

Overview of Role

Hair and make-up supervisors (HMS) are generally the second in command to the hair and make-up designer (HMD). They are normally the first person in the department to be recruited after the hair and make-up designer and normally start during pre-production. They assist with script breakdowns, scheduling, maintaining the budget, keeping track of hours worked by the team, organising any additionally required daily crew, and will attend meetings on behalf of the designer if required. In pre-production, they assist the designer in organising any required fittings and other appointments such as wigs, haircuts, hair colouring, facial hair, dental, optical, life casts and prosthetics. They also assist with the hair and make-up tests for artists / performers prior to principal photography. The supervisor works closely with the designer to gain an understanding of the style and look of the production and any specific design requirements the designer or director may have. They assist the designer with creating mood-boards, setting and dressing wigs, ordering stock and ensuring the make-up truck or make-up rooms are ready for filming. Hair and make-up supervisors work under instruction of the hair and make-up designer and are generally seen as the designer's right-hand person and therefore able to cover some of the designer's tasks if required, such as liaising with the second assistant director (2nd AD) over the following day's call sheets, and guiding the team. The supervisor is expected to be fully up to speed with the continuity of all artists / performers, not just their own.

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 additional 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, or work from the designer's breakdown
- Meet with the hair and make-up designer to discuss the overall look of the production and the hair and make-up design requirements
- Discuss with the hair and make-up designer any additional daily crew requirements and at what grades and rates of pay
- Research the style, genre and or period of the production
- Work with the designer to produce mood boards and other information or documentation on the genre, style, or period for the overall look of the production
- Where required, work with the designer to produce individual mood boards and information or documentation on the genre, style, or period for individual characters or scenes
- Assist the designer in putting together designs for hair, make-up and prosthetics (if applicable)
- Ensure the locations department and production have the agreed make-up rooms or make-up trucks, dog boxes or other storage facilities, booked and confirmed, and organise dates for loading and unloading
- Discuss with the location manager the locations planned for the production and any specific requirements or potential issues. It is imperative to have good communication with the locations department

- Assess whether the facilities for hair and make-up are sufficient and of the requested standard to fulfil the work required, and that there are other general catering facilities available
- 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
- Ensure any specialist requirements such as prosthetics, wigs, facial, contact lenses, or teeth, are organised and that purchase orders (POs) have been raised where required to ensure production and delivery within required timeframes
- Go through budget spreadsheet provided by the designer to record expenditure on hair, make-up, prosthetics, assets, tools, equipment and consumables
- Review the shooting schedule with hair and make-up designer to ensure that the planned scheduling is viable. Identify potential issues and hair and make-up changes
- Ensure those within the team (normally the juniors and trainees) who will be responsible for the set-up and pack down of the make-up trucks, rooms, marquees, and dog box (as relevant) at each location or studio, know what is required of them. Discuss with the juniors and trainees how these areas are to be organised both generally and also on a daily basis with regards to kits, equipment, consumables and stock
- Request the juniors and trainees prepare labels and signage to identify sections and cupboards in the make-up trucks or rooms
- Check with the hair and make-up team all timings for the daily schedules
- Assign duties between the juniors and / or trainees to prepare continuity files, and also fittings sheets files to record photographs and written notes during fittings, hair and make-up tests and filming
- Give clear instructions to the team for the setting up of production paperwork for budgets, expenditure, and bookings, and ensure all team members understand the systems in place

2. Hair and make-up fittings and testing

- Work with the designer to ensure each cast member / artist / performer is contacted in advance to discuss any requirements they may have, any potential issues (such as allergies or specific product requirements)
- Arrange with both the artist and production any fittings (including any specialist fittings) and / or hair and make-up tests that may be required
- Discuss with the designer the designs for hair, make-up and prosthetics (if applicable) for each cast member / artist / performer, and if required convey the designs and requirements to the relevant member of the hair and make-up team who will be responsible for that individual
- Ensure the team prepare artist bags where required for their artists and ensure all required stock is available, including doubles / spares of anything that is crucial or could potentially run out
- 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 required photographs and clear notes including logging specific details such as haircuts, hair colouring, wig hire numbers, facial reference, or tattoos
- Make sure wigs and facial are clearly labelled with the artist's / performer's name and dressed ready for filming. Ensure all stock and hired wigs or facial, are inventoried with wig stock numbers noted

3. Administration and resource management

- Organise with the hair and make-up team who will raise purchase orders
- 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
- Work with the designer to determine stock requirements for the production and organise 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

- If the designer isn't available, discuss the call sheet for the following day with the 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
- Set up planning sheets for the production if required
- Work with the designer on budgeting and staffing / labour spreadsheets
- Ensure time sheets are completed in line with the process set up. Review all departmental time sheets before final sign off by the designer
- Collaborate with the locations manager to ensure the facilities for the hair and make-up team on location are organised for each filming day and meeting all hair, make-up and other requirements
- Decide who will set up and administer the main team text messaging group

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

- Hair and make-up supervisors generally arrive before the rest of the team to go through the day ahead. This involves checking the call sheet and schedule for that day noting any last-minute changes. They should check everything has been prepped and is ready for the day ahead, including ensuring the team have cleaned and prepared all work areas / stations, and have any required wigs and facial dressed and potentially unblocked, prosthetic pieces prepped and ready for application, before the artists / performers arrive
- The hair and make-up supervisor will have their own artists / performers to get ready during the call, but will also oversee the rest of the team and answer any questions that may arise should the designer be unavailable
- If no fittings or tests have been carried out and it's a 'fit on the day', ensure that what is planned for that artist / performer and any requirements are discussed in advance with the designer
- Ensure a member of the team documents the hair and make-up notes, and also 360-degree photographs are taken of each look for all artists / performers, in addition to continuity photographs and notes
- It is the responsibility of the hair and make-up supervisor to keep abreast of all continuity and hair and make-up changes for not only their own artists / performers but also the rest of the cast
- Ensure a master set bag is put together containing everything that might be needed by the teams standing by on set
- 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

Role Specific Skills:

- Script breakdown and identification of resources needed
- Establish ordering and monitoring systems for resources and equipment
- Liaise with other departments, such as the script supervisor, costume, and the 2nd AD, with regards to changes in design and discuss the impact on continuity if relevant
- Monitor the hair and make-up continuity of the artists / performers
- Monitor the hair and make-up team to ensure they are working cohesively and efficiently and following the designer's requirements
- 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 team when required, to perform the necessary tasks and uphold the standards expected
- Negotiation: agreeing conditions of use, costs and contract terms with suppliers
- 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 and that every member of the team knows exactly their role and what is expected of them
- Time management: ensure the team are well organised and working efficiently and 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