

Overview of Role

Hair and make-up crowd supervisors (HMCS) oversee the make-up and hair requirements for anyone who isn't looked after by the main team, such as the supporting artists (SAs), stunt performers and cast stunt doubles. A hair and make-up crowd supervisor is generally recruited on the larger budget productions and / or where there are considerable numbers of SAs in the production. On lower budget jobs, or where there only a few SAs, this role is normally undertaken by the hair and make-up supervisor along with their other duties. Crowd supervisors will undertake script breakdowns, scheduling, managing the budget, keeping track of hours worked by the crowd team, organising any additionally required core hair and make-up artists, juniors and trainees, as well as daily hair and make-up artists, juniors and trainees. In pre-production, they organise any required fittings and make-up tests for the SAs, stunt performers and doubles. Hair and make-up crowd supervisors will run the crowd department whilst working under instruction from the hair and make-up designer.

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 for SAs, stunts, and doubles. 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. May be required to work from the designer's breakdown to do this or produce a separate crowd 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 core crew and daily crew requirements for the crowd department and at what grades and rates of pay
- Research the style, genre and or period of the production, if required
- Produce mood boards and other information or documentation on the genre, style, or period for the overall look of the production, if these haven't already been produced by the hair and make-up designer or hair and make-up supervisor
- Produce individual mood boards and information or documentation on the genre, style, or period for individual groups of characters or specific scenes where required, if these haven't already been produced by the hair and make-up designer or hair and make-up supervisor
- Put together designs for hair, make-up and prosthetics (if applicable), if these haven't already been produced by the hair and make-up designer and hair and make-up supervisor
- Ensure the locations department and production have the agreed crowd marquees, 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. As crowd are often based in marquees or buildings on or near location, 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
- Produce or review floorplans and layouts of crowd rooms or marquees, and also provide clear notes for the location department, to ensure each room or marquee is set up as required

- 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 for crowd 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
- Update the budget spreadsheet if one has been provided by the designer, or create one if not, to record crowd department expenditure on hair, make-up and prosthetics, assets, tools, equipment and consumables. Regularly report updates to the hair and make-up designer
- Review the shooting schedule with hair and make-up designer to ensure that the planned scheduling is viable for the crowd department. Identify potential issues and hair and make-up changes
- Liaise with the second assistant directors (2nd AD) or crowd 2nd AD over potential SA options to ensure the right SAs for the look and design of the job are booked for fittings
- Ensure those within the crowd team (normally the juniors and trainees) who will be responsible for the set-up and pack down of the crowd marquees, rooms, trucks, 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 and consumables and stock
- Request the crowd juniors and trainees prepare labels and signage to identify stock boxes, stock shelving or sections in the crowd make-up rooms or marquees
- Check all timings for the daily schedules, this carries through into shooting
- Assign duties between the core crowd juniors and / or trainees to prepare continuity files, and also fittings sheets files to record photographs and written notes during fittings and filming
- Give clear instructions to the core team for the setting up of production paperwork

2. Supporting artist, stunts and doubles fittings

- Discuss with the hair and make-up designer the designs for hair, make-up and prosthetics (if applicable) for SAs, stunts and doubles
- Prepare a template fitting sheet if one hasn't been provided
- Organise with the 2nd AD or crowd 2nd AD dates and timings for fittings
- Arrange for contracted or daily hair and make-up artists and, where required, other grades and specialities (such as barbers, prosthetics) to carry out the fittings with the hair and make-up crowd supervisor
- Assign individual SAs, stunts and doubles to a member of the crowd hair and make-up fittings team to produce that character's hair and make-up
- Ensure the hair and make-up artists who are carrying out the crowd fittings convey to the crowd juniors or trainees details of the hair and make-up to be carried out, including details of haircuts, hair colouring, wig stock numbers, or facial, so this can be entered on the fitting sheet for that individual along with clear 360-degree photos and any other photos that may be required, such as existing tattoos
- Make sure wigs and facial are clearly labelled, with the artist's / performer's name or ID number (normally generated by costume or the 2nd AD) 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 crowd 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 that is allocated / loaned to crowd
- 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

- Discuss with the 2nd AD the call sheet for the following day to ensure the call times for the crowd team are correct and time allocated to carry out the hair and make-up call is sufficient
- Set up planning sheets for the production if required
- Work with the designer on crowd staffing / labour spreadsheets
- Decide who in the core team, if not the hair and make-up crowd supervisor, will submit personnel data to production and, if required, to the online system used by the production
- Ensure time sheets are completed in line with the process set up. Review all departmental time sheets before final sign off by the designer
- Prepare a diary containing the shooting schedule for managing daily crew bookings
- Where required, discuss with the hair and make-up designer who will produce hair and make-up notes for the team for specific crowd looks
- Organise with the core crowd team who will set up and administer the crowd text messaging group to ensure daily artists are pencilled, confirmed, or cancelled, and they receive all required information such as call times, locations, rates, shooting day information, what kit to bring and what hair and make-up looks are required
- Collaborate with the locations manager to ensure the facilities for the crowd hair and make-up team are organised for each filming day and meet all hair, make-up and other requirements

4. Hair and make-up application 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
- The hair and make-up crowd 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 crowd 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
- Oversee the line-up check on crowd who have already been through costume, hair and make-up to ensure they look correct
- Remain on set for checks throughout the day as required
- 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, 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 SAs, stunts, and doubles
- Monitor the crowd hair and make-up team to ensure they are working cohesively and efficiently and following the designer's requirements

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. Able to manage large teams
- 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