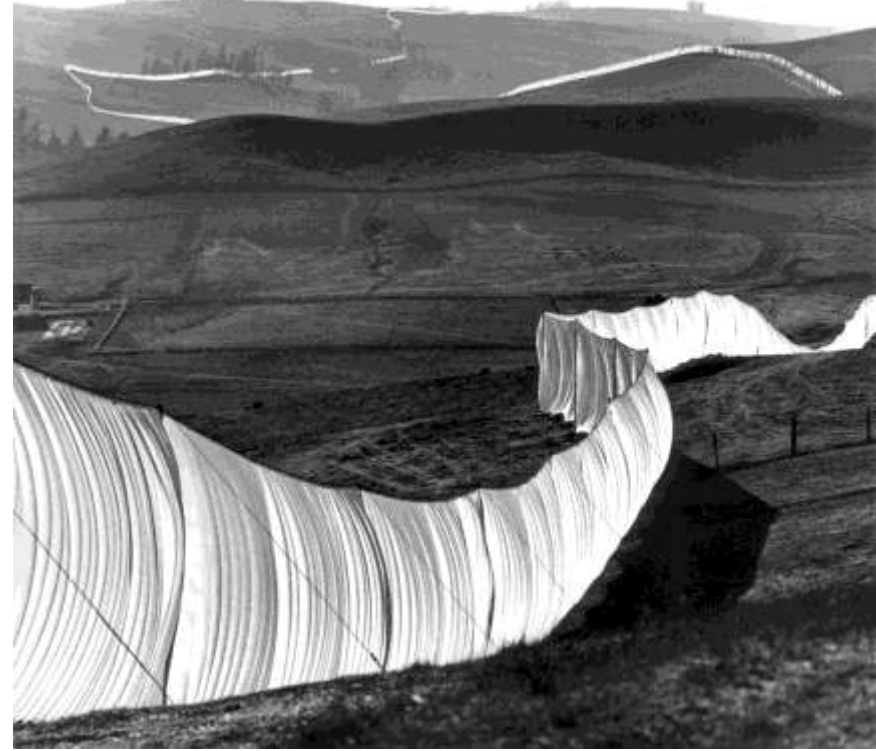
Women are Heroes, 2008. JR.

Launched by French artist JR in 2008, it ran until about 2014. The artwork consisted of large-format black and white portraits of women pasted in public, often in underprivileged or conflict-affected places. The locations included Brazil (favelas), Kenya (Kibera), Cambodia, India, Liberia, Sierra Leone, and more. The idea was to highlight the essential role that women play in their communities, even when they're among the most vulnerable. By photographing them in daily life and showing very expressive facial gestures (sometimes solemn, sometimes laughing). It was a raw and real way for JR to capture their humanity and resilience. The faces were enlarged to a monumental scale, which you can't ignore as you're confronted with these women you may or may not know. They're not just part of the background, they're there to be seen and their presence known when otherwise underappreciated and undervalued. Instead of a traditional gallery, JR pasted these portraits on "improbable" urban or rural surfaces: rooftops, trains, walls.



Running Fence, 1972- 76. Christo and Jeanne-Claude.

In the September of 1976 Christo and Jeanne-Claude completed their temporary installation called “Running Fence.” It stretched 24.5 miles across the hills of Sonoma and Marin Counties, Northern California, and ended in the Pacific Ocean. The fence was 18 feet high and made of white woven nylon fabric, with 2,050 panels. The installation was only up for 14 days, then fully dismantled, leaving not a trace of what they had created. The artists self-funded the project, paying for everything through the sale of studies, preparatory drawings, collages, scale models, and original lithographs. The fence snaked over hills, across roads, and ranch land making it very much integrated into the landscape. Christo said the fence played with light, fog, and topography: in the morning mist, parts of it would appear and disappear, making it almost ephemeral in nature. With it spanning such a vast amount of land they created a visible border that wasn’t there before, however, the way that the fence was susceptible to nature’s devices made seem a part of that environment.



The Influence Machine, 2000. Tony Oursler.

Tony Oursler's "The Influence Machine" is a fascinating and eerie multimedia installation. It uses projections, sound, smoke machines, and sculptural elements. In this artwork faces (video) are projected onto smoke plumes, trees and buildings, giving the installation a ghostly, phantasmal effect. There was a "talking light" tied to a messaging system where remote participants could send messages, their words would then be transformed into both sound and light. Oursler draws on the history of communication technologies: early spiritualist practices, telegraph, early television, and the internet. Some of the faces projected were figures of real historical people for instance, Etienne-Gaspard Robert (a physicist, stage magician and developer of phantasmagoria) and John Logie Baird (an inventor and television pioneer). The title refers both to a strange early electrical invention that people believed could affect the body, and to a psychiatric condition where people think a machine is controlling their mind or body. Oursler takes these ideas and blends them to explore how technology can feel magical, invasive, or psychologically powerful.



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The Weather Project, 2003, Olafur Eliasson.

A social experiment by Eliasson using light, mist and mirrors to create an indoor artificial sun. The artwork was influenced by the artist observation of global warming and conversations about the weather. He crafted a weather phenomenon within an enclosed space to encourage viewers to consider the way we understand nature in an urban environment.



Inversion, 2005, Dan Havel and Dean Ruck.
Inversion was an architectural installation, where two houses were turned into a vortex before their demolition by Sculptors Havel and Ruck.



Tilted Arc, 1981. Richard Serra.

It was a massive, solid steel curve that cut directly through the Federal Plaza in New York City. The artwork faced much public criticism. People found it physically blocked their paths and disrupted their flow of the space. Many people simply didn't like the look of it, especially those within the government building.

Site-specific Seminar

- Question 1: How can site-specific artwork transform a site itself?

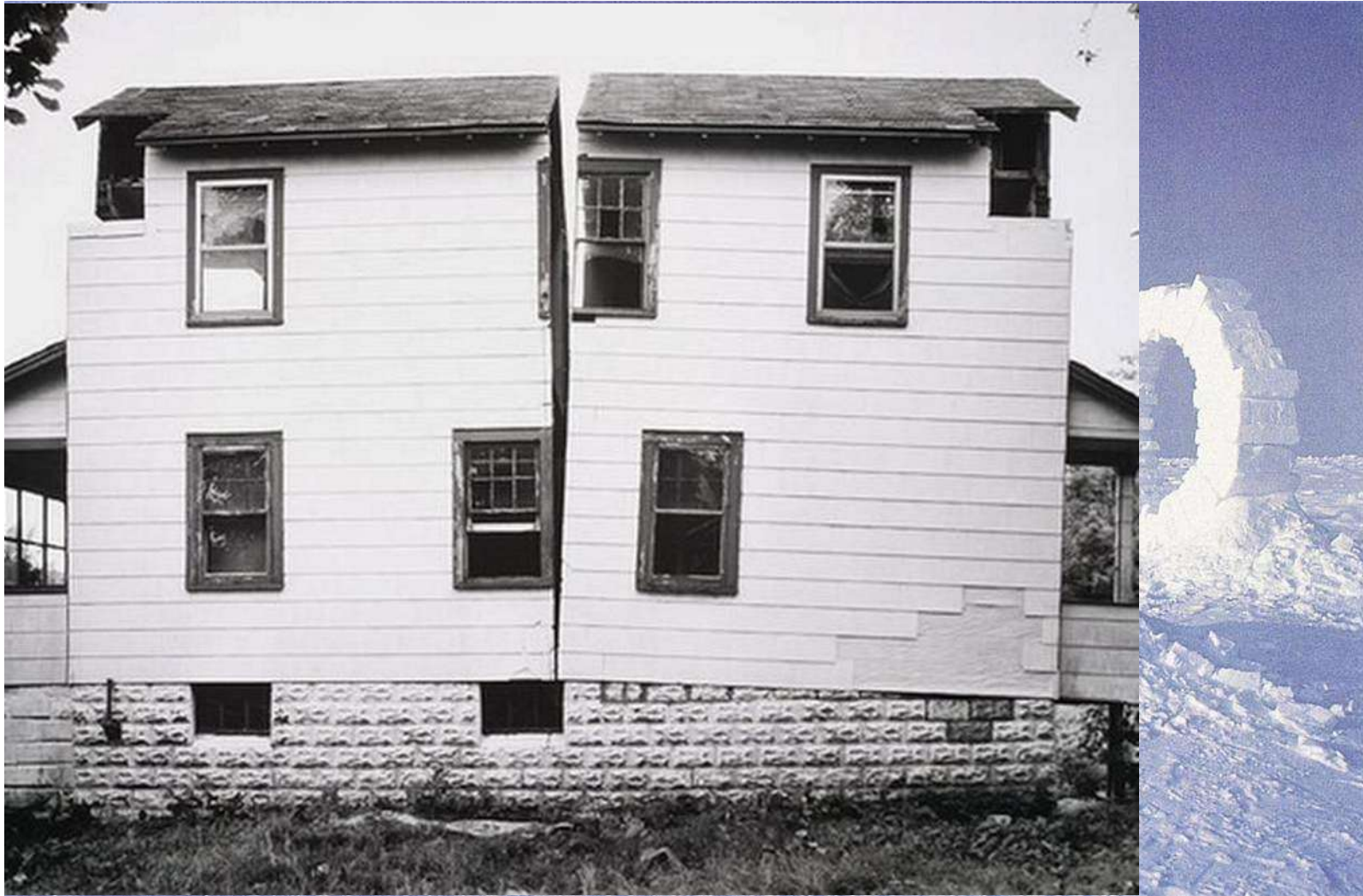
Site-specific artwork can transform place by sparking dialogue that wasn't there before. Taking a location, we'd otherwise think normal and changing how people interact and perceive it, potentially boosting the interest of the location.

In the seminar, we discussed how site-specific art can leave a "human stamp" on its surroundings, meaning it can reshape a place's identity or what we know it to be. For example, I looked into a few of Andrew Goldsworthy's work and found that he often uses the elements provided to him from the location he works on to create his art, but they're also made depending on the feel he gets from the place. In 1989, he crafted *The Serpentine Wall That went for a Walk* which was made of local fieldstone from the Grizedale Forest in Cumbria and is essentially a wall which runs through the forest. Also in 1989, he created ring-shaped snow sculptures in the North Pole and named the project *Touching North*. In 2008, in Presidio he made a giant spire calling the project *Spire* in the middle of the national park and made of Monterey cypress tree logs. Something that all three have in common is that they're made to decay and to become consumed by nature. Goldsworthy often blurs the lines between what are man-made creations and the natural world. His creations look to be as though they're a part of the environment.

In this first half of the seminar, I feel that I was able to get involved and share what I had found and communicate effectively the importance a location can have when developing a project for a specific site. The work has to be able to work there and only there will it make sense in the way you want.



Serpentine Wall that went for a Walk, Andrew Goldsworthy. 1989.



Touching North, Andrew Goldsworthy. 2008.



Spire, Andrew Goldsworthy. 1989.

Site-specific Seminar

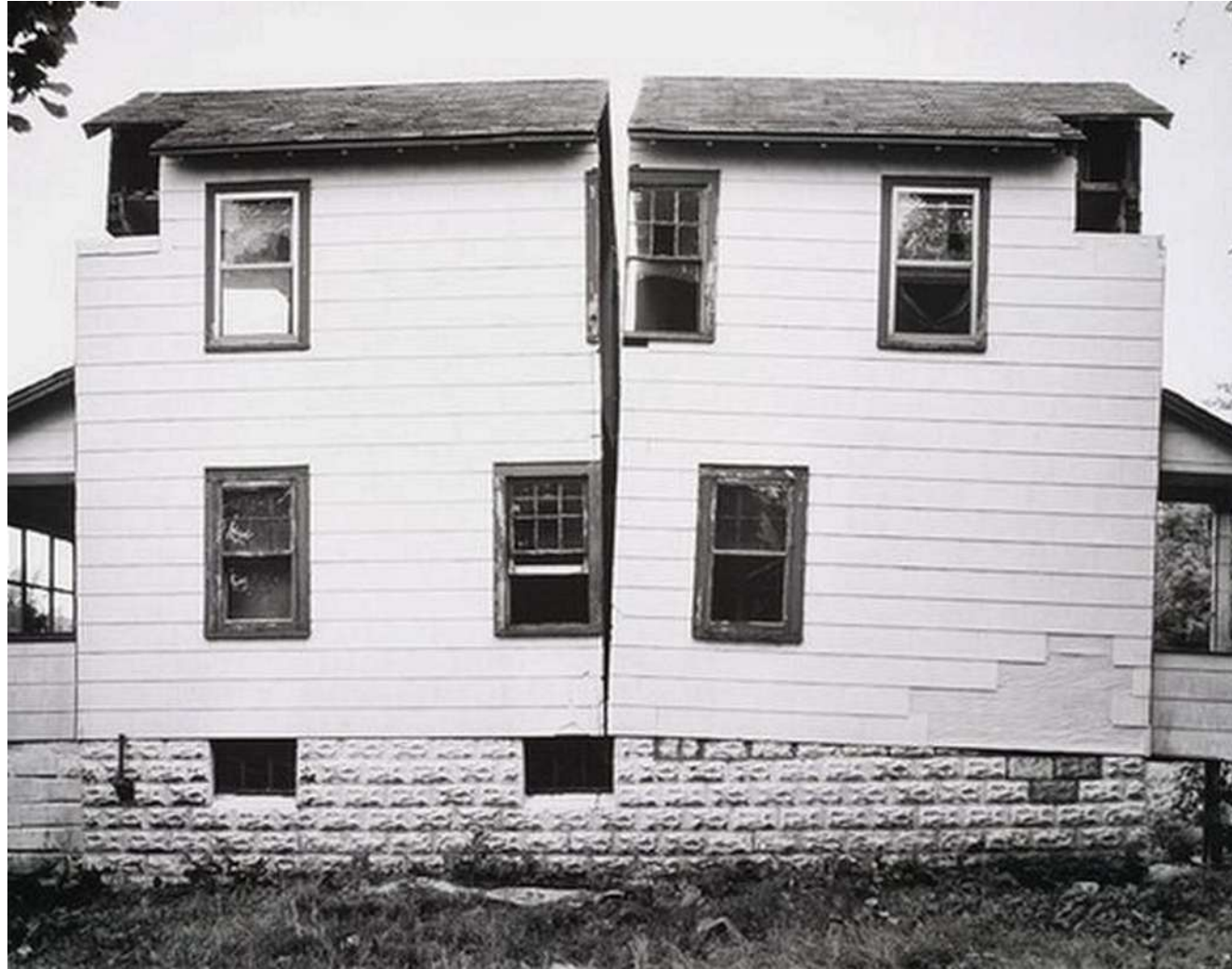
- Question 2: How and why is site-specific art different to a framed photograph?

In this second half of the seminar, we covered how a framed photograph and site-specific art is different. A framed photograph is vastly different as it's a portable, self-contained image that represents a scene or subject, but it remains separate from any physical location. While a photograph can capture a place, it does not alter or interact with it in the same way a site-specific artwork does. The experience of viewing a photograph is mediated through a frame, distancing the viewer from direct engagement with what's depicted.

Furthermore, during this, we discussed the functionality of site-specific artwork but also covering the longevity of it. The whole point is that they're not made to last however, photographic documentation allows us to still visualise it, for many photos is the only way we'll see artwork. For instance, Gordon Matta-Clark's *Splitting* (1974), which was a project where he split a house scheduled to be demolished in half. Daylight sliced through the interior, familiar rooms became skewed, and the floors and ceilings no longer aligned normally. Once the house was officially no more all that was left of the project was the photos taken. The importance of documentation is not to be understated as it's the only reminder of that time. It also allows us as viewers to think about what his work says to us about a home. Something we believe to be fixed, safe and intact has now been uprooted and we have to accept that.



Splitting, Gordon Matta-Clark. 1974.



Splitting of the Un-made House, Gordon Matta-Clark. 1974.

“art for no one” – Joe Coleman

We explored this concept when discussing *The Silence Evolution* by Jason deCaires Taylor (2010). Some artworks such as Taylor's will never be seen by majority people due to its location or duration of display. The *Silence Evolution* will never be seen by most people in real life unless they're perhaps a scuba diver. However, depending on the artist aim, audience viewing may not be so important but the artwork itself. Taylor created an underwater sculpture of over 400 humans and leaves them to be taken over by nature and become a part of its ecosystem. His work draws attention to the ongoing threat the ocean and marine life. This idea also extends to an artwork previously mentioned in Matta-Clark's, *Splitting* series, whereby the only way you see them is through photographs, also highlighting the importance of documenting artwork.



The Silent Evolution, Jason deCaires Taylor. 2010.

Task 1:

Research Report

- https://uowtsd-my.sharepoint.com/personal/2400803_student_uwtsd_ac_uk/Documents/YEAR%202/SITE-SPECIFICITY%20REPORT.docx

Task 2:

Mapping Potential Territories

- VISUAL DIARY- LOCATION & CURATION

The Chosen Site

The Palace Theatre



- The Palace Theatre Group

- ☐ Libby

- ☐ Millie

- ☐ Amelia

- ☐ Rebecca

- ☐ Jamie

Group Allocation: Preparation and Planning

- For the session where we were allocated into groups I wasn't in however, I was put into a group for "The Palace Theatre." The location is based on Libby's idea when mapping out potential territories to hold a site-specific exhibition. The initial way things worked was through Libby as she was the one communicating with the people at the Palace Theatre (now Tramshed Tech). As group we mocked up a document outlining our ideas for those at Tramshed to be kept in the know of what we were thinking. This allows us the opportunity to ensure that at all times there's constant communication and get our ideas across easily. The document was also made to be updated with any idea changes.
- Millie was in contact with Andrew from the Archive who let us know that we were welcome to come by if needed and that they would provide us with necessary materials in regard to the Palace Theatre. However, to let them know if advance so they could collect what we needed.
- We plan to all gather at The Palace Theatre to have a sit down and discuss where we're at and what we're thinking for the space.

Experimental Strategies / Location & Curation & Visual Enquiry 1

Scheme of Work

Below is a table showing intended sessions. These are subject to change.

Week	Visual Enquiry One (Wed 10.00 - 12.30)	Experimental Strategies / Location & Curation (Thurs 1.30 - 4.00)
29/09/25	01/10 Introduction to Module – What is Site specific? <i>What makes artwork site specific and what is its function?</i> Joe to introduce artists and practice. Task one seminar report	02/10 Introduction to module and Mapping Potential Territories Brief Third Year to students to share group experiences. Walk and talk around previous sites led by Ryan and Joe.
06/10/25	08/10 Archive visit Group visit to Swansea archive. Practical opportunity to investigate quality research opportunities relevant to own site. Archive task related to site.	09/10 Group Allocation based on Mapping Potential Territories submission – Curated by Ryan and Joe. Group session discussing ideas, H&S, roles/responsibilities, actions, marketing. Students to complete proposed timetable in session.
	*Email site (palace theatre) details, date, group members, feasibility, health & safety (risk assessment), ask about continuous access, frequently need to visit (go through opening times of the day at site). *As a group need to collectively visit Palace Theatre, arrange a day to visit (tues/ weds afternoon is preferable) * Look at the archives of building- contact Andrew *Individually look into history, inspired artists, exhibitions etc. *Individual & collective group work for overall exhibition.	

Email Correspondence

Dear Zed and Amina,

I hope you're both well.

My name is Libby Turner – I visited earlier this week to discuss the possibility of using the Palace Theatre as a site for a university group exhibition. I'm happy to share that our proposal has been selected, and we're really excited about the opportunity to collaborate with you on this project.

Below are a few key details regarding the exhibition and our immediate plans:

- The exhibition will take place on 3rd–4th December. We'd love to work with you to agree on opening and closing times that work best for the space.
- The exhibition will be open to the public.
- Our group consists of five members: Jamie, Millie, Rebecca, Amelia, and myself.

We will need to visit the site regularly over the next few weeks, depending on your availability, to plan and prepare for the exhibition.

We're currently planning to visit the site as a group on Tuesday or Wednesday afternoon next week, and again on Thursday with our lecturers to discuss our plans further. Could you please let us know the availability of the space on those days and times?

Regarding health and safety: while this doesn't need to be completed immediately, we understand that there may be forms or procedures we'll need to go through in order to use the space safely. We'd appreciate it if you could let us know what will be required, as this is something we'll need to address in the coming weeks.

Additionally, we were wondering if the actual theatre space itself is accessible, as it would be an amazing area to explore and potentially use as the main exhibition space. If so, it would be great to view this space during our visits next week on both Tuesday/Wednesday and Thursday.

Looking forward to hearing from you.

Good morning, Libby.

I hope you're well.

Many thanks for the information you shared below. As discussed during your recent visit, we're very interested in the possibility of working with you and appreciate the details you've provided so far.

I'll need to share this brief with my line manager to determine whether it's possible to host you and your fellow students here at the Tramshed Theatre, Swansea.

As mentioned, our initial conversation was provisional, exploring whether a collaboration of this nature could work. With that in mind, could you please provide some additional information to help us assess feasibility?

Specifically, could you confirm:

- The scope of works to be displayed
- How the works would be displayed
- The number of expected visitors and how the event will be publicised

Please note that our café area is open to the public from 8:00 a.m. to 3:00 p.m. Monday to Friday.

Unfortunately, the theatre space is not open to the public, as it operates as a coworking and hot desk area. It therefore cannot be used for art displays or public visits.

Once we receive the additional details, we'll review and determine how best to move forward. Please note that this email does not confirm that the art display can take place, and no public-facing publicity should be released at this stage.

Many thanks again, and I'll be in

Additional Details – Proposed Student Exhibition at the Theatre

Good morning,
Thank you for your email and for clarifying the details regarding possible exhibition spaces within the Theatre. We really appreciate your time and interest in exploring this collaboration.

At this stage, our plans for the exhibition are still in development, so we're not yet able to confirm exact details about the works or installation methods.

However, to help assess feasibility, I've outlined below our current ideas and intentions:

Scope of works: The exhibition would include photographic works created by BA

Scope of works: The exhibition would include photographic works created by BA Photography students from UWTSD. These may take the form of still photographic prints, projected images, or multimedia pieces. The work will be curated around a shared theme that reflects ideas of memory, trace, and presence within place.

Display methods: We are exploring the potential use of projection (for moving or still imagery), hanging photographs (if possible, within the space), and incorporating the surrounding floor area as part of the installation environment. These are flexible ideas at this stage and would be refined based on what is practical and permitted in your venue.

Visitors and publicity: As this is a student-led exhibition, we would expect a small-scale audience primarily made up of students, staff, and invited guests. If the project is approved, we would coordinate all publicity with your guidance and ensure no materials are shared publicly until we have full confirmation from the theatre.

We completely understand that the theatre space is not accessible for public display, and we'll take this into account when considering layout and feasibility. As mentioned, we will be visiting on **Wednesday and Thursday between the times you have stated** to view the space and discuss possibilities further, if this is still convenient for you.

I've also attached a short **proposal document** summarising our preliminary ideas to assist your internal review and discussions with your line manager. The document I have attached contains information in which you have requested. Once we have any further information we will add to this document and send you the updated version. Information around risk assessments, coinciding times (based on your opening times and when we will need to access the site itself), marketing resources, further exhibition plans and any other information will be updated soon.

If there is any other information that is not included within this document, feel free to

Document to be regularly updated and emailed to Tramshed Tech whenever new information is presented.

Proposal Link: [UWTSD x Tramshed Theatre - Collaboration Brief.docx](#)

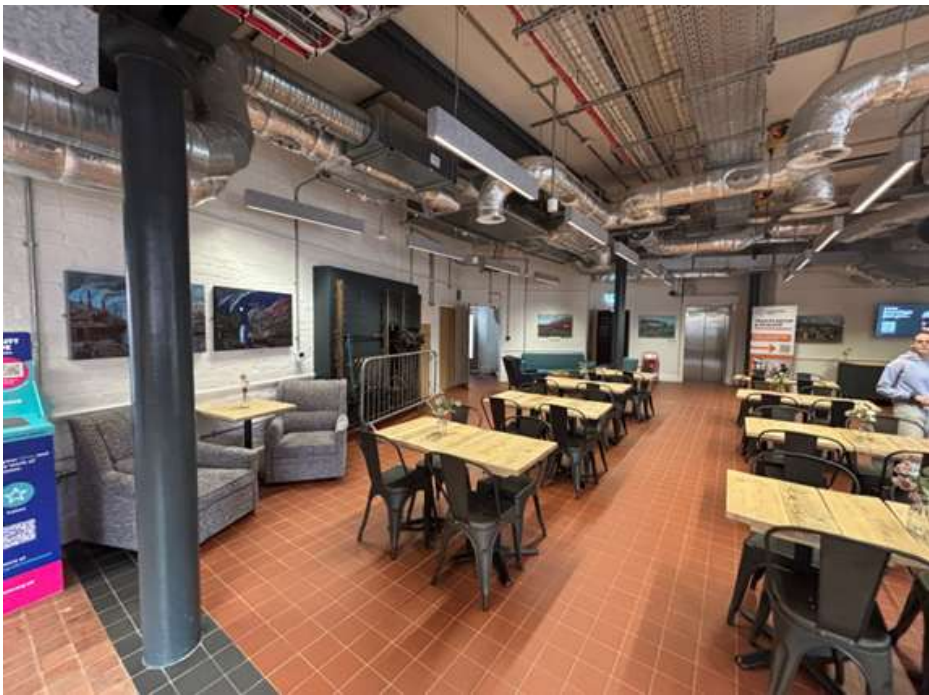
About The Palace Theatre, Swansea

Built in 1888, it's one of the oldest surviving theatres in Wales. It's a Grade II listed building located on the High Street in Swansea. The building is wedge-shaped with a distinctive corner tower. It has gone by many names over the years such as The Pavilion, The Empire and the Palace. Notable performers have performed here namely Charlie Chaplin as a child. In the early 20th century, it showed bioscope (silent) pictures. It has been a cinema, a bingo hall and even a nightclub. The theatre closed down in 2006 under its last use as a club and was left abandoned until in 2019, when the building suffered a fire. The Palace Theatre has recently reopened as part of the Tramshed Tech company. The downstairs area houses a café called Da Coffee and is a community-focused space. After so long of this once great building being empty and cold it has been revived to be a part of the bustling city of Swansea.



First Visit to The Palace Theatre

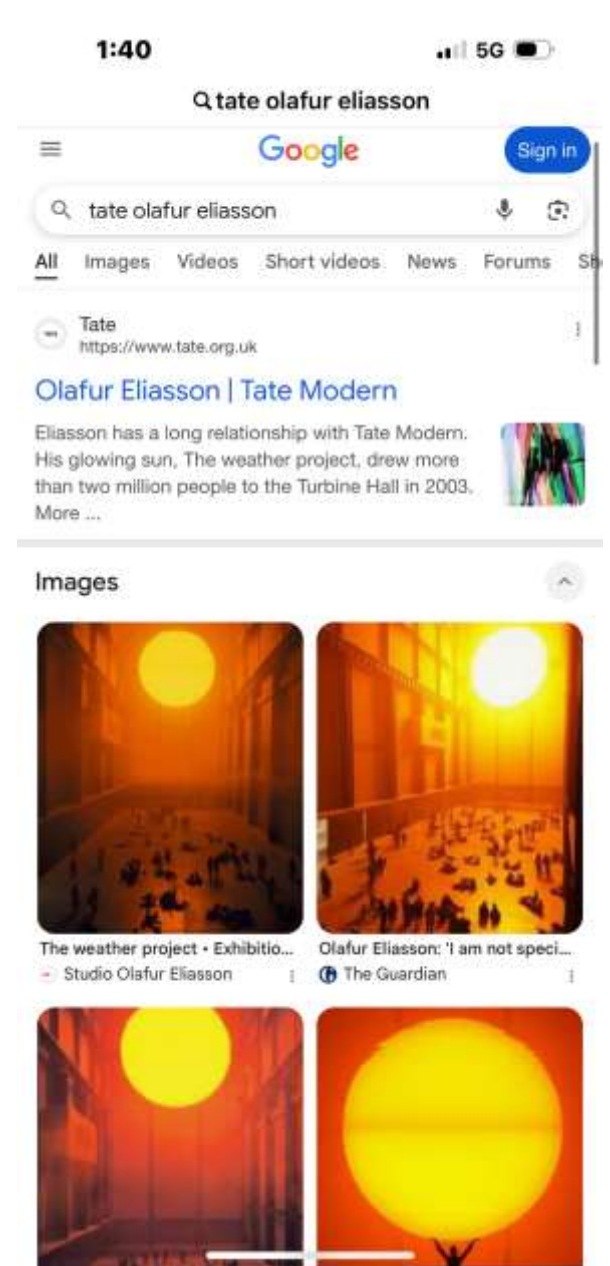
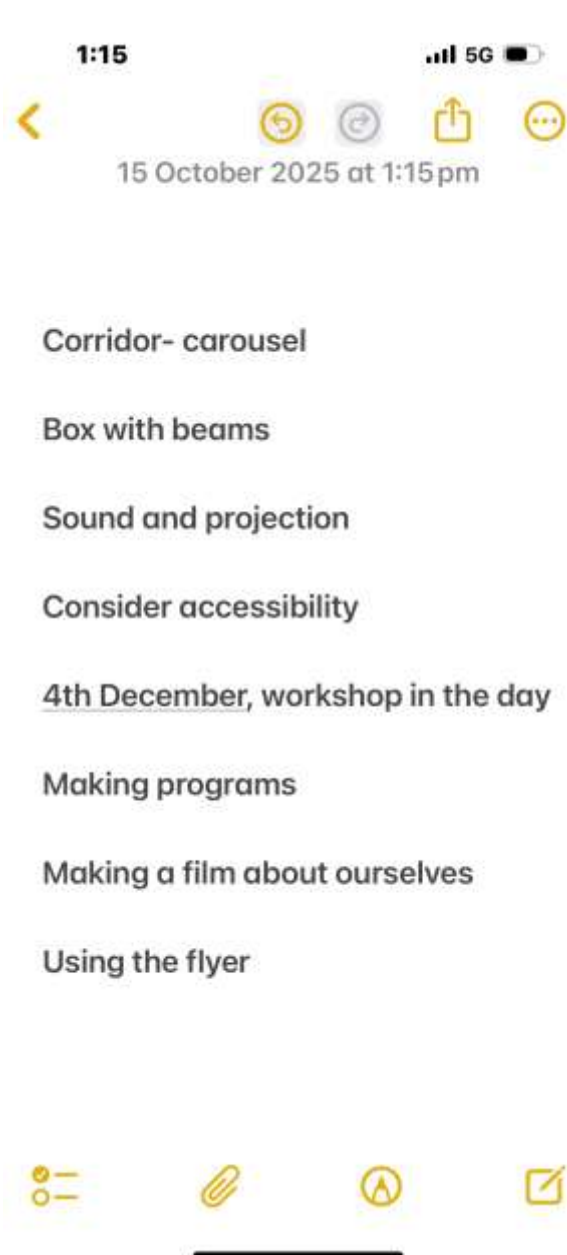
- After speaking with members of the group and those at the site we found a feasible time where we could meet and discuss at the Palace Theatre. We decided that the Tuesday would be best. This time allowed to explore the space and observe and come up with how we can use the space. Considering things like the layout, architecture, history, atmosphere and what the site is now, will help when determining what it is we want to do.
- There's an obvious contrast in what was and what it is now. Remnants of the past are evident on the architectural style of the buildings seen in the pillars, the doors and tiles on the floor. However, there's a freshness to the space too, the fresh paint, new tiling and café. Despite it being something new, you kind of can't escape the history of what the building was. We noticed that an old flying rig is on display near the seating area, there's also these colourful painting around on the walls of The Palace Theatre and Swansea.



Site Visit with Lecturers (Joe and Ryan)

- This site visit sparked fascinating insights into the interplay of past, present, and future through blended architecture and AI-influenced art. Contrasting sounds highlighted the interior's stillness and sense of frozen memories. Leading to discussions on the building's history of emptiness. Olafur Elisson's work was mentioned, providing a new perspective on how we could utilise the light and space. As a group we brainstormed concepts like sound projection, vinyl designs, live streaming, and carousel projection, considering a video documentation inspired by "Man with a Movie Camera." The visit successfully generated fresh ideas for the upcoming exhibition.





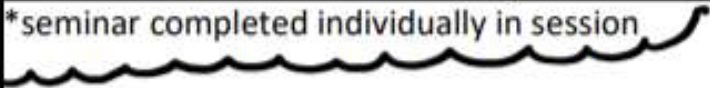
Initial Ideas for the space

- As a group we decided not to focus so much on the building's past and to take notice of what it is today. I think what interests us is that it's now a tech company with a café downstairs. I think it speaks to the evolution of the site where of course the internet was non-existent, and technology is nothing like it was when it was a theatre. It's not this grand place you come to watch a show it's part of the community and is easily accessible. We want to make sure that we meet often so when we can go over ideas and help one another. It's also great to be in the space and take in the scenes around us and be a part of it ourselves when we're not observing.
- For the exhibition, we've discussed vinyl work, projection, video documentation, carousel projection and using the TV which is in the main area. In the main café area, we plan to use vinyl on the pillars to accentuate the structure of them and draw attention. Also, in this main area, we thought of an idea to create a sort-of theatre in the area, using sheets to make it enclosed and using projection. In the little circular section, we thought of having a projection in there. With the shape of the room we thought if the projection was to spin that would be a fun and immersive experience. For the "nook" we're considering using that for a video/ film projection, using the blind as a screen. With the area it is we could make a makeshift theatre or cinema. The video may be of our collaboration with Tramshed or an interview. The area where the TV is located could be used for a livestream of the outside in. As of now, we're unsure but still thinking.

Group Responsibilities

To ensure everything can run smoothly and that we all contribute we have each been assigned responsibilities whilst still being collaborative. The roles as are:

- Jamie is responsible for the video/ film aspect of the exhibition and will also be in charge of the risk assessment, taking on the concerns of the staff and group discussion to determine what may need to be included.
- Rebecca
- Millie and I
- Libby

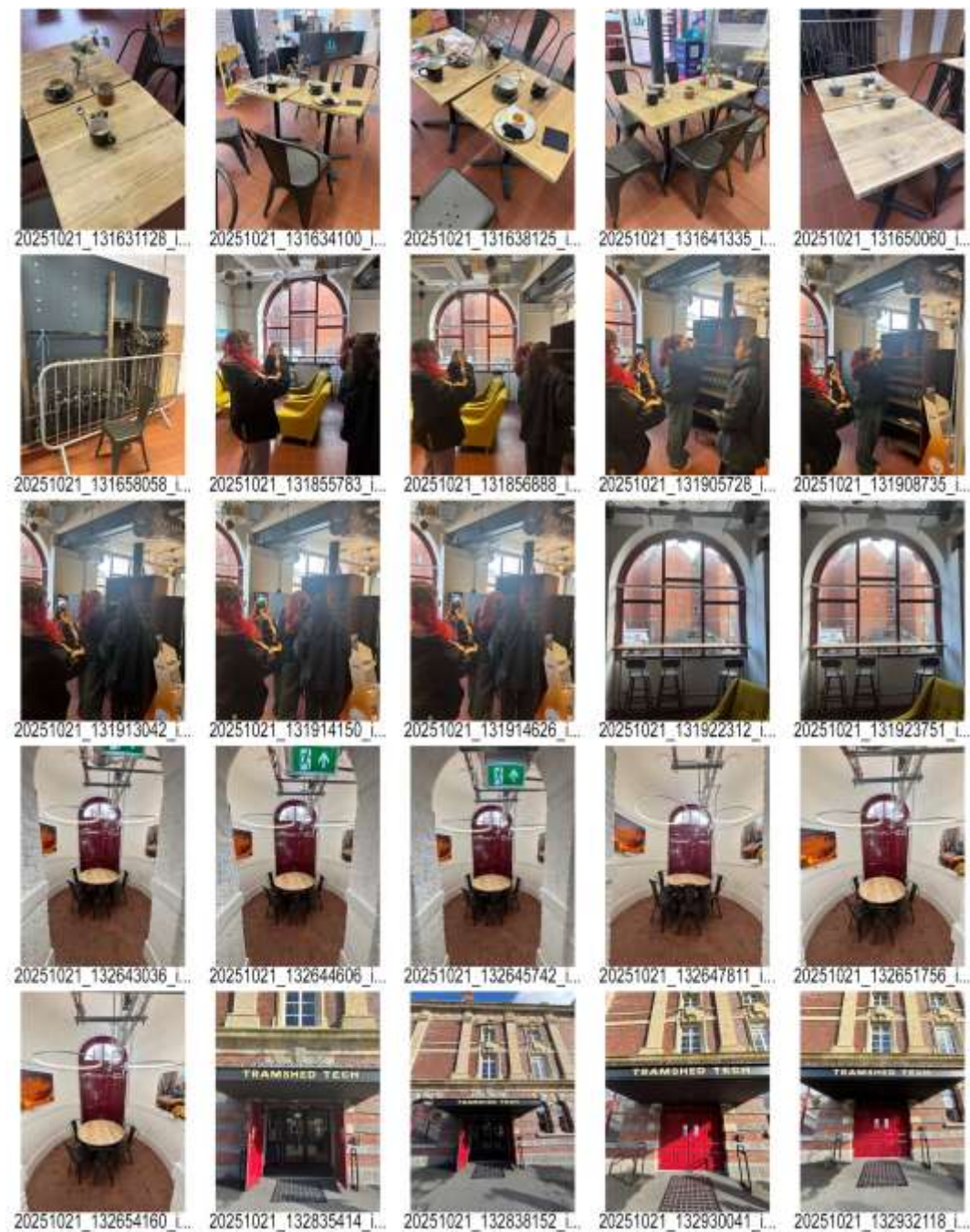
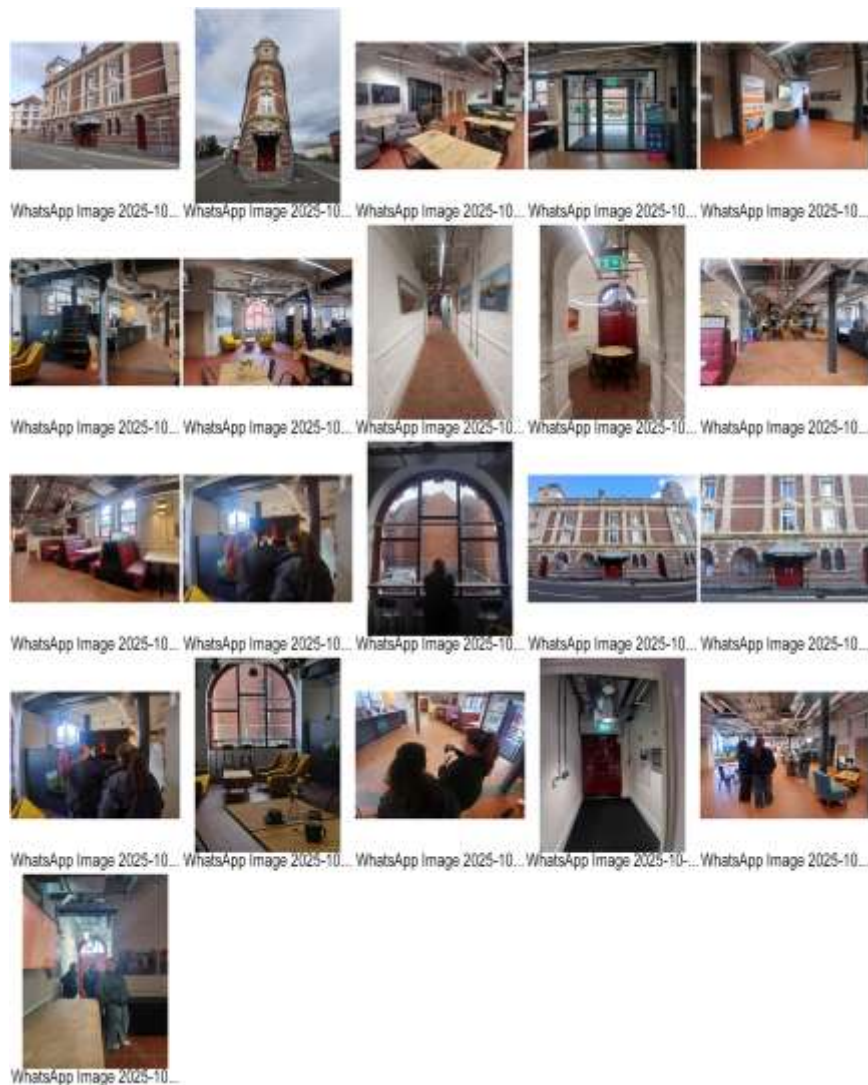
13/10/25	15/10 Site-specific Seminar Students to bring two site specific artworks in response to seminar report questions. Introduction to article on changing sites. *seminar completed individually in session	16/10 Site visit 1 (Times to be confirmed) 15 minutes to discuss group or individual proposals in situ. Highlight issues/problems/timeframe as well as identify next steps
	 *Meeting at Palace Theatre at 1:30 with Joe & Ryan *Has been confirmed we can use the site *Need to complete a risk assessment when ideas are fully developed, need to confirm further ideas/details *Ideas further generated about work being produced Before next week: *Email site with further details *revisit, produce a contact sheet, sound, videos, findings	
20/10/25	22/10 Visualising the Exhibition A selection of exhibition examples group and otherwise, considering the technical,	23/10 Formative Assessment Group Tutorials <i>First group tutorial to discuss research and project health.</i> Each student to bring starting points – contact sheets, experimentation, contextual research.

Another Site Visit

- On this visit we planned to fully take in the place, listening to what was going on in the café: the machines, the chatter etc. We also, were listening to what was going on, on the outside with the cars that drove past and the voices of the people passing by. Together we took photos of the space, those that we wanted to use and other areas which could be potential exhibition spots.
- Additionally, we had a conversation with Zed to let him know where we were at so he and his team could be informed of our plans at all times. He mentioned how he and his manager were happy to help and were excited with how things were going. During this meeting, we discussed the length of time it would take to set everything up and try and figure out when the best time could be. Zed hearing us discuss, raised some health and safety concerns that we have to account for such as non-flammable sheets for the projection. Earlier on in the visit, Zed was doing a tour with a group of seniors. He mentioned how he would like to do more of these tours.
- During the visit, a workshop and tour for elderly visitors was taking place. Zed explained these events started running when they reopened and how he would like to do more, these tours were particularly popular with those familiar with the theatre before its renovation. We also spoke with a café staff member who shared that the café is small business run by two people. Observing the lively, friendly, socializing atmosphere, it gave us insight into the theatre's now Tramshed Tech's daily life and how the exhibition could integrate into it.



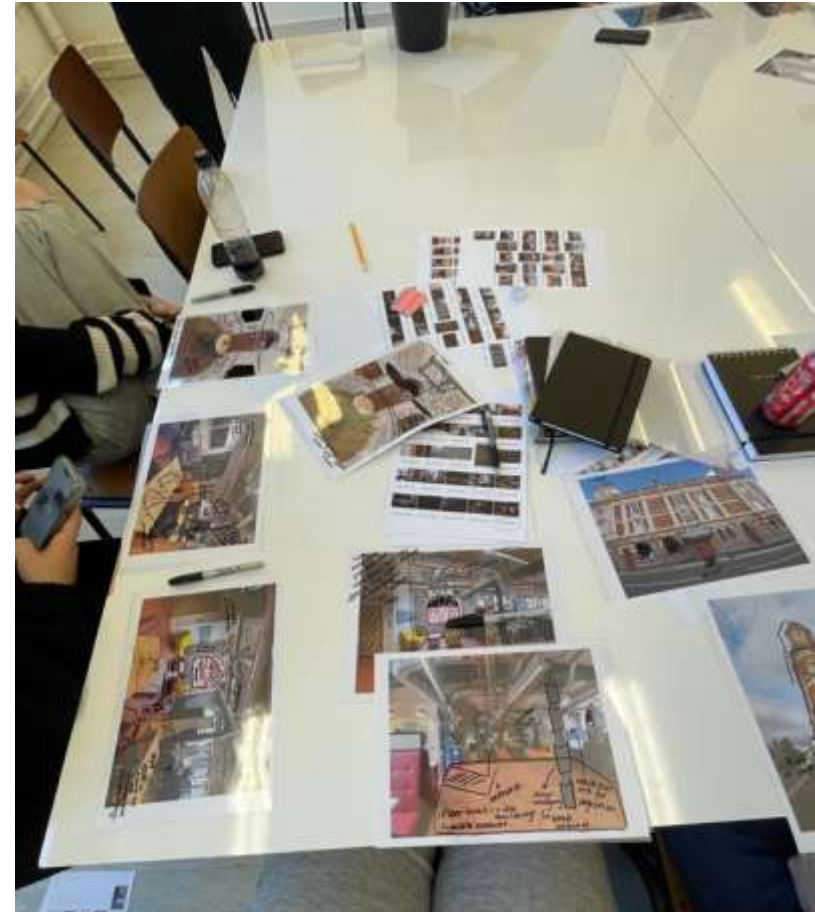
Group Contact Sheets



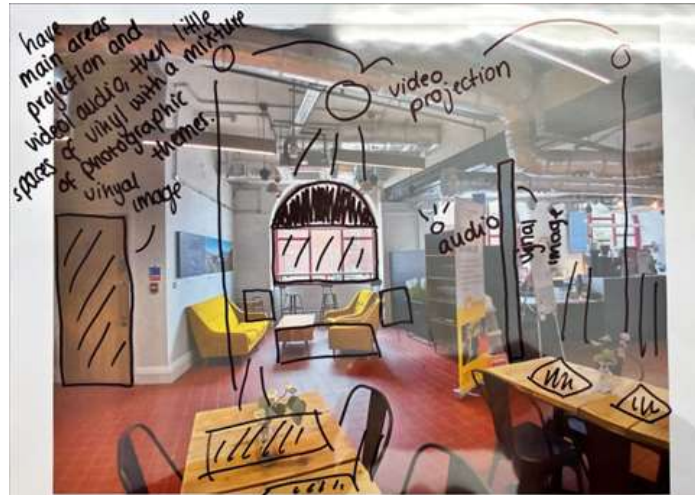
MISSED SESSIONS

Workshop- Visualising the Exhibition

- Having missed this session, the group worked on visualising exhibition ideas using two main methods: drawing on acetate sheets and using Photoshop. It sounds like these approaches were super helpful for experimenting with different layouts and concepts without actually changing the original photos. Plus, they mentioned it was easy to tweak things or start over if needed.
- Apparently, the process really helped everyone communicate their ideas better. By drawing out their concepts, they could see each other's perspectives and give useful feedback. Using contact sheets taken from our site visits to pick specific images to work on, each focused on a different section, like the circular room. They then printed the images and used the acetate sheets to draw on them, mapping out potential layouts for the exhibition space.



curtains / sheet



Photoshop Method

- The group that Photoshop was a great way to communicate concepts, especially for those who struggle with drawing. It helped them bring the atmosphere and layout to life. They recommended trying it even if you've already sketched ideas, as this way helps to visualise in a more realistic form and help identify what works, perceived issues, and think about the practical things like risks assessments, lighting and equipment.
- In their process, they darkened the photo to simulate a blackout and covered light sources. Then, they used the brush tool to lighten areas where projection would be. They also added an image of a carousel projector on the table. Looking back, they thought it would've been better to darken the ceiling light and cover the paintings for a more immersive feel.



Visualising the Exhibition: Artist Research

- The group looked at artists like Robert Smithson (Spiral Jetty) and Christo and Jeanne-Claude (The Mastaba) to understand how important sketching is in developing an exhibition. Sketching helps test possibilities without committing to a final outcome too early. Smithson's sketches helped him visualise how *Spiral Jetty* would sit in the landscape and plan its construction. The group also talked about exhibition planning today and back in the day. Considering the size the artwork, if it were to be done today it would cost significantly more however, the technology and equipment used would be more advanced today.
- Christo and Jeanne-Claude's detailed sketches acted both a planning tool and a record of artistic intention, including material samples and site specs. The planning process was essentially a part of their artwork.
- Reflecting on these examples helped the group to understand the value of their own sketching process. By sketching directly over the exhibition space, they could think through how their work might exist in the space and how it could be experienced by an audience. Their sketches weren't about producing polished drawings, but about testing placement, scale, and projection ideas, and understanding how people might move through the space. It also helped them to communicate their ideas better with lecturers and peers.

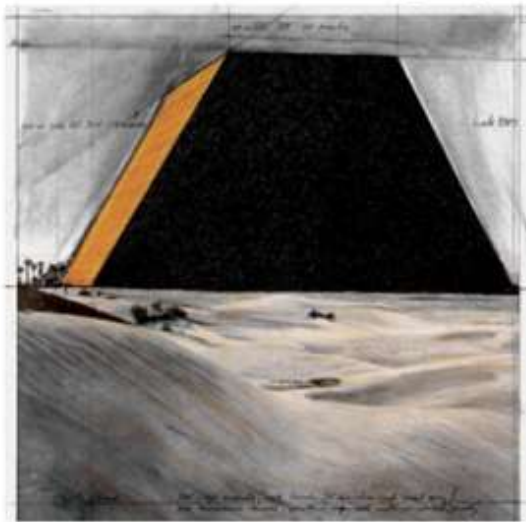
Bob Phillips – The Contractor

"I didn't understand what he was trying to do," Phillips told The Salt Lake Tribune in 2011. "I kept trying to convince him that he had to follow contracting rules with engineers and surveying and all that kind of stuff. ... He just kept saying he knew what he was doing."



Bob Phillips, contractor on Spiral Jetty, dies at 75 - The Salt Lake Tribune

The Mastaba – 1977 ongoing. Jean Claude & Christo.



Christo and Jeanne-Claude looking for a possible site for The Mastaba

Christo and Jeanne-Claude, 1977-1978
 Christo and Jeanne-Claude, 1977-1978
 Christo and Jeanne-Claude, 1977-1978

Documentation can become the artwork, a fundraising opportunity, a legacy and a plan.

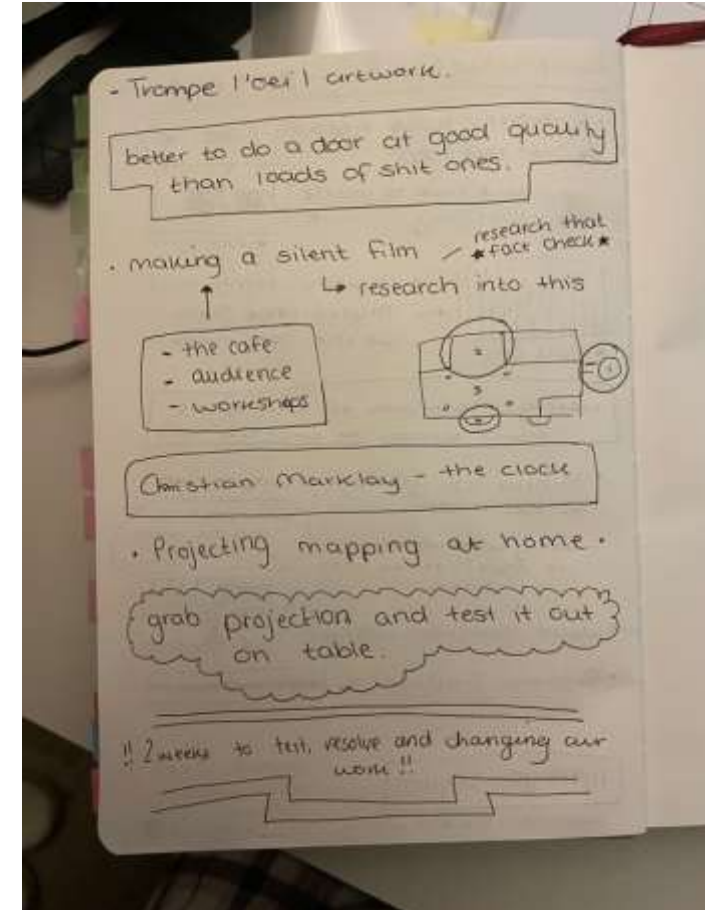
The Mastaba – 1977 ongoing. Jean Claude & Christo.



Prof. Dr. Hans-Rudolf Schalcher, Prof. Dr. Alexander Puzrin, and Prof. Dr. Peter Marti (not pictured) of the Swiss Federal Institute of Technology (ETH), Zurich, introduce their preliminary feasibility study for The Mastaba to Christo and Jeanne-Claude - 2004

Formative Assessment- Group Discussion

- Before the meeting, they found a source suggesting that the Palace Theatre may have been the first place in Wales to show a silent film, which would be an important historical link if verified. They also discussed looking at artists such as Trompe l'oeil and Christian Marclay's The Clock for visual and conceptual references.
- The group agreed to simplify the exhibition plan, focusing on a maximum of three clear concepts or themes to make it more coherent and manageable.
- Possible Layout:
 1. Main Room: Historic and archival theme
 2. Nook: Silent film projection
 3. Circular Room: To be further developed, possibly use the door to paste vinyl onto
- One of the group members (Rebbeca) currently has two potential locations for her individual project: either the spare room or the main café area. One idea discussed was projecting imagery down onto the tables, and it was suggested that she research projection mapping.



Historical Research of the Silent Film

- The Palace Theatre in Swansea is historically significant as one of the first venues in Wales to screen a silent film. It was the first place in Wales to show a moving picture in 1896.
- In the group discussion, it was decided that we'd create a short silent film inspired by the theatre's early cinematic history, which Jamie can do since he has the equipment and experience. This reflects both the past and present of the site, honouring its legacy while reinterpreting it through a modern lens.
- Moreover, the group looked into Buster Keaton's *One Week* (1920) as part of our visual research, appreciating its use of visual storytelling and title cards. The usage of a calendar to mark the passing of time between scenes, giving structure and rhythm to the narrative was enjoyed by members of the group. If Jamie were to use title cards to divide the video into sections, it could create a similar sense of pacing and progression.
- BBC News (2003) Curtain call: The Palace Theatre showed Wales' first silent movie, BBC News. Available at: http://news.bbc.co.uk/1/hi/wales/south_west/3239364.stm (Accessed: 12 November 2025).
- Keaton, B., & Cline, E. F. (2017) *One Week* (1920) silent film. Available at: <https://youtu.be/Xd6ddOlBkp8?si=UWGCGkgutcoJz6Dw> (Accessed: 12 November 2025).



Further Discussion of Ideas

- Exhibition Plan

Themes: History, Community, and Presence.

History: Archival vinyl imagery on pillars in the main room, showcasing the Palace Theatre's past.

Community: Silent film in the nook, depicting contemporary community life, plus interviews with Tramshed Tech members on a TV display.

Presence: Vinyl imagery on the doors of the circular room, focusing on atmosphere and sensory experience.

Layout:

Room 1 (Main Room): History

Room 2 (Nook): Community (silent film)

Room 3 (Circular Room): Presence

TV Section: Community (interviews)

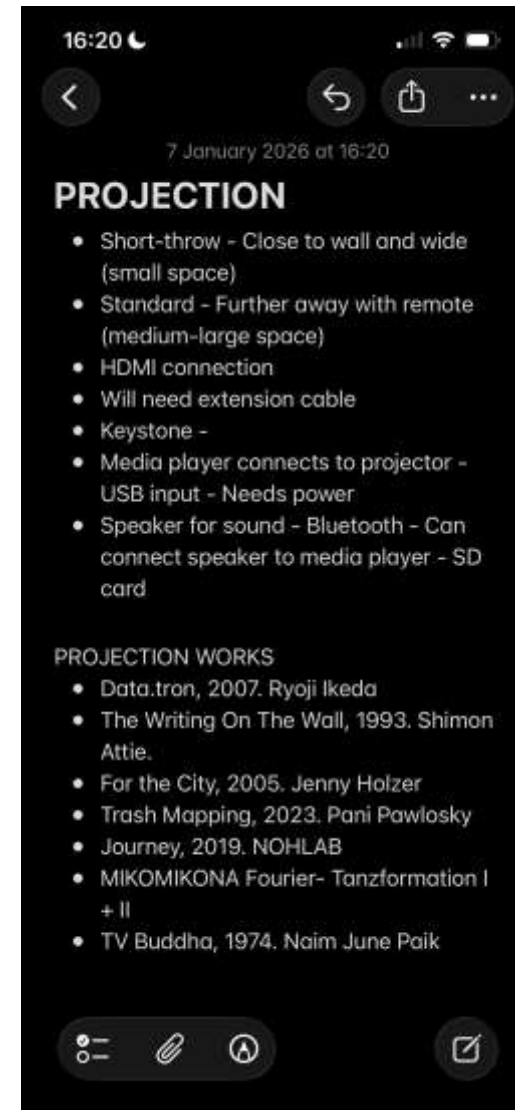
13/10/25	15/10 Site-specific Seminar Students to bring two site specific artworks in response to seminar report questions. Introduction to article on changing sites. *seminar completed individually in session *Meeting at Palace Theatre at 1:30 with Joe & Ryan *Has been confirmed we can use the site *Need to complete a risk assessment when ideas are fully developed, need to confirm further ideas/details *Ideas further generated about work being produced Before next week: *Email site with further details *revisit, produce a contact sheet, sound, videos, findings	16/10 Site visit 1 (Times to be confirmed) 15 minutes to discuss group or individual proposals in situ. Highlight issues/problems/timeframe as well as identify next steps
20/10/25	22/10 Visualising the Exhibition A selection of exhibition examples group and otherwise, considering the technical, *Printing out images from contact sheets to generate analogue & digital Sketches to visualise exhibition space (done as a group) *Discussed new ideas – silent film? Using Jamie’s camera- life in the building at tramshed, more about community than history or us as a group? *Completed individual feedback forms *Show Zed vinyl idea, experiment on the doors (Lib) projecting outside inside *Camera obscura? In small corridor space, still using projection? *Silent film research needing to be complete, add to research powerpoint *Further individual research *Completing a shoot next Tuesday? Filming? Vinyl? (Becca, Lib, Jamie) *Millie away next week	23/10 Formative Assessment Group Tutorials <i>First group tutorial to discuss research and project health.</i> Each student to bring starting points – contact sheets, experimentation, contextual research.

Site Visit 3

- Rebecca and I visited the site together as I was unable to go the day before. There we discussed what the group had spoke about and caught me up on things I had missed. The group met the man who did the paintings in the theatre, and he said that he would try and come to the exhibition.
- When it comes to setting up for the exhibition Zed said we can do it the day before between the hours of 3-6pm, as the café closes at 3 but the rest closes at 6.
- Zed was also not very convinced of the vinyl on the pillars as the infrastructure is old and had been recently painted and was unwilling to damage them. It was frustrating as now we have to figure what to do instead however, we understand his reasoning and have be gratuitous that they've been so helpful and willing to let us use their space. He recommended using bluetack instead, however me and Millie weren't keen on that idea.
- Libby and Jamie also made groundwork on the film (28/10/25) idea.

Workshop 2: Projection

- In this session, we explored different media projection methods, including single images, slideshows, videos, and live streams, with a particular interest in projection mapping. As part of our workshop experience involved projecting an image onto a library bookcase, teaching our group that white backgrounds work best for projection and that long throw projectors produce sharper images while short throw projectors are better for limited spaces. We plan to experiment with both types of projectors and use projection mapping on the flying rig to see how the projection interacts with its form.



Zed Interview and Projector Testing

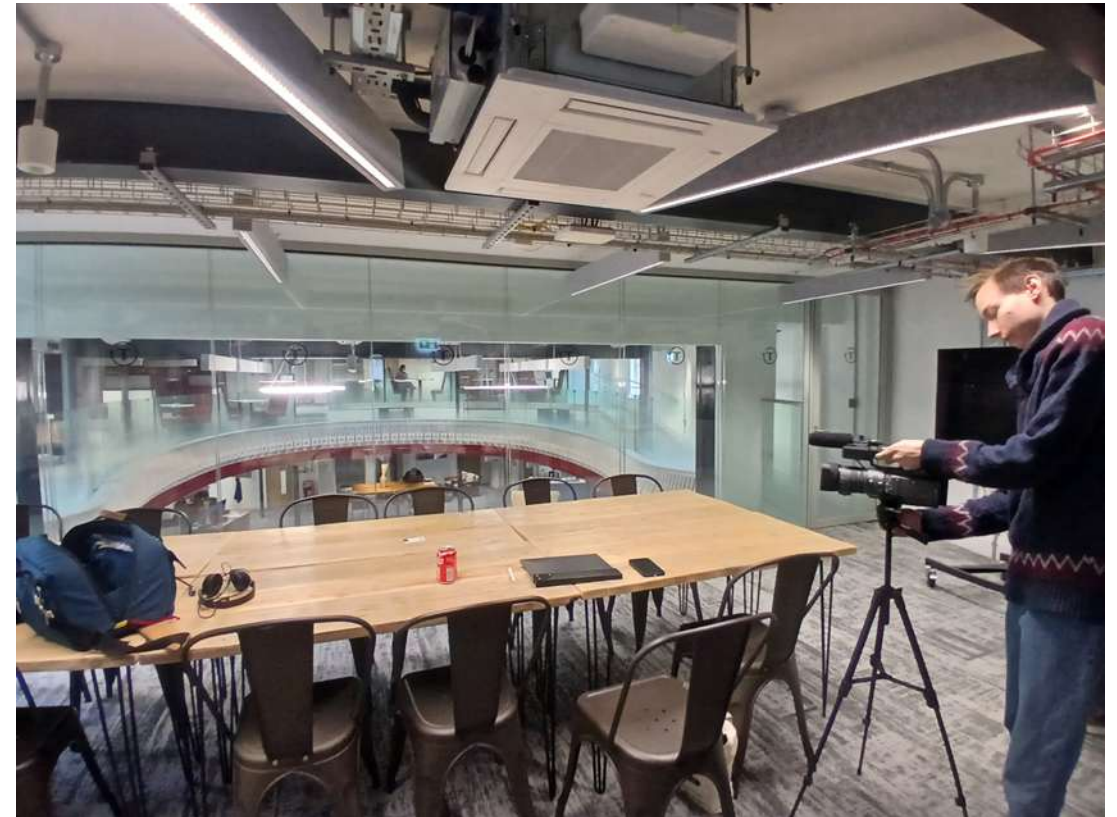
- MISSED

Interview Summary:

- Jamie interviewed Zed at the start of the week for the exhibition's community and history sections.
- A short video was filmed in the office space (former theatre area).
- Libby and Jamie completed the video during the session.
- Libby will edit the footage, providing updates.
- The interview will be displayed on the TV in the main area.

Projector Testing:

- The long throw projector was tested and confirmed as the best choice due to its clear video quality.
- The smaller video size encourages visitors to enter the space.
- Wiring can be discreetly tucked away.
- Fire safety issues related to projecting onto the roller blinds need to be assessed in the risk assessment.



Marketing Strategy and Risk Assessment

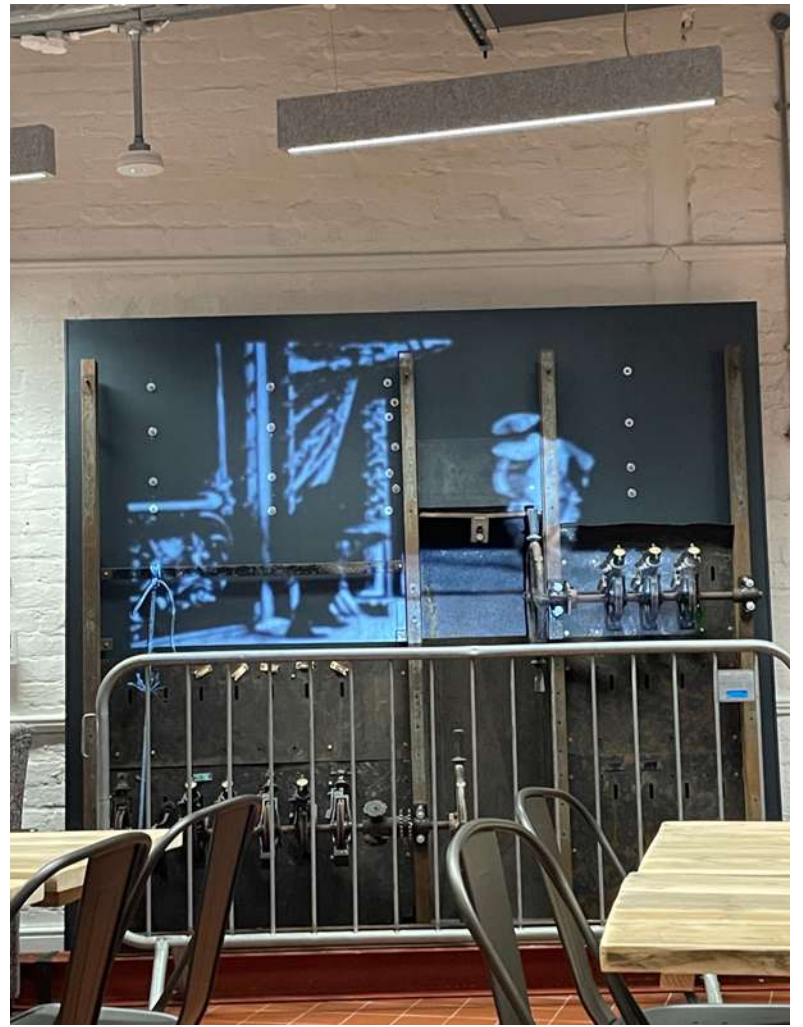
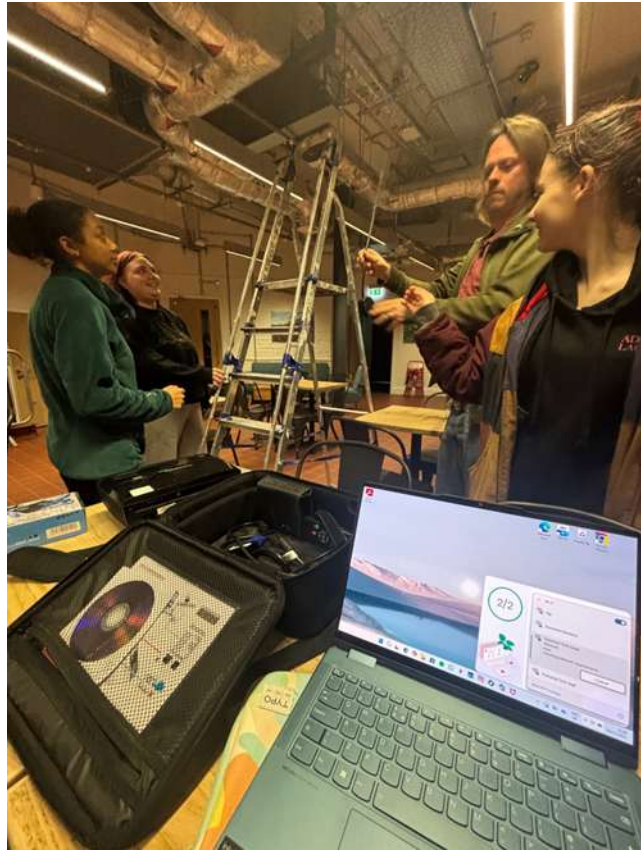
- MISSED
- Rebecca's updated me covering the marketing strategies, including using tickets as promotional materials within the exhibition space, and a colour palette of black, white, and gold with a prominent use of red. Rebecca volunteered to design a poster mock-up, Libby is in charge of the tickets, and Libby and Jamie will handle the risk assessment. The group plans to finalise marketing and project decisions after next week's tutorial, where everyone will share their ideas.



29/10 Projection Contextual introduction and practical workshop utilising projection in development and display.	30/10 Marketing strategies/Risk Assessment/Context Title, curatorial theme, house style.
*Millie away *Talked to Zed- all final ideas have been confirmed (doesn't like vinyl, need to find alternative) *Exhibition setup, between 3-6pm the day before *Started filming for mini documentary, interviewed Zed, need a name of film/exhibition/works) *Experimenting with shooting for emptiness theme *Tested video projection in class and on site *Millie and Ameila to collaborate for archival aspect (the poles) *Tested 2 different projectors (long and short throw) *TV being used, unsure of what?	*Looked at different marketing techniques, posters, tickets, colour schemes *risk assessments (libby and jamie) FINAL IDEAS *Camera Obscura (small round room) *Archive/history on pole structures *Projection on fly *mini film/doc projected in nook
05/11 Ways of Display Contextual introduction and practical workshop utilising Alternative printing, finishing, mounting and hanging work in exhibition.	06/11 Group installation meetings Hanging/installation/AV/ Answering student questions/concerns H/S pat testing etc

Site Visit: Projection Testing

- This session was dedicated to testing Rebecca's projection, Rebecca, Millie and I experimented with the long-throw projector, optimising its height, angle, and distance while testing various media types and lighting conditions. Referencing an old black-and-white theatre production helped inform our decision to use one large image or video across the entire surface, as it provided a clearer and stronger visual impact compared to divided images.
- Addressing practical and safety concerns for a shared space installation, you focused on minimising cable clutter and trip hazards, utilising a nearby plug socket to position the projector close to the flying rig with taped-down cables. To achieve the desired coverage, Rebecca and I plan to test a short-throw projector during the next visit.



Workshop 3: Ways of Displaying- Mounting

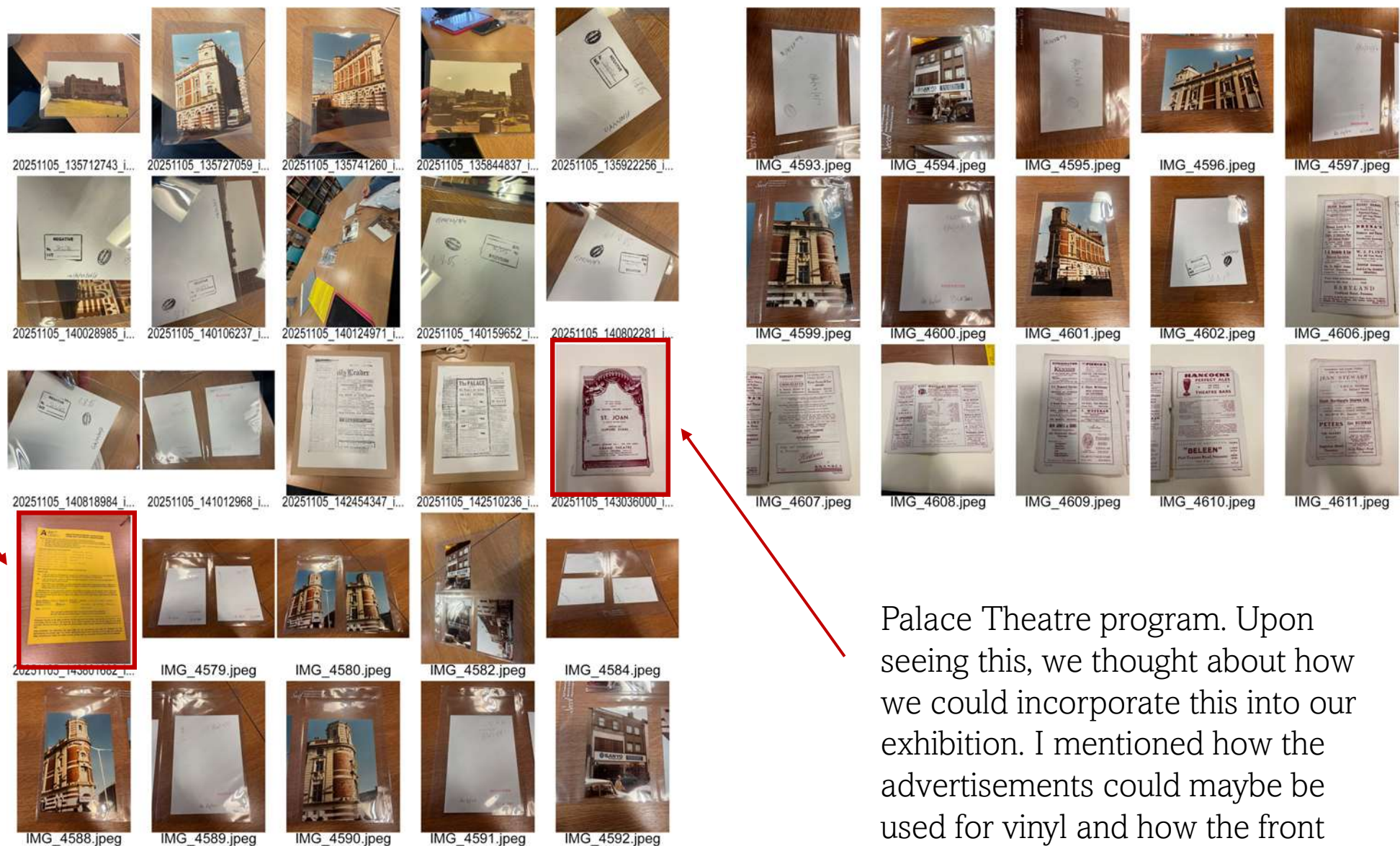
- MISSED
- During the workshop, the group explored different ways of mounting work using items collected directly from the space, focusing on responding to the site rather than bringing in external materials. They collected a tile used in the building's renovation and a business card, representing the building's contemporary use. For the tile, they aimed to layer old and new elements, pasting vinyl onto it to depict the old floor tiles still present today. By cutting out certain areas of the vinyl, they created a repeated pattern, allowing the tile to reference the building's history while transforming it into something new.
- As a group, they discussed their ideas and considered the lecture to determine the best approaches. They then split into groups to focus on different outcomes. Two of them worked on the business card, while the other two concentrated on the tile. For the business card, they aimed to respond to the building's current state, focusing on the visible wires and technical elements in the ceiling. Feeling this detail was important as the building now houses a tech company, and the exposed ceiling reflects this functional shift. They edited the image by adjusting saturation and contrast to emphasise these details and then printed it to fit perfectly onto the business card.
- Rebecca and Millie found the idea of mounting something old onto something new, or mounting something that relates to the object it is placed on, interesting. It made them think more about how meaning can come from the relationship between the object and the way it is displayed, further influencing how we go about displaying our work for the exhibition and using elements which already exist in the space.

Archive Visit 2

- *Missed first archive visit
- During a visit to the archive, Rebecca, Millie and I sought historical images and documentation related to the building for the exhibition, aiming to deepen our understanding beyond online research. The archive staff presented a variety of exterior photographs that highlighted the building's consistent presence amidst the evolving environment, emphasising its historical significance.
- Following the archive's advice on copyright, we will record references for potential images and email the archive with our final selections next week, so they're informed of our choices.



Document with all the images we considered using to give to the archive staff to confirm we can use them.



Palace Theatre program. Upon seeing this, we thought about how we could incorporate this into our exhibition. I mentioned how the advertisements could maybe be used for vinyl and how the front cover could be used for our poster. We also liked the colour.

Group Tutorial: Installation

- In our group meeting, we reviewed team roles, site layout, project plans, and progress updates to ensure everyone was informed and responsibilities were clear before the tutorial.
- During the tutorial, there was an update on the video production by Jamie and Libby, including Zed's interview, and the archive research, Rebecca, Millie and I conducted, showcasing historical images and their project implications. Rebecca and Libby shared project updates, and the group discussed deadlines and plans for the upcoming week, including drafting the video and finalising site display and marketing plans. Millie and I discussed alternative display methods for archival images, considering MDF board experiments for the pillars. At this moment on time, I was still working on adding more images to the collage and blending them together.

Group Updates

- We've made some adjustments to the projects and room layouts.

Here's the breakdown of each area:

- Room 1 – Main Room, Part One (History): Millie and I are primarily responsible, with Rebecca contributing research. It will feature archival and online images, posters, news articles, and programs. Currently, we're considering Blu-tack or MDF boards for displaying images on the poles and need to confirm photo usage rights.
- Room 1 – Main Room, Part Two (Transformation/Historical Emptiness): Rebecca is mainly responsible, with the help of Millie and me. Her emptiness project will be displayed here, including a projection onto the old flying rig. The plan is to search for old imagery and videos, create a light performance, and experiment with scaling the projection.
- Room 2 – 'The Nook' Room (History): Libby and Jamie are in charge, with Libby editing and Jamie filming. The video projection of a silent film remains unchanged.
- Room 3 – Circular Room (Presence): This room will focus on presence, with the idea for a camera obscura and enhanced sound recordings of the outside.
- TV Section: Jamie is mainly responsible, with Libby assisting. It will feature an interview with Zed.

Marketing Updates

- We have 3 main marketing elements: the exhibition name, ticket idea, and poster design.
- Exhibition Name: At this point we're still brainstorming names. Interact, Interval, Intermission, and Bioscope are some that we've considered, but nothing is finalised yet as we want the name to appropriately reflect the exhibition.
- Business Cards/Tickets: We've thought of designing old theatre tickets, which can be kept as souvenirs for visitors. Libby has decided that she would like to take charge of designing the tickets. I showed her my team tickets as a reference for the material feel we should consider.
- Posters: We haven't finalised an idea of what the poster should look like, but we have agreed on a colour scheme of red, black, and white/cream. Libby and Jamie suggested adding gold, but I wasn't very keen as I feel gold can look tacky at times. Reflecting on an earlier archive visit where we saw the programs, the group liked the idea of the old programming boarder with the red outline of a theatre stage.

- *Experimenting with shooting for emptiness theme
- *Tested video projection in class and on site
- *Millie and Ameila to collaborate for archival aspect (the poles)
- *Tested 2 different projectors (long and short throw)
- *TV being used, unsure of what?

RISK assessments (libby and jamie)

FINAL IDEAS

- *Camera Obscura (small round room)
- *Archive/history on pole structures
- *Projection on fly
- *mini film/doc projected in nook

05/11 Ways of Display

Contextual introduction and practical workshop utilising Alternative printing, finishing, mounting and hanging work in exhibition.

06/11 Group installation meetings

Hanging/installation/AV/
Answering student questions/concerns
H/S pat testing etc

*Tested projection onto the fly, concept works, need to work out scale and what is being projected

- *Workshop completed using objects from site (printing vinyl onto card/tile)
- *Visited the archive, found some imagery, newspaper articles, program, inspired by colour pallet
- *Discussed further marking ideas, explore ticket concept connecting to the theatre

*Had a discussion with Ryan and Lucy with updates of project

FOR NEXT WEEK:

- *Measure poles for slanting cardboard onto, mdf, vinyl printed onto
- *Develop / test camera obscura for room
- *Prepare video/projection for on site
- *Explore fly concept more
- *Find imagery online for archive/history concept

Research: Archival Imagery (Online)

- Following our visit to the archive, Rebecca, Millie, and I decided to expand our search for historical materials by exploring online resources. Our aim was to uncover additional details and perspectives beyond what the archive had initially provided. This online exploration proved to be quite fruitful. I discovered a variety of posters and images showcasing both the interior and exterior of the building throughout its history. These visuals offered a more detailed look at the site's architectural and aesthetic evolution. We shared our findings on the One drive folder and in person, some of our archival findings were the same.
- Rebecca presented a range of resources, including posters and news articles that shed light on significant events and stories related to the site. Furthermore, I too gathered a diverse collection of images capturing the building during different periods of its existence. These images depicted the site's various incarnations, from its days as a vibrant theatre and a bustling nightclub to its periods of abandonment and the aftermath of the fire. One particularly intriguing discovery that we all found was a set of images from the nightclub era, on an old Facebook page. Off the bat Millie's was intrigued, and she expressed a strong interest in delving further into this specific collection. This sparked a discussion about how different historical elements could inspire and be incorporated into our respective projects and not to solely focus on the building as a theatre which we were doing previously.
- Additionally, in this time Rebecca explored numerous websites dedicated to historical artifacts and experiences connected to the site. From this she discovery of several useful videos that offered more detailed documentation of the space, providing valuable insights that she could hopefully integrate into her project.



PICTURELAND IN SWANSEA.
Shaftesbury Hall,
 ST. HELEN'S ROAD.
THE PALACE,
 HIGH STREET.
 Up-to-Date Pictures on the
BIOSCOPE.
 PICTURES are now Changed TWICE WEEKLY
 Commencing Mondays and Thursdays.
 Don't fail to pay a visit to one of the above Halls.
TO-NIGHT at 7-45.

The PALACE
 SWANSEA.
 OF NEW RECEPTIONS AT
The People's Art Gallery,
 AND THE CHOICE ADAPTMENT OF
BIOSCOPE PICTURES
 BY THE LATEST AND BEST METHODS.

Sleeping Beauty.
 The magical dream story of Sleeping Beauty, the most beautiful of all fairy tales, is now being shown in the most complete and up-to-date manner. The story is told in a most interesting and up-to-date manner. The story is told in a most interesting and up-to-date manner.

Abandoned.
 The story of a man who is abandoned by his wife, and who then finds her again. The story is told in a most interesting and up-to-date manner. The story is told in a most interesting and up-to-date manner.

A Struggle for Life.
 A story of a man who is struggling for life. The story is told in a most interesting and up-to-date manner. The story is told in a most interesting and up-to-date manner.

Castle Ghosts.
 The story of a man who is haunted by ghosts. The story is told in a most interesting and up-to-date manner. The story is told in a most interesting and up-to-date manner.

A Breton's Promise.
 The story of a man who is making a promise. The story is told in a most interesting and up-to-date manner. The story is told in a most interesting and up-to-date manner.

Three Happy Hours in Picture-Land.
 Picture-Land is the place to go for the most interesting and up-to-date pictures. The story is told in a most interesting and up-to-date manner. The story is told in a most interesting and up-to-date manner.



Site Visit: Projection Development

- Although, the main reason we were here was to test the projection, Millie, and I with the help of Rebecca took measurements of the pillars our MDF vinyl photograph installation. We agreed on a height of around six feet, slightly wider than the supporting poles. Millie arranged for MDF cutting to test the design.
- Rebecca also focused on measuring the fly machine and detailing the projection setup. She experimented with the projector's distance and height to find the best video sizing ratio and asked us for our opinions. Ultimately, we decided that the video looks best in line with where the poll things start as it lines up perfectly. She also adjusted technical aspects like keystone, brightness, and contrast. Once that was sorted, she tested the audio she'd created and, after discussion, she's leaning towards including a more subtle sound. Reflecting on the day we concluded that the projection's brightness needs to be increased due to the dark background, which she will have to do some post-production work to enhance visibility. Practical issues like cable management were considered, with plans to tape wires neatly next time.
- Finally, an update to Libby and Jamie of our progress and marketing ideas were sent via text, awaiting their feedback.

11th November (measuring pole structures)

* 4 poles hopefully to use
↳ need to measure: height, circumference of width of ideal map

* Joined by Amelia & Rebecca (1 minute)

* Discussed concepts of video projection

* Imagery / archive from online to use on the poles

* 75cm - circumference

* (poles) average 7ft (H) x 4ft (W) (for map?)

30cm thick?

↳ All poles differ in height so decided for an average height of 7ft.

↳ curve/wrapped map?

↳ Same measurements for all 4 poles or different heights? (would all contain different imagery/content/concept?)

* Concept of placing/overlapping archived posters on top of one another (making a collage)

↳ like lamposts in city centres

↳ Very similar structure to poles on site but client does not want vinyl pasted onto poles → map is an alternative

↳ similar concept but different material → changed the meaning?

↳ (on table)

* Distance 105.5cm

↳ for projector distance from fly

height of table 75.5cm

↳ Rebecca's projection measurements

↳ don't line the look of

55.7cm (table - barrier)

CHANGED 110.7cm

height of table 75.5cm

↳ for projector distance from fly

height of 7ft.

point the back of map? (cleaner look)

Slanted against the poles or wrapped (average of 7ft in height)

↳ Same measurements for all 4 poles or different heights? (would all contain different imagery/content/concept?)

* Next steps:

* B/Q → buy map for a test piece to produce to Zed, Ryan & Joe

* Condense imagery for map to group ideas and concepts

opening hours

accessible for me to go to

Provides a service to cut material

CHANGED 110.7cm

CHANGED 110.7cm

CHANGED 110.7cm

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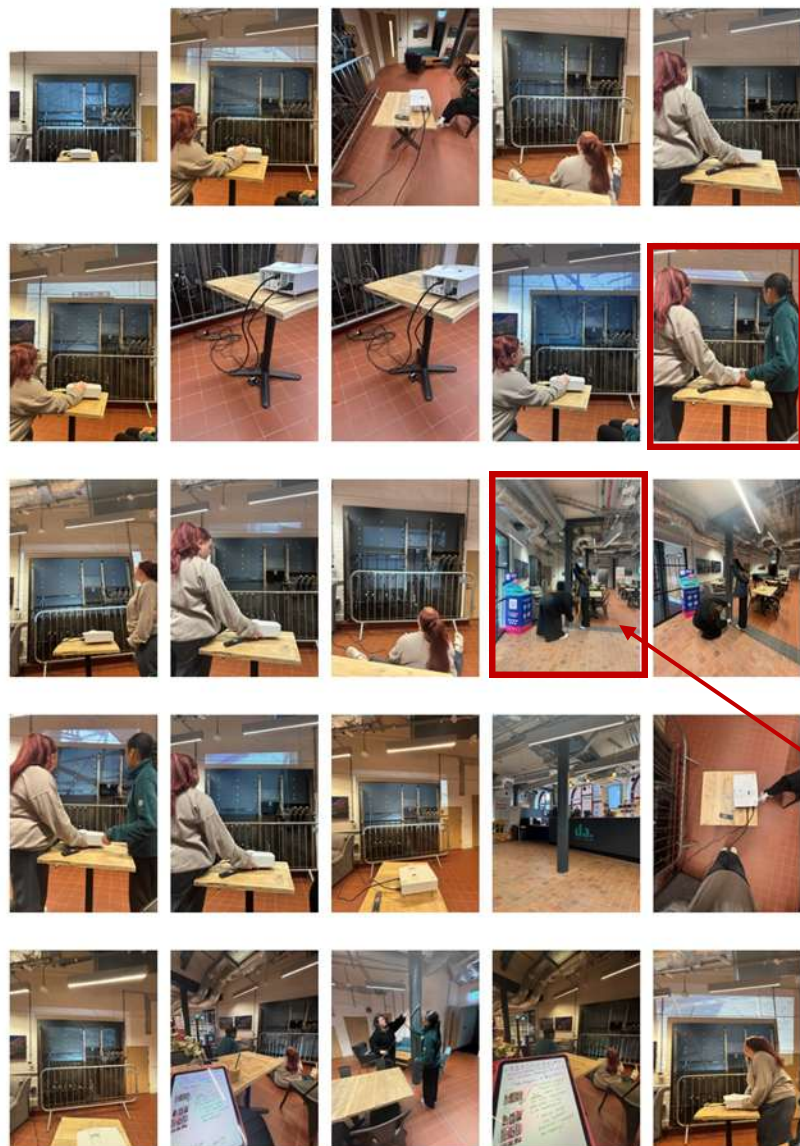
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CHANGED 110.7cm



Me helping Rebecca with her projection.

Millie and I measuring the pillars for MDF testing.

Group Meeting: Marketing

- This week, we discussed marketing in person and via text, for those of us unable to attend. We agreed that using the archive program was the strongest marketing idea, appreciating its historical connection as a theatre. Rebecca created a rough mock up of a poster design. "Entr'acte" emerged as our favourite project name from Millie's list, pending final confirmation from the rest of the group.
- Additionally, we requested an update from Libby on ticket progress, offering support if she needed help with the design and asking if she could make them match with the poster. By next week, we aim to finalise the group name, poster design, and ticket production.



2:33 pm Tue 11 Nov



Aa



45%

Suggested Title: A Everything needs to be in

11 November 2025 at 2:21 pm

Everything needs to be in Welsh & English
Marketing updates



Red accents, simple, black and white/cream.
University

Main concept of 'Palace Theatre'

Exhibition title (need to confirm/decide)

last names

Finalise dates & opening times

Highlight tramshed tech (address, postcode)

Need to typography -> work out different fonts

Posters to be posted online (social media's, then printed across ...)

Include more about context of work we're producing

2:33 pm Tue 11 Nov



Aa



45%

Posters to be posted online (social media's, then printed across buildings etc)

Include more context of work we're producing

(In Welsh too) Ticket handouts for each 'project'

Statement about piece

Created by

Info on Uni/Tramshed -> QR codes? links to insta's etc.

Dates of exhibit

Title of exhibit

Or tickets of keepsakes and have mini boards of info

Exhibition title ideas:

Entr'acte -> Entr'acte

2:33 pm Tue 11 Nov



Aa



45%

Exhibition title ideas:

Entr'acte -> Entr'acte
Interval
Liminality
Pavilion

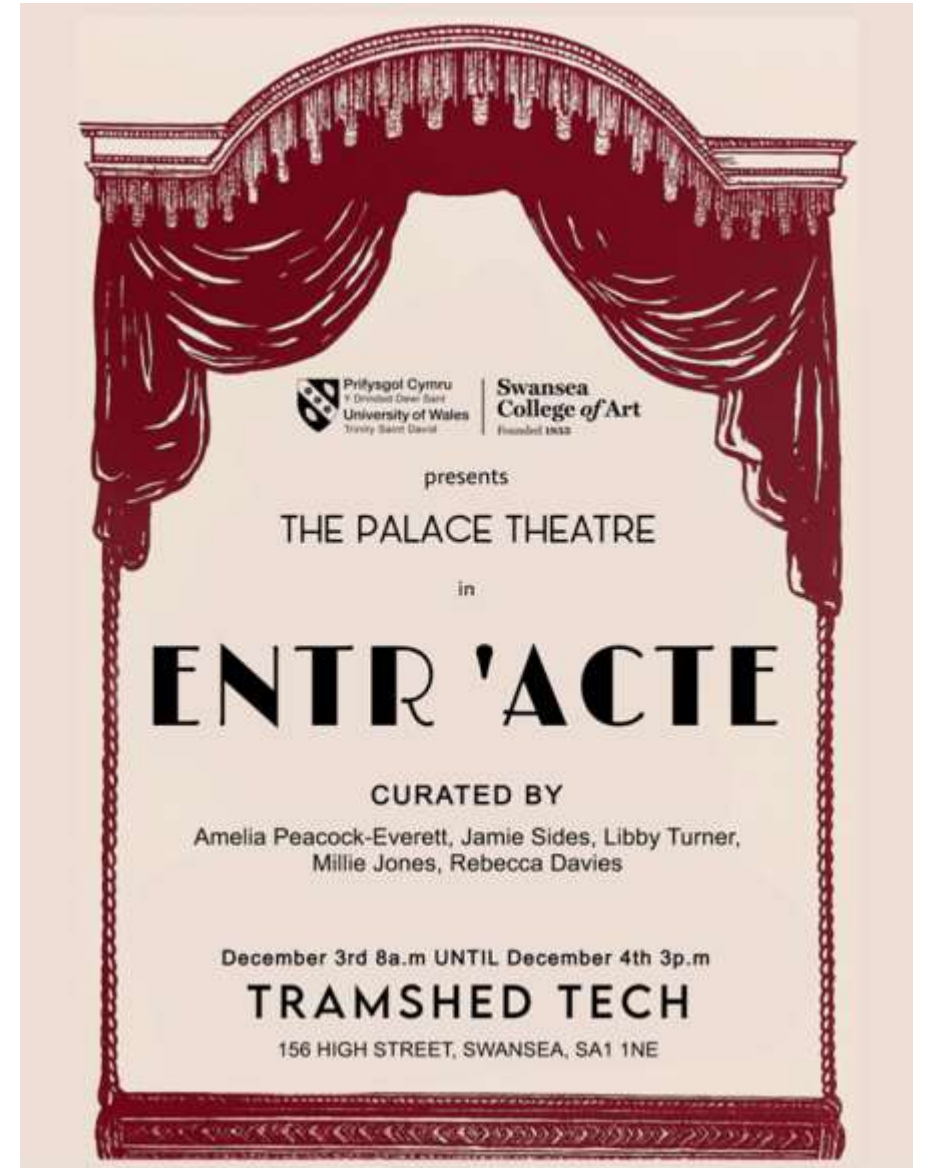
Our work reflects on the passing of time of the theatre - reflecting on different eras

the interval or musical performance that takes place between two acts of a theatrical performance
French - "in between the acts"

the history of the site

Poster Development

- Rebecca has significantly developed the poster through several design stages, documenting each iteration for group review. The current design incorporates key feedback: Millie suggested maintaining a visible border and avoiding cropping, resulting in a cleaner look. With my help, we chose a font for the exhibition title that suits the tone, and the group approved. Following Millie's advice, Rebecca added the university logo for a professional, cohesive feel. Also, based on Millie's research, the poster now includes a bilingual layout for clarity in both Welsh and English.



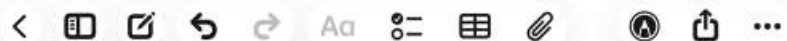
Site Visit 2 with Lecturers (Joe and Ryan)

- Before the site visit, we met to discuss marketing our work and share updates. We reviewed Libby's ticket design, and Rebecca created her own version to offer additional ideas. We provided feedback on Libby's ticket, suggesting adjustments.
- Whilst helping Libby's set up, we realised that she wouldn't be able to do the idea she wanted due to the awkward location of the windows needed for the camera obscura. We offered alternative solutions to adapt her design. Zed informed Rebecca that turning off the lights for her project wasn't possible due to them being time censored. However, he did say he try to work around it. In our meeting with Joe and Ryan, we explored project improvements, with Millie taking notes.
- I showed the edit that I had so far for the collage I was creating. Millie and I also, scrapped the MDF idea after considering our lectures feedback of it being just placed rather than being integrated into the space.



5:18 pm Thu 13 Nov

84%



Suggested Title: Site Visit-joe Bryan feedback. [Edit](#)
13 November 2025 at 5:18 pm

Site Visit - Joe Bryan feedback.

Becca Fly projection:

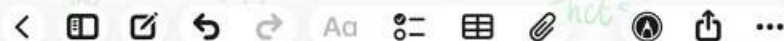
- White plynth for it to be on
- Split sound from video - use a speaker?
- Make video longer so it doesn't feel like a loop
- Flip clips around, portrait, landscape, upside down.

Jamie silent film:

- Keep developing - add more footage
- Experiment with location of projection (glass cabinet, black wall, ceiling?)
 - ↳ Break the norm of stereotypically projecting onto screen that's ideal for projection. Film more 'meta' shots

5:19 pm Thu 13 Nov

84%



Minnie & Amelia imagery:

- Not to use map boards → lack of connection
- Collage concept works → blend different eras of time together
- Coasters? Using the tables in cafe
- Creating one big blended collage and cutting out aspects onto each individual coaster.
- Bringing the past into the space that functions now (cafe)

Libby round room:

- Sound of outside into the inside works ✓
- Camera obscura not working due to the space itself → have experimented
- Play with live stream
- Work on an outcome for the outside to inside dynamic.

Marketing: (Welsh - English)

5:19 pm Thu 13 Nov

84%



Marketing: (Welsh - English)

- Need to finalise poster design / content
- Tickets - need to incorporate a blend of Libby & Rebecca design
 - ↳ what info should be on there (front & back)
- What material / paper are tickets to be printed onto → Discuss with Ann / Daf
- Wish assessments
 - ↳ Each project to list the wishes for a full write up.

Ticket Design and Adjustment

- After agreeing on the main changes, we annotated the ticket design and created a hand-drawn mock-up to show Libby our ideas, so she could refine the design and present an updated version to the group. We agreed to send any further ideas or feedback to Libby for continued refinement.
- Rebecca has been assisting Libby with this task and will be sending her the university and Tramshed logos, along with the agreed font choices for the remaining text.
- A few changes included :
 - Removing the QR code, as it was not essential and made the design feel crowded.
 - Slightly change the fonts and reduce their size for better balance and readability
 - Create a clearer layout for the back of the ticket, using Rebecca's earlier design as an example
 - Move names and the logo to the back to avoid cluttering the front
 - Keep the same font as the exhibition poster to ensure visual consistency across all materials
 - Add last names to make the information clearer and more professional
 - Explore layout ideas for including Welsh language text to make the ticket more inclusive and relevant to the location

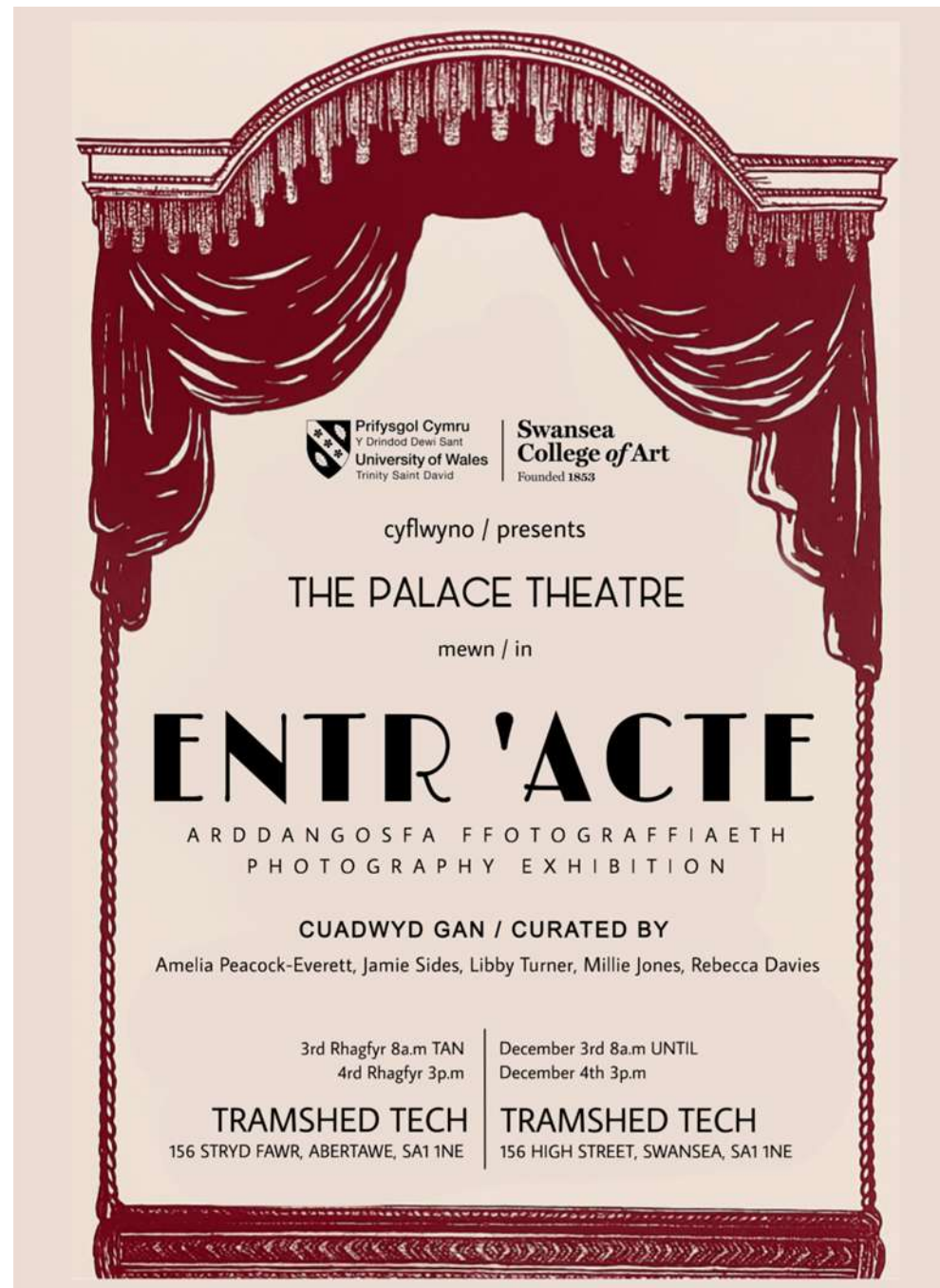


Group Update

- Following our group meeting and site visit, we have a clearer understanding of the space, material limitations, and upcoming tasks. The discussions helped us define individual responsibilities and next steps for project development, keeping the exhibition in mind.
- For me and Millie we know that MDF is off the tables and had considered what different material we could place the vinyl on instead, for instance coasters or the metal chairs in the cafe. For the chairs, we will need approval from the company and Zed as they may be cautious about the vinyl sticking as they were with the pillars. We've also considered how if we were to incorporate the cafe space how we would arrange things.
- Jamie and Libby will continue editing and refining the film, considering alternative presentation methods rather than your standard screen, such as the shelving cabinet, to enhance audience engagement. Libby will also develop her individual project and the ticket design.
- Rebecca will continue editing my video and develop the poster, using Millie's notes and group feedback.
- The exhibition name remains unchanged as we've agreed upon "Entr'acte."
- We all need to individually come up with risk assessment points for our projects and send them to Libby, who will compile the final document for Zed, Ryan, and Joe next week.
- Over the next few weeks, our main roles will be to focus on developing our projects, completing material and risk assessments, and taking responsibility for our individual work. Once these tasks are completed, we will reconvene to make final decisions. We plan to meet next week to update each other on progress, discuss further plans, and review project development and marketing elements.

Marketing Update

- Following group feedback and the exhibition's direction, Rebecca has refined the poster, adding Welsh text to enhance its contextual relevance.
- The ticket design is also getting a revamp, especially after our site visit. Rebecca is also sketching out new layouts, keeping in mind the what has been discussed in the group chats regarding the font, spacing, colour scheme dual language, etc. She has told us she aims to have a ticket draft ready for our meeting next week, so we can get feedback from the lecturers. Also, we're planning simple plaques for each artwork, with artist statements, titles, and names—similar to last year where we used foam boards.
- Now we need to write our statements and figure out plaque placements. We also need a poster or statement to explain the project's overall concept and site-specificity.



Potential final design!

Ticket ideas suggested by Rebecca

- Today Rebecca continued her work on the exhibition design tasks, putting a lot of focus on developing the poster further and supporting the ticket design process. She really wanted to make sure that any ideas she contributed helped keep everything consistent across the exhibition branding since the poster and tickets need to share the same visual identity. Since everyone was happy with the font they chose for the exhibition title, Rebecca sent it to Libby to add to the ticket to ensure consistency in the marketing materials. She also sent over the other font choices to help support a cohesive look across all elements.
- She also suggested during their meeting about creating a clear layout for both the front and back of the ticket, as she wasn't sure if the back had been fully considered yet. During the meeting, they printed out the ticket layouts, moved elements around, added annotations, and drew out a clearer plan for Libby to work from when developing the final design.
- Rebecca shared some ideas with Libby, along with some personal designs she created to help visualise concepts so she could better communicate the intended layout mock-ups. These designs are based on input and suggestions from everyone and serve as starting points and inspiration for Libby, so when she begins working on the tickets, she already has ideas to make the process quicker. She will share these designs with her, although she will withhold her final design for personal use, as she doesn't want to overtake her work. Her final design is not to be used for the exhibition but for it be a reference point of the ticket design we're going for. Her designs take on feedback. Having used the ticket mentioned by me to Libby, applied the layout Millie suggested for the date, location, and other details, and included the number on the side as Libby asked. Rebecca also suggested to Libby about changing the number, to "03041225" to stand for the date of their exhibition.

ENTR 'ACTE

Nº 03041225

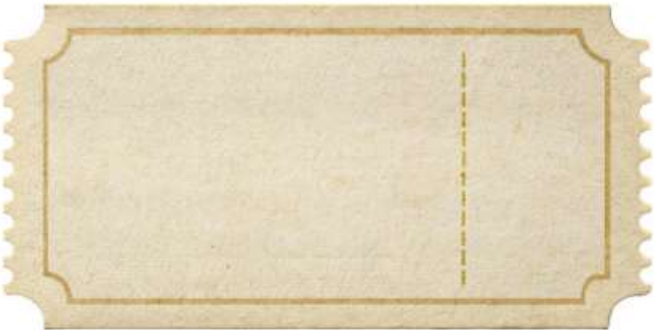
03 RHAG 25	04 RHAG 25	03 DEC 25	04 DEC 25
	8.AM - 3.PM	8.AM - 3.PM	
TRAMSHED TECH		TRAMSHED TECH	
156 HEOL FAWR, ABERTAWE		156 HIGH ST, SWANSEA	
SA1 1NE		SA1 1NE	



Amelia Peacock-Everett
Jamie Sides
Libby Turner
Millie Jones
Rebecca Davies



Amelia Peacock-Everett, Jamie Sides, Libby Turner, Millie Jones, Rebecca Davies



For Personal use only



10/11/25	12/11 Individual tutorials on research. Students to attend individual tutorial with Visual Diary so far.	13/11 Site Visit 2 15 minutes to discuss ongoing work/plans. Bring working prints/installation plans for review.
	*Millie had tutorial with Joe 11th November- Millie, Rebecca & Amelia at site testing projection on the fly and measuring the poles for mdf experiment *Millie bought mdf for experimental piece of collage for clubbing images *Rebecca and Libby working on draft designs for poster and tickets, title of exhibition to be "Entr'acte" *Need to finalise risk assessment details for each individual works and the whole exhibit *Emailed archive for sources to use for work Site Visit: *All notes/advice/ actions to take are on email by Joe and notes taken by Millie on the one drive folder	ACTIONS FOR NEXT WEEK: *On Joe's email * Marketing needs to be completed to start printing and publishing *Risk assessment details *More experimentation for projects
17/11/25	19/11 Individual tutorials on research. Students to attend individual tutorial with Visual Diary so far.	20/11 Marketing/risk assessment/contextualisation signoff

Exhibition Statement- Millie's Draft

- Millie sent in an exhibition draft and asked us to have a read and let her know our opinions, if there needed to be any adjustments made, which we agreed to.

ENTR 'ACTE

Entr'acte brings together artworks produced by Amelia Everett, Jamie Sides, Libby Turner, Millie Jones and Rebecca Liza. A cohort of artists studying Photography at the Swansea College of Art, UWTSD, 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.

Site Visit (and Group Meeting)

- It was only me Millie, and Rebecca at this visit as Jamie and Libby were unable to attend. In this catch up we decided to take notes of what was discussed and share the important updates in the group chat, so they stay informed.
- During the meeting, we brainstormed coaster and vinyl ideas for mine and Millie's project. We explored different concepts and jotted down notes. Rebecca created a simple design showing how the space could look with coasters and vinyl on the chairs, so we could visualise it. Afterward, we discussed which ideas were the most promising. I really liked the idea of using coasters and volunteered to take the lead on that part. Millie was really into the idea of using vinyl on the chairs but suggested that a few images on the chairs, rather than a full vinyl sheet, would be more effective and less overwhelming. I suggested that we could use text on the chairs so it's not just imagery and they could be taken from the programs we've found, to which Millie and Rebecca agreed. So, we decided to put statements, writing, and adverts from the program near the top of the chairs to highlight the theatre's history without making the space feel too cluttered. We then looked online at what type of coasters we want to use. We agreed that cork would be too weak, and flimsy and so opted do wood as the better option. We also went with square coasters instead of round ones because they look more visually striking and fit better with my idea of making one collage and cutting it into coasters like a jigsaw puzzle.
- After that, Rebecca spoke with Zed about the poster design. He said he liked it and agreed it would work well for our exhibition. However, he suggested adding the company logo since the marketing team would likely ask for it. He also mentioned he'd double-check with the marketing team about posting our social media content. Once we've tweaked the design with these changes, we plan to send them all our marketing materials and confirm the social media collaboration. From then we just need to get the final okay from Ryan and Joe during our meeting on Thursday.



Group Meeting (18th November)

Mimi, Rebecca, Amelia



use the 'T' from
Tramshed logo
↳ Zed input.

time
adjustment
(8-3)

↳ Poster design discussed with Zed & staff at Tramshed Tech.

(In class)
↳ Thursday -> poster & ticket design to be confirmed by Ryan & Joe - then send material to Tramshed to confirm to their marketing team.
↳ Nish assessment needs to be signed off by Joe & Ryan then send to Tramshed team.

New concept for Imagery:

↳ Chairs - vinyl prints on the chairs

↳ Coasters - communal space

↳ 'NEC' tape approved



Coasters with imagery

Images on chairs
(using vinyl)

↳ Chairs in cafe = communal space

connection to theatre
↳ want sit & watch performance, programme entries, posters and imagery from this era =

imagery from this era = conceptual link.

Mimi (myself) goes to Hobby Craft to buy coasters



↳ ones to buy.

↳ Acrylic coasters (another test)

Testing Coaster Layouts

- Before I came in, Millie and Rebecca met in the Mac suite to wait for me, so we could get started on both mine and Millie's projects, with Rebecca offering to help where needed. Whilst they waited they made a to-do list for the next few days.
- When I arrived, I showed them the collage I had so far, and they both thought that it would work best being presented on the coasters rather than being displayed as individual images.
- My task for the next weeks is to complete the collage and then crop and resize the night club images I plan to use. We're trying to split the coasters evenly, having 16 coasters for the collage and 14 for the nightclub image crops.
- For Millie, we've decided to keep any words, ads, and other text for the chairs.
- We've even made some test coasters using cheap cork ones to give Ryan and Joe a better idea of what the final product would look like.



Group Meeting

- Ensuring that everyone was up to speed before our meeting with Joe and Ryan, we had a little group meeting beforehand, as Jamie hadn't yet managed to get to reading the notes of changes and developments made. We asked him if he could read the notes properly later so he could share his thoughts more in depth, since they included things we'd all need to agree on such as, the final poster, exhibition name, individual project titles, and the exhibition statement.
- As a group we were able to have a clear idea of everyone's final ideas.

Group Meeting (20th)
(Everybody present)

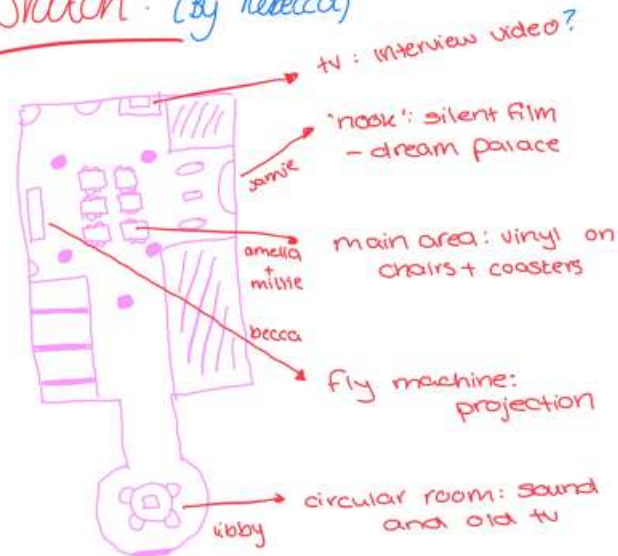
* Book out extension
cables, tv, speaker
and all projectors,
wire tape.

- Statement tweak: "A group of artist's commissioned by"
- Video updates - going well, considering position, meta idea, still developing
- Round room - tv of slow shutter speed of outside into in, using sound.
- Projecting onto fly - finalise overall edit, test out sound & with speaker. - email about pynth
- Imagery - coasters, need to buy, need to visit archive, measure the chairs.

Sketch: (By Rebecca)

→ tv: interview video?

Sketch: (By Rebecca)



Possible names for each project?

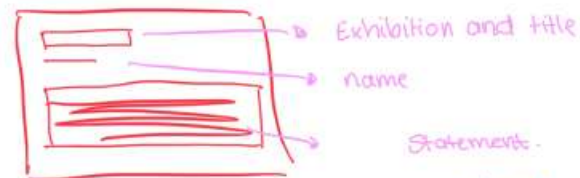
(ENTR' ACTE: Dream Palace)

Libby, amelia, becca and millie need to decide if we are

Possible names for each project?

(ENTR' ACTE: Dream Palace)

Libby, amelia, becca and millie need to decide if we are naming individual projects for artist statements



Meeting with Ryan, Joe & Lucy: (same day)

Risk Assessments: Approved ✓

↳ Slight adjustments made

↳ Need to send to Tramshed Team

Poster: Design successful ✓

↳ theme of poster should connect to other material.

The Sign-off

- The meeting went very well. Ryan and Joe were very happy with the poster design, Joe mentioned that sometimes when people try to lean into the theatre type graphic designs it can come of cringy, but this was not the case. The ticket design also went down well, especially the paper choice, as we wanted it to have that proper ticket feel. We just need to ask Daf if he can flip the ticket direction. The exhibition statement was well received as well, with limited tweaking. The lectures mentioned how they liked how it was well written. The praised are attention to detail for this project.
- Libby updated us on the risk assessment, including how she added everyone's notes. She did two, one on Excel and another was a word document. After a read-through, it was confirmed that she had done it correctly, but we had to make slight tweaks for instance, to the action by whom and when section. We went away and sorted those little things out before coming back and getting the "ok."
- We also discussed what still left for us to do for example, writing our personal statements and getting the printing sorted for the vinyl and waiting for the coasters to arrive.
- For social media, we decided not to make a group one and opted to post on our own accounts and the Tramshed Tech account. Ryan and Joe suggested we get Tramshed Tech and Ffoto Swansea to post and add us as collaborators.



Meeting with Ryan, Joe & Lucy: ^(same day)

Risk Assessments: Approved ✓

- ↳ Slight adjustments made
- ↳ Need to send to Tramshed Team

Poster: Design successful ✓ ^{→ theme of poster} ^{should connect to other material.}

- ↳ Need to print, post, publish
- ↳ Send to Tramshed.

Exhibition Statement: Success ✓

- ↳ Need to amend small things & create final document & send to Tramshed

Tickets: Success ✓

- ↳ Need to work out technicalities of 'flipping' design → functions more as a 'ticket'
- ↳ Paper material approved & lined ✓
- ↳ Small design weeks to be made by ...

Tickets: Success ✓

- ↳ Need to work out technicalities of 'flipping' design → functions more as a 'ticket'

- ↳ Paper material approved & lined ✓
- ↳ Small design weeks to be made by lib.

Individual Statements: Need to write - respond to site, context, who created, response to site

- ↳ Need to work out material / how statements are shown.

Social Media: Needs developing -

Creating a page?? or having Tramshed post & we are the collaborators & ffotoswansea.

- ↳ Post the poster, behind the scenes, instillation shots?
- ↳ White blank canvas on photoshop = smoother & more professional look.

Imagery (Minnie & Amelia): Amelia in process of creating collage for coasters - small crops?

↳ Coasters have been bought (split the cost)

↳ Minnie to re-visit archive to photograph programme for vinyl or chair imagery.

← Vinyl has finally been approved & Tramshed!
(Need to create work title / statement)

Projection on Fly (Nebecca): Play with sound & video more - almost completed.

↳ Same plinth for projector
(Needs title / statement)

Projection - Silent Film (Kumie):

↳ keep on gaining footage & continue editing - explore 'meta'

Projection - Silent Film (Kumie):

↳ keep on gaining footage & continue editing - explore 'meta' concept & play around with placement for projector.

(Title -> 'Dream Palace'? - create statement)

TV long exposure (Libby): Trial the TV in space, capture

long exposures, sound, bringing outside to in but the context to be explained in statement!

→ Photograph at specific times of day?

↳ Context of 1890 -> minutes?
↳ title?

(Needs title & statement)

in space, capture long exposures, sound, bringing outside to in but the context to be explained in statement!

→ Photograph at specific times of day?

↳ Context of 1890 -> minutes?
↳ title?

(Needs title & statement)

Overall, great progress of collaboration, adjustments are needed (only minor) as a group to continue development in the final stages!

Trinity School of Art Trinity School of Art					
employees of Tram Shed Tech					
8	Dropping equipment- Dropping the equipment on ourselves will cause injuries/ could cause equipment malfunctioning later on	The group	More than one of us setting up to reduce the risk of dropping something <i>clearing area</i>		
7	Manual handling- strain trapped fingers	The group	Use proper lifting technique, avoid unnecessary chair movement	Two person lifts for heavy items	
8	Trip hazards during setup- tripping from tools, boxes, vinyl backing	The group and the employees of Tram Shed Tech	Keep walkways clear	Dispose of waste immediately and avoid blocking exits	
9	Vinyl Application- Skin irritation, slipping on backing sheets, vinyl peeling	The group	Check material ingredients to see if it is safe to use, bin backing sheets promptly	Ensure edges adhere securely	
10	Condition of metal chairs- Sharp edges, loose parts can cause harm	The group, members of the public and employees of Tram Shed Tech	Inspect chairs and remove the unsafe ones	Do not stand on the chairs, smooth out or cover sharp areas	
11	Public Interaction- Coasters moved or dropped causing slips, vinyl damage from handling	The public and employees of Tram Shed Tech	Staff checks throughout exhibition duration, secure coasters if needed	Maintain clean and stable surfaces through the exhibit hours	

Trinity School of Art Trinity School of Art					
employees of Tram Shed Tech					
12	Spills- Drinks spill near coasters and on the floor which could cause people to slip	The group, members of the public and employees of Tram Shed Tech	Monitor staff cleanup and monitor the floor conditions	Arrange the chairs in a safe layout	
13	Crowding and general safety- obstructed routes, minor injuries	Tram Shed Tech, the public	Monitor the number of visitors	Provide staff presence at the busy times of the exhibit	

*Arranging for 2nd
week - with 1st
groups not in.*



Event Risk Assessment

Ref	Hazard / Type / Activity Area of Concern	Persons at Risk	Existing Controls	Describe Any Further Controls Actions Needed	Action By Whom	Action By When
1	Tangling wires from projector and media player causing a trip hazard	The group, members of the public and employees of Tram Shed Tech	All cables will be securely taped to the floor/ wall and kept close to the edges out of the way of walkways	Place brightly coloured tape on them/ signs to let people know there is a trip hazard		
2	Projector becomes very hot- fire hazard and risk of burns from touching the projector	The group and the public	Keep the projector ventilated and marked as hot	Turn the projector off when not in use		
3	Old fly machine - fragile barrier could cause injury if knocked into and could break the machine	Public and Tram Shed Tech	Put up clear signage telling people not to touch the equipment/ fly machine			
4	Projector stand blocking the walkways- someone could knock it over and get burnt from the projector/ injuring themselves from hitting it	Public	Keep main walkway fully clear with signage to tell people where they should/ shouldn't walk			
5	Technical failures (loose cables, faulty equipment)- Fire Hazard	The group, members of the public and	Check all equipment before setting up	Equipment having regular checks during open hours of the exhibit <i>PAT TEST IN OCT</i>		

Version Control

Author:	ASH GOWRIE & NADA
Department:	PAHO
Location:	PAHO
Live Manager:	R. E. M.
Date:	Click here to enter a date.
Applicable Equipment:	L-150
Associated Risk Assessment(s):	✓
Version:	1
Review Date:	Click here to enter a date.
Approved by:	✓
Reason for latest update:	✓

ALL 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 reason his/her name must be given to the Faculty Secretary.
- (iii) If travelling overseas, check the Foreign and Commonwealth Office Website www.fco.gov.uk.

The Tutor / Organizer 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.

Details

Event Description	Photography at the Swansea College of Art
Department	Photography at the Swansea College of Art
Event Location	Tramshed Tech at the Palace Theatre, Swansea
Event Organizer Name	ASH GOWRIE
Numbers of students attending	2000 to 2500
Students with additional needs (please describe)	N/A
Numbers of staff attending	6
Number of first aiders attending	
Start Date	8th of December 2025 (8am-5pm)
Return Date	8th December 2025 (8am-5pm)
Assessment Approved by (Live Manager)	Yes / No

Print name: _____

Signed: _____

Authorized by: _____

Print name: _____

Risk Assessment: FINAL

									
RISK ASSESSMENT TITLE									
RISK ASSESSOR NAME		UNIVERSITY INSTITUTE / DEPARTMENT			BRIEF DESCRIPTION OF ACTIVITY				DATE VALID FROM
Libby Turner		Photography			Palace Theatre, Site Specific Exhibition.				
AUTHORISING LINE MANAGER		PERSONS AT RISK			DATE(S) / LOCATION(S) OF ACTIVITY				REVIEW DATE
Ryan Moule and Joe Coleman		The Group, Members of the Public and Employees at Tram Shed Tech			3rd-4th December, Palace Theatre				
HAZARD List what could cause harm from this activity.	POTENTIAL HARM For each hazard, identify the type of harm that could occur eg biological, physical, chemical, safety, ergonomic or psychosocial	RISK RATING See Risk Ratings Tab			CONTROLS For each hazard, list the measures you will be taking to minimise the risk identified.		RESIDUAL RISK See Risk Ratings Tab		
		Severity	Likelihood	Risk			Severity	Likelihood	Risk
Trailing Wires from projector and media player	Trip Hazard	3	4	12	All cables taped securely and kept close to the edges out of the way of walkways		3	2	6
Projector becomes very hot during long use	Fire hazard/ risk of burns from touching projector	4	4	16	Keep projector ventilated and marked as hot/ turn off when not supervised and in use		4	2	8
Old fly machine + fragile barrier	Could break the fly or get hurt from knocking over the barrier	2	3	6	Put up clear signage telling people not to touch the equipment/ fly machine		2	2	4
Projector stand blocking the walkways	Someone could knock it over and get burnt from the projector/ injuring themselves from hitting it	4	4	16	Keep main walkway fully clear with signage to tell people where they should/ shouldn't walk		4	2	8
Technical failures (loose cables, faulty equipment)	Fire Hazard	3	3	9	Check all equipment before setting up and regular checks during open hours of the exhibit		3	2	6
Dropping equipment	Dropping the equipment on ourselves/ could cause equipment malfunctioning later on	3	4	12	More then one of us setting up to reduce the risk of dropping something		3	2	6
Manual Handling	Strain trapped fingers	2	3	6	Use proper lifting technique, avoid unnecessary chair movement: two person lifts for heavy items		2	2	4
Trip hazards during setup	Tripping from tools, boxes, vinyl backing	3	3	9	Keep walkways clear, dispose of waste immediately, avoid blocking exits		3	2	6
Vinyl Application	Skin irritation, slipping on backing sheets, vinyl peeling	2	3	6	Make sure material is safe to use, bin backing sheets promptly, ensure edges adhere securely		2	1	2
Condition of Metal Chairs	Sharp edges, loose parts, instability	3	3	9	Inspect chairs: remove unsafe ones, do not stand on chairs, smooth or cover sharp areas		3	2	6
Public interaction	Coasters moved or dropped causing slips, vinyl damage from handling	3	3	9	Staff checks throughout exhibition duration, secure coasters if needed, maintain clean, stable surfaces		3	2	6
Spills	Drinks spills near coasters, chairs shifting	3	3	9	Prompt spill cleanup, arrange chairs safely, monitor floor conditions		3	2	6
Crowding & General Safety	Obstructed routes, minor injuries	3	4	12	Monitor visitor numbers, provide staff presence at busy times		3	2	6

Version Control

Author:	Libby Turner- 07512741894 2401135@student.uwtsd.ac.uk Millie Jones- 07399085156 2403702@student.uwtsd.ac.uk Amelia Peacock Everett- 07852120866 2400803@student.uwtsd.ac.uk Rebecca Davies- 07914929074 2400081@student.uwtsd.ac.uk Jamie Sides- 07946208795 2400824@student.uwtsd.ac.uk
Department:	Photography in the Arts/ Documentary Photography and Visual Activism
Location:	Palace Theatre, Swansea, SA1 1NE
Line Manager:	Ryan Eynon-Moule
Date:	3 rd -4 th December
Applicable Equipment:	2 Projectors 3 Media Players 3 extension cables 2 Bluetooth speakers White pillar TV Insulation tape (All PAT Tested)
Associated Risk Assessment(s):	
Version:	1
Review Date:	Click here to enter a date.
Approved by:	
Reason for latest update	

FULL RISK ASSESSMENTS MUST BE COMPLETED FOR ALL VISITS

NOTES:

Risk Assessment

Hazard / Task / Activity Area of Concern	Persons at Risk	Existing Controls	Describe Any Further Controls Actions Needed	Actions By Whom	Action By When
railing Wires from projector and media player causing a trip hazard	The group, members of the public and employees of Tram Shed Tech	All cables will be securely taped to the floor/ wall and kept close to the edges out of the way of walkways	Place brightly coloured tape on them/ signs to let people know there is a trip hazard	All Authors	2 nd -4 th Dec
projector becomes very hot- fire hazard and risk of burns from touching the projector	The group and the public	Keep the projector ventilated and marked as hot	Turn the projector off when not in use	All Authors	2 nd -4 th Dec
old fly machine + fragile barrier could cause injury if knocked into and could break the machine	Public and Tram Shed Tech	Put up clear signage telling people not to touch the equipment/ fly machine		Rebecca Davies	2 nd -4 th Dec
projector stand blocking the walkways- someone could knock it over and get burnt from the projector/ injuring themselves from hitting it	Public	Keep main walkway fully clear with signage to tell people where they should/ shouldn't walk		Rebecca Davies Jamie Sides	2 nd -4 th Dec

technical failures (loose cables, faulty equipment)- Fire Hazard	The group, members of the public and employees of Tram Shed Tech	Check all equipment before setting up- PAT Testing	Equipment having regular checks during open hours of the exhibit	All Authors	2 nd -4 th Dec
Dropping equipment- Dropping the equipment on ourselves will cause injuries/ could cause equipment malfunctioning later in	The group	More than one of us setting up and clear the area before setting up to reduce the risk of dropping something		All Authors	2 nd -4 th Dec
Annual handling- strain trapped fingers	The group	Use proper lifting technique, avoid unnecessary chair movement	Two person lifts for heavy items	All Authors	2 nd -4 th Dec
trip hazards during setup- tripping from tools, boxes, vinyl backing	The group and the employees of Tram Shed Tech	Keep walkways clear	Dispose of waste immediately and avoid blocking exits	All Authors	2 nd -4 th Dec
vinyl Application- Skin irritation, slipping on backing sheets, vinyl peeling	The group	Check material ingredients to see if it is safe to use, bin backing sheets promptly	Ensure edges adhere securely	Millie Jones Amelia Peacock Everett	2 nd -4 th Dec
condition of metal chairs- Sharp edges, loose parts can cause harm	The group, members of the public and	Inspect chairs and remove the unsafe ones	Do not stand on the chairs, smooth out or cover sharp areas	Millie Jones	2 nd -4 th Dec

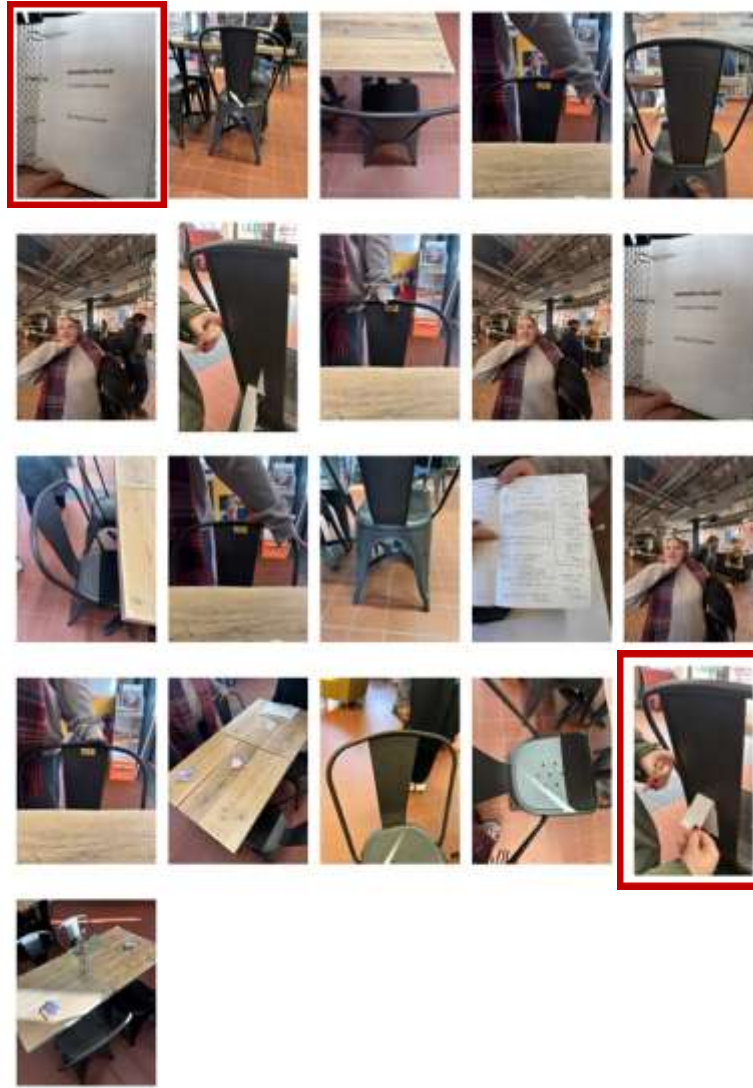
	employees of Tram Shed Tech			Am Pea Eve
rs g slips, ig	The public and employees of Tram Shed Tech	Staff checks throughout exhibition duration, secure coasters if needed	Maintain clean and stable surfaces through the exhibit hours	Mill Jon Am Pea Eve
isters ald	The group, members of the public and employees of Tram Shed Tech	Prompt spill cleanup and monitor the floor conditions	Arrange the chairs in a safe layout	Mill Jon Am Pea Eve Reb Dav
ity- injuries	Tram Shed Tech, the public	Monitor the number of visitors	Provide staff presence at the busy times of the exhibit	All Aut

groups ed	Tram Shed Tech and the Public	Place signs and tape to stop people walking and touching things without permission	Ensure staff is present to remind the public where the boundaries are	All Aut
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Site Visit

- This session was focused on applying vinyl to the chairs. Initially, we measured the chairs to ensure the vinyl designs would be a good fit and visually appealing.
- In Zed's absence, we consulted with his manager, Gwenno, who supported our vinyl concept. She allowed us to conduct tests on a less visible part of the chairs. After reviewing our tests, Gwenno gave us the go-ahead to proceed with the vinyl application. We also briefed her on our other project ideas, which she found liked.
- Gwenno also shared excerpts from a book draft, which explores research conducted at the site. The material was quite interesting, and some concepts might be worth investigating further.

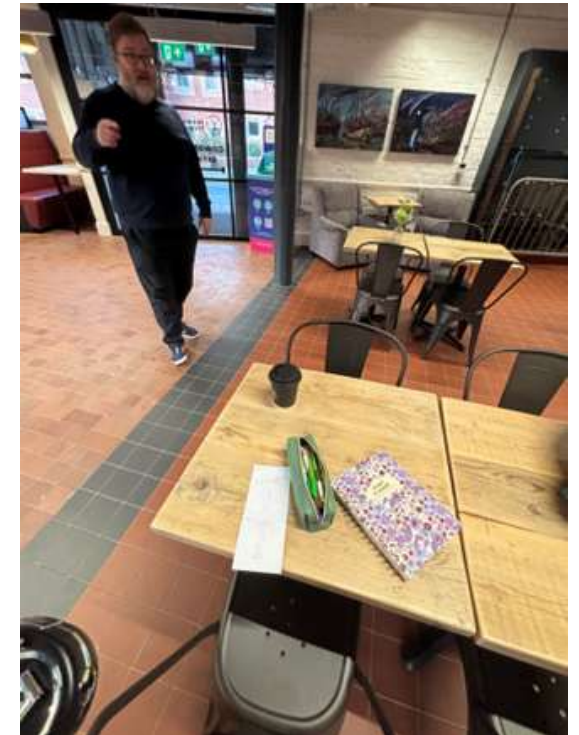
Draft of book
Gwenno
mentioned.



Documentation of vinyl
on chairs, showing that it
is safe to use. We
showed Zed and he
liked the idea and gave
us the "ok" to use.

Site Visit

- To enhance the quality of images for vinyl chair printing, higher-resolution versions were captured using a camera and stored on OneDrive for team access; post-production plans involve brightening and improving the definition of these photos. Tests were then conducted to visualise the designs on the chairs and accurately measure them for printing, clarifying the scale and placement within the space.



Poster Amendments- FINAL

- Based on feedback from the group and Tramshed Tech, Rebecca adjusted the poster layout, slightly repositioning elements and ensuring the theatre border was more central and fully visible for better prominence. I believe Millie suggested clarifying the event dates, so she revised the original "December 3rd 8am until December 4th 3pm" to "December 3rd 8am–3pm to December 4th 8am–3pm," enhancing clarity. After these changes, the final design was sent to Tramshed Tech's marketing team, who requested identical logos on both sides of the poster instead of a symmetrical arrangement. We updated this to meet their specifications and confirmed the changes before proceeding with printing and marketing the exhibition.



Ticket Amendments

- Following our discussions, Libby developed a design that captured both her vision and the group's ideas, presenting it for our feedback before our meeting with our lecturers. Libby also mentioned she's planning to handle the printing with Daf next week. We have two design ideas for the back of the ticket to choose from, but I think as a group we're learning towards the coloured sketching of the Palace Theatre.



Final design for back of ticket to be confirmed



Group and Marketing Updates

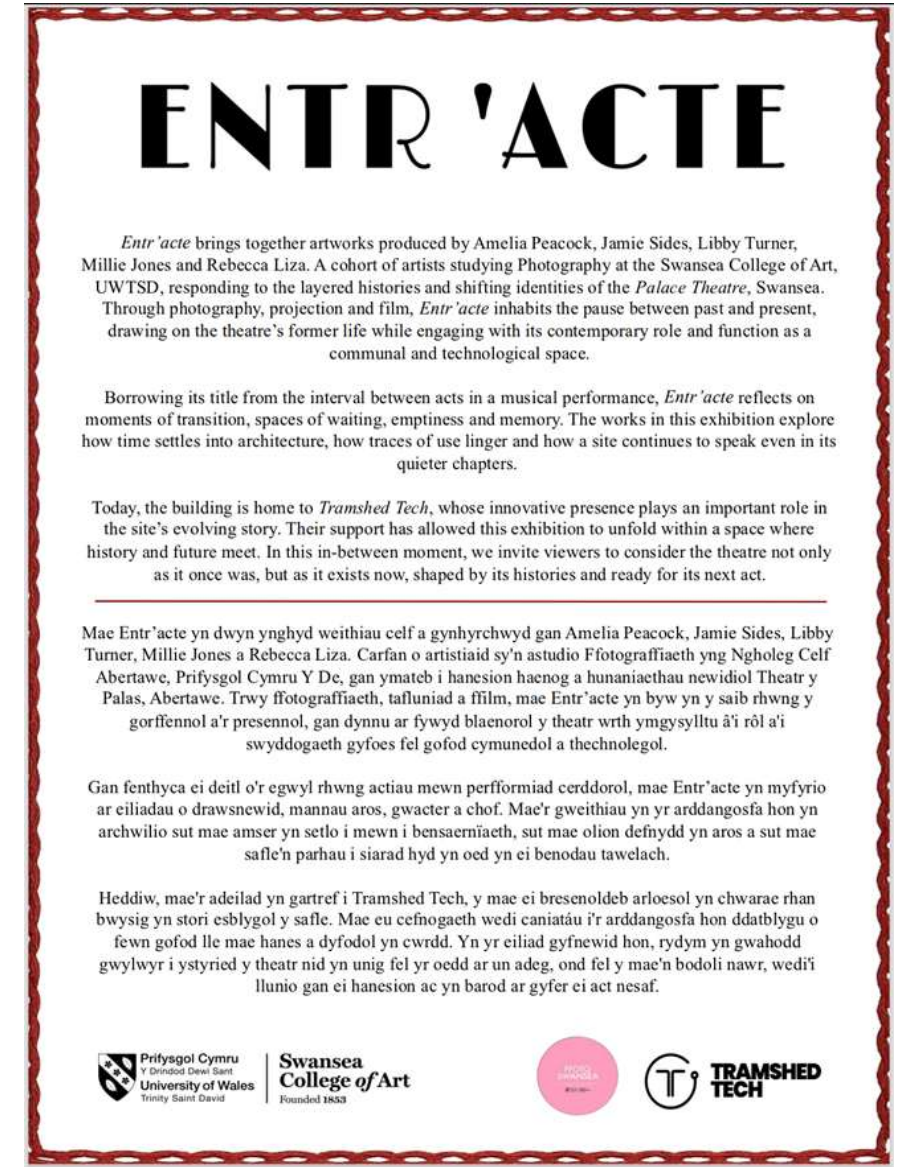
- GROUP UPDATES: We're nearing completion of our projects. I am finalising edits on the coasters. Millie has gathered high-quality images needed for her chair designs and is now planning to create a template for printing. Libby has decided to use an old TV setup with layered sounds and needs to photograph the Palace Theatre. Rebecca is planning to finish video editing on Monday. Jamie needs to complete a few more shots and editing, with the interview location still under discussion.
- MARKETING UPDATES: Libby created a ticket design reflecting on the group's ideas, which was reviewed before a meeting with Joe and Ryan. She's also planning to coordinate printing with Daf next week. The poster design is now complete and set for printing and distribution on Monday.

Exhibition Statement- FINAL Design

- The Exhibition Statement has been finalised with adjustments based on Jamie's and the lecturers' feedback, focusing on sentence structure and clarity. Rebecca assisted Millie by providing university logos and designed a border that visually connects the statement to the poster, ultimately choosing a simpler design as to not make it overstimulating. Millie also included an updated Welsh version of the statement as is required by law.



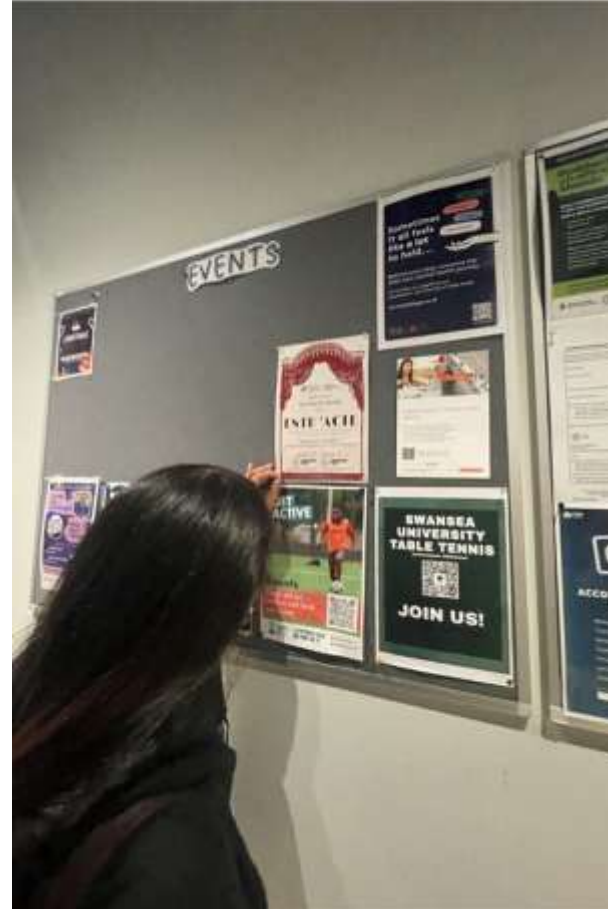
From this
to this



10/11/25	12/11 Individual tutorials on research. Students to attend individual tutorial with Visual Diary so far. *Millie had tutorial with Joe 11th November- Millie, Rebecca & Amelia at site testing projection on the fly and measuring the poles for mdf experiment *Millie bought mdf for experimental piece of collage for clubbing images *Rebecca and Libby working on draft designs for poster and tickets, title of exhibition to be "Entr'acte" *Need to finalise risk assessment details for each individual works and the whole exhibit *Emailed archive for sources to use for work Site Visit: *All notes/advice/ actions to take are on email by Joe and notes taken by Millie on the one drive folder	13/11 Site Visit 2 15 minutes to discuss ongoing work/plans. Bring working prints/installation plans for review. ACTIONS FOR NEXT WEEK: *On Joe's email *Marketing needs to be completed to start printing and publishing *Risk assessment details *More experimentation for projects
17/11/25	19/11 Individual tutorials on research. Students to attend individual tutorial with Visual Diary so far. 18th Nov- Millie, Rebecca and Amelia at site- confirmed posted design with Zed, input was to include tramshed logo (was awaiting permission first) *visualised new coaster idea and placing imagery onto the chairs 19th Nov- Millie buys coasters and creates test samples 20th Nov- Millie, Becca and Amelia confirm the use of vinyl on the chairs with Gwenno (Zeds boss) and zed himself Libby produces 'final' ticket design (small adjustments to be made from group meeting) and also our risk assessment to be signed off 21st Nov- Millie sends all relevant documentation and material to Tramshed for their marketing team to approve and measures chairs for vinyl sizing Millie re-visits the archive to take images with camera of programme and newspaper. NEXT WEEK: *Finalise work in situ, test prior to final site visit on Thursday at 2:45 *Print posters and tickets *Printing for works(vinyl)	20/11 Marketing/risk assessment/contextualisation signoff Ideas/concepts, materials and risk assessments all approved by Ryan, Joe and Lucy. Need to develop social media presence, collaboration with Tramshed? All notes, advice and video recordings are on one drive folder

Putting up Posters

- Rebecca, Millie and I went around putting posters around the university before heading to Tramshed Tech to place some there. Later on, Rebecca and I also put one up at her accommodation on the notice board.



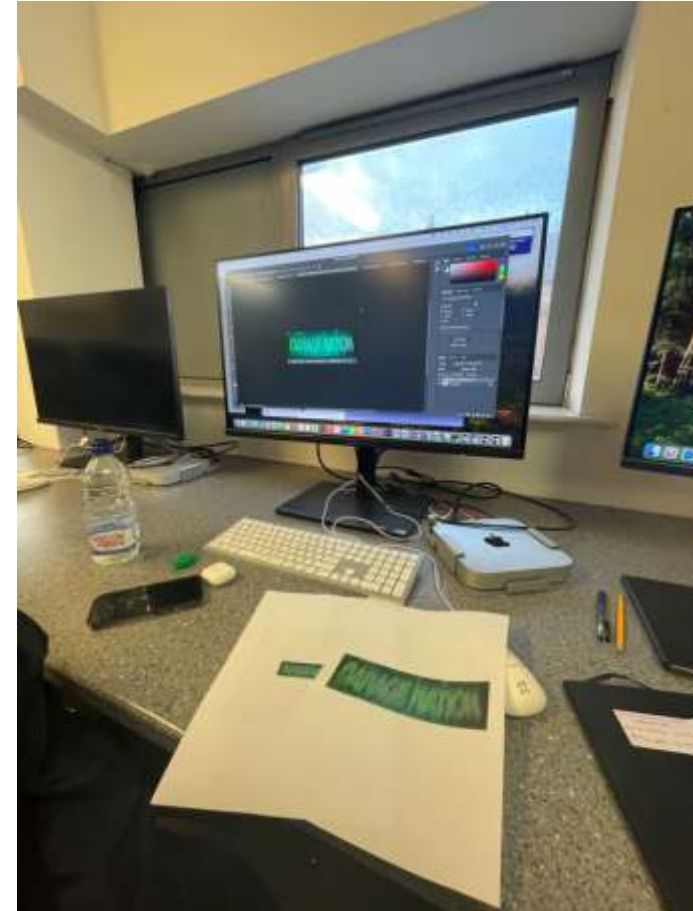
Mac Suite: Edits for Coasters

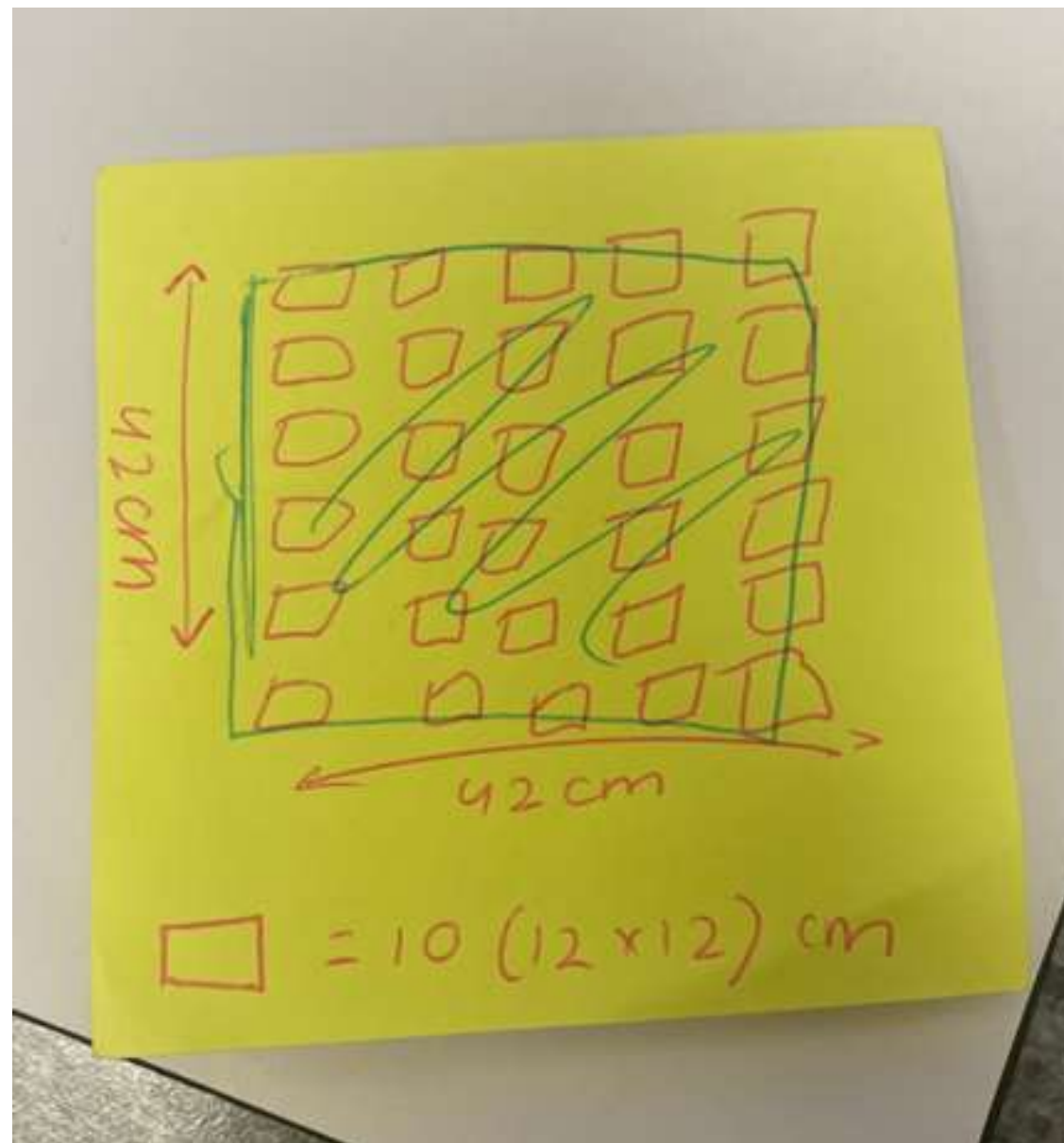
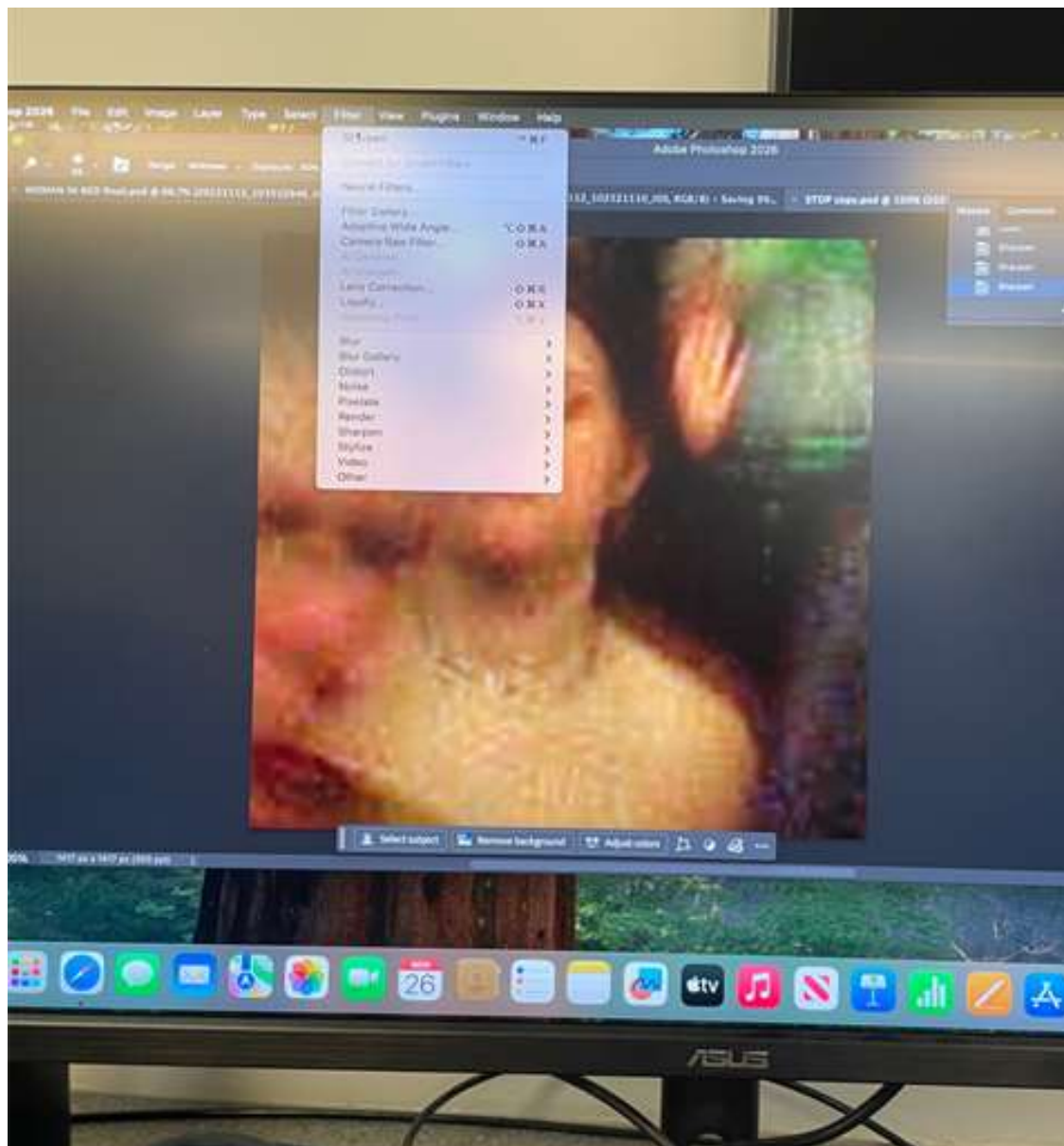
- I am now in the final stages of editing my work, supported by Rebecca who helped select appropriate crops for specific images to enhance my edits. With my coaster designs completed, we proceeded to resize the artwork to match the actual coaster dimensions. The individual images were relatively simple to adjust, each measuring 12cm by 12cm, ensuring there was a 2cm gap on all sides. However, the collage required more meticulous sizing adjustments. Given our decision to use a 16-image layout, we initially measured the entire collage at 40cm but subsequently increased it to 42cm to provide additional spacing. Once all the images were correctly sized, we sent the printing specifications to Daf and Ann via email, ensuring they had all the necessary details for printing the following day. Daf is set to begin printing what he can on the 26th, keeping the project on schedule for the upcoming exhibition.



Mac Suite: Edits for Coasters

- The same as 24/11/25. Further editing.





Site Visit

- During a site visit, Rebecca, Millie, Libby, and I conducted tests and shoots for our projects. Millie and I tested coasters and vinyl on chairs, Libby took long exposure shots, with Rebecca testing her sound, placing a speaker in a hidden nook of the flying rig. We gave posters to Zed for posting and informed the Tramshed team about the social media information Millie sent. We also discussed marketing strategies. In a group meeting, updates were shared: my vinyl was ready, Millie had made advert crops, Rebecca's video was complete, and Libby tested the TV setup.
- Next up is the vinyl application to coasters, and Jamie is to continue developing his film edit.



Individual Tutorial with Joe

- In this tutorial we discussed where I'm up to so far with the visual diary and how I was finding it. At this point, I've made it further than I did the first year, however I mentioned finding the motivation to do this is just not there and its really hard for me to get into that mindset. Nonetheless, Joe went through what I had so far and was pleased with my progress. We then went on to discuss my site-specific report which I haven't started yet, however I do have a structure written out to follow. I told Joe of the artworks I plan to write about and mentioned how I want to try to get better at making comparisons between the artworks and interlink rather than just have a section for each.
- To help me with my visual diary, he sent me an email of the framework for it to follow.

Artwork study

Artwork study question - How is it site-specific and why is it interesting/impactful to the audience.

Don't forget to describe the artwork – content and composition.

Research the artwork, find a quote about it. Reference and discuss the quote.

Archive visit

Workshops

Document visualisation projection and printing weeks. – find PowerPoint and discuss some artworks (visualisation and projection only).

Group meetings

Project cycle

Aim, documenting the work, showing selecting and editing images and evaluating.

*Evaluation:

- **Aim** – did you achieve your aim. Reflect on this
- **Planning** – Did you plan well. What would you do differently?
- **Shoot** – How did the shoot go? Did you perform well. Would you change anything?
- **Selection** (from contact Sheet) – Does your selection make sense for your aims?
- **Editing/Printing** – Are your edits good quality? Did you learn something new?
- ***Critique** – What do other people think? Is your work talking to your audience?
- **Outcomes** – Have your outcomes displayed new skills? Do they achieve aims? What can you improve?
- **Next steps** – As a result, what do you plan to do next in your project.

Mac Suite and Workshop Room

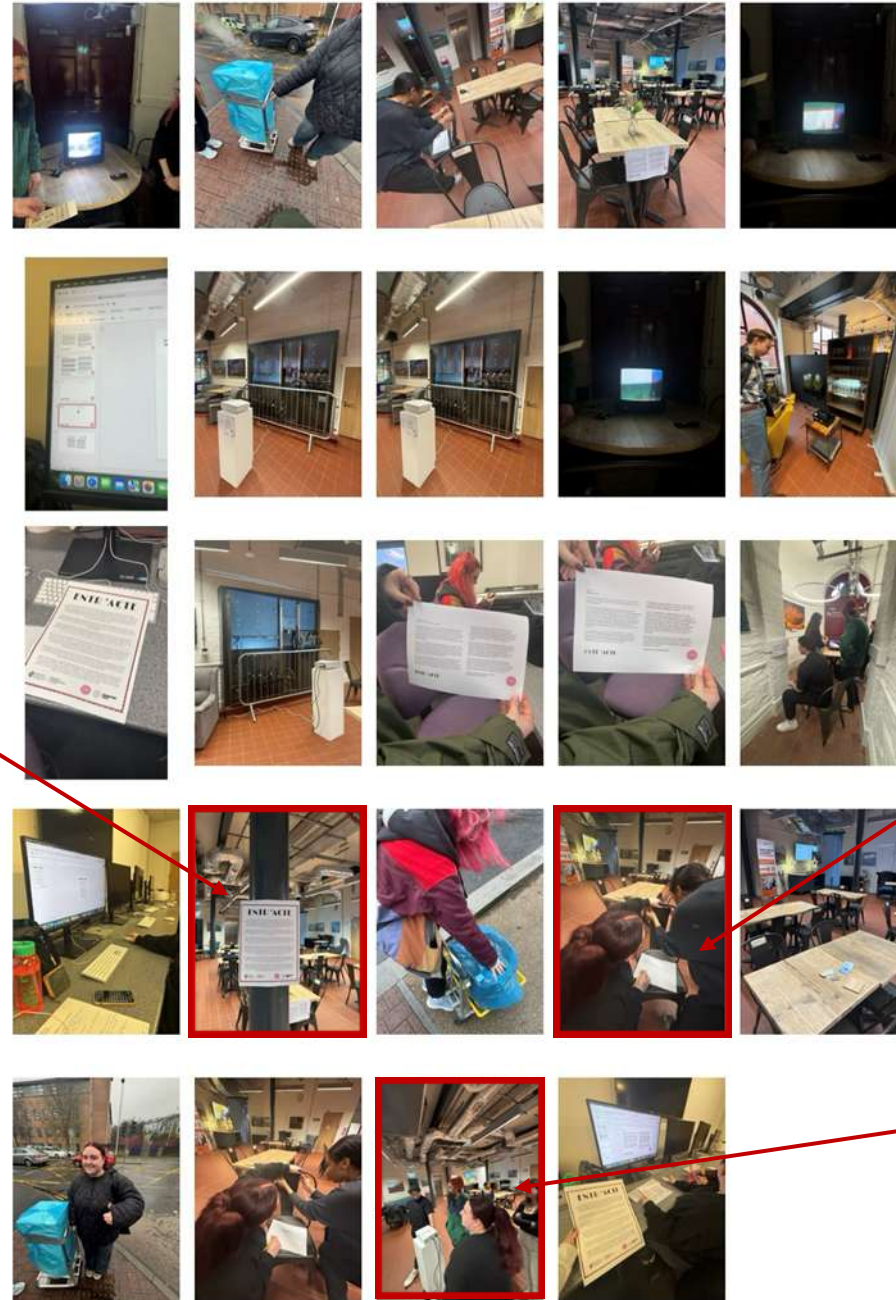
- The day's main goals were for me to progress on her coaster work, for Rebecca paint her plinth and print testers for the site visit. I completed collage work and most coaster crops, enabling Ann and Daf to print vinyl testers. Rebecca painted her plinth for the projector stand whilst I was in my tutorial. We also updated our statements and then, printed an exhibition statement tester to visualise the display layout.
- The next step is to print remaining testers for the site visit, including vinyl for chairs, coaster images, and marketing materials, preparing all physical materials for the exhibition's final elements.



Site Visit 3 with Lecturers (Joe and Ryan)^{27/11/25} and Lucy

- Our group presented our projects to the lecturers for review in preparation for an upcoming exhibition. Starting with Rebecca's project, they seemed to be satisfied, and Zed agreed to cover the sensors for the lights so hopefully the lights will turn off and we'll be able to her projection better.
- Moving to Jamie's project requires a slight adjustment to the projection's placement to better interact with the glassware on the shelves.
- Both Ryan and Joe were happy with my coaster designs without needing changes. However, the vinyl application on the chairs needs refinement to ensure a seamless fit.
- Libby's project was well-received, with a minor note to ensure the room is properly blacked out.
- Due to some personal issues, Millie was not able to be there so her tasks of adjusting the vinyl design in Photoshop will be taken over by other group members. Rebecca and I volunteered to help and plan to keep Millie in the loop. The goal is to have the vinyl ready for Millie to apply to the chairs, ensuring her part of the project remains on track so she doesn't have to worry about it.

We decided to place our exhibition statement on a pillar facing the door as you enter into the café. It was the best option to ensure people would see it and was not in anyone's way. We stuck it on using Blu Tack.



Millie was speaking with our lecturers, so Rebecca and I measured the chairs, as upon receiving feedback we thought it would be a good idea for the vinyl text to fill the top space of the chairs. The vinyl testers Millie printed earlier were too small.

The lecturers had a look at each project individually and gave us feedback on where we're at and what's left to do.

Workshop Room- FINAL Touches

- To prep for the exhibition and make the following week easier, Rebecca and I aimed to wrap up as much as possible before the weekend. We offered to help Millie with her tasks, including printing more vinyl testers for the chairs, since she had personal commitments. Rebecca then created a template for Millie's work and printed examples, but couldn't create a curved template, so Millie did so. We also planned to complete printing and mounting all materials, such as artist and exhibition statements, and schedule social media posts. Rebecca offered to help me with cutting and mounting to speed things up. I offered to assist Libby with the ticket cutting if needed.
- Ann and Daf printed the vinyl for the coasters, which we cut out and mounted. Rebecca whilst I had to go back and make a few adjustments to my images, managed to print and mount the artist and exhibition statements. Libby and Ann worked on printing the final tickets but ran into complications with the paper. Unfortunately, they ran out of time, so Libby plans to test more prints with Daf on Monday. Libby showed us examples of the ticket design on the chosen paper, before she left, with Rebecca and I liking the feel of it. Millie came in later to pick up her vinyl so she could cut them at home.

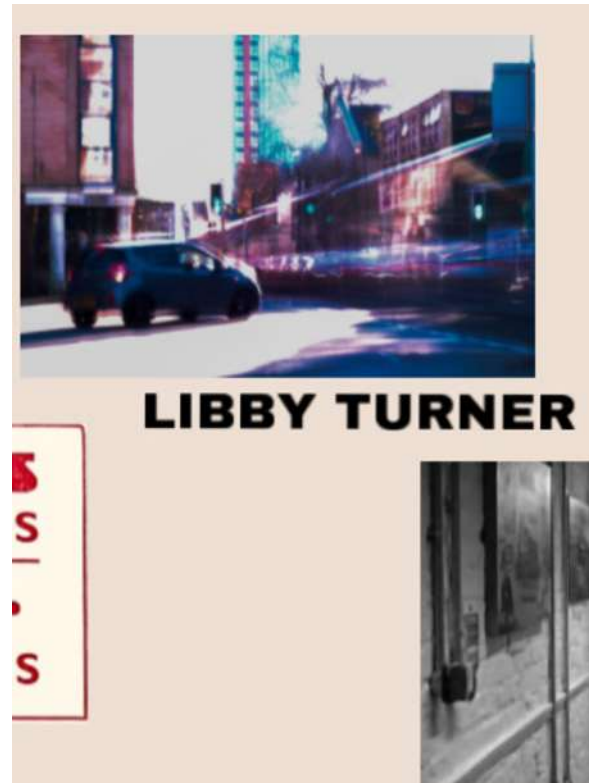
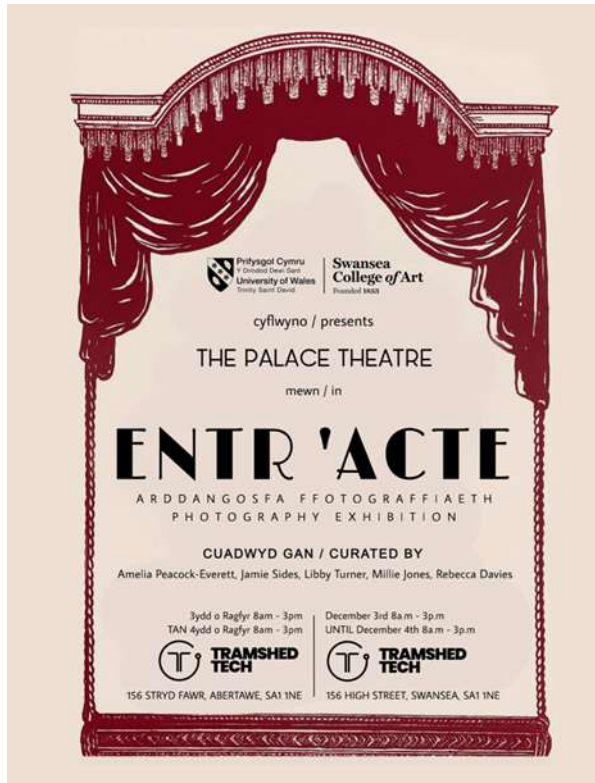
TARGET FOR 1st DECEMBER

- Libby to finish printing the tickets with Daf, and Millie needs to complete cutting her vinyl for the chairs. The group will gather all materials, finalise remaining tasks, and have a final discussion to ensure everyone is organised for the exhibition setup the next day.



Social Media Post

- Rebecca designed a carousel post as she has experience with making them. She has carefully curated and considered using specific artworks of ours that match the other, going from colour to black and white.

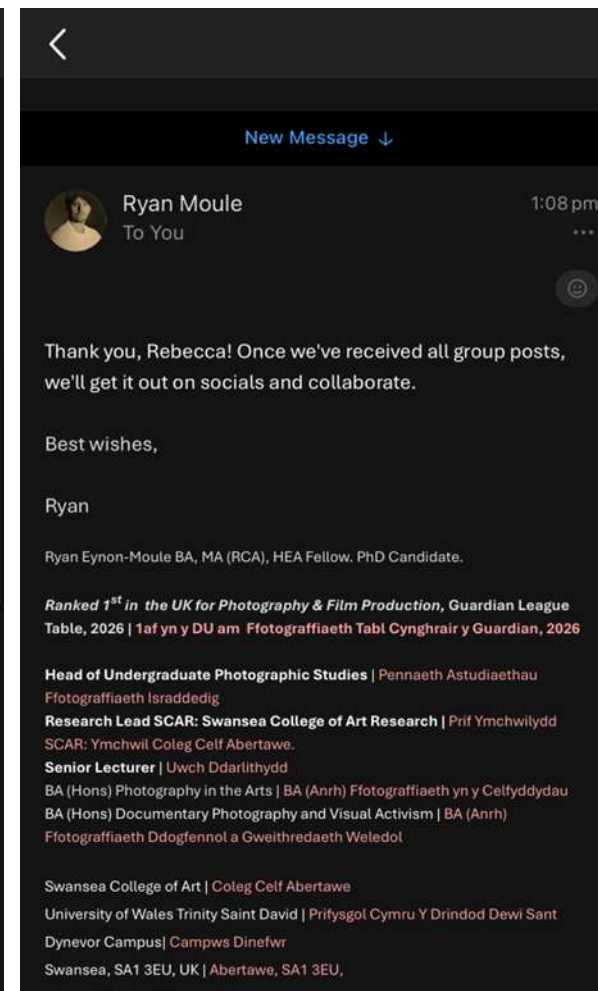
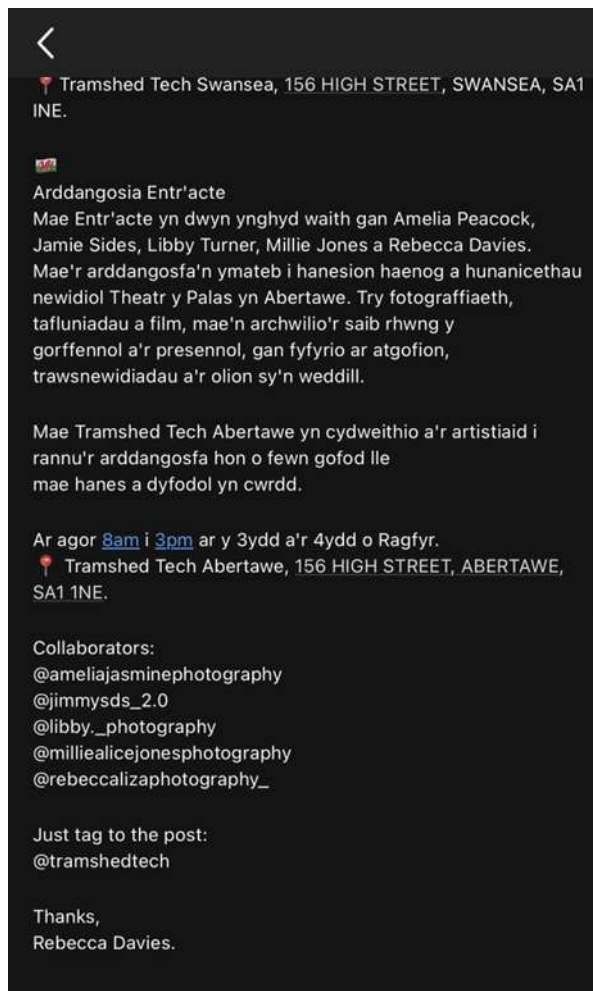
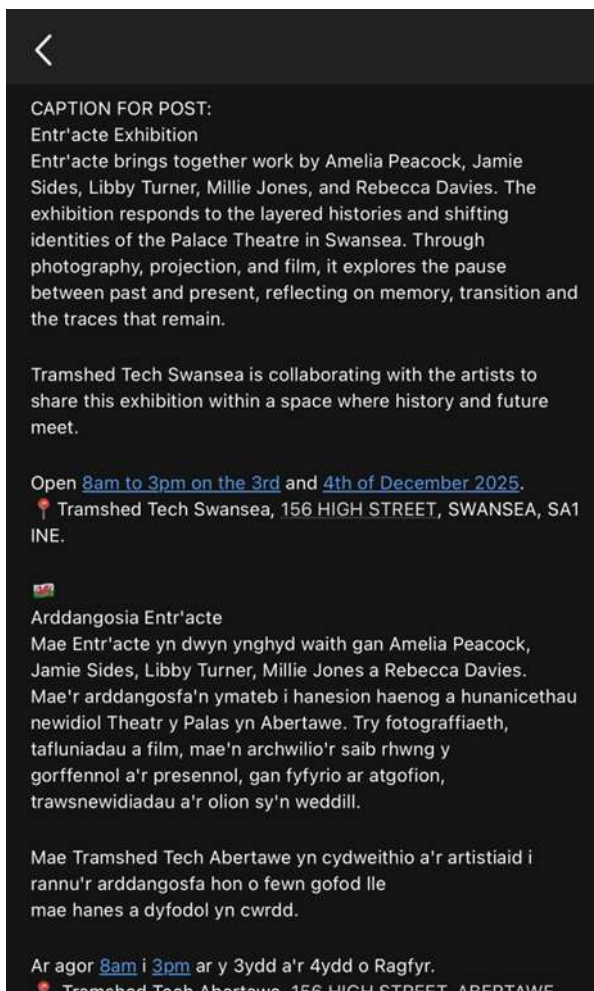
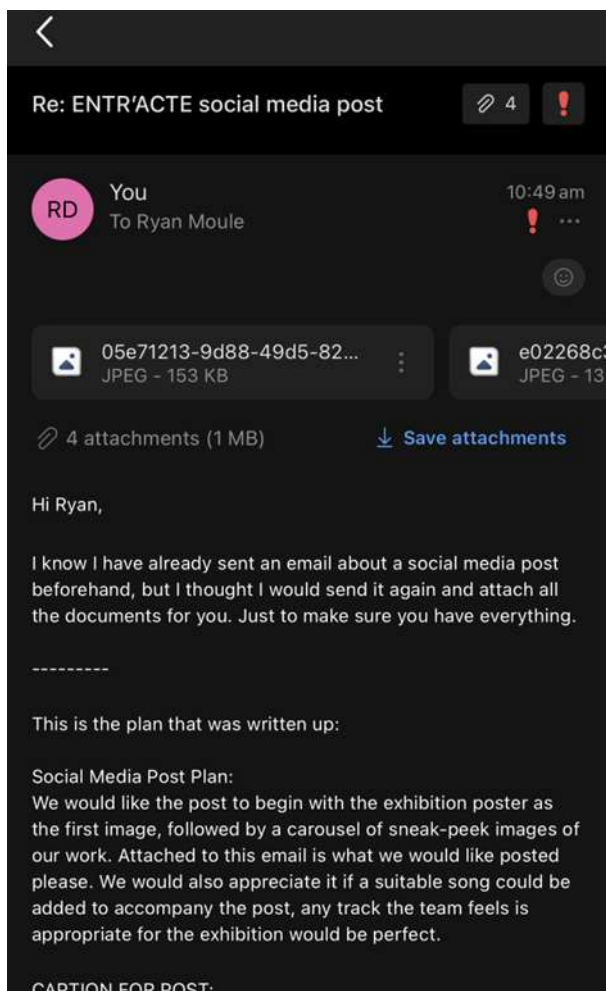


Group Meeting (incl. Marketing Updates)

- Mine and Millie's work is done (with the exception of a coaster that needs to be re-done). Rebecca work is also done, and she has been assisting others if needed.
- Libby is cutting the tickets and finalising her work and Jamie is finalising his projection, finding and plinth, and figuring out how it will be set up in front of the shelving.
- Tramshed Tech are no longer going to collaborate on social media post, which was annoying, so we contacted the university to post our work and tag Tramshed instead.

24/11/25	27/11. WAS EXHIBITION WEEK 28/11 Site Visit 3 15 minutes to confirm/test/visualise exhibition. Bring finalised work/installation plans. 25th Nov- Millie, Becca, Amelia & Libby at site testing coasters, long exposure shots, hand over posters, Millie sends over social media info to Tramshed, post made by Rebecca. *Amelia's vinyl printed ready to mount *Millie creates advert crops to send to be printed *Becca's video completed *Libby experiments with the TV with Ann * Vinyl needs to be applied to the coasters (job for next week) *Jamie still in process of developing the video 28th Site Visit- *Overview & statements have been confirmed, small amendments need to be made and then mounted to foam boards on vinyl *Projection (Becca & Jamie complete) *TV complete, works well in space *Coaster collage design approval by Ryan and Joe, just need to mount Social Media: *Sent post to marketing team but they refused to post. Will ask ffotoswansea to post instead and then individually. Chairs: The advertisements have been successfully edited The images should all fill the space and then they would all have a visual connection Amelia and Rebecca create measurements due to Millie's time restraints (family matters) Rebecca creates edits of filling space and has them printed, unable to create the oval arch Millie had time over weekend so created edits by making a template with arch, sent to be printed
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Email Correspondence: Social Media



Rebecca to Ryan

Setting up for the Exhibition

- The setup was straightforward, as we've tested many times before. Scheduled for 3pm to 5pm the day before the exhibition, we had enough time to arrange everything carefully.
- I helped Rebecca set up her projector and secure the area. Two minor issues arose: the university-provided tape couldn't be used as it ruins the tiles, so Zed lent electric tape to secure projector and TV wires. We then found that the lights wouldn't turn off the lights near Rebecca's projector, but it was no problem as she had already increased increasing the video's brightness beforehand.
- Once that was done, she helped me place the coasters on the table and we both helped Millie with putting her vinyl prints on the chairs.
- In the circular room, Libby was setting up. I went over to help hold the ladder while she blacking out her room.
- Jamie's setup was simple, requiring little help as he know what to do.
- Throughout, risk assessments and health and safety procedures were followed. Spaces were checked, and the process was documented with photos and videos for social media content. Zed was briefed on the next day's expectations and reminded about our 'lecturers' assessment.



Rebecca and I assisting Millie is placing the vinyl on chairs.



Me holding ladder for Libby while she blacks out the windows.



Rebecca and I placing the coasters on the tables. We tried to place ones that worked together and not have them clustered as all nightclub ones together or all historical ones together.

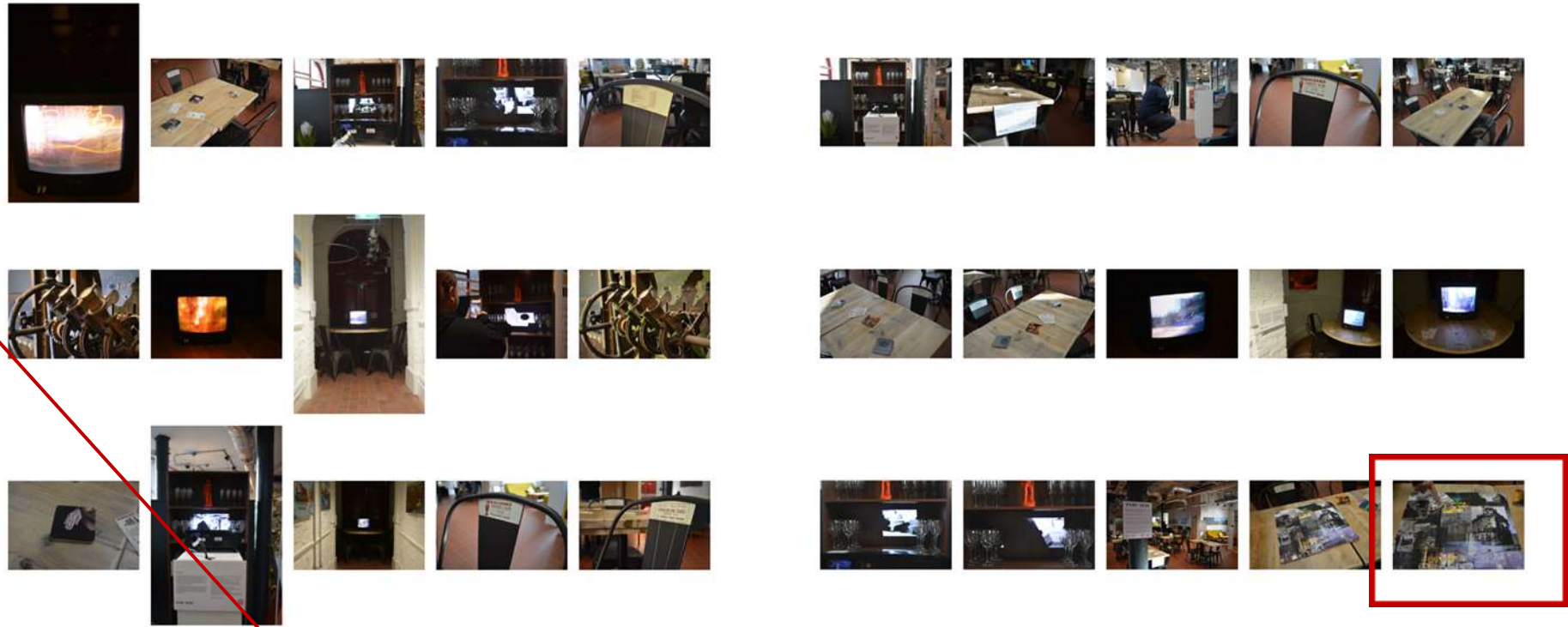


EXHIBITION- Day 1

- The day began at 8 am with everyone arriving punctually. There was no preparation for me to do as it was done the day before and unlike the other Millie and I didn't have to turn anything on.
- As it was early, it started slow, but as the day progressed, attendance increased, with people engaging, artist statements, and artworks. The exhibition steadily gained traction.
- At 12:15 the lecturer's arrived for their visit. First, they had a look around and then we sat down as a group to discuss the overall exhibition, our individual contribution, group dynamics, and what we've learned from it.
- The feedback was overwhelmingly positive, highlighting the cohesive message conveyed by the exhibition. The consistency across individual projects, layout, and marketing was noted. The articulation of ideas in the artist statements was also praised.
- Family and friends, including Millie's dad, visited. He particularly liked the coasters.
- Throughout the day social media updates were made with us tagging each other to promote the exhibition. Towards the end, the coasters were used to create a large collage, drawing significant interest. Zed particularly appreciated this piece for its visual and conceptual strength, which for me was very pleasing to hear.



We placed the poster and tickets next to the café as we believed that's where they'd get the most visibility.



We placed a drink on a coaster to encourage visitors to use them.



We placed tickets near the coasters so people who sat down could have a closer look at and read them.



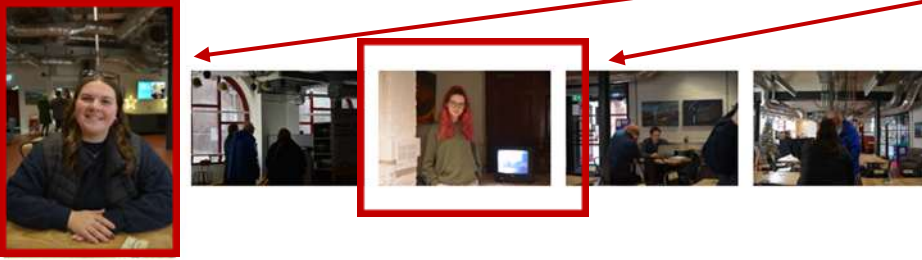
We put together the coasters I made to show how they come together to create one bigger image.



EXHIBITION- Day 2

- The second day of the exhibition started with a minor setback as Libby and Jamie were late, though preparations were made to handle this. Millie managed to set up Libby's work, but Jamie's was delayed until his arrival, which impacted early visitors.
- The exhibition was more engaging than the first day, with more audience interaction and workshops. People actively engaged with the site, and showed a particular interest in Rebecca's video, which led them to her artist statement. Throughout the day people would come and at the tables with their coffee and have a look at the coasters, so it was good that they were being perceived by visitors.
- A key moment of the day was a conversation with a lead person from Tramshed Tech, who showed interest in the exhibition and our future plans. This contact offered valuable feedback and future opportunities, including a potential conversation with Zed. Later, visitors from other exhibitions, including Steve and Susanna, came and had a look at our exhibition, with Susanna even sharing photos on social media. Friends were also visited, further amplifying the exhibition's reach.
- During the day, we made sure to regularly post and mix of fun and serious content. Each documenting our own work and others, we recognised it was important to keep a record of the exhibition as it was nearing its end.





Close ups
of
coaster.

Group photo
next to
Exhibition
statement.

Capturing audience
interaction.

We took photos of one
another by each of our
work.

Individual Work Reflection

- Reflecting on my contributions to the exhibition, I found that while I dedicated a significant amount of time to my own work, I also enjoyed assisting others when needed. My main project involved creating a collage that mixed historical imagery of the theatre as it was with its nightclub scenes, blending these elements together to create a unique visual narrative to be placed on coasters. Additionally, I produced individual prints of the Palace Theatre during its nightclub era, resizing and mounting the vinyl onto coasters, carefully trimming away any excess material to ensure a clean finish. When it came to the collage, I liked the idea of being able to make a picture once you put the coasters together. Thinking back to JR's *The Secret of the Giant Pyramid* is what influenced me and I'd like to do something like that again.
- For future exhibitions, I'm eager to push my creative boundaries further. The idea of working with projection techniques particularly excites me after seeing the works from my peers. I believe this could add a dynamic layer to my work. Another process I'm keen to explore is cyanotype, drawn to its distinctive aesthetic and hands-on nature of the printing process.
- These new directions would not only challenge me technically but also allow me to explore different ways of presenting my artistic vision, potentially leading to more immersive and engaging experiences for viewers. Overall, I want to be more proactive and when it comes to the next group exhibition, I would like to challenge myself to take more on.

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 the archival materials featured in this project.

ENTR 'ACTE

Mae Cyfnodau Defnydd yn brosiect mewn ymateb i thema *Entr'acte*, gan drin y gofod caffi fel lle o oedi a thrawsnewid; 'cyfwng' 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 byrddau 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 cadeiriau o raglen theatr wreiddiol, gan ddod â chipolwg yn ôl ar sioeau, cynulleidfaoedd ac eiliadau diwylliannol y gorffennol a oedd unwaith wedi'u gwreiddio yn y gofod.

Drwy'r ychwanegiadau cynnil hyn, mae Cyfnodau 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 gyfwng 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.

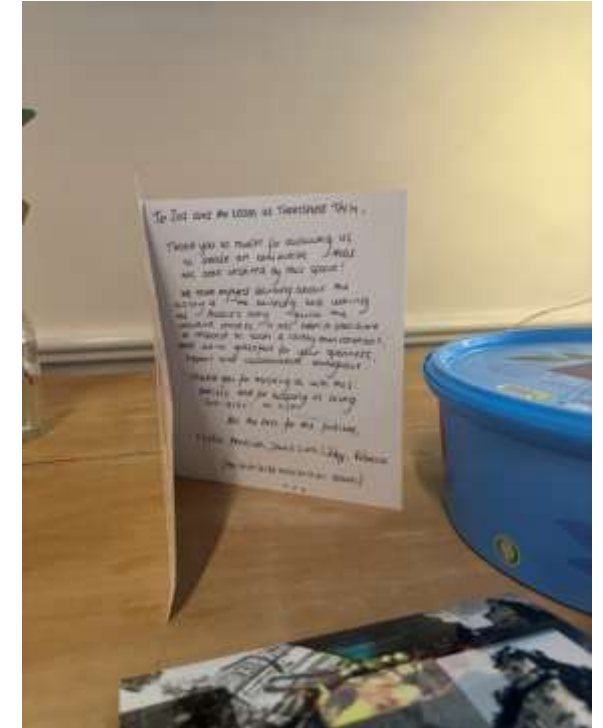
Hoffem ddiolch i Wasanaeth Archifau Gorllewin Morgannwg am eu haelioni wrth ddarparu'r deunyddiau archifol sydd wedi'u cynnwys yn y prosiect hwn.

Instagram: @milliealicejonesphotography
@ameliajasminephotography



A Thank You to Zed and the Team

- To show our appreciation for letting us hold and exhibition in their space and for being so helpful throughout the duration of this module we decided to get Zed and the team a little something as a thank you. Millie kindly offered to get the gifts which included a thank you card and a box of chocolate and a print of my collage as Zed had expressed a particular fondness of it, making it an ideal keepsake from the exhibition. Writing the card was delegated to Millie as she has nice handwriting, she wrote a lovely custom message, including suggestions from the rest of us. Once finalised each of us signed the card.
- I think this was a nice way to say thank for their cooperation and enthusiasm which shows that we're truly appreciative by adding a personal touch to the gift.

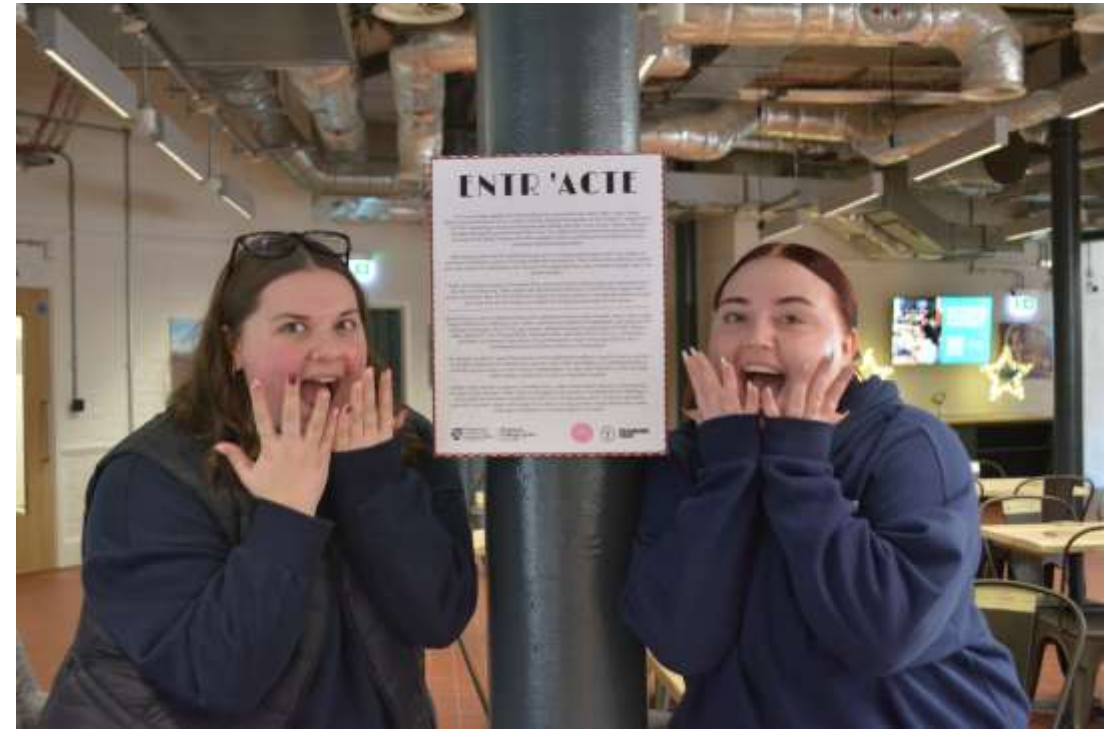


01/12/25	EXHIBITION WEEK ASSESSMENT.	EXHIBITION WEEK ASSESSMENT
	Pre exhibition days (prep & setup): Tickets are printed – libby has cut tickets for ripped edge effect Statements have been printed and then mounted to foam boards by Rebecca Coasters have been mounted – amelia Chair vinyl, printed and cut- Millie Confirmed by Zed, 2:30pm set up on Tuesday- day prior Setup success! Only issue was type of tape used, Zed was not happy with wire tape that we brought, he provided an alternative. 3rd Dec (Exhibit Day 1) Everyone in the group present throughout the day Ryan, Joe and Paul visit (positive feedback given, had a discussion about overall process, explained the importance of proforma write up) Taken installation shots throughout the day, and posted and created content for social media posts 4th Dec (Final Exhibit Day) All present during day Spoke to staff at tramshed, who engaged in asking about the work Millie, Becca and Amelia visited ‘Foxtrot Hotel’ Successful de-install of work Gave a thank you gift to Zed and Tramshed team	
08/12/25	POST EXHIBITION Sign-up Tutorials.	PROFORM REPORT DUE DEC 11th 5pm. No Session.

Exhibition Reflection

- As a group, our collaboration improved over time, I wouldn't say there were any major issues, there was just a lack of communication at times. Something we did well as team was the cohesion of the exhibition pieces. I feel we each had connecting pieces to the Palace Theatre's history and understood how to use the space. We successfully created a narrative linking history, community, and presence, integrating these themes for an immersive experience. Audience interaction was boosted mainly by concurrent workshops, drawing a diverse range of visitors. Engaging with a member of Tramshed's creative team also provided valuable feedback and potential opportunities. We discussed future collaborations with Tramshed Tech, like exhibitions in Cardiff, to build professional relationships and gain exposure. Using platforms like podcasts could also help share our work and concepts. Strengthening connections with Tramshed Tech could support both the group and individual careers, offering networking opportunities for future projects.
- Our marketing was limited by the lack of a dedicated social media account and restrictions on posting through Tramshed Tech's channels. In retrospect, creating our own account would have offered more promotional freedom. Moreover, despite there were quite a few visitors and they did engage with our work, I think it could've been busier at times. Perhaps, increasing visibility and public engagement could be achieved through stronger social media promotion, poster distribution, and leveraging student union channels and if we had done it sooner in the build-up leading to the exhibition rather than the day before.
- Overall, I enjoyed the experience, and I'm interested in repurposing imagery in new ways beyond this exhibition.

The Group



Visiting Exhibitions: Foxtrot Hotel, Swansea Airport

- On the second day of our exhibition, we intended to visit other exhibitions, planning to divide our group to ensure coverage of all while maintaining our own. However, complications limited our visits, though we did manage to see one. This was my first time being this far out in Swansea, so the journey was nice and the site very interesting. The artwork harmonised perfectly with the site, creating a cohesive, site-specific exhibition. Susanna's pinhole works particularly stood out; her innovative use of the door space and incorporation of the site highlighted how the surrounding environment can creatively enhance an artwork and the overall exhibition experience. I also, really liked Joe's work, they felt as though they were meant to be there.
- They used similar marketing strategies to us with the use of tickets(boarding passes), leaflets, social media promotion (although they had a page dedicated to their exhibition). Even though, Susanna wasn't there when we were, I liked her idea of using a typewriter to write people's names down as though they were really going somewhere. What I found remarkable was that they received news coverage which would have been really helpful in maximising their reach. Witnessing their success and seeing their work has inspired me to consider doing similar work.

