



Job Title: Hair and Make-up Designer
Department: Hair, Make-up and Prosthetics

Overview of Role

Hair and make-up designers (HMD) play a crucial role in any production involving artists and / or performers, designing hair and make-up that is appropriate for the style and requirements of the production.

In pre-production, the hair and make-up designer works closely with the director, and often also the production designer and costume designer, to ascertain and agree the style and look required.

The hair and make-up designer breaks down the script(s), noting the hair, make-up and prosthetics requirements at each point, and working out who will need to be recruited to the team to ensure the team can meet the demands and needs of the production. The hair and make-up designer will also need to ensure that the designs are feasible, and can be produced and delivered within the required time frames and within budget. They are responsible for maintaining the overall continuity on the production and agreeing any changes with the director and others.

It is also the responsibility of the hair and make-up designer to arrange artist / performers hair and make-up specific appointments, attend production and head of department (HOD) meetings, manage the budget and labour, and ensure the team are producing the work on time to required designs and standards, and are cohesive and motivated.

Core Responsibilities:

These core responsibilities are provided as a guide and are not exhaustive. The exact responsibilities in a particular job will vary depending on the scale / budget band / genre of the production.

1. Pre-production

- Break down the script to ascertain what will be required in terms of team, and also make-up and hair requirements. Ascertain what stock and equipment will be required for the duration of the production, such as wigs and hair pieces, facial, make-up, hair equipment, and consumables. Identify potential prosthetics requirements if there is not a separate prosthetics department
- Produce individual artist script breakdowns if required
- Meet with the director, producers, costume designer, production designer and creative teams to discuss the development of the overall look of the production and the hair and make-up design
- Work with the line producer to discuss the departmental crewing requirements (including dailies) and at what grades and rates of pay
- Research the style, genre and or period of the production
- Produce mood boards and other information or documentation on the genre, style, or period for the overall look of the production
- Produce individual mood boards and information or documentation on the genre, style, or period for individual characters or scenes where required
- Put together designs for hair, make-up and prosthetics (if applicable)
- Discuss with the line producer, production manager and / or production coordinator the requirements and preferences for make-up rooms or make-up trucks, dog boxes or other storage facilities, preferred facilities companies and trucks, and any other specific requests

- Discuss with the location manager the locations planned for the production and any specific requirements or potential issues
- Consider health and safety legislation, policies and guidelines for the production and ensure the team are fully up to speed with all health and safety procedures and requirements in the make-up rooms or trucks, and on set
- Work with the hair and make-up supervisor and hair and make-up crowd supervisor to ascertain how many additional daily crew will be required and at what grades
- Identify any specialist requirements, such as prosthetics, wigs, facial, contact lenses, or teeth, and ensure external suppliers are instructed and contracted to ensure sufficient time is allowed, and budgets and costings agreed
- Decide who will be responsible for the set-up and pack down of the make-up trucks or rooms at each location or studio
- Prepare a budgeting spreadsheet (if not provided) to record the budget and expenditure on hair, make-up and prosthetics, assets, tools, equipment, and consumables
- Review the shooting schedule with the hair and make-up supervisor and the first assistant director (1st AD) to ensure that the planned scheduling is viable. Identify potential issues and hair and make-up changes and inform the 1st AD

2. Hair and make-up fittings and testing

- Make advance contact where possible with each cast member / artist as an introduction and to discuss any requirements they may have and also any potential issues (such as allergies or specific product requirements)
- Produce designs for hair, make-up and prosthetics (if applicable) for each cast member / artist / performer where required, and convey the designs and requirements to the relevant member of the hair and make-up team who will be responsible for that artist / performer
- Assign artists / performers to each member of the hair and make-up team
- Liaise with the hair and make-up supervisor and the production team to agree fittings appointments including specialist fittings (such as dental, optical, life casts and prosthetics) and also hair and make-up tests, and camera tests
- Ensure the team prepare artist bags for their artists. Ensure required stock is available, including doubles / spares of anything that is crucial or could potentially run out
- Assign crowd hair and make-up fittings to the hair and make-up crowd supervisor or hair and make-up supervisor (if there is no crowd supervisor) to arrange and supervise. Instruct the hair and make-up juniors or trainees to prepare continuity folders and fittings sheets during pre-production
- If fittings sheets aren't completed by the main team artist carrying out the fitting, ensure those delegated with the task complete the fittings sheets, with photographs and clear notes including logging details such as haircuts, hair colouring, wig hire numbers, facial reference, or tattoos

3. Administration and resource management

- Work with the hair and make-up supervisor, to determine who will be responsible for arranging and raising purchase orders and equipment hire
- Check and sign off all raised purchase orders
- Establish budgeting and staffing / labour spreadsheets and liaise with the production accounts team for suitable systems that may already be in place
- Manage and sign off petty cash and company credit cards
- Check and sign off the departmental expenses claims
- Set up planning sheets for the production if required
- Ensure time sheets are completed in line with the process set up. The hair and make-up designer will carry out the final review and sign off of all departmental time sheets
- Determine who will carry out an inventory of opening stock, incoming stock, general stock checks, and closing stock, and also the designer's own supplied stock and kit

- Determine stock requirements for the production, and agree with the hair and make-up supervisor who will be responsible for ensuring stock levels are maintained and that all products and equipment are stored correctly according to health and safety guidelines
- Discuss the call sheet for the following day with the second assistant director (2nd AD) to ensure the call times for each member of the team are correct, and time allocated to carry out the hair and make-up required is sufficient

4. Hair and make-up application, removal and the shooting day

- Check the call sheet and schedule for that day noting any last-minute changes
- Ensure everything has been prepped and is ready for the day ahead, including checking the team have cleaned and prepared all work areas / stations
- Check any required wigs and facial are dressed and potentially unblocked, and prosthetic pieces are prepped and ready for application before the artists / performers arrive
- Hair and make-up designers may have their own artists / performers to make-up in addition to ensuring the make-up call for the whole team runs as scheduled and that all artists / performers are ready on time
- If no fittings or tests have been carried out and it's a 'fit on the day', ensure that what is planned and any requirements are discussed with the Director, and other creatives if necessary
- Ensure a member of the team documents the hair and make-up notes, and also 360-degree photographs (front, back, each side, ideally in daylight) are taken of each look for all artists / performers in addition to continuity photographs and notes
- Check that at the end of the day the trainees and / or juniors have everything prepared and ready in advance for the de-rig of the artists and ensure all stations are tidy and have the required products and materials, including hot towels for the de-rig
- Ensure any wigs or facial removed have the lace cleaning and then blocking and redressing if required
- Ensure small prosthetic pieces that may be required for the following day are made in advance

5. Hair and make-up continuity

- Check all completed hair, wigs, make-up and prosthetics designs carried out by the team
- Organise who within the hair and make-up team will record continuity photographs and notes, including all changes in the general continuity files and / or the individual artist continuity files or artists sheets
- Ensure any changes to agreed designs or continuity are conveyed firstly to the director and producers for approval and then to the relevant HODs and script supervisor.

Role Specific Skills:

- Hair and make-up brief (script and treatment) interpretation and design, design realisation and implementation
- Script breakdown and identification of resources needed
- Establish budgeting systems for resources and equipment
- Liaise with the director, producer and other head of departments, with regards to design and continuity
- Monitor the hair and make-up continuity of artists / performers
- Monitor the hair and make-up team to ensure they are working cohesively and efficiently
- Adhere to health and safety requirements and legislation relating to the work of the hair and make-up team
- Experience of applying make-up and prosthetics for screen productions
- Experience of dressing and styling hair for screen productions

Other / Transferable Skills:

- Communication: communicate the hair and make-up department's requirements to others, ensuring good communication at all times within the department and with artists / performers
- Leadership and team management: lead the department to perform the tasks required and uphold the standards expected
- Negotiation: agreeing rates, budgets and resources with producers and production accountants
- Teamwork: collaboration within own department and with others
- Problem-solving: dealing with obstacles or issues that may arise, finding solutions and contingency planning
- Organisation: organisation is vital to the department to ensure it runs smoothly and efficiently
- Time management: have the ability to work to the pre-determined deadlines
- Adaptability: have the ability to deal with ever changing schedules and be able to adapt accordingly

Attributes:

- Resilience and enthusiasm: adapt positively to changing work priorities and patterns, ensuring deadlines continue to be met. Proactive and explores new ideas and non-standard ways of working which will enhance and deliver the best results for the production
- Ethics and integrity: honest and principled in all of their actions and interactions. Respectful and inclusive of others, and meets the ethical requirements of their profession
- Flexibility: willing to both listen and learn and to accept changing priorities and working requirements and has the flexibility to maintain high standards in a changing production environment