

***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 'WH' (Wes Heath) the anonymised participant in the research project

9th May 2022

WH Interview/ IS project 9th May 2022

WEBVTT

1

00:00:00.900 --> 00:00:14.790

Rebecca Pride: Hi Wes, so here we are we doing our interview for the *intimate Scenography* project okay, so it's probably best you don't even look at your screen.

Wes Heath: Okay

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00:00:16.949 --> 00:00:26.670

Rebecca Pride: You can look me in there, I don't care how you look at me! Anyway okay, so we're recording, and we've talked through the project and what it...

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00:00:27.180 --> 00:00:37.710

Rebecca Pride: ...What it's all about. So, I've got my first question - it is just to kind of warm up question so, Q1: Can you remember when you first became aware of costume in your life as a thing?

Wes Heath: Oh...

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00:00:38.730 --> 00:00:40.470

Rebecca Pride: ...within theatre or film?

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00:00:41.640 --> 00:00:51.030

Wes Heath: I can, in a way, it may be, maybe more makeup related than costume related, but it was that...

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00:00:52.200 --> 00:00:58.980

Rebecca Pride: Yeah, the performance...

Wes Heath:...because I can remember at primary school being one of the Three Kings.

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00:00:59.910 --> 00:01:11.790

Wes Heath: And pleased that I got that role, because of course, they have costumes for that, and I remember the thinking that I because I was the old King, therefore I had my...

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00:01:12.360 --> 00:01:31.560

Wes Heath: my...parents fashioned a beard for me...

Rebecca Pride:... so that was quite exciting?

Wes Heath: Yeah and stuff

Rebecca Pride: Did they make your costume as well?

Wes Heath: ...because we were doing two nights to the two evenings or however it was, but they didn't want to have to redo it all the next day, so I had to go to school...

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00:01:33.510 --> 00:01:52.530

Wes Heath: Keeping the big white or grey beard on as well!

Rebecca Pride: Did that traumatize you, as well or did you think it was fun?

Wes Heath: I thought it was a little bit of both. I thought it was, I think I probably sort of set myself up for a bit of ridicule, but at the same time...

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00:01:53.550 --> 00:01:57.120

Wes Heath: ...I found that quite exciting.

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00:01:59.010 --> 00:02:00.240

Rebecca Pride: Were you...

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00:02:01.410 --> 00:02:05.250

Rebecca Pride: Did that make you want to be an actor or work in the theatre?

Wes Heath: I think so.

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00:02:06.450 --> 00:02:12.600

Rebecca Pride: Really?

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00:02:13.830 --> 00:02:17.250

Wes Heath: And you're also doing a primary school, I can also remember in First School...we called it 'Plus 8'

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00:02:18.360 --> 00:02:21.810

Wes Heath: That would be like Year one now or something and...

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00:02:22.830 --> 00:02:29.610

Wes Heath: I was on the Amahl in the Christmas show they did like - from *Amahl and the Visitors* https://en.wikipedia.org/wiki/Amahl_and_the_Night_Visitors

Rebecca Pride: Oh right

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00:02:30.930 --> 00:02:34.350

Wes Heath: And I was very excited about being in the cast and especially in the title role.

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00:02:35.550 --> 00:02:54.480

Rebecca Pride: Do you think it was the performing or the costume that attracted you?

Wes Heath: I think, it was the performance probably and then I realized that I was quite enjoy dressing up, so I was thinking yesterday there was a... [scale performance-imperceptible words] in Wimborne.

Rebecca Pride: Were you doing the puppet thing?

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00:02:56.220 --> 00:03:09.750

Wes Heath: And the mugs were like 1977 Jubilee mugs, and one and I remembered being dressed up in Elizabethan costume in the town marketplace and doing a quadrille...

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00:03:10.620 --> 00:03:18.510

Wes Heath:...or whatever

Rebecca Pride: Can you explain what it is that you like about dressing up or not?

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00:03:19.080 --> 00:03:35.280

Wes Heath:...I imagine it's not being 'you' for a bit, so it's not having to think about your clothes for kind of like fashion, or cool, or the rest of it. Is it actually - you're putting on those clothes as.... Part of being another character, so yeah, just takes up the whole thing

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00:03:35.850 --> 00:03:42.300

Rebecca Pride: There's a degree of freedom?

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00:03:43.380 --> 00:03:55.170

Wes Heath:...yeah even if it's yourself in costume or in fancy dress, that sort of lifts you from those choices that you have to make...

Rebecca Pride: Which can be quite pressure, I guess? That's interesting.

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00:03:57.120 --> 00:03:58.140

Wes Heath: Yeah, yeah, I think.

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00:03:59.400 --> 00:04:06.270

Wes Heath:...isn't it I think there's an anti-fashion element, and I think you see that into a certain extent with our students in terms of, you can tell...

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00:04:07.050 --> 00:04:24.900

Wes Heath:...costume students as opposed to fashion, students, because there's almost a kind of anti-fashion thing going on. It's a lot more vintage wear or eclectic clothing.

Rebecca Pride: Yeah, it's not about trends, it's about not so much...that's your phone, do you want to answer that?

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00:04:26.340 --> 00:04:31.230

Rebecca Pride: It's about being part of a group rather than a sort of trend thing.... yeah, okay.

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00:04:34.050 --> 00:04:40.500

Rebecca Pride: Q2: How do you feel about your role as the lead tutor on this particular production *Much Ado About Nothing*?

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00:04:41.040 --> 00:04:47.820

Rebecca Pride: In terms of the costume production team what, what do you see your role as the tutor to be?

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00:04:48.540 --> 00:05:01.620

Wes Heath: I do quite clearly see myself in the role as design tutor, even though rather than sort of overall in terms of the production of the costume.

Rebecca Pride: Yeah, maybe that's what I meant actually.

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00:05:03.120 --> 00:05:10.830

Rebecca Pride: Yes, there's design tutor...

Wes Heath: There's design tutor – yes, very much um let's see – how do I see it?

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00:05:13.290 --> 00:05:15.000

Rebecca Pride: Have you thought about it much?

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00:05:16.080 --> 00:05:23.520

Wes Heath: For this particular production?

Rebecca Pride: Either this or generally? Obviously, you've thought about it lots.

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00:05:26.190 --> 00:05:28.800

Rebecca Pride: What's your theory?

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00:05:31.380 --> 00:05:32.190

Wes Heath: My theory is, both with the design aspects...

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00:05:33.270 --> 00:05:40.890

Wes Heath:...all the Design aspect is trying not to be too kind of leading, you know, at the start of a project, not to kind of...

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00:05:42.090 --> 00:05:51.210

Wes Heath:...feel it becomes...there's any part of my vision in there...that it is then articulating how they can articulate their vision...

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00:05:51.750 --> 00:05:59.340

Rebecca Pride: When you say 'vision' - could you expand on what you mean by vision?

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00:05:59.700 --> 00:06:17.430

Wes Heath:... So, for example on this production we had an early meeting with the Director, and it was quite clear, the parameters were set about it being an all-female production - that was already in place. And then I think, possibly in an email before the first meeting, the director had an idea of kind of a war time or post war setting for it, so that was in place.

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00:06:19.980 --> 00:06:31.770

Rebecca Pride: Yeah

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00:06:33.660 --> 00:06:40.980

Wes Heath:... Therefore, to certain extent, that was actually in place before people even selected their choices... we knew that,

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00:06:41.490 --> 00:06:54.750

Wes Heath:... Therefore, we had a designer who picked it, particularly because they were interested in that period.

Rebecca Pride: ...and I knew it was set in England, in England in the GB...

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00:06:56.790 --> 00:06:57.990

Wes Heath:... Therefore...

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00:06:59.040 --> 00:07:08.520

Wes Heath:... on this one, it was quite clear directorial brief but then it came out of that meeting that first initial one Wes actually way with this group of...

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00:07:09.570 --> 00:07:18.360

Wes Heath:... women be performing *Much Ado*, so let's kind of create the idea that they are part of an organization... then came the idea that they were...

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00:07:19.110 --> 00:07:32.610

Wes Heath:... from the Women's Institute so that would there weren't really any suitable men available within the scenario, so again, that was that was...

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00:07:33.660 --> 00:07:41.310

Wes Heath:... really lovely to be just part of that conversation, but not to be necessarily leading it, but to try and sort of collaborate in a...

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00:07:42.030 --> 00:07:53.070

Wes Heath:... collaborative way, and then you know just creative ideas.

Rebecca Pride:... and you're working on the set and the costume design?

Wes Heath: Yes

Rebecca Pride:... and there isn't a separate person to do the props or was there?

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00:07:53.790 --> 00:08:08.370

Wes Heath:... for us that no. Props as always, falls between the set designer and the stage management students who have been kind of been allocated to source the props. But of course if it's a costume prop – an umbrella or handbag or something like that, then...

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00:08:11.670 --> 00:08:16.170

Rebecca Pride: Beyond that, you are not leading them. Is there anything else, that you would say is your...

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00:08:17.700 --> 00:08:23.910

Rebecca Pride: ...method for teaching design students?

Wes Heath:... I think, with the productions...

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00:08:25.110 --> 00:08:34.620

Wes Heath:... there is a clear step up, because up until this point where they are coming on these shows they work speculatively and they had very clear parameters of...

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00:08:34.920 --> 00:08:47.910

Wes Heath:...You are going to design six or ten costumes to this or whatever.

Rebecca Pride: It's very prescriptive.

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00:08:48.840 --> 00:09:06.360

Wes Heath:...I, and I slightly resist that - there's a kind of a temptation to keep that the same...

Rebecca Pride: designing...

Wes Heath:... there are 150 costumes for this show, and my view is you design *this show* - if there's six costumes, you do six, if the 60 you do 60, you find a way of designing it that means is not necessarily anymore hours work...

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00:09:07.530 --> 00:09:16.230

Rebecca Pride: Do you definitively think you actually tutor students that, to tutor students that about methods to help them to find a way to not make it too onerous.?

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00:09:17.370 --> 00:09:19.140

Wes Heath:... Absolutely...Examples... look at how to use examples of practitioners like Lez Brotherston who uses templates...

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00:09:20.400 --> 00:09:26.670

Rebecca Pride: Use one pose...

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00:09:27.930 --> 00:09:32.250

Wes Heath:... And look up, yes, because they've also done the whole...

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00:09:33.270 --> 00:09:40.410

Wes Heath:... Hollywood rendering type stuff in previous units...

Rebecca Pride: So that they should be able to find ways to do it and they have that sense of... What that sort of finished costume design is like.

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00:09:41.130 --> 00:09:57.210

Wes Heath: Yeah, you have to sort of take a step back, yeah, and the costume design is only ever a tool, to achieve the costume. Costume design is the thing on stage or in the film not the drawing.

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00:09:58.320 --> 00:10:13.560

Rebecca Pride: Not the drawing

Wes Heath: The drawing - that's not the design. It's just a tool to get to the design.

Rebecca Pride: Yeah

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00:10:14.700 --> 00:10:23.970

Wes Heath: So, again if the flexibility and the changes and I'm quite happy with that...If that has changed quite a lot from the drawing, from the that the two-dimensional design to the three-dimensional design. It might be quite different and sometimes she's [the student] is worried about that...saying...

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00:10:25.200 --> 00:10:33.870

Wes Heath: "Oh no, it might get marked down because it's kind of like doesn't look the same as what I drew" and...

Rebecca Pride: do you find students do say that?

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00:10:34.950 --> 00:10:47.430

Wes Heath: Yeah, yeah, they say that has happened – they are slightly apologetic. But yeah, and you know but it's sort of reassuring and no I did get that that's the process for all the different reasons: all those pieces have to be hired that's why that...[was chosen]...

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00:10:47.850 --> 00:11:01.320

Wes Heath: It was available in that size for that actor and...

Rebecca Pride: When you're working, so when you work with the costume production team as I call them – the supervisor and all the others, yes, do you work with them a lot?

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00:11:02.130 --> 00:11:10.740

Wes Heath: Yes, yes...

Rebecca Pride: what's that like?

Wes Heath: So, I always attend fittings. I see myself...I've tried to sort of maintain that thing of being there. I'm really watching the behaviours of the designer...

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00:11:11.220 --> 00:11:23.190

Wes Heath: but I'm there as their [the designers] sort of advocate...because I think there's some interesting power dynamics that happen...that comes into fittings...that sometimes...

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00:11:23.700 --> 00:11:39.570

Wes Heath: The designers feel their status dropping and the supervisors: it can be that they, you know, they come to the fore, they organize it, and they lead it and I must be quite clear that...

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00:11:41.520 --> 00:11:47.580

Wes Heath: The things must channel back through the designer because it's...

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00:11:48.960 --> 00:11:59.940

Wes Heath: A making tutor for example might ask the supervisor "Do you want this cuff this colour or that colour?"

Rebecca Pride: [Whereas it should be] What does everyone think? It should be more democratic?

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00:12:01.020 --> 00:12:08.040

Wes Heath: Yes, it is, but it is about making sure the right choices are made, but if it's about...

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00:12:09.120 --> 00:12:10.950

Wes Heath: Organizing it so there's a quick fix, a quick-change costume for instance, well then, that completely sits in with the supervisors and maker's sphere.

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00:12:12.060 --> 00:12:23.460

Wes Heath: If it doesn't impact really on the design yeah then it's – we take a step back.

RP: Yeah...

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00:12:23.970 --> 00:12:32.250

Wes Heath: So it's just kind of being aware of their presence in the fitting and that things are being directed.

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00:12:33.030 --> 00:12:43.890

Wes Heath: And also, that I'm not...sometimes I get asked... do I think that this would be better or that would be better.

RP: By who?

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00:12:45.240 --> 00:12:56.820

Wes Heath: By a supervisor or maybe even a tutor. So, I will then have to deflect that back.

RP: Why do you think they do that – the supervisors?

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00:12:58.230 --> 00:13:00.900

Rebecca Pride: Why would they ask you that, is it that they don't understand how a designer works – that they don't get that the designer has to make that decision?

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00:13:02.040 --> 00:13:22.260

Wes Heath: I think it is partly the way that the course is... that actually the supervisors become a kind of a kingpin almost, they become the person...they do to...

RP: Yeah.

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00:13:23.520 --> 00:13:33.780

Wes Heath: I think it's really sometimes - it's because actually they seem stronger, confident, so the directors sometimes do that - they will actually ask the supervisor not the designer.

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00:13:35.040 --> 00:13:42.780

Rebecca Pride: Do you think this happened on this production?

Wes Heath: Not particularly, no, no, no, I don't think it did. It has happened on previous productions.

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00:13:44.250 --> 00:13:56.040

Wes Heath: And the interesting that there have been cases too, where the after the first production meeting I've come and I talked to the director and they've assumed that the student supervisor, is a member of staff...

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00:13:56.490 --> 00:14:06.480

Rebecca Pride: because they've been so professional and assertive in a good way and all knowing - wow!

Wes Heath: Yeah.

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00:14:07.890 --> 00:14:08.220

Rebecca Pride: That's interesting...yeah.

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00:14:09.750 --> 00:14:13.500

Wes Heath: So, actually, I feel, sometimes I've got advocate.

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00:14:15.330 --> 00:14:24.210

Rebecca Pride: you've got to advocate...you're advocating for the designer.

86

00:14:25.290 --> 00:14:33.870

Wes Heath: And how that works, yeah s interesting, with this one and... again, the different roles paid off, sometimes the Assistant Supervisor will be very kind of just in that sort of supporting role and...

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00:14:34.800 --> 00:14:38.790

Rebecca Pride: Was that Emily Bayman?

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00:14:39.570 --> 00:14:52.890

Wes Heath: Yeah, with this one, she was very much kind of offering her opinions and offering design opinions throughout.

Rebecca Pride: Is she one of those students who sits on both camps or not?

89

00:14:54.870 --> 00:15:04.620

Wes Heath: No, she actually came from the making strand. Whereas KH who, who was supervisor came from the design strand. So, we had them yeah together and they work very well together, I think it was interesting how EB felt empowered in her role as assistant costume supervisor...

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00:15:06.240 --> 00:15:14.790

Wes Heath: ...to offer design choices.

RP: Arh....

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00:15:16.290 --> 00:15:22.560

Wes Heath: And opinions...

RP: Well, that's that comes on to the next question Wes...actually you've started to answer it.

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00:15:23.340 --> 00:15:39.180

Rebecca Pride: Q3: So how do you feel the students each perceive their job roles within the group? So, what you were saying then, tied in with that.

Wes Heath: That's different on different productions, because...Emily will have that [imperceptible words] ...on *Cyrano*....the other show we're currently on...

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00:15:40.380 --> 00:15:53.580

Wes Heath: Jodie who's assistant supervisor... I don't think would do the same thing.

Rp: As EB did?

Wes Heath: She's set back from making that kind of the design choice [imperceptible words]
...

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00:15:54.420 --> 00:16:05.340

Wes Heath: It is also interesting on the devised front that we are doing at the moment...because it was quite short a turnaround.

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00:16:06.870 --> 00:16:23.310

Wes Heath: And people's availability was kind of quite limited with other projects, that we actually, have two costume designers on it, working together, but also to get allocated costumes, but then we have a supervisor, and I think, in that case it's quite clear that the director.

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00:16:24.510 --> 00:16:35.970

Wes Heath: ...turns to the Supervisor, the whole time and not only that, but it's been a supervisor who's been in rehearsals more than the others, so therefore naturally and I think that is a big difference.

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00:16:37.020 --> 00:16:40.080

Wes Heath: I think.

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00:16:41.310 --> 00:16:55.770

Wes Heath: I'd like, I'd like the designers to be in rehearsals more

RP: I agree, and I think I have to say that's one of the things I found from this study, which is that they don't do themselves any favours by not really going and getting [to rehearsals].

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00:16:57.210 --> 00:17:00.870

Rebecca Pride: ...whether it's just this production, I don't know.

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00:17:02.130 --> 00:17:03.090

Rebecca Pride: There is a sense of...

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00:17:04.350 --> 00:17:09.810

Rebecca Pride:...the designers don't think they have to, if you like, make friends with...

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00:17:10.530 --> 00:17:20.130

Rebecca Pride: ...connect with the director - there's obviously maybe an age or status issue?

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00:17:20.430 --> 00:17:25.770

Wes Heath: Yes – it's the model that we have with a professional director coming in.

RP: Yes, that makes it – there is a power imbalance isn't there?

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00:17:26.160 --> 00:17:41.520

Wes Heath: If there were student directors, I think it would be very different.

RP: Yes, it would be a completely different relationship, wouldn't it?

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00:17:42.660 --> 00:17:44.490

Rebecca Pride: It'd be interesting to see whether that would produce a different better different outcome - I don't know?

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00:17:45.780 --> 00:17:57.330

Wes Heath: We only really see that model with the Grad films.

RP: Yes

107

00:17:57.870 --> 00:18:13.710

Wes Heath:...but they're just different dynamics, different issues and they've got a production designer too whose seen as higher status than costume designer, rather than as equals.

RP: Well, we're going to come on to that in a minute. So, we feel like we've done yeah, how do you think the students...the students are perceiving their roles...

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00:18:15.000 --> 00:18:18.330

Wes Heath:...I think they are quite clear, but I think there is that thing where the supervisors feel, really...

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00:18:19.560 --> 00:18:27.570

Wes Heath:...you know, appropriately kind of empowered to kind of be there, they connect with the actors, the director, the designer...

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00:18:28.620 --> 00:18:32.430

Wes Heath:...all the kind of equally.

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00:18:33.480 --> 00:18:35.880

Wes Heath:...I think, also what's become quite clear...

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00:18:36.930 --> 00:18:42.120

Wes Heath:. In the last couple years ago is the Head of Running Wardrobe too.

RP: What do you think about that role?

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00:18:42.900 --> 00:18:50.460

Wes Heath:...I think I really suits some people in terms of just pure kind of logistics and there's no design choices to be made.

RP: No

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00:18:51.060 --> 00:19:01.230

Wes Heath:...There's an understanding of all how to tie a stock - yeah way and most need to learn in this and the aesthetics behind these choices, yes, but...

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00:19:02.460 --> 00:19:08.820

Wes Heath:...there's no more choices to be made,

RP: I mean, would you say that is that's because it's very practical it's...

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00:19:10.620 --> 00:19:19.260

Rebecca Pride: You know what you're going you're dealing with is the problem-solving issue right and it's also about caring...

WH: and that's very much a people person...

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00:19:19.890 --> 00:19:43.170

Rebecca Pride: And the supervisor roles like that too isn't it so maybe that comes more naturally to students, whereas being the all-knowing designer, having to converse with the all-knowing director, requires a lot of self-confidence, doesn't it?

WH: yeah

RP: and maybe that's where we must try and work?

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00:19:44.610 --> 00:19:50.310

Rebecca Pride: And it's really hard to do that if you're 21-year-old.

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00:19:52.320 --> 00:19:53.940

Wes Heath: Perhaps we are going to come onto fittings?

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00:19:55.170 --> 00:19:55.440

Rebecca Pride: Yeah.

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00:20:00.630 --> 00:20:07.530

Rebecca Pride: Okay, this is an easy question, Q4: Do you feel there is a gender imbalance within question production teams?

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00:20:10.260 --> 00:20:10.530

Wes Heath: [Laughing] Yeah

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00:20:13.200 --> 00:20:16.320

Rebecca Pride: Yes or no answer...

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00:20:19.170 --> 00:20:19.560

Rebecca Pride: But.

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00:20:26.280 --> 00:20:32.970

Wes Heath: But that I don't necessarily see that as the nothing...no... not really.

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00:20:34.620 --> 00:20:40.440

Rebecca Pride: Q5: So how do you feel it affects the overall perception of costume production teams that they're all female?

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00:20:42.060 --> 00:21:00.420

Wes Heath: I suppose you have that inherent thing that they are going to be the sort of slightly nurturing, slightly caring type of thing. It allows directors to use terminology that they wouldn't necessarily do if there were males within that group.

RP: Oh, what do you mean, give me examples.

128

00:21:01.980 --> 00:21:04.320

Wes Heath: They might, they might...

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00:21:05.880 --> 00:21:10.410

Wes Heath: Talk about a 'costume girls', um which, if there were...

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00:21:11.460 --> 00:21:12.780

Wes Heath: you know, a balance of males....

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00:21:13.800 --> 00:21:18.330

Wes Heath:...they wouldn't, they couldn't refer to them as 'the costume girls'.

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00:21:19.980 --> 00:21:22.350

Wes Heath: And there is something inherently...

RP: Patronising...

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00:21:24.300 --> 00:21:31.260

Wes Heath:....patronising about that term.

RP: Sorry did I put that word in your mouth?

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00:21:31.920 --> 00:21:50.160

Rebecca Pride: A similar word...denigrating, but it's slightly...

WH: it drops the status of that team.

RP: Yes, down because you can call them girls, 'girls' becomes slightly negative.

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00:21:51.810 --> 00:21:52.200

Wes Heath:....Yes and I don't think it's an intentional and I and...

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00:21:56.430 --> 00:21:56.760

Rebecca Pride: yeah... and pejorative

137

00:21:57.930 --> 00:22:00.030

Wes Heath:....yeah...

138

00:22:01.260 --> 00:22:01.890

Wes Heath:....slightly.

139

00:22:03.210 --> 00:22:09.360

Wes Heath: I think so,

RP: ...and what about with the actors in terms of the fact that they're all female?

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00:22:11.220 --> 00:22:27.030

Rebecca Pride: Because they even though they were all female do you think it made any difference?

Wes Heath: I think it does, because I think there was a really kind of tight bond between them. When the production got kind of kicked out of you know,

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00:22:28.590 --> 00:22:31.830

Rebecca Pride: because when it when it had to be moved to moved, postponed... yeah.

142

00:22:32.490 --> 00:22:47.220

Wes Heath: There was a really kind of strong team solidarity, about 'one for all, for one'. They're not doing it unless everybody's doing it. Which I suspect wouldn't necessarily be there would they...

RP: What do you mean by that... we're not doing....?

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00:22:47.670 --> 00:23:03.150

Wes Heath: Well, they would say that it was very much....

RP: the show must go on?

Wes Heath: ...not the show must go on, regardless, but the show must go on with all of us in it

RP: Why wouldn't, why would they not have been all of them in it? I don't understand.

144

00:23:04.680 --> 00:23:11.430

Wes Heath: If somebody had Covid.

RP: Yes, did nobody go down with Covid? But one the costume team...

145

00:23:13.020 --> 00:23:23.970

Wes Heath: They did, the Head of Running Wardrobe...

RP: Yes, so the actual running wardrobe couldn't run the wardrobe apart from at a distance.

146

00:23:25.380 --> 00:23:33.840

Rebecca Pride: Okay, so that, so to sum up the gender imbalance, do you think it has any other resultant factors?

147

00:23:38.310 --> 00:23:45.030

Wes Heath: I think the director would say that it allowed things to emerge in the rehearsal level, on a performance level that wouldn't have done.

148

00:23:46.110 --> 00:23:56.790

Wes Heath: ...a certain kind of freedom almost there, but I don't think...

149

00:23:58.050 --> 00:24:03.030

Wes Heath:... from the costume design point of view, it was a great impact.

150

00:24:06.090 --> 00:24:14.340

Rebecca Pride: So I'm going off on to you now as a creative person, Q6: do you see yourself as an artist or crafts person?

151

00:24:16.860 --> 00:24:17.220

Rebecca Pride: or....

152

00:24:18.510 --> 00:24:19.770

Rebecca Pride: or something else.

153

00:24:21.510 --> 00:24:24.150

Wes Heath:...Well, it is that it is a job that is...

154

00:24:25.230 --> 00:24:27.210

Wes Heath:...That straddles both those...

155

00:24:29.190 --> 00:24:45.240

Wes Heath:...things - I think probably if I if it were a binary situation, I had to go for one or the other, I would probably say I was you know, an artisan, craftsperson, rather than an artist.

156

00:24:47.280 --> 00:24:48.330

Rebecca Pride: Yeah that's good, expand.

157

00:24:52.320 --> 00:24:52.740

Wes Heath:...Because...

158

00:24:54.840 --> 00:24:57.330

Wes Heath:...I think you can you can do...

159

00:24:59.640 --> 00:25:04.440

Wes Heath:...You can do the job if you're one or the other, you can do the job as a craftsperson...

160

00:25:05.640 --> 00:25:15.900

Wes Heath:...And not and not be particularly artistic, but you can't do the job if you are only artistic and have no craft skills. I think, that's the situation with that.

RP: Brilliant

161

00:25:17.220 --> 00:25:22.260

Rebecca Pride: And how would you think most student designers would see themselves? Your costume or set designers?

162

00:25:27.840 --> 00:25:38.700

Wes Heath: I'm not sure they think of themselves as artists necessarily. I think, they think of themselves as designers. And I think the term designer- it does imply an element of the craft.

163

00:25:39.210 --> 00:25:52.320

Rebecca Pride: Well, I've noticed that qualities, what would have been called theatre designers or scenographers in the past, now prefer to call themselves visual artists and that seems to be the fashionable term.

164

00:25:52.770 --> 00:26:10.140

Wes Heath: We've always talked about actors as artists.

RP: yeah

Wes Heath: We use the term – artists entrance.... but we haven't talked about designers [as artists]

RP: How do you think that affects them?

165

00:26:11.730 --> 00:26:14.250

Wes Heath: You could argue that everybody who works on production is an artist.

RP: Indeed

166

00:26:15.930 --> 00:26:35.460

Wes Heath: We talk about an artistic director, don't we? Why do we call them an artistic director because they could be called you know...

RP: Organisational director?

Wes Heath: ...an executive director, yes, but somebody who is making choices about programming and has a vision....

RP: We call them Artistic Directors.

167

00:26:36.510 --> 00:26:50.100

Wes Heath: Therefore it, we are encompassing the world of the director as an artist as well...

RP: Exactly...we are but do we do that so much for the...but we certainly don't do that for the costume production team do we?

WH: No, we don't...

168

00:26:50.760 --> 00:27:01.380

Rebecca Pride: Yet you could argue that they are possibly. Do you think?

169

00:27:03.090 --> 00:27:05.820

Wes Heath: This is interesting. Again, thinking about if you were to use the kind of...

170

00:27:07.290 --> 00:27:22.110

Wes Heath: "Wes all the artists come to the stage" or whatever- if that announcement was made over the Tannoy... then actors Wes know that meant them. **Dressers wouldn't think that.**

RP: No, or if they were there, the costume team.

Wes Heath: It would be the **performing company** wouldn't it?

171

00:27:23.490 --> 00:27:31.050

Wes Heath: Therefore, they aren't included as artists. They are very much technicians in that sense.

172

00:27:32.280 --> 00:27:33.690

Rebecca Pride: Do you think they are artists, though, out of interest, your own personal opinion?

173

00:27:34.710 --> 00:27:36.570

Wes Heath: No

Rebecca Pride: You don't think they are.
I've interested in personal opinion.

174

00:27:41.400 --> 00:27:54.510

Wes Heath: No, not a dresser say.

RP: No, but a costume maker, a cutter, a supervisor?

WH: The Supervisor is yes yeah

RP: Okay brilliant Thank you.

175

00:27:56.160 --> 00:28:00.540

Rebecca Pride: Okay, this is going to your education experiences Wes. Think back...

176

00:28:02.400 --> 00:28:09.540

Rebecca Pride: Q7: Do you remember any education experiences that helped you in your creative practice and significantly moved you on...

177

00:28:10.560 --> 00:28:15.060

Rebecca Pride: educationally? Anything come to mind, it might be that nothing comes to mind.

178

00:28:16.770 --> 00:28:19.920

Wes Heath: Move me on.

Rebecca Pride: Yeah, as a designer, yeah.

179

00:28:25.980 --> 00:28:26.520

Wes Heath: I remember the...

180

00:28:29.400 --> 00:28:32.550

Rebecca Pride: Maybe you can't think of anything? Not sure why I've got that question! [Laughs]

WH: No, it's a good question.

181

00:28:35.640 --> 00:28:43.890

Rebecca Pride: It's because I want to cadge it... if there's some brilliant thing... I want to steal it, yes, yes [Laughs].

182

00:28:46.050 --> 00:28:49.620

Wes Heath: I tell you what I think it is.

183

00:28:50.970 --> 00:28:59.130

Wes Heath: ...it is actually a performance...being in stuff.

RP: Yes, what did you learn from that?

184

00:28:59.490 --> 00:29:08.520

Wes Heath: The business of walking on someone else's shoes, having an understanding of that....having an understanding of how it feels like to be in costume....

185

00:29:09.060 --> 00:29:19.890

Wes Heath: ...to be under the lights, to be the essence of going on...

RP: yeah

Wes Heath:...the exposure you feel as a performer on stage that all those things you've got that. You have to kind of understand...

186

00:29:20.970 --> 00:29:29.400

Rebecca Pride: So, as a teacher now, does that follow through into your teaching at all?

187

00:29:30.840 --> 00:29:45.870

Rebecca Pride: Do you make your designers dress up and perform?

Wes Heath:...No, no, it's interesting we don't. In the first year we do in terms of making costumes for each other, therefore, you could argue they are performing as well.

RP: Yeah, yeah.

188

00:29:47.400 --> 00:29:49.470

Wes Heath:...It is interesting....

189

00:29:51.780 --> 00:30:04.980

Wes Heath:...I did for the Autumn productions, I put out a call to all three years of the acting course saying "Wes anybody, would anybody like the idea of just coming in and doing a play reading".

190

00:30:06.240 --> 00:30:09.420

Rebecca Pride: Okay,

191

00:30:12.300 --> 00:30:12.870

Wes Heath:...I gave 3 different plays, 3 different time slots.

192

00:30:14.040 --> 00:30:20.160

Rebecca Pride: So, mixed with the costume students?

Wes Heath:...Well, it was to the people who had chosen to be designers.

193

00:30:21.450 --> 00:30:31.440

Rebecca Pride: chosen to be designers yeah.

Wes Heath:...It was the Autumn shows, so that they can hear the plays out loud.

RP: So, it was not them performing it?

WH: No, it was not them performing it, but what I thought was quite interesting was that...

194

00:30:33.330 --> 00:30:45.060

Wes Heath:...I didn't get a single response!

RP: Oh...interesting.

WH: ...and the only response actually was from an acting alumni who's the intern.

195

00:30:47.940 --> 00:30:58.350

Wes Heath:...Yes, for the film course/school...Nina responded and said, "great, I'd love to do that" and one of the acting tutors thought it was a fabulous idea and wanted to come and do it.

196

00:30:59.100 --> 00:31:13.890

Wes Heath: So, we had an acting tutor, we had an alumni bit not a single acting student.

RP: How did you do it with 2?

Wes Heath: So, I got...

RP: Your students to do it and they read?

Wes Heath: Apart from one or two who didn't want to...

RP: Of course

197

00:31:15.270 --> 00:31:27.150

Wes Heath: That was absolutely fine and a couple of people who were passing down the corridor...[imperceptible words].

198

00:31:28.410 --> 00:31:32.010

Rebecca Pride: What were the plays?

199

00:31:33.540 --> 00:31:40.290

Wes Heath: The plays were *Stoney Mary*, *This changes everything* and the *Beaux/Bells Stratagem*.

200

00:31:40.620 --> 00:31:48.300

Wes Heath: I think there is something really important about hearing it out loud because, *Stoney Mary* for example, is all over-lapping speech – its all just people talking over each other constantly.

RP: Yeah

201

00:31:49.200 --> 00:32:00.630

Wes Heath: It's very hard to read those scripts

RP: Yeah

Wes Heath: because you don't hear it as it's written.

RP: yeah

Wes Heath: You can't capture it on paper.

RP: yeah – it comes to life when you read it.

202

00:32:01.170 --> 00:32:13.020

Wes Heath: You can't read things when they are overlapping can you? So, you really got a sense of the arguments and things which you can't get from just reading it.

RP: Yes, and that taught the students...?

203

00:32:13.380 --> 00:32:25.440

Wes Heath: The urgency...how that scene plays out, how that scene builds, the dynamics of it..

RP: And they were first years Wes?

WH: Our second years...

RP: Right

204

00:32:27.330 --> 00:32:36.300

Rebecca Pride: they're not plays that you're doing? Yes, they are - you're going to be doing them? Okay, so it had a double whammy in the sense that they were learning about read throughs and they....

205

00:32:36.720 --> 00:32:47.460

Rebecca Pride:...were hearing the play and that would help them.

Wes Heath: [Imperceptible words]...

206

00:32:49.410 --> 00:32:50.190

Rebecca Pride: yeah I'm.

207

00:32:51.510 --> 00:33:03.720

Wes Heath: I've done it in the past. I mean that's a different kind thing...it's just that thing of becoming slightly the performer... reading

208

00:33:05.280 --> 00:33:16.320

Rebecca Pride: Yeah, um I mean most big designers say that I mean I've heard them say that you have to have that respect for the actor of what they're doing, their nerve, their creativity is all bound up in that...

209

00:33:17.070 --> 00:33:27.840

Rebecca Pride: ...terrifying jeopardy, of going on stage. That you should be absolutely respectful of that. If you experience the read through, you realize it is quite a difficult thing to do, isn't it?

WH: yeah

210

00:33:29.070 --> 00:33:31.980

Rebecca Pride: so that'll be good for costume students?

211

00:33:33.630 --> 00:33:35.400

Wes Heath: In terms of...

212

00:33:37.260 --> 00:33:39.870

Wes Heath: perhaps we should encourage dress up more, but I mean there are.

213

00:33:41.790 --> 00:33:49.140

Wes Heath: Those points I you know socially or in a course where they have that opportunity, I suppose, and then yeah.

214

00:33:50.250 --> 00:33:53.010

Wes Heath: The model for each other.

RP: yeah yeah

215

00:33:54.180 --> 00:33:55.620

Wes Heath: The personal projects and things.

216

00:33:56.730 --> 00:34:04.950

Rebecca Pride: Which Wes bring me on to fittings... right Q8: Do you feel you have to perform in the fitting space or are you just doing a job now.

217

00:34:05.970 --> 00:34:13.230

Rebecca Pride: Obviously you're slightly different because you're the tutor, but do you feel you have to perform as the design tutor in fittings?

WH: [Nods]

218

00:34:14.610 --> 00:34:15.510

Rebecca Pride: You do yeah.

219

00:34:16.740 --> 00:34:18.810

Rebecca Pride: What do you have to do?

220

00:34:20.100 --> 00:34:21.750

Wes Heath: I think you've got to do that...

221

00:34:25.080 --> 00:34:28.950

Wes Heath: Two things that you've kind of got to perform, and not perform.

222

00:34:30.150 --> 00:34:31.680

Wes Heath: because...

223

00:34:32.820 --> 00:34:47.790

Wes Heath: You want to you want the designer to perform their role. I think it was the performance thing that rather than you doing it next for them.

RP: For them?

224

00:34:49.320 --> 00:34:55.770

Wes Heath: At the same time, you want to model what you want them to be doing so they don't...

225

00:34:56.340 --> 00:35:06.660

Wes Heath: If they don't know how a designer needs to behave in a fitting, they may not behave that way so, but, but I think you can do that through questioning - lots of questions.

226

00:35:07.050 --> 00:35:18.840

Wes Heath: But sometimes it's useful to step in and model, how you would like the designer...

RP:and can you just explain what you think a good designer it does in a fitting?

227

00:35:20.220 --> 00:35:22.560

Wes Heath: So, I think the designer needs to...

228

00:35:24.240 --> 00:35:27.270

Rebecca Pride: ...connect with their actor in a way.

229

00:35:28.440 --> 00:35:35.550

Rebecca Pride: Are you assuming the director is there?

WH: No

RP: So, this is when this there's no director there and you're connecting with the actor okay.

230

00:35:36.990 --> 00:35:53.520

Wes Heath: The one thing is to understand where they are in their journey - they may be, because we do fittings before rehearsals have actually begun.

RP: Yeah

Wes Heath: the designer and the supervisor therefore know much more about the play and the character than they do,

RP: Yeah, of course...

231

00:35:55.410 --> 00:36:09.780

Wes Heath: So, it's sharing at that knowledge without colouring it too much so that actor can't bring their own material to the role as well.

RP: yeah

232

00:36:10.980 --> 00:36:12.090

Wes Heath: But I think it's about...

233

00:36:13.560 --> 00:36:21.210

Wes Heath: ...us taking an interest in the character that they are playing...

234

00:36:21.480 --> 00:36:30.570

Wes Heath:...sometimes the actor may not know, but they may not have even thought about it...you know... what time of the year does this fit in the devised one?

235

00:36:30.930 --> 00:36:44.640

Wes Heath:...But you know, are they hungry at this point? Sometimes there will be questions. And not even in the devising they've not questioned it - you can see them taking all that in, "yes, I need to think about that" and they'll take that back into rehearsals.

236

00:36:45.930 --> 00:36:55.410

Wes Heath: That's with devised pieces, but I think that applies with scripted pieces and all the rest of it. So, I think the designer needs to come in and meet them as a performer and...

237

00:36:56.670 --> 00:36:59.280

Wes Heath: ...and very much not treat them as a as a mannequin.

238

00:37:01.020 --> 00:37:03.420

Rebecca Pride: That's absolutely right, yes, so you're always having to...

239

00:37:04.410 --> 00:37:22.080

Rebecca Pride: ...perform your knowledge about that - you have to show your research, that you've done the reading, that you've done the thinking...

WH: Yeah

RP: You've got to show that to the actor

WH:...and you have that kind of knowledge of yeah, you've got the embedded knowledge of the piece,

RP: Why is that, why do you have to do that?

240

00:37:23.130 --> 00:37:30.030

Wes Heath: It is to make them confident...

RP: Yeah, in you.

Wes Heath: That they have confidence in what you're putting them in has been well considered.

241

00:37:32.070 --> 00:37:34.710

Wes Heath: But also letting them have the...

242

00:37:35.880 --> 00:37:45.090

Wes Heath: ...giving them possibilities of bringing what they think you know. how did they feel in the costume? Is that helping? Does it work for that character?

243

00:37:47.250 --> 00:37:56.220

Wes Heath: It is tricky with period things too isn't it, because if an actor says in a corset or something...you know it's uncomfortable.

244

00:37:57.420 --> 00:38:09.510

Rebecca Pride: This is very uncomfortable.

Wes Heath: Is it uncomfortable because you just never worn a corset before, and you're not used to it? So, is it a good thing, or is it actually genuinely, you know uncomfortable?

RP: Yeah

245

00:38:11.100 --> 00:38:15.360

Wes Heath: I guess that is where the Supervisor comes in to support you [the designer].

246

00:38:16.950 --> 00:38:17.820

Rebecca Pride: Yes, to support you.

247

00:38:19.290 --> 00:38:19.890

Rebecca Pride: Yeah, yeah.

248

00:38:21.120 --> 00:38:31.440

Wes Heath: And, it also it kind of feeds backwards and forwards. So, they go "Well either yes, it feels good for the character, but I have to do a lot of rolling around on the floor in this scene".

RP: Yeah

249

00:38:32.100 --> 00:38:39.180

Wes Heath: ...but they know you're in period costume does a director understand?

RP: Yes, are they going to help you get up from the stage...to work on that?

250

00:38:40.080 --> 00:38:50.580

Wes Heath: ... And then that comes back to how much you can put into rehearsals doesn't it? Rehearsal skirts and bodices. Yeah, anything that is going to impact on the performance.

251

00:38:51.450 --> 00:38:58.980

Wes Heath: I'd like to see more stuff going into rehearsals early.

RP: Right, yeah, so they can embody it!

Wes Heath: So, they can embody it.

252

00:39:00.180 --> 00:39:08.040

Rebecca Pride: And more natural, because if you've got a corset, you might have to have another actor pull you up, we might have to rework on your glutes to try to stand up! [Laughs].

253

00:39:10.710 --> 00:39:17.310

Rebecca Pride: Okay, um, Q9: What makes you feel comfortable in a fitting space, when you go in as a tutor?

254

00:39:20.280 --> 00:39:24.180

Wes Heath: I think, when it's well organized, the rail looks all sorted [mimes things hanging neatly].

255

00:39:24.930 --> 00:39:39.270

Wes Heath: Like you can see that stuffs there. That there are options, so you can see that they've brought options: scarves in boxes and things. So that you know there is room for playing and for choices to be made.

256

00:39:41.130 --> 00:39:41.550

Wes Heath: If, er...

257

00:39:43.920 --> 00:39:51.180

Wes Heath: That's it really.

RP: Coffee, biscuits...

WH: I haven't had that for ages...

RP: Oh dear...

258

00:39:54.780 --> 00:39:57.330

Rebecca Pride: Okay, Q10: What makes you feel uncomfortable?

259

00:39:59.730 --> 00:40:02.430

Rebecca Pride: in the fitting space as the tutor.

260

00:40:05.700 --> 00:40:23.550

Wes Heath: I suppose there are issues around, and it's typically you know, would be as a male tutor with female you know actors and things, that there might be issues around like undergarments and things...

RP: Making sure there's personal space?

261

00:40:25.980 --> 00:40:32.490

Wes Heath: Yes, making sure those things are... [faltering words]..but that would be with any [gender of] actor...

RP: Yes, you want to make sure that any actor....

262

00:40:33.510 --> 00:40:36.930

Rebecca Pride: The correct etiquette is being observed round.

263

00:40:38.070 --> 00:40:42.270

Rebecca Pride: Privacy...

WH: personal space too...

RP: care...

264

00:40:45.120 --> 00:40:51.060

Wes Heath: Yeah, and I think what when I feel uncomfortable is actually with actors who are worried about, worried about how they're looking.

265

00:40:52.650 --> 00:41:04.680

Rebecca Pride: Yeah, as them, rather than their character? Yeah, yeah, that is a really difficult thing, isn't it?

266

00:41:06.270 --> 00:41:17.190

Wes Heath: [I prefer] ... actors and actresses, actors who absolutely go with what's right for the character, and don't think - they're not worried about...

Rebecca Pride: Yeah, yeah

267

00:41:17.820 --> 00:41:31.140

Wes Heath: ...they want whatever if feels right, but other actors who have that sort of they can't differentiate between themselves and their character....

268

00:41:32.580 --> 00:41:38.790

Rebecca Pride: Do you find it awkward if the costume team seem to be very...

269

00:41:41.340 --> 00:41:52.260

Rebecca Pride: physically nervous, you know they're nervous or self-conscious?

Wes Heath: Yeah, stuff like that does kind of highlight how their people skills and...

270

00:41:52.680 --> 00:42:04.410

Wes Heath: How they... not that you want them to kind of talk someone into it, but it... also be flexible and have options so rather than backing down..." You don't have to wear it"

271

00:42:05.820 --> 00:42:16.800

Rebecca Pride: Yes, the fact that someone has been making that for months and it's perfect....

WH: Yeah

RP: You don't want them to do that?

272

00:42:17.850 --> 00:42:20.760

Wes Heath: It's how do you get them to do that...you need the supervisor and the designer to have a sort of nurturing...

RP: Yeah...

273

00:42:21.900 --> 00:42:28.350

Wes Heath: Yeah, and sort of building up the actors...

274

00:42:29.280 --> 00:42:48.360

Wes Heath:...confidence or choices and sometimes it is very helpful if the director is in that fitting because they've been on the journey with the actors as well as the designers.

RP: Yeah

275

00:42:49.620 --> 00:42:54.420

Rebecca Pride: And then often that they take they've got slightly...Being professional directors that they have that sort of extra status... so yeah.

276

00:42:56.580 --> 00:43:00.360

Rebecca Pride: They can see it more from all sides, hopefully?

WH: Yeah.

277

00:43:04.410 --> 00:43:07.500

Rebecca Pride: Q11: What aspects of Costume Design do you find the most challenging Wes?

278

00:43:15.240 --> 00:43:21.210

Wes Heath:...[whispers] Drawing people...

RP: I mean you said earlier didn't you, "It's not the drawing"

279

00:43:22.290 --> 00:43:24.090

Wes Heath: It's not the drawing. Actually, I am more relaxed about that than I used to be.

280

00:43:25.200 --> 00:43:27.240

Rebecca Pride: What did you used to find challenging?

281

00:43:28.950 --> 00:43:41.130

Wes Heath: Is, the confidence that an actor... particularly a named actor, with a bit of.

282

00:43:46.110 --> 00:43:52.800

Wes Heath: A name, whatever. Confidence that they will be happy with what you've what you've designed for them.

283

00:43:54.300 --> 00:44:00.210

Rebecca Pride: So, dealing with relative celebrity, famous actors, experienced actors and...

284

00:44:01.380 --> 00:44:08.100

Wes Heath: The other thing I find I probably find tricky is actually doing...

285

00:44:09.210 --> 00:44:17.670

Wes Heath: ...modern dress, but like trendy...that is because it's...

RP: Is it outside your experience?

286

00:44:19.500 --> 00:44:20.010

Wes Heath: [Laughing] Outside my interest or experience!

287

00:44:21.330 --> 00:44:21.870

Rebecca Pride: So it's...

288

00:44:26.280 --> 00:44:28.950

Wes Heath: Finding the latest fashion for...

289

00:44:30.630 --> 00:44:30.990

Wes Heath: I'm alright with the male...

290

00:44:32.280 --> 00:44:47.700

Rebecca Pride: The female characters you're not, you're not reading though Vogue every month?

Wes Heath: If I was doing that kind of job, I would have to read...research
I would be doing that, yeah...

RP: You'd be researching Vogue?

Wes Heath: Researching, so I see it as a research thing.

RP: But it is not intuitively natural to you?

291

00:44:48.720 --> 00:44:53.160

Wes Heath: Yeah, finding what was sort of contemporary fashion should be, yeah sure.

292

00:44:55.680 --> 00:45:04.410

Rebecca Pride: Okay, Q12: So, do you think the costume adds a lot to the overall quality of the performance or production?

WH: Yes.

293

00:45:05.490 --> 00:45:15.420

Rebecca Pride: Or do you think it can get in the way of the performance for actors?

Wes Heath: Both - I mean, I think that it adds a huge amount of character, but it can get in the way if it's not right or if it is hampering them [actors].

294

00:45:18.150 --> 00:45:18.600

Rebecca Pride: You know.

295

00:45:21.630 --> 00:45:37.350

Wes Heath: ...but I think usually it's not...that is, it goes back to that thing...you need to work with the costume...

296

00:45:38.400 --> 00:45:43.890

Rebecca Pride: So, they have enough rehearsal time to work with it basically?

Wes Heath: Yeah, yeah - I think it absolutely has so much impact...

297

00:45:45.270 --> 00:45:47.730

Wes Heath: ...whether it is historical...the deportment...the way they feel...

Rebecca Pride: The way they feel ...storytelling...

298

00:45:48.780 --> 00:46:00.540

Wes Heath: storytelling, yes storytelling. Sometimes it's little things that even the audience, don't get to see, that they know they've got... they know that they're wearing the right...

299

00:46:00.930 --> 00:46:15.900

Wes Heath: ...braces or little details....

RP: ...the right bra... or stockings yeah that they barely see, the audience barely see, yeah... or they have something in their handbag that helps them to... develop the character or whatever it is...

300

00:46:16.920 --> 00:46:20.910

Wes Heath: Yeah, and I think...

301

00:46:22.710 --> 00:46:23.760

Wes Heath: ...it's that...

302

00:46:25.980 --> 00:46:32.310

Wes Heath: I remember years and years ago....it was a Philip Prowse production...

303

00:46:33.330 --> 00:46:39.060

Wes Heath: I think that Ultz told me once [was designing], a production...

304

00:46:40.260 --> 00:46:41.250

Wes Heath: In which...

305

00:46:43.380 --> 00:46:43.560

Wes Heath: ...which...

306

00:46:44.790 --> 00:47:04.560

Wes Heath: ...in which it was a combination of a set that had a slatted floor and putting characters in stilettos, and stilettos was a deliberate thing [design choice] because, in order that they had to tread very carefully.

307

00:47:05.610 --> 00:47:17.250

Rebecca Pride: Yes, they had to have that very...

Wes Heath: ...it completely informed the movement in the movement and the behaviours...

Rebecca Pride: Gosh so that takes a particularly high-status designer to insist on that doesn't it?

308

00:47:18.870 --> 00:47:24.150

Rebecca Pride: It seems to be dangerous,

Wes Heath so I don't think that would happen now – Health and safety.

309

00:47:27.030 --> 00:47:28.290

Rebecca Pride: [imperceptible words]

310

00:47:31.110 --> 00:47:44.130

Rebecca Pride: Q13: Which area do you think has the greatest impact on the production, the costume or the set and props design?

Wes Heath: Oh, I think actually the costume, because we, and this is probably not what I would have said...

311

00:47:45.480 --> 00:47:48.720

Wes Heath: You know 20 years ago, but, it's that, it's the...

312

00:47:49.920 --> 00:48:00.060

Wes Heath: actor we should be looking at, the performer, we should be looking at. Therefore, what we see first it the costume. Well, their face, their head, is the first thing we see... yeah...

313

00:48:01.470 --> 00:48:06.420

Wes Heath: The next thing we see is going to be them.

314

00:48:06.630 --> 00:48:20.340

Rebecca Pride: Why do you think that has changed? Do you have any theory about what's changed?

Wes Heath: For me personally, is it because I used to kind of design the set first. That's the thing that took the energy necessarily. It often took longer...

315

00:48:20.820 --> 00:48:26.730

Wes Heath: The model making takes longer...

Rebecca Pride: And then you do, the costume designs the night before?

316

00:48:28.350 --> 00:48:30.240

Wes Heath: The costumes tend to be done more quickly.

317

00:48:31.290 --> 00:48:31.650

Wes Heath: Yeah.

318

00:48:33.060 --> 00:48:45.750

Wes Heath: It is partly that practice that again, although you know, just as the model is not the set design, the design is what is on stage, we do expect a...

319

00:48:46.680 --> 00:48:52.890

Wes Heath: ...we still have that expectation of you know, of a 1:25 [model] or whatever scale model which is as close as possible...

320

00:48:53.190 --> 00:49:04.260

Wes Heath: To what it's going to be, just 25 times smaller... in a way we don't with costume.

Rebecca Pride: There's a more fluidity? Why's that?

321

00:49:04.590 --> 00:49:14.610

Wes Heath: Because we're going from 2D to 3D. Whereas with set we're going from 3D to 3D.

Rebecca Pride: Is it only that? Is it about the body as well?

322

00:49:16.110 --> 00:49:32.310

Wes Heath: Yes, and it is about understanding that there can be more change within that as well I suppose. An actor in role is going to want to be costumed differently even though they might inhabit the same set.

323

00:49:34.290 --> 00:49:36.960

Rebecca Pride: Yeah

Wes Heath: It's much more personal the costume.

324

00:49:39.060 --> 00:49:50.700

Rebecca Pride: Pamela Howard always says that it's you know... there's this new hashtag isn't there "Naked without us" - have you heard of that?

325

00:49:51.750 --> 00:49:52.650

Rebecca Pride: So, there's a lot of Hollywood movie people...

326

00:49:53.760 --> 00:50:07.830

Rebecca Pride: ...directors, some directors, some producers, a lot of celebrity actors, who are hash tagging "naked without us" in solidarity with the costume designer and the costume teams.

327

00:50:08.370 --> 00:50:16.980

Rebecca Pride: ...because obviously it gets paid less, costume...

WH: Yeah

Rebecca Pride: ...and so thank goodness that there is a little bit of a movement now to try and...

328

00:50:18.540 --> 00:50:29.520

Rebecca Pride: ...say, you know, without the costume we are naked.

WH: Yeah

329

00:50:30.480 --> 00:50:40.920

Rebecca Pride: ...and actually doesn't matter, on the scale it, there are no shows, with no clothes are there?

Wes Heath: No not really. It comes down to like billing things, doesn't it?

RP: Yeah

Wes Heath: I mean how many shows does the costume designer get credited above the set designer?

330

00:50:42.450 --> 00:50:50.520

Rebecca Pride: Never

Wes Heath: It doesn't really. It doesn't happen, which is why I do it differently...

Rebecca Pride: Well, you do it differently in your programmes, which are really good actually.

331

00:50:51.060 --> 00:51:09.510

Wes Heath: When we have done some more kind of linear programmes...

RP: Yeah, yeah, you have you have done it differently particularly with the training they have at Bournemouth, it is more costume centric isn't it?

332

00:51:11.310 --> 00:51:20.070

Wes Heath: It is, it is. It's quite good and feels right because it's the body yet the clothed body, and then the environment for that clothed body in that order.

333

00:51:20.610 --> 00:51:27.870

Rebecca Pride: And that's what I always argued that is because the sets just big and it's macho. Do you think that's true?

Wes Heath: That's true - I think there's an element of that.

334

00:51:28.560 --> 00:51:32.580

Wes Heath: And it looks like it costs more money.

335

00:51:33.150 --> 00:51:49.620

Rebecca Pride: Yeah, whereas if you could have a dress that costs hundreds and thousands of pounds, couldn't you?

Wes Heath: ... and I suppose, this is reflected in this sort of status too is even more the case in film.... where you've got your production designer....

336

00:51:50.640 --> 00:51:57.300

Rebecca Pride: As well in the UK, obviously we do both anyway don't we generally? [in theatre]

337

00:51:57.780 --> 00:52:08.520

Wes Heath: That's partly the thing. Therefore, there does need to be billing thing and the production designer would always come above the costume designer. The art director might come above the costume designer.

RP: Always, Yeah

338

00:52:09.720 --> 00:52:18.420

Wes Heath: And what you're right - where it does both and then it's interesting to see how people bill them, because not many Wes put themselves down as costume and set designer.

339

00:52:19.020 --> 00:52:31.110

Wes Heath: Most Wes put Set and Costume designer.

RP: Yeah

Wes Heath: So again, it was a choice they made even though they're doing the same role - in which they considered set to be the primary role that they were doing.

RP: When in fact, the costume could take absolutely tons of time.

340

00:52:32.070 --> 00:52:45.570

Rebecca Pride: Yeah, and then you get the whole thing of designers who don't really do the costume.... who give the costume to someone else, because they can't face doing it, because they're only like doing the set.

Wes Heath: Yeah, which was my way in [to design].

341

00:52:48.000 --> 00:52:48.510

Rebecca Pride: Same...

342

00:52:51.060 --> 00:52:51.420

Wes Heath: Terry Parsons couldn't be bothered to do modern dress costume.... he thought "I'll just do the set".

343

00:52:52.680 --> 00:52:53.730

Rebecca Pride: Yeah exactly, great for us!

344

00:52:54.840 --> 00:53:01.020

Rebecca Pride: So, if you want to add anything about your experience of taking part in this production or any production, what would you add.

345

00:53:03.450 --> 00:53:12.510

Rebecca Pride: So, Q14: if you were to add anything about your experience with taking part in this production or any production, what would you add?

346

00:53:14.310 --> 00:53:20.940

Rebecca Pride: So talking about role yeah to anything that you've thought of, that I haven't mentioned or asked you about?

347

00:53:23.580 --> 00:53:26.520

Rebecca Pride: Maybe just focus on *Much Ado About Nothing*?

348

00:53:50.130 --> 00:53:50.760

Wes Heath: hmm.

349

00:53:54.030 --> 00:53:59.130

Rebecca Pride: It's easier?

Wes Heath: No, I don't think on that production I'd say anything differently.

350

00:54:01.440 --> 00:54:02.010

Rebecca Pride: There is nothing you could add?

351

00:54:03.180 --> 00:54:19.590

Wes Heath: Although, I think different choices could have been made.

RP: Yeah

Wes Heath: That would have been...

RP: Design choices?

Wes Heath: Yeah... but that would have been imposing....

RP: That would have been you imposing your...

Wes Heath: Yes, from what the director and designer had agreed.

352

00:54:20.940 --> 00:54:37.830

Rebecca Pride: So, you could have, you could have maybe influenced it creatively and you chose not to do that?

Wes Heath: Yes, yeah, I mean, I know, I think it was clear that there was certain kind of confusion between....

353

00:54:40.320 --> 00:54:50.190

Wes Heath: The two the framing devices, and the characters, in terms of I would have liked to see those worlds collide, a little more.

354

00:54:51.510 --> 00:55:01.650

Wes Heath: Rather than going for just exactly I think for the character, regardless of the fact that they were the WI doing it.

355

00:55:03.030 --> 00:55:18.330

Rebecca Pride: Yeah, I felt the WI part was lost.

Wes Heath: Yeah, so to establish at the start...

Rebecca Pride: It was established at the beginning.

Wes Heath: I would have wanted that to kind of come back in and through costuming that could have happened a little bit, but anyway, that would need to be supported by...

356

00:55:18.900 --> 00:55:29.610

Wes Heath: ...the Director letting that world come back in and letting people drop out of character...

357

00:55:31.080 --> 00:55:41.070

Wes Heath: That, and I think the choice there, though, was that the director did not want to send up *Much Ado*.

Rebecca Pride: Once you were in that world, then keep it in that world?

358

00:55:41.640 --> 00:55:52.230

Rebecca Pride: it would take quite a shift of your acting, wouldn't it?

359

00:55:52.620 --> 00:56:04.920

Wes Heath: Yes, to go from being with their main character and "I'm also playing a woman, who's not actually an actor who is then playing this role". You do have the danger of the layers that that would involve making them ham it up...

360

00:56:06.690 --> 00:56:11.550

Rebecca Pride: Yes...

361

00:56:13.950 --> 00:56:30.300

Rebecca Pride: I think if we'd been in the original location, that might have been easier to establish do you think? If it had the set, it was originally intended for – to have.

Wes Heath: No, I think I think the reverse

RP: Oh really?

362

00:56:32.760 --> 00:56:39.930

Wes Heath: I think that the fact that it became - it wasn't a site-specific piece, but it became a site-specific piece...

RP: mm hmm.

363

00:56:40.980 --> 00:56:54.750

Wes Heath: It was a show with the set you know, in a garden

RP: Yes, in a stately home of a stately home...

Wes Heath: In a stately home...

RP: With an Anderson shelter...

Wes Heath: And then it comes to...

364

00:56:56.070 --> 00:57:08.760

Rebecca Pride: ...a church, which was a believable location for a Women's Institute production.

Wes Heath: ...doing it, because I think with the set was always an element of it looks like [indecipherable word] ...

365

00:57:09.810 --> 00:57:14.610

Wes Heath: At one point, the director herself...

366

00:57:15.720 --> 00:57:33.780

Wes Heath:... got confused, saying, are we saying that this is a set that the WI have built in order to do this production? Or is this the house in which they've chosen to do it? So, there could be that confusion.

367

00:57:35.700 --> 00:57:38.700

Wes Heath:... it's sort of added another layer, which just...

368

00:57:40.440 --> 00:57:44.580

Rebecca Pride: Yes, I see

Wes Heath:... it made it more complicated

RP: Yeah, I see.

369

00:57:45.600 --> 00:57:52.080

Rebecca Pride: But I think he because there was the whole issue with the boots and the shoes wasn't there? With the idea of...

370

00:57:53.280 --> 00:58:01.500

Rebecca Pride: ...women wearing the men's uniforms with women's shoes.

WH: Yeah

Rebecca Pride: Which would have made you always know that they were women playing men.

WH: Yeah

371

00:58:02.220 --> 00:58:13.320

Rebecca Pride: But the director couldn't accept that.

Wes Heath: No, they've got to be able to land like men.

RP: Yeah... they've got to be able to march and make that noise, yeah.

372

00:58:13.830 --> 00:58:27.000

Rebecca Pride: And what did you think about that?

Wes Heath: Well, then you could have had that colliding in...because you could have somebody the wrong shoes and then halfway through.... so, notice...

RP: Yeah, and go "oh gosh"

373

00:58:27.570 --> 00:58:40.560

Wes Heath:... and then they can going off and coming back with the correct shoes on...

RP: Coming back with the laces undone

Wes Heath:... which would actually reinforce the importance of costuming and costume in order to make people behave and feel and....

RP: Whereas - the audience immediately, just you just accept them, don't you after about a minute?

374

00:58:41.760 --> 00:58:46.950

Wes Heath: We completely accepted Ellie playing Don John, you just didn't worry.

375

00:58:48.090 --> 00:59:01.380

Rebecca Pride: No, no,

Wes Heath: A female playing that role - just accepted it as a male role.

RP: ...and then there was an issue with the two brown skirts. Do you remember that?

376

00:59:02.550 --> 00:59:04.140

Wes Heath: I don't remember what the issue was exactly.

377

00:59:05.250 --> 00:59:17.790

Rebecca Pride: There were two women in browns skirts at the same time, which came out at the costume pre assessment as there was a little bit of...

378

00:59:19.050 --> 00:59:23.520

Rebecca Pride: "What do we do to resolve this?" and I think the designer couldn't.

379

00:59:24.630 --> 00:59:27.450

Rebecca Pride: ...bear to change the skirts, and so they put so....

380

00:59:29.130 --> 00:59:33.240

Rebecca Pride: Ally put her in an apron or got one of them to put one of them on.

381

00:59:34.980 --> 00:59:38.160

Rebecca Pride: Do you think that's interesting at all is the thing that happened?

382

00:59:41.280 --> 00:59:43.230

Wes Heath: Yes, I mean it's interesting but.

383

00:59:45.360 --> 00:59:47.670

Wes Heath: Only as far as...

384

00:59:49.230 --> 01:00:00.750

Wes Heath: The importance of kind of seeing...

RP:... all the costumes together in a row, which was what the whole purpose of that event is...

Wes Heath: Yeah

RP: Just to see that you hadn't made that - you could argue error.

385

01:00:02.100 --> 01:00:10.620

Wes Heath: And there are things you know where designer could perhaps have got to that point before that happens. To be doing something like what I call a matrix.

386

01:00:12.090 --> 01:00:18.030

Rebecca Pride: I know what you mean...a costume plot, yes, that would help.

387

01:00:19.440 --> 01:00:35.880

Wes Heath: Something I would I'm trying to encourage them to do more so that becomes a designer thing, rather than a something that only gets the point where the supervisor does that, because there's always - there is a there's a part of the.

388

01:00:37.290 --> 01:00:43.500

Wes Heath:... designers' role, which is being a supervisor, which I think they don't think they need to do because we've got a supervisor.

389

01:00:46.050 --> 01:00:54.750

Rebecca Pride: This isn't on my list of questions - but I'm kind of interested... we could have bought this up... I don't know, maybe but...

390

01:00:56.880 --> 01:00:59.820

Rebecca Pride: What I've noticed is that...

391

01:01:01.320 --> 01:01:02.370

Rebecca Pride: There is this...

392

01:01:03.480 --> 01:01:04.350

Rebecca Pride: weird....

393

01:01:06.030 --> 01:01:15.750

Rebecca Pride: ...intransigence that happens, sometimes with the costume designers, and if you're talking about the supervisor who has been naturally quite confident, so they have quite a lot of...

394

01:01:16.260 --> 01:01:25.440

Rebecca Pride: ...authority I think, about their role, or understand it. So, the designers also sometimes seem to have an authority don't they?

395

01:01:26.280 --> 01:01:40.140

Rebecca Pride: But it can sometimes be arguing ideas that have clearly gone past their sell by date, like having two skirts the same colour, or insisting on them wearing women shoes, because the director just doesn't want that.

396

01:01:41.280 --> 01:01:52.020

Rebecca Pride: So, how do we get those students to understand the difference between being assertive and arguing something stupid?

WH:...yes, which battles to pick?

397

01:01:52.500 --> 01:02:01.440

Wes Heath: Yes, but that comes back to refocusing on the performance, doesn't it?

398

01:02:02.130 --> 01:02:16.050

Rebecca Pride: Yes

Wes Heath: What performance do you want, not just what does it look like.

RP: So, making a really detailed costume plot: of seasons, scenes, actions – the script is a really good idea?

399

01:02:16.890 --> 01:02:28.830

Wes Heath: Yeah, and it's it feels like that's, the first thing I would do as a costume designer.

RP: It's actually really good fun to do that.

Wes Heath: Yes, it's fun, but I think, to have that sense of each scene...

400

01:02:29.880 --> 01:02:33.840

Rebecca Pride: It's like a framework...

WH: Where quick changes might come, but there's a little bit of...

401

01:02:35.370 --> 01:02:43.530

Rebecca Pride: ...a sense of

WH: ...like that's all going to get done anyway

RP: ...by the Supervisor...

WH:...so I give that work to them.... I'm wearing what on which page.

402

01:02:44.520 --> 01:02:56.820

Rebecca Pride: Because it's really hard, we've got to try and teach the students to be confident, to be innovative, to know their own mind about what they're doing creatively, but to...

403

01:02:58.140 --> 01:03:04.170

Rebecca Pride: ...be able to read the room and know that there's some battles to pick- yeah so that's what's really hard to do though.

404

01:03:05.550 --> 01:03:15.060

Wes Heath: In the case of *Much Ado* what was interesting is that it was the costume designer's work on the backstory that was just taken and run with.

405

01:03:16.140 --> 01:03:28.680

Wes Heath: So, all the character names, of the kind of WI names and then what their roles were within society, whether they were the butcher's wife, or the banker's wife. All those that was....

406

01:03:29.190 --> 01:03:36.090

Wes Heath: ...already set in place, not by the actors, not by the director, but by the costume designer.

RP: Don't you think that that had something to do with the director though?

407

01:03:37.050 --> 01:03:51.930

Wes Heath: Yes, I do, because I think they were very much kind of like "Yes, I like that, I'll work with that"

RP: ...generosity

WH: Definitely, that's brilliant they've done all that work, that means I now don't have to do it....

408

01:03:54.480 --> 01:04:14.580

Wes Heath: It was also wanting that part of their work to be acknowledged.

RP: There was a great sense of magnanimity from the director?

WH: Other directors might have handed that over to the actors..."I want you to go ahead and research your character"....

409

01:04:15.810 --> 01:04:24.360

Rebecca Pride: Or be very..."I want it like this and there is no debate"

WH: It was interesting because of those two productions are happening simultaneously...

410

01:04:26.910 --> 01:04:34.830

Wes Heath:...the directorial approach was so different. I mean it couldn't be more different that approach between the two and even though....

411

01:04:36.060 --> 01:04:37.500

Rebecca Pride: Yeah

412

01:04:38.760 --> 01:04:43.770

Wes Heath:...FA probably wasn't in the room, as much as we'd like...

413

01:04:44.970 --> 01:04:48.330

Wes Heath:... she felt very much felt part of the company

RP: Yeah.

414

01:04:49.980 --> 01:05:06.570

Wes Heath:...A company of artists putting it a piece on...

RP: yeah,

Wes Heath:...Whereas the designer, on the other show very much felt excluded by the director and wondered why.

RP: What was the show Wes?

WH: *We burn brightly*

RP: Oh yes.

415

01:05:07.980 --> 01:05:28.650

Wes Heath: They attended the rehearsals, but then stop bothering because they just wasn't - nothing was going on.

RP: It wasn't a Two-way street?

416

01:05:29.820 --> 01:05:30.840

Wes Heath: It is led by the directorial approach, isn't it?

RP: Yeah...[sad]

417

01:05:31.920 --> 01:05:39.360

Rebecca Pride: I mean, I think that's why - you know, why I've always thought that we should be really careful about who we get to be directors, for that very reason.

418

01:05:40.530 --> 01:05:43.020

Rebecca Pride: Because you can do quite a lot of damage, can't you?

419

01:05:44.250 --> 01:05:44.520

Wes Heath: Yeah.

420

01:05:46.080 --> 01:05:49.830

Rebecca Pride: Okay, so I don't think...have you got anything else you want to ask?

421

01:05:52.830 --> 01:05:58.500

Rebecca Pride: Okay, well, I think we're going to stop recording now... so I'm going to... I'm going to stop recording.