

***Intimate Scenography*: exploring the drama of the costume fitting as
a micro performance by creating a rationale for rethinking costume
manufacture and teaching.**

Interview data from 'FA' (Fia Atkin) the anonymised participant in the research project

7th April 2022

FA Interview/ IS project 7th April 2022

WEBVTT

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00:00:01.680 --> 00:00:10.530

Rebecca Pride: So, this is the interview for the *Intimate Scenography* project with Fia Atkin costume designer of *Much Ado about Nothing*.

2

00:00:11.610 --> 00:00:12.360

Rebecca Pride: So, hi.

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00:00:15.389 --> 00:00:20.940

Rebecca Pride: Okay, so Yeah what were you saying just now, we were just talking earlier.

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00:00:22.260 --> 00:00:25.410

Fia Atkin: We were talking about how the pandemic has...

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00:00:26.790 --> 00:00:32.490

Fia Atkin: ...changed things and how we haven't been able to see people in person a lot or work as...

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00:00:33.540 --> 00:00:36.240

Fia Atkin: ...a collective in studios and things like that.

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00:00:36.990 --> 00:00:45.690

Rebecca Pride: Yeah - So hopefully we'll be able to talk about that a bit more in detail? Q1: so if I start with my first question ok, Yeah so...

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00:00:46.710 --> 00:00:56.370

Rebecca Pride: So, Fia can you remember when you first became aware of costumes or their existence within theatre or film was there a kind of moment for you?

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00:00:56.370 --> 00:01:00.510

Fia Atkin: Yeah, So, for me it was like a lot of people and...

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00:01:01.470 --> 00:01:05.790

Fia Atkin: ...For one of my birthdays, is my parents took me to the Harry Potter studios.

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00:01:06.390 --> 00:01:17.100

Fia Atkin: And I'd always been interested in like fashion, and I'd love storytelling and different things like that, and then we went, and they had a whole section on like breakdown and wardrobe.

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00:01:17.490 --> 00:01:26.970

Fia Atkin: And I was just like 'Oh wait, this is an actual job that I can actually do' and that started me looking into it more as like a profession, on its own.

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00:01:27.660 --> 00:01:42.270

Fia Atkin: So, which was really interesting and then they obviously had all the artwork of the designs and everything and it was just like really inspirational to see like 'Oh, actually, this is something that people do, and they have a job in, and this is something I can do'.

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00:01:43.980 --> 00:01:45.600

Rebecca Pride: What, how old were you then Fia Atkin?

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00:01:46.470 --> 00:01:54.330

Fia Atkin: I can't remember it must have been... it was before my GCSE's finished.

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00:01:55.680 --> 00:01:57.990

Fia Atkin: So, 15/16 years old.

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00:01:58.440 --> 00:01:58.980

Fia Atkin: I think.

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00:01:59.430 --> 00:02:13.290

Fia Atkin: Because we were like having to plan what we wanted to take for 'A' levels and then what we wanted to do for university after that and realizing that 'Oh, this is something I can kind of go into' made me like...

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00:02:14.610 --> 00:02:23.670

Fia Atkin: Choose some of my 'A' levels to be like well, 'I want to go into this, so I'll look at it through these kind of perspective[s]'.

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00:02:24.720 --> 00:02:27.000

Rebecca Pride: Do you kind of really remember it quite vividly?

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00:02:27.210 --> 00:02:38.280

Fia Atkin: Yeah, I do I just remember standing there and be like 'Wait this is a job and I want to do this' and I turned into my mum and be like, 'I wanna do this when I'm older' and...

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00:02:38.790 --> 00:02:39.870

Rebecca Pride: what did your mum say?

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00:02:41.160 --> 00:02:48.540

Fia Atkin: Like Yeah that sounds really fun, like my mom's always been quite encouraging with 'Yeah, like you do what you want to do not what... other people say you should do'.

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00:02:49.470 --> 00:03:04.440

Fia Atkin:, ...because for my 'A' levels, I wanted to do English but I'm really badly dyslexic and my grades hadn't been the best in English, but I was really interested in doing literature and my...

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00:03:05.550 --> 00:03:12.450

Fia Atkin: ...Head of Sixth Form told me to do chemistry instead and I listened, because I did love chemistry, and I still do, but it wasn't...

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00:03:13.110 --> 00:03:23.580

Fia Atkin: ...my first choice and sometimes I wonder what it would have been like, if I had gone and done the English instead because I liked analysing stories and books and things.

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00:03:24.270 --> 00:03:25.710

Rebecca Pride: So, you didn't do English?

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00:03:25.800 --> 00:03:27.240

Fia Atkin: No Yeah.

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00:03:27.660 --> 00:03:27.990

Like.

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00:03:29.190 --> 00:03:37.140

Fia Atkin: My grades in it really scared me for that, because I was like 'Oh no, I did not do as well as I thought I would do and...

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00:03:39.090 --> 00:03:43.080

Fia Atkin: ...I didn't do badly I got C's but...

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00:03:44.310 --> 00:03:59.370

Fia Atkin: I was in the top English because I understood the text because I was good at analysing it and everything like I think I got a distinction in my speaking because I knew what I was talking about, but when it comes to writing it down I couldn't...

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00:04:01.860 --> 00:04:03.990

Fia Atkin: ..Brain pathways weren't really...

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00:04:04.080 --> 00:04:05.820

Rebecca Pride: You couldn't articulate it on paper?

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00:04:05.850 --> 00:04:18.120

Fia Atkin: Yeah, exactly and I just remember thinking if I'm struggling with this now, I won't be able to do it later and in an academic environment like the 'A' levels...

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00:04:19.080 --> 00:04:24.120

Fia Atkin: ...but when you're doing it for costume it's a lot easier because you're looking...

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00:04:24.570 --> 00:04:30.930

Fia Atkin: directly at characters or there's not one wrong way of doing it, you can look at the character and read into...

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00:04:31.380 --> 00:04:41.910

Fia Atkin: ...who you think they are, and then ask like the director who they think they are or the actor how they're going to play them, and it's easier to analyse the text that way and it's less...

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00:04:42.540 --> 00:04:50.670

Fia Atkin: focused on this has to be done this way, this has to be done this way, and this has to be done this way: it's freer.

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00:04:51.060 --> 00:04:52.680

Rebecca Pride: Yeah, there's a freedom there.

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00:04:53.550 --> 00:04:58.170

Rebecca Pride: Okay, so let's move on to the production of *Much Ado*, Yeah if that's okay?

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00:04:58.440 --> 00:05:07.440

Rebecca Pride: Yeah... Q2: um can you talk to me about your role within the costume production team, so what was your role?

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00:05:07.740 --> 00:05:10.890

Fia Atkin: I was the costume designer for it.

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00:05:11.400 --> 00:05:16.800

Rebecca Pride: Okay, so Q2: how did you how did you feel about your role within that team, you know in that team?

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00:05:17.040 --> 00:05:27.480

Fia Atkin: I was really excited about it because it was my first piece of realized theatre - like I'd done my 'A' levels, but that was only.

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00:05:28.200 --> 00:05:33.990

Fia Atkin: For like no audience and I was like 'Oh - so people are actually going to see these designs' and....

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00:05:34.950 --> 00:05:42.750

Fia Atkin: It was really exciting at the prospect of having something realized on stage because up until that point I hadn't had...

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00:05:43.320 --> 00:05:51.240

Fia Atkin: ...anything and we were given quite a lot of freedom, when we got given the briefing in September, because...

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00:05:51.840 --> 00:05:59.520

Fia Atkin: ...It was only designers, and the director was working on something else, so she gave us an overview of what she wanted.

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00:06:00.270 --> 00:06:10.470

Fia Atkin: And then we basically got to take it away and interpret it, however, we wanted, and then present back to her, and that was really fun because it gave us quite a lot of leeway.

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00:06:10.980 --> 00:06:26.310

Fia Atkin: I say 'us' because I worked quite a lot with Lena /Reina the set designer to like establishing the overall idea of what we wanted it to look like, and how it would be presented, and so when we came to do the...

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00:06:27.450 --> 00:06:29.580

Fia Atkin: presenting the idea to the director we...

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00:06:30.810 --> 00:06:37.800

Fia Atkin: It was more 'coherent and together' rather than her set being completely different to how the costumes were imagined.

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00:06:38.610 --> 00:06:42.780

Rebecca Pride: I understand that, yes, so um...

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00:06:44.370 --> 00:06:54.300

Rebecca Pride: When you start working...when you see you've got the role of doing it, and then you had to start working with the other costume production guys didn't you?

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00:06:54.600 --> 00:06:55.980

Fia Atkin: [Mumbling...]

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00:06:57.300 --> 00:07:01.380

Fia Atkin: Yeah, I didn't start working with them until after Christmas.

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00:07:01.410 --> 00:07:02.520

Fia Atkin: Yeah.

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00:07:03.450 --> 00:07:04.770

Rebecca Pride: Q3: And how did you perceive your role within that team?

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00:07:05.160 --> 00:07:07.350

Rebecca Pride:...

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00:07:08.220 --> 00:07:21.930

Fia Atkin: And so I presented my designs to them and everything, and then we went to hire houses together and I felt like I had a definitive say in...

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00:07:22.650 --> 00:07:37.110

Fia Atkin: ...what I wanted, but they'd also give me ideas about things that we could change if it wasn't quite what I was looking for, or how things can be interpreted differently or stuff that can be changed.

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00:07:38.160 --> 00:07:48.570

Fia Atkin: Well, and then I'd explain to them as well how I'd got my ideas or where my research had come from and different aspects of that, that way as well.

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00:07:49.080 --> 00:07:53.850

Rebecca Pride: Did you talk a lot about your research, what do you remember when you first presented your ideas to them?

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00:07:55.500 --> 00:08:13.680

Fia Atkin: It was very, very informal we just sat down, and I showed them the designs and they made like notes about what I wanted and everything and they'd be like 'Oh, how did you know that?' or 'Where did that idea come from?' and I'd go 'Oh, it came from this and this is why'.

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00:08:14.700 --> 00:08:27.450

Fia Atkin: And then we had a lot of conversations about the uniforms that we were putting them in because, in my designs, I decided that they'd be wearing WAF jackets.

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00:08:27.690 --> 00:08:39.300

Fia Atkin: Yeah, I was trying to explain to them that the WAF jackets are pretty much exactly the same as the RAF jackets. It's just the WAF would wear them with a skirt rather than trousers...

RP: OK

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00:08:39.570 --> 00:08:55.620

Fia Atkin: ...And you'd have slightly different badges and everything. And because I'd put them in trousers because they were playing men in it. They were trying to source WAF uniforms, but getting confused because they couldn't find them with trousers and I'm like 'No that's because the WAF jackets don't come with trousers and..

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00:08:56.970 --> 00:08:58.890

RP: [Indistinct]

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00:08:59.100 --> 00:09:10.200

Fia Atkin: Then just trying to explain different things like that and different ranks and stuff I'd put on the costumes to show different hierarchies and characters.

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00:09:11.340 --> 00:09:19.560

Rebecca Pride: Did you ever talk between yourselves about how you're going to approach it getting the costumes together or did you just slot in?

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00:09:20.010 --> 00:09:34.230

Fia Atkin: And I feel like we just slotted in quite well because I know I trusted them because they've been working the year before and I've never worked with a supervisor before, so I wasn't quite sure how.

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00:09:34.770 --> 00:09:41.700

Fia Atkin: You would get started, or how things were to progress and stuff like that, so we went to a hire houses...

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00:09:42.240 --> 00:09:49.710

Fia Atkin: and were able to look at different things and they'd be going like 'Oh Is this something that you're looking for?' and I'd be like 'Yeah I know that looks exactly how I was thinking it'...

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00:09:50.130 --> 00:09:58.200

Fia Atkin: ...and be able to have a conversation that way, but with this, I feel like after Christmas we started pretty much off the bat.

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00:09:58.530 --> 00:10:08.490

Fia Atkin: Because we had our first fitting like in the first week back or something, and so we had to be pretty pre-organized... Yeah... and make sure we were ready for that first fitting.

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00:10:08.940 --> 00:10:15.450

Rebecca Pride: Q3: So, how do you think the costume designer role was perceived within the group?

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00:10:16.170 --> 00:10:16.890

Fia Atkin: Em...

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00:10:18.120 --> 00:10:27.780

Fia Atkin: I'm not quite sure... I feel like it was my decision making, so someone would see something like... there was a time where...

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00:10:28.680 --> 00:10:40.170

Fia Atkin: One of the characters ages changed, and so the design had to completely change to make them feel a lot younger than what we'd originally had them up as an age so...

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00:10:40.860 --> 00:10:52.350

Fia Atkin: We all kind of were finding dresses or different, yet I think... Yeah it was dresses, and they would send me options that they had found.

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00:10:52.860 --> 00:11:04.650

Fia Atkin: And I would be able to say 'Yes, I like that' or 'No that doesn't really work that design' or 'This is why I think it won't work', so I felt like I was an overall decision maker at the...

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00:11:05.820 --> 00:11:13.020

Fia Atkin: End of everything, because it was my design, so I had...they had to run things by me... they couldn't just... do it, like do it

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00:11:14.190 --> 00:11:30.570

Fia Atkin: ...it would be like 'Oh, have you seen this' or 'I've had an idea about this...do you like that?' and I'd be 'Yeah, no, I think that really works' or 'I'm not sure that would work for that character, because...', and it was it became quite like a conversation and stuff.

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00:11:32.220 --> 00:11:40.860

Rebecca Pride: And so, sort of emotionally... was there any kind of well, maybe that's too strong aware, I mean behaviourally does sound that stressful to be in charge?

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00:11:41.430 --> 00:11:43.080

Fia Atkin: It is very stressful.

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00:11:43.620 --> 00:11:58.440

Fia Atkin: Yeah, like I haven't been in charge of anything yet at my time at Uni, so I was a bit like 'Oh okay I've got to make the decisions, and everything is going past me now' and then, if you'd someone would...

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00:12:00.060 --> 00:12:06.900

Fia Atkin: Say like 'Oh, where did you get that piece of information' and you didn't have it on the BAT you've kind of feel like oh no I've kind of.

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00:12:07.350 --> 00:12:18.660

Fia Atkin: not done my job properly, or if it's have, I done something wrong, is it not right and then I'd look back at my notes and everything and be like, oh no I have got that that is from there, and this is how...

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00:12:19.260 --> 00:12:23.190

Fia Atkin: We can talk about it, but is quite daunting to show someone else.

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00:12:23.880 --> 00:12:33.240

Fia Atkin: Like your designs because or your ideas, because you're like what if they don't like them, what if they think it's all really bad and they've just got to go along with it?

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00:12:33.630 --> 00:12:40.200

Fia Atkin: But it was quite nice working with Khloe and Emily because they were very open and if they didn't think something work...

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00:12:40.680 --> 00:12:53.880

Fia Atkin: they wouldn't just go 'I don't like it', they would be very like 'Well have you thought about how this would look next to that' and stuff and I'd be like 'Yeah, I feel that, but I like this, and I want to try it or something'.

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00:12:55.740 --> 00:12:59.100

Rebecca Pride: Yeah, did you not have any moments, where there was a sort of slight.

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00:13:00.240 --> 00:13:01.620

Rebecca Pride: clash or whatever?

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00:13:02.160 --> 00:13:21.270

Fia Atkin: "I had a few [clashes] about the uniforms, mainly, where I was trying to explain the reason [for my decisions], and I just found myself going over the same thing again and again and again and I felt like the costume team were not listening to me because they weren't properly understanding the research I'd put into it",

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00:13:33.630 --> 00:13:35.400

Fia Atkin: Yeah and.

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00:13:36.270 --> 00:13:38.190

Rebecca Pride: Did they do their own research?

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00:13:38.220 --> 00:13:43.140

Fia Atkin: Yes, they did a lot of their own research as well, on top of mine and...

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00:13:44.460 --> 00:13:59.040

Fia Atkin: ...They found it... I think that's what mainly their confusion was with having the WAF jackets in an RAF type uniform, because I was saying that it because it's the women's institute they're...

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00:13:59.610 --> 00:14:11.040

Fia Atkin: Coming from women's professions, so I wanted like this they've borrowed this from the other friends in the WAF, who are women so they're using WAF jackets, and the only difference is.

103

00:14:11.370 --> 00:14:28.170

Fia Atkin: you've got like different rank badges and arm badges to signify place in the structure and everything and I just felt like I was trying to say the same thing over and over again, and yes, it wasn't quite going through.

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00:14:29.340 --> 00:14:29.880

Rebecca Pride: Yeah.

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00:14:30.690 --> 00:14:31.710

Rebecca Pride: How does that make you feel?

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00:14:33.510 --> 00:14:38.310

Fia Atkin: I was a bit frustrated because I'm like I feel like I've explained this enough times now...

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00:14:39.420 --> 00:14:48.540

Fia Atkin: And I'd go up to my housemates who are designers as well and I'd be like I explained it like this, does this make sense to you?

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00:14:48.900 --> 00:14:59.220

Fia Atkin: And they're like "Yes, that does make sense, but I can also see why they're getting confused" and I was like "I can see why, but I've said it so many times now, but I don't know how to like...

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00:15:01.620 --> 00:15:05.430

Fia Atkin: change the way I've said it so that they'll understand" or...

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00:15:06.750 --> 00:15:19.710

Fia Atkin: They understood in the end. I just listed all the reasons, and I was like "this is this, but this is this bit, and it was like just a very bullet point kind of list, rather than trying to explain it.

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00:15:20.820 --> 00:15:35.100

Fia Atkin: Because I can sometimes be a bit washy with my words and be like "Oh yeah, that's nice or like not be to the point of like "No, this is what needs to be done". I get a bit em...

112

00:15:37.710 --> 00:15:55.980

Fia Atkin: ...**People pleasing** and I'm like "Oh I don't want to make you mad, and I feel like I've said it all these times, and you haven't understood so it's my fault", or it's like I get a very self-judging and I'm like oh it's me that is doing a bad job, rather than.

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00:15:58.230 --> 00:16:00.900

Fia Atkin: Seeing that everybody is...

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00:16:01.920 --> 00:16:05.970

Fia Atkin: ...part of something rather than I just blame myself.

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00:16:06.360 --> 00:16:06.870

Yeah.

116

00:16:08.640 --> 00:16:10.890

Rebecca Pride: Okay, well, maybe think about that...we'll talk about that later, maybe a bit?

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00:16:10.950 --> 00:16:20.040

Rebecca Pride: Yeah um okay Q.4: So what do you think about the fact it's all women in a in this particular team.

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00:16:22.080 --> 00:16:25.350

Rebecca Pride: And you know that do you have any thoughts about...

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00:16:26.430 --> 00:16:27.420

Rebecca Pride: ...That about the...

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00:16:27.780 --> 00:16:29.280

Rebecca Pride: gender side of it?

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00:16:31.980 --> 00:16:35.880

Fia Atkin: Not, particularly because I think it would have worked...

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00:16:37.170 --> 00:16:46.410

Fia Atkin: ...whatever gender was because it was more about communication and talking to each other.

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00:16:48.420 --> 00:16:54.750

Fia Atkin: It is...our courses, our year...we only have one guy on the course.

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00:16:56.130 --> 00:17:01.440

Fia Atkin: And so I haven't worked with anyone other than women yet... so.

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00:17:01.650 --> 00:17:06.210

Rebecca Pride: Do you think that that a thing you talking about earlier...with gender...with people pleasing.

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00:17:06.540 --> 00:17:08.880

Rebecca Pride: Yeah is it anything to do that, oh not?

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00:17:10.680 --> 00:17:15.090

Fia Atkin: I'm not sure, because I just tend to people, please wherever.

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00:17:16.140 --> 00:17:28.080

Fia Atkin: I think, like, I don't really have, like, it's not because someone is a man or a woman or non-binary it's more, I just don't want people to not like me.

129

00:17:30.300 --> 00:17:34.650

Fia Atkin: And I get worried about what other people think of me too much I think sometimes.

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00:17:35.370 --> 00:17:36.630

Rebecca Pride: Do...okay so...

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00:17:38.040 --> 00:17:43.200

Rebecca Pride: If we accept that it's usually all women in a costume production team...

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00:17:45.120 --> 00:18:04.830

Rebecca Pride: Q5: Do you think that affects the overall production of the costume department in the wider theatre environment.. so in the whole of the *Much Ado about Nothing* team did it do you think it affected, how they treated you or any or how you are perceived?

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00:18:05.430 --> 00:18:13.560

Fia Atkin: And I don't think I was treated any differently, but that is well we didn't have any men on the team.

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00:18:15.330 --> 00:18:17.790

Rebecca Pride: There were no guys were there?

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00:18:18.270 --> 00:18:19.020

Fia Atkin: In the whole.

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00:18:19.350 --> 00:18:24.090

Fia Atkin: Production really and we had the understudies which were all men...

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00:18:26.310 --> 00:18:29.100

Fia Atkin: ...but they didn't really come in because they weren't needed.

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00:18:30.330 --> 00:18:31.920

Fia Atkin: We had Max as well.

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00:18:33.750 --> 00:18:38.730

Fia Atkin: But Max was overseeing the actors more. No, it was mainly all women.

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00:18:39.810 --> 00:18:43.830

Rebecca Pride: And you don't think that...How did that work out in the rehearsal room?

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00:18:44.340 --> 00:19:05.370

Fia Atkin: And I think it meant that everybody was very comfortable with each other, and so, when we were in fittings and everything, we all understood, where each other we're coming from really and like it did feel...everything felt very friendly and open, because I think...

142

00:19:08.370 --> 00:19:08.790

Fia Atkin: Yeah.

143

00:19:09.210 --> 00:19:15.150

Rebecca Pride: there's no tension between the company of actors and the costume production design teams.

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00:19:16.230 --> 00:19:19.050

Fia Atkin: I don't think so, there would be moments where...

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00:19:20.280 --> 00:19:25.500

Fia Atkin: If something didn't fit, you could feel the actors getting a bit frustrated and.

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00:19:26.610 --> 00:19:29.250

Fia Atkin: If they didn't like something they would.

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00:19:30.270 --> 00:19:33.060

Fia Atkin: Talk about it but generally they were.

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00:19:34.230 --> 00:19:36.480

Fia Atkin: understanding and they knew that.

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00:19:37.950 --> 00:19:52.140

Fia Atkin: We were coming in with the best of intentions and night I don't think anybody hated anything, there was just moments, where people would be like "Oh this doesn't feel comfortable" or "I preferred this when I was wearing it last time".

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00:19:52.590 --> 00:19:54.210

Fia Atkin: Yeah and.

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00:19:55.860 --> 00:20:02.760

Fia Atkin: Yeah because, again with all the WAF jackets, we had them in the wrong material to start with, but.

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00:20:03.300 --> 00:20:12.780

Rebecca Pride: They were fake to be all in the wrong answers, so why would they had the wrong with it was it was.

153

00:20:12.870 --> 00:20:16.260

Fia Atkin: It was the coarser wool and we wanted the more finer service uniform look because...

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00:20:17.910 --> 00:20:18.600

Fia Atkin: It was...

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00:20:19.860 --> 00:20:30.630

Fia Atkin: Especially next to Jade's and she was Don Jon's uniform...it didn't look right to have been in the coarser material: it made them look scruffy.

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00:20:31.800 --> 00:20:32.280

Fia Atkin: So.

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00:20:33.210 --> 00:20:35.250

Rebecca Pride: Okay, that makes sense.

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00:20:35.670 --> 00:20:38.280

Rebecca Pride: Yeah Okay, so this is a biggie.

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00:20:39.510 --> 00:20:44.250

Rebecca Pride: Q 6: Do you think of yourself as an artist or a craftsperson Fia Atkin?

160

00:20:44.940 --> 00:20:58.230

Fia Atkin: I say an artist Yeah because I'm coming up with a visual idea of what something should look like and not that art is just what things look like, but...

161

00:20:59.790 --> 00:21:09.330

Fia Atkin: I feel like the creativity of coming up with costume designs and ideas is very arts driven.

162

00:21:10.980 --> 00:21:14.220

Rebecca Pride: Yeah tell me a bit about costume design what do you...

163

00:21:14.580 --> 00:21:19.890

Rebecca Pride: How do you think it contributes to the overall artwork?

164

00:21:20.640 --> 00:21:21.120

and

165

00:21:27.630 --> 00:21:29.310

Fia Atkin: My head has gone completely blank.

166

00:21:31.470 --> 00:21:33.150

Rebecca Pride: All right, we can come back to that if you want?

167

00:21:33.150 --> 00:21:35.160

Fia Atkin: Yeah, we have influences of.

168

00:21:35.220 --> 00:21:37.710

Fia Atkin: Different art forms and.

169

00:21:38.910 --> 00:21:44.130

Fia Atkin: it's funny isn't it because art is just what do you decide it is it's not.

170

00:21:45.510 --> 00:21:55.020

Fia Atkin: A static thing because poetry is arts and reading or stories can be perceived as an art form and...

171

00:21:56.100 --> 00:21:56.910

Rebecca Pride: What...Sorry... carry on.

172

00:21:57.060 --> 00:21:57.480

or.

173

00:21:59.460 --> 00:22:04.050

Fia Atkin: Someone who see is into maths and sees an equation that they love would...

174

00:22:04.620 --> 00:22:07.140

Rebecca Pride: could say that is art...Yeah.

175

00:22:07.890 --> 00:22:14.070

Fia Atkin: It's subject to what you want it to be, so it's quite hard to answer.

176

00:22:14.580 --> 00:22:15.120

Rebecca Pride: How do you think...

177

00:22:15.390 --> 00:22:21.690

Rebecca Pride: What bits of your design or what overall effect, did you feel worked particularly well artistically?

178

00:22:22.500 --> 00:22:23.190

and

179

00:22:24.210 --> 00:22:28.980

Fia Atkin: I think the visual look of everything and, especially, looking at the...

180

00:22:31.680 --> 00:22:35.250

Fia Atkin: ...professional photos after they came in and then watching all the shows.

181

00:22:37.140 --> 00:22:38.580

Rebecca Pride: Who did those photos?

182

00:22:39.300 --> 00:22:41.940

Fia Atkin: I'm not sure: I think they hired someone in but...

183

00:22:42.030 --> 00:22:43.620

Fia Atkin: They are on the.

184

00:22:44.910 --> 00:22:46.080

Fia Atkin: OneDrive. I'm not sure.

185

00:22:46.170 --> 00:22:47.520

Fia Atkin: You have access to the OneDrive.

186

00:22:47.580 --> 00:22:49.440

Rebecca Pride: I think, so I need to have a look.

187

00:22:49.650 --> 00:22:50.040

Yeah.

188

00:22:51.060 --> 00:22:52.200

Fia Atkin: Yeah.

189

00:22:52.200 --> 00:22:53.010

Rebecca Pride: Are you happy with them?

190

00:22:53.700 --> 00:23:02.520

Fia Atkin: Yeah, they all look amazing, and the lighting of the Church is amazing. It's very sad that we weren't in the Pavilion in the end, but I think...

191

00:23:03.270 --> 00:23:20.790

Fia Atkin: The Church really added something to how everything was displayed because the lighting through the stained glass in the daytime was lovely and then it was lit up with lights in the evening performances and it just.

192

00:23:22.140 --> 00:23:32.280

Fia Atkin: It felt quite nice to be in the environment and the way that they dealt with as actors, having the change in location.

193

00:23:33.840 --> 00:23:35.250

Fia Atkin: All ran really smoothly.

194

00:23:36.420 --> 00:23:46.320

Rebecca Pride: There was one sort of costume or set of costumes when that when you saw them on stage together, which were you happiest with? Where did you feel that you, you know that was your vision?

195

00:23:46.620 --> 00:23:47.220

and

196

00:23:49.080 --> 00:23:58.260

Fia Atkin: I think it's there's the scene at the first scene of the play where everybody came in and...

197

00:23:59.850 --> 00:24:03.810

Fia Atkin: ...Just seeing everyone in costume on stage.

198

00:24:04.290 --> 00:24:12.990

Fia Atkin: Yeah, I don't know seeing everything, like all the actors wearing what I had drawn in September or...

199

00:24:13.320 --> 00:24:15.150

Fia Atkin: October/November time.

200

00:24:15.480 --> 00:24:29.460

Fia Atkin: And suddenly now it's actually reality and not just a drawing done with research behind it. <[upspeak] So that was, yeah it was hard to say like one specific costume that.

201

00:24:30.480 --> 00:24:35.670

Fia Atkin: I love, because I was just really happy with how everything turned out, I think.

202

00:24:37.590 --> 00:24:55.350

Fia Atkin: I really loved Beatrice's 'Victory' suit.... but then we took the jacket off the actual performance, and she wore the jacket with a WI pin to greet the audience at the start.

203

00:24:56.340 --> 00:25:00.570

Rebecca Pride: Yeah, so you sourced what that WI pin did you?

204

00:25:01.350 --> 00:25:22.170

Fia Atkin: Yes, and Khloe and found them when she was doing a bit of her research, and that obviously affected my design and stuff - she did a lot of the pre costumes, and I gave the ideas for who the characters were for the pre costumes.

205

00:25:22.560 --> 00:25:29.700

Rebecca Pride: Yes, because you came up with name's and things, didn't you?

206

00:25:31.710 --> 00:25:36.120

Fia Atkin: Yeah so I came up with names and professions, for a lot of the WI women - they're all mine, like the actors came up with....

207

00:25:37.230 --> 00:25:40.890

Fia Atkin: ...last names and personalities and everything for the...

208

00:25:40.950 --> 00:25:43.470

Rebecca Pride: How did that happen how you do that do that?

209

00:25:43.740 --> 00:25:44.790

Rebecca Pride: Did they do that In a workshop?

210

00:25:44.820 --> 00:25:46.770

Rebecca Pride: Was that before Ally was there?

211

00:25:47.070 --> 00:25:54.600

Fia Atkin: No, so we when we got given the briefing in October we had...

212

00:25:55.950 --> 00:26:01.530

Fia Atkin: ...that meeting, and she was like “Oh, this is want. I want it to be the WI putting on this production.

213

00:26:01.920 --> 00:26:03.060

Fia Atkin: Yeah sure do.

214

00:26:03.330 --> 00:26:05.640

Fia Atkin: Yeah and I.

215

00:26:06.750 --> 00:26:22.920

Fia Atkin: When I sat down to start designing and thinking about who these characters were and everything. I knew I wanted to keep it in time period because of rationing and everything. I didn't think that they'd go out and source costumes when they could use what they had available to them.

RP: Um [in agreement]

216

00:26:23.370 --> 00:26:30.330

Fia Atkin: So, I was like “Okay so who are these people that are putting on the play?” [upspeak] and so I felt the need to like...

217

00:26:31.500 --> 00:26:38.880

Fia Atkin: ...understand or create the characters putting on the play and how they would source the costumes that they were going to use the play.

218

00:26:40.410 --> 00:26:49.560

Fia Atkin: That's where we came up with like the idea of having ATF jackets and WAF jackets or overalls from farming and stuff like that that.

219

00:26:50.100 --> 00:27:05.070

Fia Atkin: That all came, because I was like “Okay, so these women are in this role, in this role in this role, and so they've been able to sort something from here to where, as this character, or something from here to source... from this character.

220

00:27:05.970 --> 00:27:16.890

Fia Atkin: So, I my designs were very character driven, I think, and it was the WI characters that I thought were far stronger than the *Much Ado* characters.

221

00:27:17.550 --> 00:27:22.380

Rebecca Pride: Yes, so Yeah so did you we really proud of yourself for coming up with [that idea/characters]?

222

00:27:23.340 --> 00:27:25.350

Fia Atkin: I was, and then I because I didn't...

223

00:27:25.440 --> 00:27:33.870

Fia Atkin: ...really know if they were going to use them or not. It was just where my brain had started, and I was like I need to focus on this first and then...

224

00:27:34.230 --> 00:27:48.960

Fia Atkin: Ally was like "Oh my gosh I really love that" and like "Oh we'll use these definitely" and I was like "Oh that makes me really happy" because I spent time doing these little mood boards for who each of the characters were and coming up with...

225

00:27:50.160 --> 00:27:56.070

Fia Atkin: ...little ideas for all of them before I started and so to have them used was like oh that's...

226

00:27:56.130 --> 00:27:59.400

Fia Atkin: ...really cool!

227

00:27:59.550 --> 00:28:00.990

Rebecca Pride: Did they accept all of your ideas? Did they add something?

228

00:28:01.710 --> 00:28:04.410

Fia Atkin: Yeah things were added and changed and...

229

00:28:04.830 --> 00:28:07.080

Fia Atkin: ...the actors added surnames and...

230

00:28:08.640 --> 00:28:11.520

Fia Atkin: ...like proper personalities for the characters.

RP: Yeah

231

00:28:11.850 --> 00:28:13.110

Fia Atkin: That they were using.

232

00:28:13.530 --> 00:28:33.540

Fia Atkin: But the original ideas were from my mood board and little mood board for each of the characters and I designed with one more actor when I was doing it theoretical, I got told I think there would be 11 actors and then we only ended up having 10.

RP: Okay

233

00:28:34.020 --> 00:28:46.140

Fia Atkin:...and so I had an extra role and so they picked and chose who was playing who but kept it basically the same.

234

00:28:46.830 --> 00:28:58.860

Fia Atkin: So, I'd had the lady of the House, who was the president of the WI have a rivalry with the Mayors wife, who was a Vice President, and they kept ideas like that going.

235

00:28:59.070 --> 00:29:00.720

Rebecca Pride: Yeah and they had that in their back...

236

00:29:00.780 --> 00:29:02.280

Rebecca Pride: ...in their backstory?

237

00:29:02.580 --> 00:29:03.630

Fia Atkin: Yeah and.

238

00:29:03.750 --> 00:29:06.930

Fia Atkin: There was times on stage where they'd be like.

239

00:29:09.390 --> 00:29:14.490

Fia Atkin: Oh, we need to start happening, and you could see them like sniping at each other and stuff and....

240

00:29:14.490 --> 00:29:17.100

Fia Atkin: Yeah, I came up with that that was really fun!

241

00:29:18.210 --> 00:29:18.510

Fia Atkin: Yeah.

242

00:29:18.870 --> 00:29:22.320

Rebecca Pride: that's really good... and I love the... tell me about the masks.

243

00:29:22.530 --> 00:29:22.860

Oh.

244

00:29:24.060 --> 00:29:33.720

Fia Atkin: Yeah, I came... I was doing research into the WI and they did a lot of knitting in the Second World War, for...

245

00:29:35.040 --> 00:29:39.000

Fia Atkin: ...evacuees and troops and things and...

246

00:29:40.320 --> 00:29:53.580

Fia Atkin: I we do when we were talking in the meeting, we were talking about gas masks and having painted gas masks or something like that, and I did a drawing with one and it just felt really kind of terrifying.

RP: Yeah

247

00:29:53.640 --> 00:29:59.160

Fia Atkin: We had a lot of in modern media gas masks are really...

RP: Yeah

248

00:29:59.340 --> 00:30:03.090

Fia Atkin: something scary so...

249

00:30:04.740 --> 00:30:05.400

Fia Atkin: oops...I dropped something.

250

00:30:07.080 --> 00:30:15.660

Fia Atkin: I ended up thinking well, they could have like because we wanted it to be fun it wanted to be like a celebration of the.

251

00:30:17.370 --> 00:30:30.570

Fia Atkin: end of the Second World War and the idea that troops would be coming home and because that's the premise for the story, like the troops come home from war in the first act and...

RP: Yeah

252

00:30:31.920 --> 00:30:45.810

Fia Atkin: So we were thinking like that, and so I wanted it to be more fun and a celebration, and the W also put on plays for children who'd been evacuated, so I wanted it to be quite fun and family like friendly type thing.

253

00:30:46.830 --> 00:30:54.090

Fia Atkin: So, I looked at like different animal masks and I was like "Oh, it would be amazing if they were knitted or crocheted" ...and...

254

00:30:55.350 --> 00:31:08.220

Fia Atkin: I when I presented my ideas to Khloe, she like you could see she really initially like loved it and then she started to think "Oh wait, I've got a source for that"

255

00:31:09.450 --> 00:31:20.220

Fia Atkin: I was like yeah and so, with the help of one of my housemates who has a crochet business she helped me come up with a pattern for how to make them.

256

00:31:20.760 --> 00:31:23.040

Rebecca Pride: Did your housemates make them all, or do you...?

257

00:31:23.130 --> 00:31:30.900

Fia Atkin: No, so we had the CPD hours, where we had like a little crochet circle.

258

00:31:31.110 --> 00:31:31.860

Rebecca Pride: Oh lovely.

259

00:31:32.040 --> 00:31:45.540

Fia Atkin: And the first and second years helped crochet the masks, so I think all of them are made by a different person, which I love, because that was kind of the idea that the WI ladies would like to make their own mask.

260

00:31:45.630 --> 00:31:47.070

Rebecca Pride: Yeah.

261

00:31:47.340 --> 00:31:50.520

Fia Atkin: So, they all have slightly different style which I love.

262

00:31:51.270 --> 00:31:55.740

Rebecca Pride: that's really nice... So can I want you to think about...

263

00:31:57.030 --> 00:32:08.640

Rebecca Pride: I guess it could be from you're going backwards from now or earlier in your education Q7: Do you remember any education experiences that helped you in your creative practice and.

264

00:32:09.030 --> 00:32:16.800

Rebecca Pride: Significantly moved you on educationally so did you have you've had anything that you, you know you felt was a real lightbulb moment.

265

00:32:21.480 --> 00:32:22.800

Rebecca Pride: As a designer or as an artist...

266

00:32:24.690 --> 00:32:25.620

Rebecca Pride: It could be anything.

267

00:32:25.740 --> 00:32:26.610

Fia Atkin: Yeah I.

268

00:32:28.020 --> 00:32:29.880

Fia Atkin: I'm really not sure I'm.

269

00:32:30.750 --> 00:32:32.700

Rebecca Pride: On the on the BA then because you see.

270

00:32:32.940 --> 00:32:35.490

Rebecca Pride: Something that you really helped you?

271

00:32:36.630 --> 00:32:37.230

Fia Atkin: and

272

00:32:40.170 --> 00:32:42.060

Fia Atkin: My head is completely blank.

273

00:32:42.360 --> 00:32:43.650

Rebecca Pride: Do you want to come back to that one?

274

00:32:43.770 --> 00:32:44.910

Fia Atkin: Yeah, let's come back.

275

00:32:45.810 --> 00:32:49.710

Rebecca Pride: And we'll see if there's think about when we're in the fitting space.

276

00:32:49.860 --> 00:32:57.570

Rebecca Pride: Q8: Yes, um do you feel that you have to perform when you're on a fitting space as the costume designer?

277

00:32:58.710 --> 00:33:03.960

Fia Atkin: Yes, to an extent because you want people to be happy with your designs and you don't want...

278

00:33:05.190 --> 00:33:24.000

Fia Atkin: People to not like what you've done or I feel like you've got to act more confident than you are sometimes because I didn't want anyone to think that I hadn't put the effort in or I didn't know what I was talking about, and...yeah it was.

279

00:33:24.060 --> 00:33:26.910

Rebecca Pride: It does feel like quite a performative place?

280

00:33:27.000 --> 00:33:28.080

Fia Atkin: Yes.

281

00:33:29.730 --> 00:33:30.480

Rebecca Pride: Yeah.

282

00:33:32.460 --> 00:33:33.420

Rebecca Pride: Okay.

283

00:33:34.920 --> 00:33:37.530

Rebecca Pride: And does that make you feel...how does that make you feel?

284

00:33:39.060 --> 00:33:41.550

Rebecca Pride: Q9 & Q10: Do you feel comfortable in that, or do you feel uncomfortable?

285

00:33:41.580 --> 00:33:47.400

Fia Atkin: The first time I went in and I didn't know what was going to happen and how...

286

00:33:48.600 --> 00:33:57.960

Fia Atkin: It would take place and everything I was very nervous, and I didn't want people to not like what I'd come up with.

287

00:33:58.560 --> 00:34:11.310

Fia Atkin: Now, but by the time we were going into the second fitting, I felt a lot more confident being able to say, "Oh no, I don't like that that, doesn't work" or "Those shoes are wrong" or making...

288

00:34:11.850 --> 00:34:33.180

Fia Atkin: ...More precise like decisions. When I was in the first one, I felt a lot like oh I don't know like what I want. I wanted to 'people please'. I didn't want people to get angry or not like the ideas or Yeah, or think I hadn't done the research, but know going forward, it was do.

289

00:34:33.240 --> 00:34:34.770

Rebecca Pride: Did we ever have...

290

00:34:35.880 --> 00:34:39.960

Rebecca Pride: Ally there until the supervisor's assessment because...

291

00:34:40.260 --> 00:34:41.460

Rebecca Pride:...

292

00:34:41.550 --> 00:34:42.870

Rebecca Pride: No, we didn't did we?

293

00:34:43.050 --> 00:34:47.430

Fia Atkin: No we didn't and then our pre assessment was all on mannequins.

294

00:34:48.810 --> 00:34:49.710

Fia Atkin: Not on actors.

295

00:34:50.100 --> 00:34:51.990

Rebecca Pride: So that was a bit of a compromise, wasn't it?

296

00:34:52.410 --> 00:34:52.770

Fia Atkin: Yeah.

297

00:34:52.830 --> 00:34:54.030

Rebecca Pride: How did that make you feel?

298

00:34:55.290 --> 00:35:14.190

Fia Atkin: I was really upset on the Thursday when I thought that they were going to cancel the show and we didn't do the pre assessment, but I felt confident in my fittings and then I was very nervous going into the pre assessment, because I didn't have the...

299

00:35:15.450 --> 00:35:18.900

Fia Atkin: ...I didn't know if the director would like the designs.

300

00:35:18.990 --> 00:35:21.570

Rebecca Pride: That was the first time that she'd seen any of them.

301

00:35:21.600 --> 00:35:42.180

Fia Atkin: Yeah, and it felt very close to when the show was meant to be happening... like if she said "Oh, I absolutely hate that" and I don't want them to wear something I would have been very concerned because it was the Thursday and if the show is gone ahead, it would have been on the Monday.

302

00:35:42.450 --> 00:35:42.780

Rebecca Pride: Yeah

303

00:35:42.810 --> 00:35:48.510

Fia Atkin: And that's not a time to completely change something so that was a bit nerve wracking.

304

00:35:49.710 --> 00:35:55.290

Fia Atkin: So, I kept her informed of my decisions and I'd shown her [Ally] photos from the fittings.

305

00:35:56.970 --> 00:35:58.920

Fia Atkin: When I went into rehearsals and stuff.

306

00:35:59.610 --> 00:36:02.850

Rebecca Pride: Do you remember why she didn't come to any of the fittings?

307

00:36:03.270 --> 00:36:09.420

Fia Atkin: um I don't know I don't think there was any particular reason why she didn't I think that...

308

00:36:10.530 --> 00:36:12.570

Fia Atkin: I'm not sure why she didn't.

309

00:36:14.460 --> 00:36:16.770

Rebecca Pride: I didn't know, I just want to have wondered if you knew.

310

00:36:17.040 --> 00:36:22.770

Rebecca Pride: You were saying that you felt the a bit **judged**, I think.

311

00:36:23.040 --> 00:36:28.170

Rebecca Pride: You know that it could be that people wouldn't like your design...

312

00:36:31.830 --> 00:36:35.820

Rebecca Pride: ...But the director wasn't there so who was it who you felt wouldn't like them?

313

00:36:36.630 --> 00:36:52.410

Fia Atkin: The actors... were excited about the designs and I was worried that the actors would like hate what I had them in, or like think that it was completely wrong for the character or and things like that, and then I was worried...

314

00:36:53.430 --> 00:37:03.720

Fia Atkin: That...I know I always know that I've done enough research. I'm then worried that I haven't and then someone will call me up on something and I won't know the answer.

315

00:37:04.110 --> 00:37:13.530

Fia Atkin: [Not] having the answer to everything is something that I was worried about and people being like "Oh, why have you done this" and not being able to say oh it's this reason or whatever.

316

00:37:14.070 --> 00:37:16.350

Fia Atkin: Yeah, even though I knew I'd done it.

317

00:37:17.490 --> 00:37:25.020

Rebecca Pride: Yeah so, so, so, let's go back because Q9: I was asking you about what makes you feel comfortable in the fitting space.

318

00:37:25.110 --> 00:37:27.120

Rebecca Pride: Yeah...feel comfortable.

319

00:37:27.330 --> 00:37:29.610

Fia Atkin: And it was.

320

00:37:30.690 --> 00:37:32.160

Fia Atkin: Having the...

321

00:37:33.480 --> 00:37:42.720

Fia Atkin: Supervisors there to be like as a backup and like if you said something that you didn't like they would be able to come and go...

322

00:37:43.260 --> 00:38:00.390

Fia Atkin: "Oh...Have you thought about doing it this way and that might change it", or having it, I think, as well, because the supervisors are in my year and I'm friends with them, it felt like very comfortable to be around them.

RP: Yeah

323

00:38:00.690 --> 00:38:03.540

Fia Atkin: I didn't know the actors and...

324

00:38:05.100 --> 00:38:13.830

Fia Atkin: ...or I didn't know some of them, because I had been a dresser *on Gut Girls* before, so I felt comfortable around some of them, but I didn't know how others would react...

325

00:38:14.730 --> 00:38:31.200

Fia Atkin: ...to my designs and what they were being made to wear and when you're putting someone in clothes, you don't want someone to feel self-conscious, or like not like what they have on, because you don't want to hurt their confidence as an actor.

326

00:38:31.770 --> 00:38:33.690

Rebecca Pride: Yeah... as a human you don't want...

327

00:38:33.720 --> 00:38:35.850

Fia Atkin: Yeah, exactly you don't want.

328

00:38:36.870 --> 00:38:48.000

Fia Atkin: Someone to feel uncomfortable in your designs but having... being able to then have like the conversation with the actors, or it being quite open and like,

329

00:38:48.930 --> 00:39:00.570

Fia Atkin: ...just creating like a friendly environment where you feel like you have you can have a joke, or something with the actors, all the people around you and they did feel very.

330

00:39:01.590 --> 00:39:05.160

Fia Atkin: safe to say and be able to make changes and things.

331

00:39:05.190 --> 00:39:06.390

Rebecca Pride: Okay...

332

00:39:06.420 --> 00:39:10.560

Rebecca Pride: Yeah and Q10: What makes you feel really uncomfortable?

333

00:39:12.150 --> 00:39:12.630

Fia Atkin: em...

334

00:39:15.720 --> 00:39:31.260

Fia Atkin: I there wasn't anything that made me feel *really* uncomfortable. I feel like it would only be having the tutors there, **maybe** they have more expertise than I do, in something and...

335

00:39:32.190 --> 00:39:44.250

Fia Atkin: ...or if I'd made a mistake and something was wrong and feeling like if they were there that they'd be judging me for it, but I knew like they weren't, but my head would be like well, "I know you've done that wrong and like...

336

00:39:44.250 --> 00:39:48.630

Fia Atkin: that's not great" and everybody's going to notice or something like that and would be like...

337

00:39:49.380 --> 00:39:55.860

Fia Atkin: Okay, I just need to take a breath and know that these people are there to help rather than judge.

338

00:39:56.190 --> 00:40:03.690

Rebecca Pride: Yeah, good that's good right, **Q11: So, what um what aspects of costume design...**

339

00:40:06.510 --> 00:40:08.700

Rebecca Pride: ...do you feel is most challenging?

340

00:40:11.070 --> 00:40:11.670

Fia Atkin: em...

341

00:40:14.010 --> 00:40:24.090

Fia Atkin: I think I would say the research, because when you're researching something, and you've tried like you've done all this and found out all of the stuff.

342

00:40:24.360 --> 00:40:32.280

Fia Atkin: And then you'll find something that completely contradicts everything you've looked at and then you feel like you have to start again and look at everything or...

343

00:40:33.930 --> 00:40:39.330

Fia Atkin: Mine would be I done all the research I've looked into it I've made a decision; this is how it's going to look.

344

00:40:39.600 --> 00:40:48.570

Fia Atkin: And then I'd find one piece of like some tiny bit of information somewhere else, that would contradict it slightly and I'd be like, oh no the whole design is wrong.

345

00:40:48.960 --> 00:41:00.810

Fia Atkin: And then it wouldn't be that big and I talked through with someone else and they'd be like "What are you talking about like this is just adding to it it's not taking away from it" and I'm like "Okay, Yeah".

346

00:41:03.120 --> 00:41:06.900

Fia Atkin: So Yeah, probably say the research side.

347

00:41:06.960 --> 00:41:11.100

Rebecca Pride: ...Was the most challenging part but working with the actors was...

348

00:41:13.290 --> 00:41:14.280

Rebecca Pride: the most challenging?

349

00:41:14.640 --> 00:41:22.440

Fia Atkin: I really enjoy working with other people and I like bouncing ideas off of other people and...

350

00:41:22.590 --> 00:41:23.460

Fia Atkin: seeing how...

351

00:41:23.520 --> 00:41:28.680

Fia Atkin: They feel about what I have done, or if they have any comments about...

352

00:41:30.930 --> 00:41:35.700

Fia Atkin: ...How they feel their characters was, especially the actors when they'd come in for those fittings...

353

00:41:36.540 --> 00:41:50.370

Fia Atkin: I didn't know how they were going to have the actors; I just know from my research of the script and how I perceive them this is how I have created my designs, but I don't know if that's how the actor feels about the character.

354

00:41:50.760 --> 00:41:58.200

Fia Atkin: Yeah how they would want to portray them, so I asked the star is like "Oh, do you have any..."

355

00:41:59.640 --> 00:42:16.410

Fia Atkin: ...ideas about how you want to play the character, or how they're going to come across" because that is, I've read the script and I thought they're quite a serious character and then they come in and say, well, "I find some of that stuff quite funny, so I was gonna try and..."

356

00:42:16.830 --> 00:42:21.300

Fia Atkin: Try more humorous nature" that could really affect the costume.

357

00:42:21.720 --> 00:42:26.430

Rebecca Pride: Do you remember them talking a lot to you that moment, when you said how...

358

00:42:26.460 --> 00:42:30.330

Rebecca Pride: ...Do you see your character did a lot of them give you a lot of information?

359

00:42:30.870 --> 00:42:40.020

Fia Atkin: Not a lot but they'd have ideas, and I think it was because it was at the first fitting that I was mainly asking this.

360

00:42:40.140 --> 00:42:47.310

Fia Atkin: Yeah and they'd only just got given the script then like read through it once that they hadn't got...

361

00:42:47.790 --> 00:42:59.640

Fia Atkin: ...quite an idea yet. I remember some of them being like "Oh, I'm going to play it this way", and then they came in for the next meeting and they're like "I've got to know the character now, and I feel like they're actually more like this".

RP: Okay

362

00:43:00.030 --> 00:43:02.880

Fia Atkin: Yeah

363

00:43:05.010 --> 00:43:14.160

Fia Atkin: Well, it was in the Fitting just before the pre assessment and one of the girls came up to us, and was like...

364

00:43:15.420 --> 00:43:25.560

Fia Atkin: "Oh I've changed the [character]... I didn't know if you guys know, but you've been costuming her in her say 40s" (which I had because that's how I'd read the character)

365

00:43:25.560 --> 00:43:26.040

Rebecca Pride: Yeah.

366

00:43:26.280 --> 00:43:29.580

Fia Atkin: "But I'm playing her more as an excitable 20-year-old".

367

00:43:30.060 --> 00:43:30.450

Rebecca Pride: Right.

368

00:43:30.660 --> 00:43:32.160

Fia Atkin: Like oh okay your costume is completely off now.

369

00:43:32.580 --> 00:43:33.720

Rebecca Pride: Your costume is a wrong.

370

00:43:33.930 --> 00:43:42.570

Fia Atkin:and so I went back and had to really look at how I would change that design.

371

00:43:43.140 --> 00:43:45.750

Rebecca Pride: Yeah because...Yeah...wrong age?

372

00:43:45.960 --> 00:43:54.420

Fia Atkin: Yeah, it was completely the wrong age, and then we put her in the costume we originally had for her and tried to tweak it and it just didn't feel right.

RP: Yeah

373

00:43:55.260 --> 00:44:08.370

Fia Atkin: We completely scrapped that costume and I decided, she would be in a wrap dress or something very similar and flowy and movable which gave her a lot the younger feel.

374

00:44:08.790 --> 00:44:09.450

Rebecca Pride: Yeah, Yeah.

375

00:44:09.570 --> 00:44:15.960

Fia Atkin: The tight skirt and like neat blouse with the apron that she was wearing beforehand.

376

00:44:16.500 --> 00:44:19.200

Rebecca Pride: Yes, Okay, so you can still use the apron?

377

00:44:19.800 --> 00:44:37.080

Fia Atkin: Yeah, I think we ended up changing it from but um Yeah, we did try and use it and it just didn't feel right as well, because that had also been designed for an older character, so it did completely take that one back to the drawing board.

378

00:44:37.770 --> 00:44:39.000

Fia Atkin: Yeah so, we were like.

379

00:44:39.390 --> 00:44:45.450

Fia Atkin: Okay we've got to now decide how to change this and...

380

00:44:46.860 --> 00:44:50.070

Fia Atkin: ...I was really pleased with how it looked in the end.

381

00:44:50.430 --> 00:44:55.530

Rebecca Pride: There were no really difficult problems with the actors, then in terms of...

382

00:44:55.950 --> 00:45:00.060

Rebecca Pride: Your characterization being at odds with their characterization?

383

00:45:00.090 --> 00:45:18.600

Fia Atkin: No, I think, because we I had looked at the script a lot, I understood how the characters came across and they'd also come to the same decision about how that character, how they thought the characters were.

384

00:45:19.290 --> 00:45:19.830

and

385

00:45:20.910 --> 00:45:21.480

Fia Atkin: I think.

386

00:45:22.500 --> 00:45:30.930

Fia Atkin: The only things that changed really were like "Oh, can I undo my top button and have it a bit looser because I feel like I'm more of a sarcastic [character]" ... it's like...

387

00:45:31.170 --> 00:45:32.130

Rebecca Pride: Yeah, Yeah.

388

00:45:32.280 --> 00:45:40.410

Fia Atkin: a loose character and I'd be like, "Yes, but you need to do it up for this scene, because they probably would do it up if they're going to a wedding- they're going to have to be...

389

00:45:40.770 --> 00:45:42.870

Rebecca Pride: going to be quite smart and formal

FA: Yeah.

390

00:45:43.710 --> 00:45:53.190

Fia Atkin: So, it was just like they would come up and ask how they could wear something or if they could take something off and put something else on.

391

00:45:53.550 --> 00:45:55.050

Rebecca Pride: That's nice they did that.

392

00:45:55.080 --> 00:45:55.710

Fia Atkin: Yeah, it was.

393

00:45:55.770 --> 00:45:57.900

Rebecca Pride: That they asked you what you thought.

394

00:45:58.500 --> 00:45:59.490

Fia Atkin: Yeah, there was...

395

00:46:00.780 --> 00:46:05.040

Fia Atkin: ...as well because we didn't know much about the pre-show.

396

00:46:06.090 --> 00:46:11.400

Fia Atkin: Yeah, and then it came that we needed costumes for the pre-show.

397

00:46:11.580 --> 00:46:18.480

Rebecca Pride: The pre-show was where you were setting up the conceit that it was a play within a play and women, putting on a play?

398

00:46:18.780 --> 00:46:27.420

Fia Atkin: Yeah, we originally thought that most of them would, like bar one or two, would come out in 'normal costume'.

399

00:46:27.780 --> 00:46:35.460

Fia Atkin: And then keep in that, but then it changed so a lot more of them were in different costumes...

RP: Yeah

400

00:46:35.790 --> 00:46:40.050

Fia Atkin: To start with, and then have to run off and so.

401

00:46:41.430 --> 00:46:57.900

Fia Atkin: There was a question of what underwear they should have on because originally Ally had said that she wanted them to look a lot more masculine when they were playing them, and we were like if they're wearing a women's costume before the show.

402

00:46:58.410 --> 00:47:03.210

Fia Atkin: Then they wouldn't take off the period brought to play man.

403

00:47:03.570 --> 00:47:05.850

Fia Atkin: Yeah, they would keep in that, and so.

404

00:47:07.200 --> 00:47:16.230

Fia Atkin: Asking the actors to wear the period accurate underwear was quite interesting because a lot of people don't wear underwear anymore these days.

RP: What like bras and things you mean?

405

00:47:16.500 --> 00:47:18.240

Fia Atkin: Yeah.

406

00:47:18.240 --> 00:47:23.400

Fia Atkin: Yeah, so they were very uncomfortable with the restraint that you get when you're wearing a bra.

407

00:47:25.680 --> 00:47:28.800

Fia Atkin: Yeah I got a few people come up and they're like, can I just wear a...

408

00:47:30.270 --> 00:47:31.710

Rebecca Pride: Like a bralet?

409

00:47:33.540 --> 00:47:37.170

Fia Atkin: I said "Not really, because people are going to see that you've got the wrong like underwear on".

410

00:47:37.200 --> 00:47:38.610

Rebecca Pride: The wrong silhouette.

411

00:47:38.730 --> 00:47:42.330

Fia Atkin: You do need to wear the right silhouette to get the look.

412

00:47:43.470 --> 00:47:44.010

Rebecca Pride: Yeah.

413

00:47:44.130 --> 00:48:00.540

Fia Atkin: Yeah, and I know I can't remember who said it, but one of the actors came up to me and I done a lot of looking at like which characters were going to be wearing which stockings right, and they had a meeting with the WI.

414

00:48:01.650 --> 00:48:19.050

Fia Atkin: WI from this town and they were all in costume at the time, and she said, one of the old ladies came up to her and was like "Oh, I used to wear those style of stockings in that time" and like later on, but that sort of time-period like and that really reminded me, and I was like "Yes!".

415

00:48:19.080 --> 00:48:21.090

Rebecca Pride: Yes, so yes that's good.

416

00:48:21.300 --> 00:48:23.670

Fia Atkin: Though things like that so.

417

00:48:25.350 --> 00:48:31.890

Rebecca Pride: That's lovely, so, you, Q12: I presume you do think that the costume adds a lot to the overall quality of performance?

418

00:48:32.520 --> 00:48:35.820

Rebecca Pride: Or you don't you don't think he gets in the way of the performance?

419

00:48:36.390 --> 00:48:50.400

Fia Atkin: I think it becomes a tool for an actor to use as well, as like the acting because there's a lot, you can do with a costume: you can take the jacket off, you can unbutton a button, you can there's a lot of...

420

00:48:51.240 --> 00:48:59.100

Fia Atkin: ...movement that they can add with a costume as well. So, something that they did a lot was...

421

00:49:00.630 --> 00:49:08.610

Fia Atkin: ..take off the RAF WAF jackets or use them as like a prop and like dust them down and like...

422

00:49:09.900 --> 00:49:10.320

Fia Atkin: The...

423

00:49:11.190 --> 00:49:12.840

Rebecca Pride: That was really nice actually wasn't it?

424

00:49:14.100 --> 00:49:15.060

Rebecca Pride: Particularly Cat did that didn't she?

425

00:49:15.090 --> 00:49:15.510

Fia Atkin: Yeah.

426

00:49:16.080 --> 00:49:24.210

Fia Atkin: That's what I was mainly speaking of. It added a lot to her portrayal of the character.

427

00:49:25.260 --> 00:49:38.430

Fia Atkin: So, a lot of movement driven with the costume so she's like "I want to be comfortable now so it's coming off" like it, it did add lot of attitude to the character, as well as what she was saying, and how she was portraying him [Benedict].

428

00:49:39.450 --> 00:49:39.870

Rebecca Pride: Yeah.

429

00:49:41.190 --> 00:49:47.940

Rebecca Pride: So that's really good so you don't think the costume ever gets in the way of the performance?

430

00:49:48.840 --> 00:49:49.470

um.

431

00:49:52.350 --> 00:49:57.780

Fia Atkin: I don't think, so. I think it's how an actor chooses to wear a costume.

RP: Yeah

432

00:49:58.140 --> 00:50:15.570

Fia Atkin: If they're uncomfortable in the costume or they don't like what they were doing, I think it can get in the way of the acting, but if an actor chooses to use the costume as a tool, I think it really adds to it.

433

00:50:16.080 --> 00:50:17.700

Fia Atkin: And I feel that.

434

00:50:18.210 --> 00:50:24.960

Fia Atkin: Even if you were performing in what you had on right now that becomes a costume because.

435

00:50:25.350 --> 00:50:25.590

it's.

436

00:50:26.730 --> 00:50:28.530

Rebecca Pride: I look like I'm wearing my pyjamas but I can assure you I'm not Fia Atkin!

437

00:50:30.060 --> 00:50:31.050

Rebecca Pride: Yeah no no I'm.

438

00:50:32.190 --> 00:50:35.130

Rebecca Pride: I'm wearing one of those awful 'shackets' that everyone wore last year, but there we are!

439

00:50:35.130 --> 00:50:36.690

Rebecca Pride: Yeah

440

00:50:36.870 --> 00:50:38.310

Fia Atkin: I Hope really comfortable?

441

00:50:38.370 --> 00:50:39.780

Rebecca Pride: I am quite comfortable here!

442

00:50:39.810 --> 00:50:40.170

Yeah.

443

00:50:41.970 --> 00:50:42.480

Fia Atkin: Yeah.

444

00:50:42.780 --> 00:50:51.390

Rebecca Pride: Thank you so okay so um Q13: which area, do you think has the most impact on the production, the costume or the set or props?

445

00:50:52.920 --> 00:50:59.370

Fia Atkin: Em I think they all have to come together and work together quite well to like really create.

446

00:51:00.120 --> 00:51:03.900

Fia Atkin: The world of where the play is set, or when the play is set or how the play is set.

447

00:51:05.400 --> 00:51:19.740

Fia Atkin: And I think they all do need to work together really well and, but I do I think costume is really important, in doing that, as well, because if you have a...

448

00:51:22.770 --> 00:51:28.710

Fia Atkin: ...Blank set or someone has decided that our set is going to be like in...

449

00:51:31.530 --> 00:51:45.810

Fia Atkin: Just in a circle and we're not going to use props or we're not going to use a lot of heavy-set dressing, then it falls on the costume really to tell the audience, where you are or when you are...

450

00:51:46.740 --> 00:51:50.910

Rebecca Pride: And particularly because we had to restage it.

451

00:51:50.940 --> 00:51:56.910

Rebecca Pride: - Do you want to anything about that?

...about the fact that it had to be restaged, you know in not in the space that you originally wanted it?

452

00:51:57.270 --> 00:52:00.420

Fia Atkin: Yeah, I feel that yeah if...

453

00:52:02.160 --> 00:52:14.580

Fia Atkin: Yeah, if we'd have changed it and you kept the set the same, but the costumes had been like you couldn't use any of the same costumes, then you wouldn't have got the idea that it was the WI in 1940 putting it on.

454

00:52:14.880 --> 00:52:15.630

Fia Atkin: It would have just...

455

00:52:15.720 --> 00:52:23.070

Fia Atkin: looked like it was being put on in a garden I don't think you'd have got a lot of the story, like...

RP: Yeah

456

00:52:23.130 --> 00:52:28.260

Fia Atkin: ...so, the costumes travelled really well into.

457

00:52:28.650 --> 00:52:29.850

Fia Atkin: Yeah..

458

00:52:30.000 --> 00:52:30.870

Rebecca Pride: into the church, Yeah.

459

00:52:30.900 --> 00:52:38.040

Fia Atkin: Yeah into the church, and they were able to make the church feel more as if it was in the 1940s.

460

00:52:39.180 --> 00:52:41.790

Rebecca Pride: Yeah, I mean it didn't compromise it at all did it?

461

00:52:42.390 --> 00:52:42.810

FA: Yeah

462

00:52:44.340 --> 00:52:50.580

Fia Atkin: ...nothing about the costumes didn't work with the new set.

463

00:52:51.120 --> 00:52:51.630

RP: Yeah.

464

00:52:53.070 --> 00:52:54.270

Rebecca Pride: That was really effective.

465

00:52:55.860 --> 00:52:58.170

Rebecca Pride: So, I'm on my last question now Fia Atkin.

466

00:52:59.400 --> 00:53:03.660

Rebecca Pride: Q14: If you were to add anything about your experience or taking part in this production, what would you add?

467

00:53:08.520 --> 00:53:16.620

Fia Atkin: I think I'd have liked to be able to have more freedom and have it, working with a maker, or something...

468

00:53:17.820 --> 00:53:37.230

Fia Atkin: ...With someone who was making more of the costumes because we did have to settle for what we could find. I didn't have the freedom to be like "Oh, I want this dress to be exactly like this, or look exactly like this" because we had to find something that looked similar to the designs or...

469

00:53:38.490 --> 00:53:49.830

Fia Atkin: ..helped with that way, but that was quite interesting too, because it allowed you to design as you went, so you could see something and be like "Oh, that would be perfect, because that goes with that" and...

470

00:53:50.430 --> 00:53:58.020

Fia Atkin: You were able to design on the go, but it would have been really interesting to be able to work with a maker, as well.

471

00:53:58.590 --> 00:53:58.980

Fia Atkin: Yeah

472

00:53:59.070 --> 00:54:04.830

Rebecca Pride: You able to speculate on what you would have maybe designed, if you could have done that?

473

00:54:05.280 --> 00:54:09.870

Rebecca Pride: Do you have any particular one costume that you think I wish I could have done that that way or other?

474

00:54:10.380 --> 00:54:26.130

Fia Atkin: I think Hero's wedding dress would have been a bit different but, again with the ideas I changed and everything... because originally my idea was that it was a parachute silk dress.

475

00:54:26.700 --> 00:54:34.680

Fia Atkin: that one of the women who recently got married was like "Oh, we can use my wedding dress for this scene" and...

476

00:54:36.240 --> 00:54:40.080

Fia Atkin: We weren't able to find any wedding dresses like that.

477

00:54:40.110 --> 00:54:40.680

Because...

478

00:54:43.050 --> 00:54:43.710

Fia Atkin: they've all...

479

00:54:45.210 --> 00:54:48.120

Fia Atkin: probably got sentimental value when people aren't selling them.

480

00:54:48.840 --> 00:54:52.470

Fia Atkin: Yeah, Yeah we couldn't find what we were looking for anyway.

481

00:54:52.950 --> 00:55:06.840

Fia Atkin: And so, the idea kind of changed too, but would they really want to use their wedding dress and would they not just us a dress that they had available to them and that's what we went with because.

482

00:55:07.890 --> 00:55:14.130

Fia Atkin: The we tried the actress playing Hero in a pink dress.

483

00:55:15.300 --> 00:55:29.850

Fia Atkin: That was really lovely, and it suited us so well, and we were like "Oh, but do they have that in white" and we could use that as the wedding dress and which is what we ended up doing, but it would have been nice to have the original.

RP: Yeah

484

00:55:30.360 --> 00:55:42.300

Fia Atkin: With it being a parachute so dress, because I feel like that would have accentuated the time period and made it really feel like a wedding and I think it would have looked really good in the Church.

485

00:55:43.110 --> 00:55:49.260

Rebecca Pride: Yeah it would've looked nice and I guess you would have had that been able to see your vision of going from page to stage and that would have been nice?

486

00:55:49.710 --> 00:55:51.960

Rebecca Pride: Yeah

487

00:55:51.990 --> 00:55:55.650

Fia Atkin: The masks that were made were...

488

00:55:55.740 --> 00:56:06.420

Fia Atkin: ...amazing and that kind of made up for it because they were...I just I had the idea and I was then like, but how are we realistically going to do this?

489

00:56:06.810 --> 00:56:08.400

Fia Atkin: And just to see them...

490

00:56:08.490 --> 00:56:24.090

Fia Atkin: ...in person was amazing and they all looked really great I was just like "Oh my gosh, this is actually happening now, this is something that I came up with, and has been made and is completely like my own idea".

491

00:56:25.110 --> 00:56:31.650

Rebecca Pride: I suppose my question to you is: Did you feel like you really got on really well with the director you know...

492

00:56:32.820 --> 00:56:36.030

Rebecca Pride: was there a sort of link between the student body and the director?

493

00:56:36.300 --> 00:56:37.590

Rebecca Pride: Did you feel that you.

494

00:56:39.120 --> 00:56:42.840

Rebecca Pride: You know creatively that you could you really connected?

495

00:56:43.320 --> 00:56:58.140

Fia Atkin: Yeah, I really liked her way of looking at it, because she did use the costume as a tool and she was very much talking about like the different shoes, that the actors were wearing and how the shoes would help them get into character.

496

00:56:58.560 --> 00:57:12.570

Fia Atkin: Yeah, using costume as a tool, it was really interesting to listen to her talk about how the actor can use the costume to accentuate the character not like overpower the character.

497

00:57:13.830 --> 00:57:17.640

Rebecca Pride: Yeah, and did you get very involved in the rehearsals at all?

498

00:57:17.940 --> 00:57:23.160

Fia Atkin: I wasn't able to because I have had to live projects were running side by side.

499

00:57:23.310 --> 00:57:23.610

Rebecca Pride: Oh.

500

00:57:23.790 --> 00:57:24.720

Fia Atkin: Yeah, you have like...

501

00:57:25.350 --> 00:57:37.260

Fia Atkin: A long night if that's something I'd have like, if I could do it again, I'd have liked to be able to go to rehearsals and watch the development, a lot more, but as it was, it was.

502

00:57:37.830 --> 00:57:54.450

Fia Atkin: When I wasn't doing *Much Ado* stuff I was doing film work, so I had a lot going on and now it's all off I'm kind of like "Oh, I've got no work", but I've got like nothing like such pressing time frames now so...

503

00:57:55.530 --> 00:57:56.940

Rebecca Pride: Do you miss that?

504

00:57:57.300 --> 00:58:03.660

Fia Atkin: Yeah, I really do. I work quite well and don't like a pressure of like a time period where something has to be done.

505

00:58:05.310 --> 00:58:20.310

Fia Atkin: Yeah, working well to a deadline, without it just being my own work. So, I've got my personal project now that I'm going to start doing.

506

00:58:21.720 --> 00:58:35.940

Fia Atkin: And I've been a lot more relaxed with that and, like getting that done because it's working to the hand in deadline, rather than this is going to be put on now, and it has to be done, and you need like...

507

00:58:36.390 --> 00:58:36.960

Rebecca Pride: More time.

508

00:58:37.800 --> 00:58:38.400

Fia Atkin: Yeah.

509

00:58:38.520 --> 00:58:40.050

Rebecca Pride: So, what are you designing now?

510

00:58:40.710 --> 00:58:49.230

Fia Atkin: And I think I'm going to do a TV series based on Greek mythology and the different women from Greek mythology.

511

00:58:51.870 --> 00:58:53.940

Rebecca Pride: That sounds quite a big project.

512

00:58:54.120 --> 00:58:55.590

Fia Atkin: Yeah, I'm.

513

00:58:56.730 --> 00:59:13.200

Fia Atkin: just going to look at a few select ones, but I've always been really interested in Greek mythology, so I know quite a bit about it so I'm going to do some visual research and go to the British Museum and the V&A and stuff and look at statues!

514

00:59:14.130 --> 00:59:15.120

Rebecca Pride: That sounds great.

515

00:59:15.690 --> 00:59:19.380

Fia Atkin: Yeah, no I'm excited. Yeah, and then I've...

516

00:59:21.150 --> 00:59:22.350

Fia Atkin: ...been applying for my MA.

517

00:59:23.430 --> 00:59:25.740

Rebecca Pride: Oh gosh, of course I completely forgot about that!

518

00:59:25.740 --> 00:59:27.180

Fia Atkin: Yeah.

519

00:59:28.440 --> 00:59:30.810

Rebecca Pride: Sorry have you done the application, not that it matters now.

520

00:59:31.710 --> 00:59:34.860

Fia Atkin: I'm in in the middle of doing it.

521

00:59:34.890 --> 00:59:38.820

Fia Atkin: I've got halfway through and then realized I needed a reference, so I've emailed Bunny.

522

00:59:39.570 --> 00:59:42.330

Fia Atkin: Okay, she can be my reference for that.

523

00:59:44.010 --> 00:59:51.270

Rebecca Pride: Well, if you've got anything else you'd like to add, Fia because anything you think of what was the question that we could answer?

524

00:59:51.960 --> 00:59:54.210

Fia Atkin: It was it was about art or.

525

00:59:56.640 --> 00:59:58.470

Rebecca Pride: God, I didn't note which one it was.

526

00:59:59.910 --> 01:00:03.150

Rebecca Pride: Oh no that wasn't very smart to me, was it?

527

01:00:04.890 --> 01:00:09.000

Rebecca Pride: Do you remember any education experiences that your creative practice?

528

01:00:09.270 --> 01:00:09.900

Fia Atkin: Yeah, it was.

529

01:00:10.980 --> 01:00:11.640

Fia Atkin: and

530

01:00:12.450 --> 01:00:12.780

So.

531

01:00:13.800 --> 01:00:17.730

Rebecca Pride: So, anything, it could be something quite recently...

532

01:00:20.340 --> 01:00:20.850

Fia Atkin: Good.

533

01:00:21.630 --> 01:00:23.370

Fia Atkin: So, when I say that.

534

01:00:24.150 --> 01:00:29.670

Fia Atkin: Being able to help with the you know you bought in Penny Rose.

535

01:00:29.940 --> 01:00:33.600

Rebecca Pride: Oh Yeah Penny Rose Yeah did she help you?

536

01:00:33.870 --> 01:00:40.320

Fia Atkin: That was really helpful like... It made me think about how I designed differently or how.

537

01:00:41.190 --> 01:00:51.570

Fia Atkin: She said something like "Oh, if you buy something, you can look at it and change it at least one thing about it and make it your own".

538

01:00:52.110 --> 01:00:59.280

Fia Atkin: And that was like something that stuck with me, and so there was a shirt that I had for one of my films and I changed the buttons on it.

539

01:00:59.730 --> 01:01:12.840

Fia Atkin: Well, and little things like that, and now, every time I look at a costume I've designed, I will be like I take that, but I'll change one little thing about this sourced costume to make it my own.

540

01:01:13.380 --> 01:01:13.950

Fia Atkin: And I.

541

01:01:14.040 --> 01:01:16.350

Fia Atkin: That really stuck with me.

542

01:01:16.800 --> 01:01:19.230

Fia Atkin: And the advice you gave was really...

543

01:01:19.290 --> 01:01:20.280

Fia Atkin: really helpful.

544

01:01:20.940 --> 01:01:25.410

Rebecca Pride: So, you'll be coming to that lecture she's going to do, she can do a lecture on the 10th of May.

545

01:01:26.280 --> 01:01:28.860

Rebecca Pride: I haven't I haven't sent anything out to you all, yet.

546

01:01:29.040 --> 01:01:38.130

Rebecca Pride: Yeah, he's going to do a lecture in the lecture theatre, and I think we'll do on zoom as well.

547

01:01:38.190 --> 01:01:40.830

Rebecca Pride: Yeah, everyone can come, but the idea is that.

548

01:01:41.220 --> 01:01:44.070

Rebecca Pride: Do you all of you, the whole course can go if they want and you can hear her...

549

01:01:44.100 --> 01:01:52.290

Rebecca Pride...and you can submit questions to her.

550

01:01:52.980 --> 01:01:54.210

Rebecca Pride: And then, and then...

551

01:01:54.330 --> 01:02:03.330

Rebecca Pride: I don't know who will be, but you know, maybe whoever's available will have asked the questions for you.

552

01:02:04.440 --> 01:02:12.210

Fia Atkin: That'd be really interesting because it was really interesting to listen to her speak about her experiences.

553

01:02:12.630 --> 01:02:18.090

Fia Atkin: And that's really been helpful in thinking about how I approach my own work.

554

01:02:19.500 --> 01:02:23.670

Rebecca Pride: I Yeah, I think it's interesting. I'm quite interested in the idea of how...

555

01:02:25.050 --> 01:02:28.200

Rebecca Pride: If you if you observe designers that...

556

01:02:28.200 --> 01:02:30.810

Rebecca Pride: it can that can help you learn.

557

01:02:31.050 --> 01:02:35.040

Rebecca Pride: You know I'm quite I'm quite interested in that whole concept, really.

558

01:02:35.100 --> 01:02:35.580

Yeah.

559

01:02:36.720 --> 01:02:42.450

Fia Atkin: It was really interesting... in that whole an exercise that we did with...

560

01:02:44.850 --> 01:02:47.670

Fia Atkin: Having all the costumes on the rail and then dressing them.

561

01:02:47.820 --> 01:02:50.220

Rebecca Pride: the shopping or the dressing?

562

01:02:50.730 --> 01:02:52.350

Fia Atkin: dressing...Yeah.

563

01:02:52.440 --> 01:03:02.430

Fia Atkin: ...and being able to act as like an "assistant designer: and some of the...

564

01:03:03.030 --> 01:03:13.590

Fia Atkin: ..things, she said to me with that I was like "Oh, it was really good working with you because you were able to sort of talk up and say like your ideas, the designs and...

565

01:03:14.160 --> 01:03:22.230

Fia Atkin: How you thought something looked" and I was like "oh that gives me an extra confidence to be able to say actually I do know what I'm doing and it's my decision".

566

01:03:22.290 --> 01:03:22.800

Rebecca Pride: Yeah.

567

01:03:22.980 --> 01:03:25.230

Fia Atkin: Yeah

568

01:03:25.590 --> 01:03:31.410

Rebecca Pride: And so, overall, when you looked at your rail, when you look at all your costumes in the assessment presentation...

569

01:03:31.470 --> 01:03:34.200

Rebecca Pride: ...were you really pretty proud? I mean you must have been proud of them.

570

01:03:34.290 --> 01:03:37.890

Fia Atkin: You know, I was really excited like obviously I was upset because...

571

01:03:38.820 --> 01:03:49.770

Fia Atkin: ..we didn't see it all together with the hair and makeup and everything, but when we sat down and we started going through everything, and I was explaining my ideas to the director...

572

01:03:50.220 --> 01:04:03.120

Fia Atkin: ...and everything was out in front of us all on mannequins. I was like thinking "I've put a lot of work for that", like and it's actually like physically that and it was very exciting, Yeah.

573

01:04:03.510 --> 01:04:12.180

Rebecca Pride: Can I just ask a quick question I've suddenly thought of because there were two weeks weren't there between that [pre-assessment] and then going into the Church?

FA: Yes

574

01:04:12.300 --> 01:04:15.330

Rebecca Pride: Was it difficult, picking it up again?

575

01:04:16.290 --> 01:04:17.040

Em

576

01:04:18.240 --> 01:04:18.630

Fia Atkin: Em

577

01:04:19.950 --> 01:04:23.190

Fia Atkin: Definitely, slightly... because I had...

578

01:04:24.900 --> 01:04:37.500

Fia Atkin: ...I had completely gone on to my other project, like I was like okay that's done, everything is ready to go into a different environment because, especially it was all up in the air for so long.

579

01:04:37.830 --> 01:04:38.310

Fia Atkin: We didn't find out until...

580

01:04:38.490 --> 01:04:39.960

Fia Atkin: ...Find out until...

581

01:04:41.340 --> 01:04:59.550

Fia Atkin: ...the end of the first week what was actually going to happen, or if it was going to happen at all. So, I was like, I'm going to focus on my film stuff and make sure my film stuff is ready and working and that it's all there, so I slightly put it [*Much Ado*] on the back burner.

582

01:05:00.180 --> 01:05:02.730

Fia Atkin: And then, when we came into the Church, I was...

583

01:05:02.760 --> 01:05:10.950

Fia Atkin: ...very much like, how can I help? Because I felt kind of out of place, because they... everybody had moved everything in, so I just...

584

01:05:12.210 --> 01:05:17.070

Fia Atkin: Khloe would be like "Oh, can you put that back onto that?" So, I'd be like, "yes, I can do that".

585

01:05:18.000 --> 01:05:29.520

Fia Atkin: And then, it was being able to see all the actors in hair and makeup and costume and I was like "Oh, it's happening now, like that looks amazing they look like they're from the right time period and everything"...

586

01:05:30.000 --> 01:05:39.570

Fia Atkin: ...and being able to sit in the pews of the church and make little notes about things that I thought should change or...

587

01:05:39.960 --> 01:05:48.900

Fia Atkin: ...needed to be altered slightly and be able to see it all on stage it was amazing it was such a great feeling because...

588

01:05:49.260 --> 01:05:56.580

Fia Atkin: It was really seeing all the work I put in just amount to something, and it was really exciting.

589

01:05:57.180 --> 01:05:59.430

Rebecca Pride: Yeah, well I think on that note Fia I think...

590

01:06:01.200 --> 01:06:02.640

Rebecca Pride: we should conclude our interview.

591

01:06:02.790 --> 01:06:05.640

Rebecca Pride: Is there anything you want to ask me, anything at all?

592

01:06:05.850 --> 01:06:08.070

Rebecca Pride: ...or say anything else you want to say about it?

593

01:06:10.980 --> 01:06:26.520

Fia Atkin: Not that I can think of just that it was really great actually being able to work with other people on something that I'd been doing on my own for so long and then being suddenly, given the opportunity to work with other people was really fun.

594

01:06:27.780 --> 01:06:30.210

Rebecca Pride: Brilliant, thank you, thank you so much, Fia Atkin.

595

01:06:30.660 --> 01:06:32.550

Rebecca Pride: And if you've got any questions, you just ask me.

596

01:06:32.610 --> 01:06:37.290

Rebecca Pride: Do you mind if I just get your phone number because...

597

01:06:37.290 --> 01:06:38.310

Rebecca Pride: Honestly, if I...

598

01:06:38.550 --> 01:06:46.170

Rebecca Pride: If I needed to ring you once you've left uni I know you have to me, but if you could just give it to my do obviously our stories Yeah.

599

01:06:46.200 --> 01:06:47.520

Fia Atkin: No that's fine.

600

01:06:50.070 --> 01:06:50.850

Fia Atkin: oh

601

01:06:53.400 --> 01:06:54.600

Fia Atkin:

602

01:06:55.620 --> 01:06:56.040

Rebecca Pride: Yeah.

603

01:06:56.880 --> 01:07:01.800

Fia Atkin: Stick so I let me just.

604

01:07:03.090 --> 01:07:03.570

Rebecca Pride: check.

605

01:07:04.080 --> 01:07:07.680

Fia Atkin: It can normally do it off the top of my head and then my brain when you do.

606

01:07:08.250 --> 01:07:10.320

Rebecca Pride: Something like most imagine after this.

607

01:07:10.320 --> 01:07:17.580

Fia Atkin: interview I Yeah I've just been trying to get like my sleeping patterns backing or more work done so.

608

01:07:17.760 --> 01:07:18.750

Rebecca Pride: I really hope so.

609

01:07:19.590 --> 01:07:20.010

Fia Atkin: Yeah.

610

01:07:20.250 --> 01:07:21.330

Rebecca Pride: Go go again Yeah.

611

01:07:22.290 --> 01:07:26.610

Fia Atkin: Oh

612

01:07:26.850 --> 01:07:28.290

Fia Atkin: Right Yeah.

613

01:07:28.410 --> 01:07:34.020

Rebecca Pride: Thank you so much, Fia to you and I hope you get a little bit of a break.

614

01:07:34.470 --> 01:07:38.280

Rebecca Pride: Yeah, after the onslaught of finishing everything off.

615

01:07:39.300 --> 01:07:39.780

Fia Atkin: Yes.

616

01:07:42.060 --> 01:07:44.460

Rebecca Pride: I'm sure you - you'll be great, be great.

617

01:07:45.030 --> 01:07:47.160

Rebecca Pride: Okay Thank you so much.