

ABTT WHAM Seminar

15:01:24 From Elysia Moore, ABTT Coordinator to Everyone : Good afternoon and thank you to everyone who is joining us, it is great to have you with us.

Normally at this time of year we would be welcoming hundreds, indeed thousands, of colleagues to Alexandra Palace for the Annual ABTT Theatre Show. Designed very much as an opportunity for both exhibitors and visitors to get together and re-forging those essential introductions, connections and friendships.

For the second year we are unable to present an actual event in June BUT we are extremely excited to be co-locating the Theatre Show with PLASA Show at Olympia from Sunday 5th to Tuesday 7th September in the Autumn.

There will be an ABTT Hub within the show floor with the same 'conversational' ambience that we are all used to at Ally Pally. We are very pleased to be collaborating with PLASA in offering our industry the place for the some real 'face to face' conversation, Visitors may register their interest <https://www.plasashow.com/register-your-interest> and I encourage anyone interested in exhibiting to get in touch with the ABTT Office. Office@abtt.org.uk

For now we are very pleased to have been presenting a wide range of seminars across the two days of the what would have been the Theatre Show and extending into third day tomorrow.

15:04:15 From Elysia Moore, ABTT Coordinator to Everyone : Some quick reminders about the arrangements this afternoon.

As with other Zoom Webinars, we recommend selecting gallery view so that you can see all panelists at the same time, the button for this can be found in the top right corner of your screen.

Although there are not live Closed Caption subtitles this morning this Webinar will be recorded and posted on the ABTT website where subtitles will be available by clicking the CC button in the Youtube viewer.

During the Webinar please feel free to use the chat function to talk amongst yourselves. This button can be found on the bar at the bottom of your screen.

When speaking, please use the drop down which states "all panellists and attendees"

It would be great to see where you are joining us from today and please do share your thoughts throughout the event – we're always pleased to hear from you.

Most importantly, we are very keen to hear and discuss your questions. At any time during the webinar, please do post questions, thoughts or comments you would like our panelists to consider by using the Q&A tab which may also be found in the bar at the bottom of your screen.

As mentioned the Webinar will be recorded and the recording will be available on the ABTT website, along with all relevant information, after the event.

15:05:41 From Dave Millett to Everyone : Dave & Kate Millett, The All Stars, Saddleworth. Hi everybody!

15:05:51 From Elysia Moore, ABTT Coordinator to Everyone : Hi Dave and Kate! Great to have you with us!

15:06:03 From Hazel Edmends to All panelists : Hello and thanks for invite

15:06:16 From Elysia Moore, ABTT Coordinator to Everyone : Robin is now introducing our host for the session Anette Ollerearnshaw. Anette Ollerearnshaw is a performing arts professional, with a wide range of expertise rooted in technical, production and operations management with world-leading arts organisations and higher education providers.

Her creative and artistic specialism is the Art of Wigs, Hair & Make-up in live entertainment and theatre.

Notable collaborations have included Robert Wilson's 'The Black Rider', Terry Gilliam's 'Benvenuto Cellini' at the English National Opera, Karl Heinz Stockhausen's 3-day marathon performance of 'Aus Licht' with Dutch National Opera & Ballet at Holland Festival and the Gorillaz' musical theatre spectacle 'Monkey Journey to the West' at London's O2 Arena and New York's Lincoln Centre.

15:07:06 From Elysia Moore, ABTT Coordinator to Everyone : We are now hearing from Anette Ollerearnshaw funder of the ABTT WHAM Committee.

WHAM is an Association of British Theatre Technicians (ABTT) Committee with an aim to promote the interests of Wigs, Hair and Make-up within the theatre industry and live events sector.

ABTT Wham seek to draw on the knowledge and experience of our members so as to champion and develop topics that help define Wigs, Hair and Make-up as a separate and qualified field, and so encourage a better understanding across our industry.

<https://www.abtt.org.uk/committees/abtt-wham-committee/>

15:07:54 From Elysia Moore, ABTT Coordinator to Everyone : Within the context of the Association of British Theatre Technicians where WHAM is referred to as 'Soft Tech' along with costume and wardrobe, we have been working diligently to generate space and conversations.

In order to celebrate and innovate our unique contribution, we took the initiative to share our thoughts and experiences of operating within the technical department's structures within the UK and in today's session also gaining international insights.

15:08:27 From Elysia Moore, ABTT Coordinator to Everyone : We are now hearing from Helen Wake - Wig Maker, Wig Supervisor and Tutor

Helen has a wide range of experience in the wigs, hair, and makeup field, gathered over several decades in the profession. She has worked on plays, musicals, ballet and opera, on tour and in the West End.

Whilst at English National Opera Helen supervised such wonderful and diverse productions as "Satyagraha", "Turn of the Screw", "Peter Grimes", "Death in Venice", "Punch and Judy", "Kismet", "Medea", "Carmen" and "Tosca".

Helen also worked abroad in Norway, Luxembourg, Brussels, Dublin and for Dutch National Opera. "Otello for the Trondheim Festival in Norway was particularly notable as Helen trained 15 young hairdressing students who had never worked in theatre before, to run a full scale and busy opera.

Live broadcasts and videos include David McVicar's "Rape of Lucretia", Deborah Warner's "Death in Venice" and David Alden's "Peter Grimes".

Recently, Helen worked for Campbell Young Associates as a Senior Wigmaker but missing live performance she returned to the theatre and now works as a freelance wig maker and tutor.

15:09:05 From Elysia Moore, ABTT Coordinator to Everyone : We are now hearing from Sidney Vereycken

Sidney Vereycken started working in Musical Theatre on shows like 'Wicked', 'Sister Act' and 'Billy Elliot', produced by Stage Entertainment. In 2015, he worked on the production 'ANNE', directed by Theu Boermans.

In 2016, Sidney continued to refine his talent in the Wigs and Makeup department at the Dutch National Opera and Ballet, led by Alexander Kinds. This is where he was able to take his wig making skills to the next level.

During this period, he led production teams on wonderful productions such as 'Porgy and Bess', 'La Cenerentola' and 'Pique Dame', in collaboration with world class designers like Catherine Zuber, Laurent Pelly and Philip Fürhoffer. He has created especially wigs for remarkable artists such as Eva-Maria Westbroek, Anna Drijver and Alfie Boe.

Sidney has also worked on productions for the Flemish Opera such as Pelléas et Mélisande, Lohngryn, Rusalka and Carousel at the English National Opera. In addition to his contribution to the theater, Sidney has worked on several film and television productions as a Hair & Makeup Artist and Wig Maker. In 2019, he joined the team of 'Coppelia the Movie', directed by Jeff Tudor, Steven de Beul and Ben Tesseur.

The same year, he also created the hairstyles and make-up looks for Angel Blue and Eric Owens for the campaign shooting of Porgy and Bess, of the Metropolitan Opera, New York, with photographer Paola Kudaci.

15:10:03 From Elysia Moore, ABTT Coordinator to Everyone : We are now hearing from Rachel Kooyman, SFX Make-up Artist. Rachel Kooyman was drawn to live theatre as a performer before being given the opportunity to create in the world behind it. She has a Bachelor's in Music and is a classically trained singer who spent a decade as a performer from theme parks to countless musicals.

With equal passion she began working in the beauty industry for such prestigious companies as Benefit (LVMH), Bobbi Brown and Urban Decay as an Executive in New York City. Taking a leap, she attended Makeup Designory (MUD) in Burbank, California where she transitioned into Film and Television, garnering over 80 professional credits to her name.

Her two careers collided in the Netherlands where she had the pleasure of working in the Kap & Grime Department with the Dutch National Opera & Ballet, heading the Makeup Department for Karl Heinz Stockhausen's epic 3-Day Cycle of "Aus Licht".

15:10:51 From Elysia Moore, ABTT Coordinator to Everyone : Our final speaker is Dawn Rivard - Wigs, Make-up and Hair. Dawn Rivard has designed for productions in Germany, Austria & Switzerland, & she has an Emmy Award for FEAST OF ALL SAINTS.

has built wigs for Mike Myers, Queen Latifah, Christopher Walken, Jessica Biel, Sir Peter Ustinov, Jonathan Rhys Meyers & Lily Collins (TMI CITY OF BONES) which garnered her a Canadian Academy Award; & she has done wig & makeup work at Teatro alla Scala, Seville's Teatro de la Maestranza, Turin's Teatro Regio, the Canadian Opera Company for eight seasons, & works for Jeff Daniels' The Purple Rose Theatre Company.

: Broadway productions includes RAGTIME, SUNSET BLVD & SHOWBOAT, & she designed hair & makeup for The Dallas Opera as well as the World Premieres SISTER CARRIE & two-time Grammy Award winning ELMER GANTRY.

15:11:59 From Elysia Moore, ABTT Coordinator to Everyone : The first question we will be discussing today is:

The means and practices of technical theatre have developed significantly over recent decades. The industry has embraced new performance technologies such as automated flying and LED lighting, techniques of making such as laser cutting and 3D printing and digital performativity such as video mapping, live streaming and augmented realities.

Despite often functioning in the shadows of the big budget departments, the WHAM profession, whilst being a guardian of traditional art and craft practices, has also developed unique innovations in equipment, materials and practices. Could you please share with us your experiences in relation to WHAM then and now.

15:20:36 From Elysia Moore, ABTT Coordinator to Everyone : The second questions we are discussing today is: Thinking about WHAM in the context of performance as a 'Live Art', how does your work link with stage technologies and theatre spaces? What are the risks involved that you manage and how does this link with other stage technologies (or not)?

15:24:11 From Elysia Moore, ABTT Coordinator to Everyone : If anyone has any questions for our panellists, please do pop this into the Q&A for us

We'd love to hear from you!

15:24:32 From Elysia Moore, ABTT Coordinator to Everyone : The next question we are looking at today is:

The leadership of the technical division in live performance traditionally comes from within 'hard tech' areas, with JDs simply requesting an awareness of WHAM and hierarchically us even being tagged on at the end of costume and wardrobe.

I would like to see a future where talent from WHAM is positioned, supported and enabled to take Technical Directorship in performing arts venues.

Why do you think we are currently viewed as lacking relevant knowledge and status to take the lead?

: Is the emphasis of technical leadership on hard tech led through outdated patriarchal power structures (starting in education), and how could we embed ambitions beyond our specialism into the next generation?

If any of our attendees have any questions for our panellists, please do pop this into Q&A

We would love to hear your thoughts on this topic

The question we are now asking is:

If you go back to when you started doing makeup, (I'm just starting) what would you tell yourself which would help you progress quicker? Any techniques you could not do without?

16:00:16 From Elysia Moore, ABTT Coordinator to All panelists : Thank you everyone who is with us today and to our panellists today!

16:00:37 From Hazel Edmends to All panelists : Thank you. Have taken so much away from this.

16:00:43 From Elysia Moore, ABTT Coordinator to All panelists : If you are interested in finding out more about WHAM please see here: <https://www.abtt.org.uk/committees/abtt-wham-committee/>

All Seminars are recorded and you can find these here: https://www.abtt.org.uk/events-and-courses/abtt_seminars/seminars_june-2021/