



# Level 3 Advanced Technical Diploma in Media Make-up Artistry (540) (6010-30)

October 2017 Version 1.4

**Qualification Handbook**

## Qualification at a glance

<b>Industry area</b>	Hair & Beauty - Theatrical media
<b>City &amp; Guilds qualification number</b>	6010-30
<b>Age group</b>	16-19 (Key Stage 5), 19+
<b>Entry requirements</b>	Centres must ensure that any pre-requisites stated in the <i>What is this qualification about?</i> section are met.
<b>Assessment</b>	To gain this qualification, candidates must successfully achieve the following assessments: <ul style="list-style-type: none"> <li>• one externally set, externally moderated assignment</li> <li>• one externally set, externally marked exam, sat under examination conditions</li> <li>• one portfolio of creative work</li> <li>• optional unit assessments as required.</li> </ul>
<b>Additional requirements to gain this qualification</b>	Employer involvement in the delivery and/or assessment of this qualification is essential for all candidates and will be externally quality assured.
<b>Grading</b>	This qualification is graded Pass/Merit/Distinction/Distinction* For more information on grading, please see Section 7: Grading.
<b>Approvals</b>	These qualifications require full centre and qualification approval
<b>Support materials</b>	Sample assessments Guidance for delivery Guidance on use of marking grids
<b>Registration and certification</b>	Registration and certification of this qualification is through the Walled Garden, and is subject to end dates.
<b>External quality assurance</b>	This qualification is externally quality assured by City & Guilds, and its internally marked assignments are subject to external moderation. There is no direct claim status available for this qualification.

Title and level	Size (GLH)	TQT	City & Guilds qualification number	Ofqual accreditation number
Level 3 Advanced Technical Diploma in Media Make-up Artistry (540)	540	900	6010-30	601/7501/1

Version and Date	Change Detail	Section
June 2017 V1.2	Addition of the examination paper based module number	1. Introduction – Assessment requirements and employer involvement 5. Assessment 5. Assessment – exam Specification 7. Grading – Awarding grades and reporting results
	Removal of AO 6-8 from Synoptic Assignments	5. Assessment – Assessment Objectives
	Addition of Provisional Grade Boundaries for the Synoptic Assignment	7. Grading
	Revised Exam Specification and AO weightings	5. Assessment – Exam Specification
	Branding changes	Front cover
August 2017 V1.3	Revised AO weightings for Synoptic Assignment	5. Assessment – Assessment Objectives
October 2017 V1.4	Updated assessment number for paper based theory test	5. Assessment - Summary of assessment methods and conditions

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# 1 Introduction

## What is this qualification about?

The following purpose statement relates to the **Level 3 Advanced Technical Diploma in Media Make-up Artistry (540) (601/7501/1)**:

Area	Description
OVERVIEW	
Who is this qualification for?	<p>The Level 3 Advanced Technical Diploma in Media Make-up Artistry provides you with specialist practical skills and knowledge which will equip you to seek employment or progression within the media make-up industry.</p> <p>This qualification is aimed at you if you are looking to work in the make up industry. A Level 2 Diploma in Hair and Media Make-up or equivalent industry experience is a recommended entry requirement.</p> <p>This qualification is for you if you are 16 years or older.</p>
What does this qualification cover?	<p>This qualification covers a very wide range of skills and knowledge required for working in the Media Make-up industry.</p> <p><b>These are compulsory areas:</b></p> <ul style="list-style-type: none"><li>• Working in the film, TV and theatre industry</li><li>• Create historical hair and make-up looks</li><li>• Media make-up creative hair design</li><li>• Fashion and photographic make-up</li><li>• The creation and presentation of a look book and industry portfolio</li><li>• Apply body art</li><li>• Camouflage make-up</li></ul> <p><b>Optional areas include:</b></p> <ul style="list-style-type: none"><li>• Cutting and styling techniques for performers</li><li>• Avant-guard hair and make-up</li><li>• The evolution of cosmetics and retail</li><li>• Specialist bridal hair and make-up</li><li>• Media Make-up blogging</li></ul> <p>Centres and providers work with local employers who will contribute to the knowledge and delivery of training. Employers will provide demonstrations and talks on the</p>

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industry and where possible work placements will also be provided by the employers. This practically based training is ideal preparation for gaining employment in the Media Make-up industry or specialist further study.

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#### WHAT COULD THIS QUALIFICATION LEAD TO?

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Will the qualification lead to employment, and if so, in which job role and at what level?

Achievement of this qualification demonstrates to an employer that you have the necessary advanced technical skills to be employed as a Make-up Artist.

This qualification could lead to a job as a:

- Photographic make-up artist
- Editorial make-up artist
- TV make-up artist
- Video make-up artist
- Freelance make-up artist
- Specialist bridal make-up artist.

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Why choose this qualification over similar qualifications?

City & Guilds offers two different technical level qualifications at Level 3 covering the skills and knowledge needed to work in the Make-up Industry.

You are likely to choose this qualification if you want to cover all of the skills and knowledge needed to work as a make-up artist for photographic, editorial, TV, video or specialist make up shoots. The units covered in this qualification will give you a wide range of progression or employment opportunities.

However, if you are interested in working as a theatrical and media make up artist within a theatre, TV, filming etc you may want to consider the Level 3 Advanced Technical Diploma in Theatrical, Special Effects and Media Make-up Artistry. This Technical Diploma allows you to complete more advanced techniques that are needed to work as a theatrical and media make up artist, the ability to cast and apply special effects, wig dressing and fitting, costume design and prop making.

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Will the qualification lead to further learning?

The learner could progress into employment or to a Level 4 qualification in Advanced Techniques such as:  
City & Guilds Level 4 Certificate in Advanced Theatrical and Media Make-up.

Alternatively you can progress into Higher Education and go on to study subjects such as :

- Theatrical and Media studies,
- Fashion and Photographic Degree
- or an Art Degree

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#### WHO SUPPORTS THIS QUALIFICATION?

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Employer/Professional Association	British Association of Beauty Therapy & Cosmetology (BABTAC) – professional association Federation of Holistic Therapists (FHT) – professional association
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## Qualification structure

For the **Level 3 Advanced Technical Diploma in Media Make-up Artistry (540)** the teaching programme must cover the content detailed in the structure below:

Unit number	Unit title	GLH
<b>Mandatory</b>		
301	Working in the film, TV and theatre industry	60
302	The creation and presentation of a look book and an industry portfolio	30
303	Fashion and photographic make-up	90
304	Media make-up creative hair design	30
305	Create historical hair and make-up looks	60
306	Apply body art	60
307	Camouflage make-up	30
<b>Optional – Learners must be taught at least 180 GLH from units 308 - 312</b>		
308	Specialist bridal hair and make-up	60
309	Cutting and styling techniques for performers	60
310	Avant-garde hair and make-up	30
311	The evolution of cosmetics and retail	60
312	Media make-up blogging	30

## Total qualification time (TQT)

Total Qualification Time (TQT) is the total amount of time, in hours, expected to be spent by a Learner to achieve a qualification. It includes both guided learning hours (which are listed separately) and hours spent in preparation, study and assessment.

Title and level	Size (GLH)	TQT
Level 3 Advanced Technical Diploma in Media Make-up Artistry (540)	540	900

## Assessment requirements and employer involvement

To achieve the **Level 3 Advanced Technical Diploma in Media Make-up Artistry (540)** candidates must successfully complete **all** the mandatory assessment components **as well as** the optional assessment components for their chosen optional units.

Component number	Title
<b>Mandatory</b>	
030 or 530	Level 3 Media Makeup Artistry - Theory exam
031	Level 3 Media Makeup Artistry - Synoptic assignment
032	Level 3 Media Makeup Artistry - Portfolio
<b>Optional</b>	
308	Level 3 Specialist bridal hair and make-up - Assignment
309	Level 3 Cutting and styling techniques for performers - Assignment
310	Level 3 Avant-garde hair and make-up - Assignment
311	Level 3 The evolution of cosmetics and retail - Assignment
312	Level 3 Media make-up blogging - Assignment

In addition, candidates **must** achieve the mandatory employer involvement requirement for this qualification **before** they can be awarded a qualification grade. For more information, please see guidance in *Section 4: Employer involvement*.

### Employer involvement

Component number	Title
<b>Mandatory</b>	
830	Employer involvement

## 2 Centre requirements

### Approval

New centres will need to gain centre approval. Existing centres who wish to offer this qualification must go through City & Guilds' **full** Qualification Approval Process. There is no fast track approval for this qualification. Please refer to the City & Guilds website for further information on the approval process: [www.cityandguilds.com](http://www.cityandguilds.com)

### Resource requirements

Centre staff should familiarise themselves with the structure, content and assessment requirements of the qualification before designing a course programme.

### Centre staffing

Staff delivering this qualification must be able to demonstrate that they meet the following requirements:

- be technically competent in the areas in which they are delivering
- be able to deliver across the breadth and depth of the content of the qualification being taught
- have recent relevant teaching and assessment experience in the specific area they will be teaching, or be working towards this
- demonstrate continuing CPD.

### Physical resources

Centres must be able to demonstrate that they have access to the equipment and technical resources required to deliver this qualification and its assessment.

### Internal Quality Assurance

Internal quality assurance is key to ensuring accuracy and consistency of tutors and markers. Internal Quality Assurers (IQAs) monitor the work of all tutors involved with a qualification to ensure they are applying standards consistently throughout assessment activities. IQAs must have, and maintain, an appropriate level of technical competence and be qualified to make both marking and quality assurance decisions through a teaching qualification or recent, relevant experience.

### Learner entry requirements

Centres must ensure that all learners have the opportunity to gain the qualification through appropriate study and training, and that any prerequisites stated in the *What is this qualification about?* section are met when registering on this qualification.

### Age restrictions

This qualification is approved for learners aged 16 – 19, 19+.

### 3 Delivering technical qualifications

#### Initial assessment and induction

An initial assessment of each learner should be made before the start of their programme to identify:

- if the learner has any specific learning or training needs,
- support and guidance they may need when working towards their qualification,
- the appropriate type and level of qualification.

We recommend that centres provide an introduction so that learners fully understand the requirements of the qualification, their responsibilities as a learner, and the responsibilities of the centre. This information can be recorded on a learning contract.

#### Employer involvement

Employer involvement is essential to maximise the value of each learner's experience. Centres are required to involve employers in the delivery of technical qualifications at Key Stage 5 and/or their assessment, for every learner. This must be in place or planned before delivery programmes begin in order to gain qualification approval. See *Section 4: Employer involvement* for more detail.

#### Support materials

The following resources are available for this qualification:

Description	How to access
Sample assessments	
Guidance for delivery	Available 2016 on the qualification pages on the City & Guilds Website: <a href="http://www.cityandguilds.com">www.cityandguilds.com</a>
Guidance on use of marking grids	

## 4 Employer involvement

Employer involvement is a formal component of Key Stage 5 Technical qualifications. It does not contribute to the overall qualification grading, but is a mandatory requirement that all learners must meet. As such it is subject to external quality assurance by City & Guilds.

Department for Education (DfE) requirements state:

*Employer involvement in the delivery and/or assessment of technical qualifications provides a clear 'line of sight' to work, enriches learning, raises the credibility of the qualification in the eyes of employers, parents and students and furthers collaboration between the learning and skills sector and industry.*

*[Technical qualifications] must:*

- require all students to undertake meaningful activity involving employers during their study; and
- be governed by quality assurance procedures run by the awarding organisation to confirm that education providers have secured employer involvement for every student.

Extract from: ***Vocational qualifications for 16 to 19 year olds, 2017 and 2018 performance tables: technical guidance for awarding organisations, paragraphs 89-90***

City & Guilds will provide support, guidance and quality assurance of employer involvement.

### Qualification approval

To be approved to offer City & Guilds technicals, centres must provide an Employer Involvement planner and tracker showing how every learner will be able to experience meaningful employer involvement, and from where sufficient and suitable employer representatives are expected to be sourced.

Centres must include in their planner a sufficient range of activities throughout the learning programme that provide a range of employer interactions for learners. Centres must also plan contingencies for learners who may be absent for employer involvement activities, so that they are not disadvantaged.

As part of the approval process, City & Guilds will review this planner and tracker. Centres which cannot show sufficient commitment from employers and/or a credible planner and tracker will be given an action for improvement with a realistic timescale for completion. **Approval will not be given** if employer involvement cannot be assured either at the start of the qualification, or through an appropriate plan of action to address this requirement before the learner is certificated.

### Monitoring and reporting learner engagement

Employer involvement is a formal component of this qualification and is subject to quality assurance monitoring. Centres must record evidence that demonstrates that each learner has been involved in meaningful employer based activities against the mandatory content before claiming the employer involvement component for learners.

Centres must record the range and type of employer involvement each learner has experienced and submit confirmation that all learners have met the requirements to City & Guilds. If a centre cannot provide evidence that learners have met the requirements to achieve the component, then the learner will not be able to achieve the overall Technical Qualification.

### Types of involvement

Centres should note that to be eligible, employer involvement activities **must** relate to one or more elements of the mandatory content of this qualification. This does not mean that employer involvement in the optional units is not valuable, and centres are encouraged to consider this wherever appropriate.

As the aim of employer involvement is to enrich learning and to give learners a taste of the expectations of employers in the industry area they are studying, centres are encouraged to work creatively with local employers.

Employers can identify the areas of skills and knowledge in their particular industry that they would wish to see emphasised for learners who may apply to work with them in the future. Centres and employers can then establish the type of input, and which employer representative might be able to best support these aims.

To be of most benefit this must add to, rather than replace the centre's programme of learning.

Some examples of meaningful employer involvement are listed below. Employer involvement not related to the mandatory element of the qualification, although valuable in other ways, does not count towards this element of the qualification.

The DfE has provided the following examples of what does and does not count as meaningful employer involvement, as follows<sup>1,2</sup>:

#### ***The following activities meet the requirement for meaningful employer involvement:***

- *students undertake structured work-experience or work-placements that develop skills and knowledge relevant to the qualification<sup>3</sup>;*
- *students undertake project(s), exercises(s) and/or assessments/examination(s) set with input from industry practitioner(s);*
- *students take one or more units delivered or co-delivered by an industry practitioner(s). This could take the form of master classes or guest lectures;*
- *industry practitioners operate as 'expert witnesses' that contribute to the assessment of a student's work or practice, operating within a specified assessment framework. This may be a specific project(s), exercise(s) or examination(s), or all assessments for a qualification.*

*In all cases participating industry practitioners and employers must be relevant to the industry sector or occupation/occupational group to which the qualification relates.*

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<sup>1</sup> As extracted from: Vocational qualifications for 16 to 19 year olds 2017 and 2018 performance tables: technical guidance for awarding organisations

<sup>2</sup> This list has been informed by a call for examples of good practice in employer involvement in the delivery and assessment of technical qualifications - **Employer involvement in the delivery and assessment of vocational qualifications**

<sup>3</sup> DfE work experience guidance

***The following activities, whilst valuable, do not meet the requirement for meaningful employer involvement:***

- *employers' or industry practitioners' input to the initial design and content of a qualification;*
- *employers hosting visits, providing premises, facilities or equipment;*
- *employers or industry practitioners providing talks or contributing to delivery on employability, general careers advice, CV writing, interview training etc;*
- *student attendance at career fairs, events or other networking opportunities;*
- *simulated or provider-based working environments eg hairdressing salons, florists, restaurants, travel agents, small manufacturing units, car servicing facilities;*
- *employers providing students with job references.*

### **Types of evidence**

For each employer involvement activity, centres are required to provide evidence of which learners undertook it, e.g. a candidate attendance register. The types of additional evidence required to support a claim for this component will vary depending on the nature of the involvement. E.g. for a guest lecture it is expected that a synopsis of the lecture and register would be taken which each learner and the guest speaker will have signed; expert witnesses will be identified and will have signed the relevant assessment paperwork for each learner they have been involved in assessing; evidence of contribution from employers to the development of locally set or adapted assignments.

### **Quality assurance process**

As the employer involvement component is a requirement for achieving the KS5 Technical qualifications, it is subject to external quality assurance by City & Guilds at the approval stage and when centres wish to claim certification for learners.

Evidence will be validated by City & Guilds before learners can achieve the employer involvement component. Where employer involvement is not judged to be sufficient, certificates cannot be claimed for learners.

### **Sufficiency of involvement for each learner**

It is expected that the centre will plan a range of activities that provide sufficient opportunities for each learner to interact directly with a range of individuals employed in the related industry. Centres must also provide contingencies for learners who may be absent for part of their teaching, so they are not disadvantaged. Any absence that results in a learner missing arranged activities must be documented. Where learners are unable to undertake all employer involvement activities due to temporary illness, temporary injury or other indisposition, centres should contact City & Guilds for further guidance.

### **Live involvement**

Learners will gain most benefit from direct interaction with employers and/or their staff; however the use of technology (eg the use of live webinars) is encouraged to maximise the range of interactions. Where learners are able to interact in real time with employers, including through the use of technology, this will be classed as 'live involvement'.

It is considered good practice to record learning activities, where possible, to allow learners to revisit their experience and to provide a contingency for absent learners. This is not classed as live involvement however, and any involvement of this type for a learner must be identified as contingency.

## Timing

A learner who has not met the minimum requirements cannot be awarded the component, and will therefore not achieve the qualification. It is therefore important that centres give consideration to scheduling employer involvement activities, and that enough time is allotted throughout delivery and assessment of the qualification to ensure that requirements are fully met.

## 5 Assessment

### Summary of assessment methods and conditions

Component number	Assessment method	Description and conditions
030/530	Externally marked exam	<p>The exam is <b>externally set and externally marked</b>, and will be taken online through City &amp; Guilds' computer-based testing platform (030) or as a paper based test (530).</p> <p>The exam is designed to assess the candidate's depth and breadth of understanding across content in the qualification at the end of the period of learning, using a range of question types and will be sat under invigilated examination conditions. See JCQ requirements for details: <a href="http://www.jcq.org.uk/exams-office/ice---instructions-for-conducting-examinations">http://www.jcq.org.uk/exams-office/ice---instructions-for-conducting-examinations</a></p> <p>The exam specification shows the coverage of the exam across the qualification content.</p> <p>Candidates who fail the exam at the first sitting will have <b>one</b> opportunity to re-sit. If the re-sit is failed the candidate will fail the qualification. For exam dates, please refer to the Assessment and Examination timetable.</p>

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031	Synoptic assignment	<p>The synoptic assignment is <b>externally set, internally marked and externally moderated</b>. The assignment requires candidates to identify and use effectively in an integrated way an appropriate selection of skills, techniques, concepts, theories, and knowledge from across the content area. Candidates will be judged against the assessment objectives.</p> <p>Assignments will be released to centres as per dates indicated in the Assessment and Examination timetable published on our website..</p> <p>Centres will be required to maintain the security of all live assessment materials. Assignments will be password protected and released to centres through a secure method.</p> <p>There will be one opportunity within each academic year to sit the assignment. Candidates who fail the assignment will have one re-sit opportunity. The re-sit opportunity will be in the next academic year, and will be the assignment set for that academic year once released to centres. If the re-sit is failed, the candidate will fail the qualification.</p> <p>Please note that for externally set assignments City &amp; Guilds provides guidance and support to centres on the marking and moderation process.</p>
032	Portfolio of evidence	This unit will be assessed by a portfolio of evidence, externally moderated by City & Guilds.
Optional Units 308, 309, 310, 311, 312	Unit Assignment	<p>The unit assignments are <b>externally set, internally marked and externally moderated</b>. The assignments require candidates to identify and use effectively skills, knowledge and understanding from across the unit content area. Candidates will be judged against the unit grading criteria</p> <p>Arrangements for release, security and re-sitting assignments are the same as detailed for the synoptic assignment.</p>

## **What is synoptic assessment?**

Technical qualifications are based around the development of a toolkit of knowledge, understanding and skills that an individual needs in order to have the capability to work in a particular industry or occupational area. Individuals in all technical areas are expected to be able to apply their knowledge, understanding and skills in decision making to solve problems and achieve given outcomes independently and confidently.

City & Guilds technical qualifications require candidates to draw together their learning from across the qualification to solve problems or achieve specific outcomes by explicitly assessing this through the synoptic assignment component.

In this externally set, internally marked and externally moderated assessment the focus is on bringing together, selecting and applying learning from across the qualification rather than demonstrating achievement against units or subsets of the qualification content. The candidate will be given an appropriately levelled, substantial, occupationally relevant problem to solve or outcome to achieve. For example this might be in the form of a briefing from a client, leaving the candidate with the scope to select and carry out the processes required to achieve the client's wishes, as they would in the workplace.

Candidates will be marked against assessment objectives (AOs) such as their breadth and accuracy of knowledge, understanding of concepts, and the quality of their technical skills as well as their ability to use what they have learned in an integrated way to achieve a considered and high quality outcome.

## **How the assignment is synoptic for this qualification**

The typical assignment brief could be to design and create a series of looks, and capture some of these at a photoshoot. The looks will typically cover fashion and photographic make-up, media make-up, creative hair design, historical hair and make-up looks, body art and camouflage make-up. The candidate will create a look book of ideas, create some of the looks using a model, and capture the looks at a photoshoot. This will require the candidate to draw from across the qualification content to ensure they complete the tasks effectively, including the technical skills required to create the looks.

## **External exam for stretch, challenge and integration**

The external assessment will draw from across the mandatory content of the qualification, using a range of shorter questions to confirm breadth of knowledge and understanding. Extended response questions are included, giving candidates the opportunity to demonstrate higher level understanding and integration through discussion, analysis and evaluation, and ensuring the assessment can differentiate between 'just able' and higher achieving candidates.

## **Optional unit assessments and integration into the synoptic qualification content**

While the mandatory units for this qualification provide the main skills and knowledge required to work in media make-up, the optional units provided give centres flexibility when devising programmes to meet local employment needs, where the purpose of the qualification demands this.

The assessments for the optional units will require that the candidate has experienced the full breadth of mandatory learning of the qualification in order to better demonstrate the rounded performance expected at higher grades.



## Assessment objectives

The assessments for this qualification are set against a set of assessment objectives (AOs) which are used across all City & Guilds Technicals to promote consistency among qualifications of a similar purpose. They are designed to allow judgement of the candidate to be made across a number of different categories of performance.

Each assessment for the qualification has been allocated a set number of marks against these AOs based on weightings recommended by stakeholders of the qualification. This mark allocation remains the same for all versions of the assessments, ensuring consistency across assessment versions and over time.

The following table explains all AOs in detail, including weightings for the synoptic assignments. In some cases, due to the nature of a qualification's content, it is not appropriate to award marks for some AOs. Where this is the case these have been marked as N/A. Weightings for exams (AOs 1, 2 and 4 only) can be found with the exam specification.

Assessment objective	Level 3 Advanced Technical Diploma in Media Make-up Artistry (540) Typical expected evidence of knowledge, understanding and skills	Approximate weighting (Assignment)
<b>AO1</b> Recalls knowledge from across the breadth of the qualification.	Products, tools, equipment, health and safety, professional standards, terminology	10%
<b>AO2</b> Demonstrates understanding of concepts, theories and processes from across the breadth of the qualification.	Research, design brief interpretation, logical sequence, appropriate techniques, products, tools, equipment, colour theory, balance of look, timescale, use of terminology, continuity, costings, purpose of look book, health and safety legislation.	15%
<b>AO3</b> Demonstrates technical skills from across the breadth of the qualification.	Use of make-up and styling products and application techniques, quality of overall final look, attention to detail, dexterity, organisation, communication skills, interaction with models and clients, research, design	30%
<b>AO4</b> Applies knowledge, understanding and skills from across the breadth of the qualification in an integrated and holistic way to achieve specified purposes.	Amalgamation of research, planning, time management, problem solving, evidence of the total look meeting the design brief, clear theme across the looks created.	30%
<b>AO5</b> Demonstrates perseverance in achieving high standards and attention to detail while showing an understanding of wider impact of their actions.	Attending to specific requirements of the design brief, precise make-up application and hair styling techniques, execution of the design brief, adaption, effective development of look, professional etiquette, identified areas for development, continuously looking for ways to perfect the look, efficient working practices.	15%

## Exam specification

AO weightings per exam

AO	Test 030/530 weighting (approx. %)
AO1 Recalls knowledge from across the breadth of the qualification.	29
AO2 Demonstrates understanding of concepts, theories and processes from across the breadth of the qualification.	49
AO4 Applies knowledge, understanding and skills from across the breadth of the qualification in an integrated and holistic way to achieve specified purposes.	22

The way the exam covers the content of the qualification is laid out in the table below:

**Assessment type:** Examiner marked, written exam

**Assessment conditions:** Invigilated examination conditions

**Grading:** X/P/M/D

030/530	Duration: 2.5 hours		
Unit	Unit title	Number of marks	%
301	Working in the film, TV and theatre Industry	23	29
303	Fashion and photographic make-up	19	24
305	Create historical hair and make-up looks	20	25
Applied knowledge and understanding		18	22
<b>Total</b>		<b>80</b>	<b>100</b>

\*These tests are sat under invigilated examination conditions, as defined by the JCQ:  
<http://www.jcq.org.uk/exams-office/ice---instructions-for-conducting-examinations>.

Entry for exams can be made through the City & Guilds Walled Garden.

## 6 Moderation and standardisation of assessment

City & Guilds' externally set assignments for technical qualifications are designed to draw from across the qualifications' content, and to contribute a significant proportion towards the learner's final qualification grade. They are subject to a rigorous external quality assurance process known as external moderation. This process is outlined below. For more detailed information, please refer to 'Marking and moderation - Technicals centre guidance' available to download on the City & Guilds website.

It is vital that centres familiarise themselves with this process, and how it impacts on their delivery plan within the academic year.

### Supervision and authentication of internally assessed work

The Head of Centre is responsible for ensuring that internally assessed work is conducted in accordance with City & Guilds' requirements.

City & Guilds requires both tutors and candidates to sign declarations of authenticity. If the tutor is unable to sign the authentication statement for a particular candidate, then the candidate's work cannot be accepted for assessment.

### Internal standardisation

For internally marked work<sup>4</sup> the centre is required to conduct internal standardisation to ensure that all work at the centre has been marked to the same standard. It is the Internal Quality Assurer's (IQA's) responsibility to ensure that standardisation has taken place, and that the training includes the use of reference and archive materials such as work from previous years as appropriate.

### Provision for reworking evidence after submission for marking by the tutor

It is expected that in many cases a candidate who is struggling with a specific piece of work may themselves choose to restart and rectify the situation during their normal allocated time, and before it gets to the stage of it being handed in for final marking by the tutor.

In exceptional circumstances however, where a candidate has completed the assignment in the required timescales, and has handed it in for marking by the tutor but is judged to have significantly underperformed, may be allowed to rework or supplement their original evidence for remarking prior to submission for moderation. For this to be allowed, the centre must be confident that the candidate will be able to improve their performance without additional feedback from their tutor and within the required timescales ie the candidate has shown they can perform sufficiently better previously in formative assessments.

The reworked and/or supplemented original evidence must be remarked by the tutor in advance of the original moderation deadline and the moderator informed of any candidates who have been allowed to resubmit evidence.

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<sup>4</sup> For any internally assessed optional unit assignments, the same process must be followed where assessors must standardise their interpretation of the assessment and grading criteria.

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The process must be managed through the IQA. The justification for allowing a resubmission should be recorded and made available on request. The use of this provision will be monitored by City & Guilds.

### Internal appeal

Centres must have an internal process in place for candidates to appeal the marking of internally marked components, ie the synoptic assignment and any optional unit assignments. This must take place before the submission of marks for moderation. The internal process must include candidates being informed of the marks (or grades) the centre has given for internally assessed components, as they will need these to make the decision about whether or not to appeal.

Centres cannot appeal the outcome of moderation for individual candidates, only the moderation process itself. A request for a review of the moderation process should be made to [appeals@cityandguilds.com](mailto:appeals@cityandguilds.com)

### Moderation

Moderation is the process where external markers are standardised to a national standard in order to review centre marking of internally marked assessments. These markers are referred to as 'moderators'. Moderators will mark a representative sample of candidates' work from every centre. Their marks act as a benchmark to inform City & Guilds whether centre marking is in line with City & Guilds' standard.

Where moderation shows that the centre is applying the marking criteria correctly, centre marks for the whole cohort will be accepted.

Where moderation shows that the centre is either consistently too lenient or consistently too harsh in comparison to the national standard, an appropriate adjustment will be made to the marks of the whole cohort, retaining the centre's rank ordering.

Where centre application of the marking criteria is inconsistent, an appropriate adjustment for the whole cohort may not be possible on the basis of the sample of candidate work. In these instances a complete remark of the candidate work may be necessary. This may be carried out by the centre based on feedback provided by the moderator, or carried out by the moderator directly.

Moderation applies to all internally marked assignments. Following standardisation and marking, the centre submits all marks and candidate work to City & Guilds via the moderation platform. The deadline for submission of evidence will be available on Walled Garden. See the *Marking and moderation - Technicals Centre Guidance* document for full details of the requirements and process.

In most cases candidate work will be submitted directly to the moderator for moderation. This includes written work, photographic and pictorial evidence, or video and audio evidence. For some qualifications there will be a requirement for moderators to visit centres to observe practical assessments being undertaken. This will be for qualifications where the assessment of essential learner skills can only be demonstrated through live observation. The purpose of these visits is to ensure that the centre is assessing the practical skills to the required standards, and to provide the moderators with additional evidence to be used during moderation. These visits will be planned in advance with the centre for all relevant qualifications.

### **Post-moderation procedures**

Once the moderation process has been completed, the confirmed marks for the cohort are provided to the centre along with feedback from the moderator on the standard of marking at the centre, highlighting areas of good practice, and potential areas for improvement. This will inform future marking and internal standardisation activities.

City & Guilds will then carry out awarding, the process by which grade boundaries are set with reference to the candidate evidence available on the platform.

### **Centres retaining evidence**

Centres must retain assessment records for each candidate for a minimum of three years. To help prevent plagiarism or unfair advantage in future versions, candidate work may not be returned to candidates. Samples may however be retained by the centre as examples for future standardisation of marking.

## 7 Grading

### Awarding individual assessments

Individual assessments will be graded, by City & Guilds, as pass/merit/distinction where relevant. The grade boundaries for pass and distinction for each assessment will be set through a process of professional judgement by technical experts. Merit will usually be set at the midpoint between pass and distinction. The grade descriptors for pass and distinction, and other relevant information (eg archived samples of candidate work and statistical evidence) will be used to determine the mark at which candidate performance in the assessment best aligns with the grade descriptor in the context of the qualification's purpose. Boundaries will be set for each version of each assessment to take into account relative difficulty.

Please note that as the Merit grade will usually be set at the arithmetical midpoint between pass and distinction, there are no descriptors for the Merit grade for the qualification overall.

### Grade descriptors

#### To achieve a pass, a candidate will be able to

- Demonstrate the knowledge and understanding required to work in the occupational area, its principles, practices and legislation.
- Describe some of the main factors impacting on the occupation to show good understanding of how work tasks are shaped by the broader social, environmental and business environment it operates within.
- Use the technical industry specific terminology used in the industry accurately.
- Demonstrate the application of relevant theory and understanding to solve non-routine problems.
- Interpret a brief for complex work related tasks, identifying the key aspects, and showing a secure understanding of the application of concepts to specific work related tasks.
- Carry out planning which shows an ability to identify and analyse the relevant information in the brief and use knowledge and understanding from across the qualification (including complex technical information) to interpret what a fit for purpose outcome would be and develop a plausible plan to achieve it.
- Achieve an outcome which successfully meets the key requirements of the brief.
- Identify and reflect on the most obvious measures of success for the task and evaluate how successful they have been in meeting the intentions of the plan.
- Work safely throughout, independently carrying out tasks and procedures, and having some confidence in attempting the more complex tasks.

#### To achieve a distinction, a candidate will be able to

- Demonstrate the excellent knowledge and understanding required to work to a high level in the occupational area, its principles, practices and legislation.
- Analyse the impact of different factors on the occupation to show deep understanding of how work tasks are shaped by the broader social, environmental, and business environment it operates within.
- Demonstrate the application of relevant theory and understanding to provide efficient and effective solutions to complex and non-routine problems.
- Analyse the brief in detail, showing confident understanding of concepts and themes from across the qualification content, bringing these together to develop a clear and stretching plan, that would credibly achieve an outcome that is highly fit for purpose.

- Achieve an outcome which shows an attention to detail in its planning, development and completion, so that it completely meets or exceeds the expectations of the brief to a high standard.
- Carry out an evaluation in a systematic way, focussing on relevant quality points, identifying areas of development/ improvement as well as assessing the fitness for purpose of the outcome.

### Awarding grades and reporting results

The overall qualification grade will be calculated based on aggregation of the candidate's achievement in each of the assessments for the mandatory units, taking into account the assessments' weighting. The **Level 3 Advanced Technical Diploma in Media Make-up Artistry (540)** will be reported on a four grade scale: Pass, Merit, Distinction, Distinction\*.

All assessments **must** be achieved at a minimum of Pass for the qualification to be awarded. Candidates who fail to reach the minimum standard for grade Pass for an assessment(s) will not have a qualification grade awarded and will not receive a qualification certificate.

The approximate pass grade boundary(ies) for the synoptic assignment(s) in this qualification are:

Synoptic Assignment	Pass Mark (%)
031	40%

Please note that each synoptic assignment is subject to an awarding process before final grade boundaries are confirmed.

The contribution of assessments towards the overall qualification grade is as follows:

Assessment method	Grade scale	% contribution
Synoptic Assignment (031)	X/P/M/D	60%
Test (030/530)	X/P/M/D	40%

Both synoptic assignments and exams are awarded (see 'Awarding individual assessments', at the start of Section 7, above), and candidates' grades converted to points. The minimum points available for each assessment grade is listed in the table below. A range of points between the Pass, Merit and Distinction boundaries will be accessible to candidates. For example a candidate that achieves a middle to high Pass in an assessment will receive between 8 and 10 points, a candidate that achieves a low to middle Merit in an assessment will receive between 12 and 14 points. The points above the minimum for the grade for each assessment are calculated based on the candidate's score in that assessment.

	Pass	Merit	Distinction
Assignment: 60%	6	12	18
Exam: 40%	6	12	18

The candidate's points for each assessment are multiplied by the % contribution of the assessment and then aggregated. The minimum points required for each qualification grade are as follows:

Qualification Grade	Points
Distinction*	20.5
Distinction	17
Merit	11
Pass	6

Candidates achieving Distinction\* will be the highest achieving of the Distinction candidates.

## 8 Administration

Approved centres must have effective quality assurance systems to ensure valid and reliable delivery and assessment of qualifications. Quality assurance includes initial centre registration by City & Guilds and the centre's own internal procedures for monitoring quality assurance procedures.

Consistent quality assurance requires City & Guilds and its associated centres to work together closely; our Quality Assurance Model encompasses both internal quality assurance (activities and processes undertaken within centres) and external quality assurance (activities and processes undertaken by City & Guilds).

For this qualification, standards and rigorous quality assurance are maintained by the use of:

- internal quality assurance
- City & Guilds external moderation.

In order to carry out the quality assurance role, Internal Quality Assurers (IQAs) must have and maintain an appropriate level of technical competence and have recent relevant assessment experience. For more information on the requirements, refer to *Section 2: Centre requirements* in this handbook.

To meet the quality assurance criteria for this qualification, the centre must ensure that the following procedures are followed:

- suitable training of staff involved in the assessment of the qualification to ensure they understand the process of marking and standardisation
- completion by the person responsible for internal standardisation of the Centre Declaration Sheet to confirm that internal standardisation has taken place
- the completion by candidates and supervisors/tutors of the record form for each candidate's work.

### External quality assurance

City & Guilds will undertake external moderation activities to ensure that the quality assurance criteria for this qualification are being met. Centres must ensure that they co-operate with City & Guilds staff and representatives when undertaking these activities.

City & Guilds requires the Head of Centre to:

- facilitate any inspection of the centre which is undertaken on behalf of City & Guilds
- make arrangements to receive, check and keep assessment material secure at all times, maintain the security of City & Guilds confidential material from receipt to the time when it is no longer confidential and keep completed assignment work and examination scripts secure from the time they are collected from the candidates to their dispatch to City & Guilds.

### Enquiries about results

The services available for enquiries about results include a review of marking for exam results and review of moderation for internally marked assessments.

For further details on enquiries and appeals process and for copies of the application forms, please visit the **appeals page** of the City & Guilds website at [www.cityandguilds.com](http://www.cityandguilds.com).

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### Re-sits and shelf-life of assessment results

Candidates who have failed an assessment or wish to re-take it in an attempt to improve their grade, can re-sit assessments **once only**. The best result will count towards the final qualification. See guidance on individual assessment types in Section 5.

### Factors affecting individual learners

If work is lost, City & Guilds should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. Centres should use the JCQ form, JCQ/LCW, to inform City & Guilds Customer Services of the circumstances.

Learners who move from one centre to another during the course may require individual attention. Possible courses of action depend on the stage at which the move takes place. Centres should contact City & Guilds at the earliest possible stage for advice about appropriate arrangements in individual cases.

### Malpractice

Please refer to the City & Guilds guidance notes *Managing cases of suspected malpractice in examinations and assessments*. This document sets out the procedures to be followed in identifying and reporting malpractice by candidates and/or centre staff and the actions which City & Guilds may subsequently take. The document includes examples of candidate and centre malpractice and explains the responsibilities of centre staff to report actual or suspected malpractice. Centres can access this document on the City & Guilds website.

Examples of candidate malpractice are detailed below (please note that this is not an exhaustive list):

- falsification of assessment evidence or results documentation
- plagiarism of any nature
- collusion with others
- copying from another candidate (including the use of ICT to aid copying), or allowing work to be copied
- deliberate destruction of another's work
- false declaration of authenticity in relation to assessments
- impersonation.

These actions constitute malpractice, for which a penalty (eg disqualification from the assessment) will be applied.

Where suspected malpractice is identified by a centre after the candidate has signed the declaration of authentication, the Head of Centre must submit full details of the case to City & Guilds at the earliest opportunity. Please refer to the form in the document *Managing cases of suspected malpractice in examinations and assessments*.

### Access arrangements and special consideration

Access arrangements are adjustments that allow candidates with disabilities, special educational needs and temporary injuries to access the assessment and demonstrate their skills and knowledge without changing the demands of the assessment. These arrangements must be made before assessment takes place.

It is the responsibility of the centre to ensure at the start of a programme of learning that candidates will be able to access the requirements of the qualification.

Please refer to the *JCQ access arrangements and reasonable adjustments* and *Access arrangements - when and how applications need to be made to City & Guilds* for more information. Both are available on the City & Guilds website: <http://www.cityandguilds.com/delivering-our-qualifications/centre-development/centre-document-library/policies-and-procedures/access-arrangements-reasonable-adjustments>

### **Special consideration**

We can give special consideration to candidates who have had a temporary illness, injury or indisposition at the time of the examination. Where we do this, it is given after the examination.

Applications for either access arrangements or special consideration should be submitted to City & Guilds by the Examinations Officer at the centre. For more information please consult the current version of the JCQ document, *A guide to the special consideration process*. This document is available on the City & Guilds website: <http://www.cityandguilds.com/delivering-our-qualifications/centre-development/centre-document-library/policies-and-procedures/access-arrangements-reasonable-adjustments>

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## Unit 301

## Working in the film, TV and theatre industry

<b>UAN:</b>	L/507/4766
<b>Level:</b>	3
<b>GLH:</b>	60

### What is this unit about?

The purpose of this unit is for learners to realise that there are many careers available for people wanting to work in the make-up industry, and the ones known are just the tip of the iceberg. The vast range of jobs available in the make-up industry are all connected by a similar passion of the love for make-up, hair and fashion.

Learners will build their knowledge and understanding of the make-up industry. The unit provides an opportunity to explore the factors that contribute to a successful career within the make-up industry and how the use of professional portfolio can be used to showcase to potential employers and at interviews.

Learners will explore the importance of safe working practices within the make-up industry and how to communicate effectively and build professional relationships.

This unit links and must be taught alongside **all** the technical units within the qualification, covering fundamental aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation. Therefore you will need to refer to this unit when delivering each of the technical units.

Learners may be introduced to the unit by asking themselves questions such as:

- What jobs are available within the make-up industry?
- How do I go about setting up as a freelance make-up artist?
- How can social media benefit a make-up artist?
- How can I set up my own business within the make-up industry?
- What is a contra-indication?
- What are the three main methods of evaluating?
- What is a look book?

### Learning outcomes

In this unit, learners will be able to

1. Understand the factors that will need to consider when progressing into the make-up industry
2. Understand the expectations of working within the make-up industry
3. Understand the factors to consider when preparing a make-up and hair application
4. Provide recommendations and evaluate the make-up and hair application.

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

This unit links to all the technical units within the qualification, covering Health and Safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions and evaluation.

## Learning outcome 1: Understand the factors to be consider when progressing into the make-up industry

### Topics

- 1.1: Further progression routes
- 1.2: Types of employment, businesses and jobs
- 1.3: Legal requirements and insurance
- 1.4: Requirements of becoming a freelance make-up artist
- 1.5: Communication and team work

### Topic 1.1

Learners will understand the progression routes available and further educational prospects including:

- Continuous Professional Development (CPD) courses
- level 4 theatrical media make-up
- private training providers
- university degree/ diploma in related subject (or alternatively business or education)
- apprenticeships within film, TV and theatre.

### Topic 1.2

Learners will need to understand different types of employment including:

- employed status
- associate
- self-employed/freelance
- casual contract
- fixed term contract
- voluntary/charitable.

Learners will need to understand the different types of businesses including:

- sole trader (eg working from home)
- renting a room
- partnership
- limited company
- franchise.

Learners will need to understand the different types of jobs available as a hair and make-up artist within the following fields, including for example:

- TV
  - film
  - theatre
-

- fashion
- editorial
- commercial
- bridal
- hospitals (eg camouflage)
- teaching
- writing
- studio
- location
- publicity.

### Topic 1.3

Learners will need to have knowledge and understanding of the following legislations and consider their influence to ensure safe working practices and protection for the business and models.

- Legislations:
  - The Health and Safety At Work Act
  - The Management Of Health and Safety At Work Regulations
  - The Health and Safety (First Aid) Regulations
  - The Personal Protective Equipment At Work Regulations
  - The Provision And Use Of Work Equipment Regulations
  - The Control of Substances Hazardous to Health Regulations (COSHH)
  - The Reporting of Injuries, Diseases and Dangerous Occurrences Regulations (RIDDOR)
  - The Environmental Protection Act
  - Work Place Regulations (Health, Safety and Welfare)
  - The Electricity at Work Regulations
  - Fire Precautions Act
  - Fire Precautions (Workplace) Regulations
  - The Manual Handling Operations Regulations
  - The Employers Liability Act
  - The Working Times Regulations
  - The General Products Safety Regulations
  - The EU Cosmetics Directive
  - The Supply Of Goods and Services Act
  - The Sale and Supply Of Goods Act
  - The Consumer Protection Act
  - The Trade Descriptions Act
  - Local Government (Miscellaneous Provisions) Act
  - The Data Protection Act
  - The Equality Act.

Learners will need understand the importance of ensuring protection for the business, themselves and models, including:

- public liability
- product and service liability
- employer's liability
- car insurance

- contents insurance
- building insurance
- disclaimer.

#### **Topic 1.4**

Learners will need to understand the following in relation to becoming a self-employed freelance make-up artist:

- registering with HM Revenue and Customs (HMRC)
- allowances and tax reliefs
- register your name with Companies House
- tax, national insurance, pension contribution
- keeping detailed and accurate records of your finances
- promotion (eg wedding fayres)
- register domain names (websites)
- business cards.

#### **Topic 1.5**

Learners need to understand that they must communicate and behave in a professional manner when working as a make-up artist.

Communicate:

- Speaking, listening, body language, reading, recording, following instructions, giving direction, negotiating, using a range of professional terminology.

Behave:

- Working as part of a team, professional etiquette , take into account the diverse needs of their models/performers, maintaining models modesty.

Learners need to understand how verbal and non-verbal consultation techniques can be used to put the client at ease:

- Verbal
  - questioning techniques, language used and tone of voice
- Non-verbal
  - listening techniques, body language, eye contact, facial expressions

Learners will need to understand the importance of professional practice, for example:

- checking the model's wellbeing throughout the service
- ensuring environmental conditions are suitable for the model and the service
- using working methods that minimise the risk of cross-infection
- ensuring the use of clean equipment and materials
- leaving the service area and equipment in a suitable condition
- promoting environmental and sustainable working practices.

**Learning outcome 2: Understand the expectations of working within the make-up industry**

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## **Topics**

- 2.1: Working with others within the make-up industry
- 2.2: Production types
- 2.3: Production demands
- 2.4: Skills and attributes of a make-up artist
- 2.5: Benefits of social media

### Topic 2.1

Learners will need to have an understanding of the different roles in the make-up industry and the importance working effectively with others as part of a team. Roles including:

- stylist
- hairdresser
- nail technician
- photographer
- runner
- editor
- model (eg the owner of the product)
- models
- producer
- director
- light technician
- music technician
- sound engineer
- floor manager
- choreographer
- set designer
- performers
- actors and actresses
- costume designer
- agents.

### Topic 2.2

Learners will need to have an understanding of the different productions they might be required to work in.

- Productions types:
  - tv eg soap opera, talent shows
  - drama
  - documentary
  - location
  - films eg, comedy, sci-fi, fantasy, period
  - commercial eg advertising
  - photographic eg editorial, fashion
  - catwalk eg avante-guarde
  - editorial
  - fashion.

### Topic 2.3

Learners will need to have an understanding of production demands and create their design ideas accordingly, this will include the following:

- Production demand:
    - discussion with design team, text analysis, design analysis, script breakdown, continuity, own interpretation of character role, budget, costings, equipment, lighting, costume
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designs, call sheets, safety issues, suitability of the design, performer considerations (eg face shape, facial characteristics; skin tone, skin type, skin colour, eye shape, gender, allergies, age), cast and crew list, shooting schedule, confidentiality, set etiquette.

Learners will need to consider the planning required in order to develop their design ideas and will need to be mindful of the following:

- attending scheduled meetings and rehearsals; working to timescales; understanding roles and responsibilities of others; taking instruction; taking meetings minutes; working as part of a team.

#### **Topic 2.4**

Learners will need to understand the skills and attributes required of a make-up artist including:

- time management
- reliability
- organisation
- forward planning
- flexibility
- troubleshooting
- professionalism
- creativity/imagination
- research and updated knowledge
- personal presentation
- etiquette
- confidentiality.

#### **Topic 2.5**

Learners will need to understand the different types of social media and the benefits of using them eg:

- types of social media eg:
  - facebook
  - twitter
  - instagram
  - linkedin
  - blogs
  - z-cards
  - you tube
  - dropbox
  - pinterest
  - modelmayhem.
  
- benefits of using social media eg:
  - self-promotion
  - creativity
  - reputation
  - networking
  - collaboration

- marketing
- research.

### **Learning outcome 3: Understand the factors to consider when preparing a make-up and hair application**

#### **Topics**

- 3.1: Briefing techniques
- 3.2: Environmental and sustainable working practices
- 3.3: Contra-indications
- 3.4: Health and Safety working practices
- 3.5: Prepare themselves, work area and model

#### **Topic 3.1**

Learners will need to understand the correct briefing techniques to gain maximum results, including:

- the importance of communication with model in a professional manner
- how to complete a briefing taking into account the model's diverse needs
- the legal requirements for providing services to minors under 16 years of age
- the importance of agreeing the service and outcomes to meet the model's needs
- the legal requirements for storing and protecting model data if needed.

Briefing techniques: Learners will need to understand the verbal and non-verbal briefing techniques used to both put the model at ease, and collect the necessary information to facilitate a successful outcome and why this is important.

- verbal: questioning techniques, language used and tone of voice
- non-verbal: listening techniques, body language, eye contact, facial expressions
- use of: manual, visual and written.

Learners will need to understand the correct methods of completing records, the reasons for keeping these records, gaining model and make-up artist's signatures and the reasons for this, as well as how model information should be dealt with according to The Data Protection Act.

- Obtain written, signed informed consent from the model prior to carrying out the job
- Ensure that guardian or parent is present throughout the job for minors.

Learners will need to understand how to deal with a range of diverse model will needs both sensitively and safely, understanding why models should not be discriminated against cultural, religious, age, disability and gender.

#### **Topic 3.2**

Learners will need to understand the different types of working methods that promote environmental and sustainable working practices:

- Environmental: temperature, ventilation, location
- Sustainable: minimising pollution, reducing and managing waste, reducing energy usage

Learners will need to have an understanding of the legislation linked to the environmental conditions

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within the workplace, as well as the implications for a more comfortable and safer service.

The Environmental Protection Act – Environmental and sustainable working practices; reducing waste and managing waste (recycle, reuse, safe disposal) reducing energy usage (energy efficient equipment, low energy lighting, utilising solar panels), reducing water usage and other resources, preventing pollution, using disposable items, using recycled, eco-friendly furniture, using low chemical paint, using environmentally friendly product packaging, choosing responsible domestic products (Fairtrade tea and coffee), encouraging carbon reducing journeys to work.

### **Topic 3.3**

Learners will need to be able to recognise the contra-indications to the service, understand why they are a contra-indication and know the action to take in each case. They will also need to understand why specific contra-indications should not be named when referring models to a general practitioner.

Learners will need to understand:

- the contra-indications requiring medical referral and why
- how to recognise contra-indications that would prevent or restrict the service
  - Prevent service: severe viral, bacterial and fungal infections, cross-infestations and cross infections
  - Restrict service: cuts and abrasions, recent scar tissue, skin disorders, skin allergies, product allergies.
- the necessary actions to take in relation to specific contra-indications when referring models
- how to encourage the model to seek medical advice
- how to explain why the service cannot be carried out
- any modification/adaptation of service as applicable.

### **Topic 3.4**

Learners will need to understand Health and Safety working practices.

Learners must have knowledge and understanding of industry specific, national and local authority licensing regulations relevant to the service, themselves and the premises.

Learners will need to understand:

- organisational requirements
- personal hygiene, protection and appearance to meet accepted industry and organisational requirements
- positioning of all equipment and products for ease and safety of use
- repetitive strain injury, how it is caused and how to avoid developing it as a result of the application of individual semi-permanent eyelashes
- removal of accessories
- positioning model and self comfortably and safely for the service
- maintaining accepted industry hygiene and safety practices throughout the service
- leaving the service area and equipment in a suitable condition
- carrying out a sensitivity test if necessary
- following manufacturer's instructions
- different methods of sterilisation, disposal of contaminated and non-contaminated waste
- local by-laws specific to the service being conducted

- the hazards and risks which exist in the workplace and the safe working practices that must be followed
- the importance of carrying out a risk assessment:
  - reasons for carrying out a risk assessment in the salon, understanding when a risk assessment will need be carried out and by whom, identification of possible risks and hazards, identification of how to complete a risk assessment, knowing the actions to be taken following completion of the risk assessment.

Learners will need to understand the importance of skin sensitivity testing prior to the application of products, including the following:

- the reasons for carrying out skin sensitivity tests
- the importance of following manufacturer instructions
- the procedure for carrying out skin sensitivity tests prior to application
- the importance of recording the results.

Learners will need to understand that a sensitivity test must include adhesive and remover.

### **Topic 3.5**

Learners will need to understand the correct preparation for themselves, the model and the work area in a practical setting:

- to meet organisational requirements
- to meet manufacturer's instructions
- to meet legislation and safety requirements, including PPE
- to ensure personal hygiene, protection and appearance meets accepted industry and organisational requirements
- to ensure all tools and equipment are disinfected or sterilised using the correct method
- to position all equipment and products for ease and safety of use
- to position the model for comfort.

## **Learning outcome 4: Provide recommendations and evaluate the make-up and hair application**

### **Topics**

4.1: Provide recommendations

4.2: Evaluate for effectiveness of make-up and hair application

### **Topic 4.1**

Learners will need to be able to understand the correct recommendations following a make-up and/or hair service, including:

- how to maintain make-up and hair look:
  - re-application of make-up and/or hair products
- safe removal methods.

Learners will need to be able to recognise the difference between normal contra- actions and adverse contra-actions including those which are a result of poor practice.

A normal contra-action can be touch sensitive therefore techniques and products selection will need to be adapted accordingly throughout the service.

Learners will need to understand the action which should be taken if any of them occur either

during or after the work.

- Contra-actions:
  - Stinging – remove product apply cold compress, wait for the stinging to subside, re-apply using different products. If the contra-action persists seek medical advice.
  - Watery eyes – adapt product and application techniques
  - Stinging eyes – remove product around the area, apply an eye bath if required
  - Erythema – remove product, apply cold compress, if appropriate cover erythema with camouflage make-up and continue the service
  - Allergic reactions – remove product, apply cold compress, if persists seek medical advice.

**Topic 4.2:** Learners will need to be able to evaluate their work as part of reflective practice to form recommendation for improvements and professional development.

Methods of evaluating:

- Visual
- Verbal
- written feedback
- repeat business.

### Guidance for delivery

It is recommended centres build links with outside companies who can be involved to provide educational talks about the developments and current trends within the make-up industry.

This unit links to unit 302 'The creation and presentation of a look book and an industry portfolio' where learners are expected to produce a look book for each of their practical design ideas.

As an introduction, it may be useful to split the learners into pairs or small groups to research current job opportunities and progression routes within the media make-up industry.

Learners should be encouraged to research current make-up trends independently, therefore they will also require guidance on how to research and how to document their findings.

Some of the activities will require group work but each learner will need to be given the opportunity to be the leader of the group.

Develop links with other departments would allow to gain maximum delivery results for example asking the IT department to deliver a lesson on on-line social media, asking the photography department to deliver a lesson on lighting and backdrops; asking a bank to give learners a talk on becoming self-employed and the requirements needed.

It would be beneficial to ask previous successful learners to return and give a talk about their progression and experience at university or work environment to explore the range of opportunities within the make-up industry.

Learners should be encouraged to get involved with work experience at local theatres, make-up studios etc.

It would be useful to arrange educational tours of local film studios, make-up studios, theatres etc.

## Suggested learning resources

### Books

Miles of mac by Miles Aldridge

ISBN-13: 978-0847843510

The Complete Make-up Artist: Working in Film, Fashion, Television and Theatre by Penny Delamar

ISBN-13: 978-1861528902

Make-up is Art: Professional Techniques for Creating Original Looks by the academy of freelance make-up artists

ISBN-13: 978-1780972954

### Journals and magazines

- Make-up artist magazine
- Vogue
- Bazarr
- Tatler
- War paint magazine
- Cosmopolitan
- Make-up

### Websites

Pinterest <https://uk.pinterest.com>

Instagram <https://instagram.com>

<https://uk.kryolan.com>

<https://www.gov.uk/browse/business>

<http://www.maccosmetics.com/employment>

<http://www.careerbuilder.com/jobs/keyword/make-up-artist/>

<http://www.make-upartistjobs.com/make-up-artist-business-tips/how-to-become-a-freelance-make-up-artist.shtml>

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## Unit 302

# The creation and presentation of a look book and an industry portfolio

<b>UAN:</b>	R/507/4767
<b>Level:</b>	3
<b>GLH:</b>	30

### What is this unit about?

The purpose of this unit is for learners to gain an understanding into how to develop and present a look book as well as their industry portfolio.

A look book will be able to communicate and demonstrate learners' progression from the initial design stage through to the finished article. This will be achieved by the collection of visual resources that will allow learners to gather ideas to then develop them into their own 'look'.

This unit will allow learners to develop their research skills and gain an understanding into production demands and how these may influence their design choices for the development of look books and industry portfolio.

Drawing development is key for learners to express their own visual interpretation of ideas. During the unit learners will accumulate drawing skills using different methods and techniques.

This unit will encourage learners to develop their communication and presentation skills in order to transfer and present the information effectively.

Learning how to develop a portfolio is a key aspect as in the real world of work make-up artists will be expected to take their industry portfolio with them to interviews for productions, TV, films, editorial etc.

As part of the delivery of this unit, learners are expected to collate pictorial evidence of their total looks throughout the year to then select their best work to present it in their industry portfolio that will be pulled together at the end of the qualification.

This unit links to all technical units and must be taught alongside **all** the technical units within the qualification, covering primary and secondary research to aid the development of design ideas for the creation of a look book. Therefore you will need to refer to this unit when delivering each of the technical units.

Learners may be introduced to the unit by asking themselves questions such as:

- How is a look book developed?
- When would I use a look book?
- What is an industry portfolio?
- What is primary and secondary research?

### Learning outcomes

In this unit, learners will be able to

1. Understand how to research for design ideas
2. Create look books and an industry portfolio.

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

This unit links to all technical units and must be taught alongside.

### Learning outcome 1: Understand how to research for design ideas

#### Topics

1.1: Primary research

1.2: Secondary research

Learners will need to understand the available methods of research to create and develop their design ideas.

#### Topic 1.1

Primary research consists of a collection of original primary data collected by the researcher.

Learners will need to understand the principles of primary research, to include the use of:

- personal experience such as childhood memories, films watched and books read, the stereotypical image of given characters (eg a panto dame)
- the use of personal experiences makes a design the creator's own and generates original work.

#### Topic 1.2

Secondary research involves gathering existing data that has already been produced, for example Internet, magazines and books.

Learners will need to use a number of sources in order to gain ideas for their design. It is recommended they use the following:

- internet – pinterest, instagram
- books – recommended at the end
- films and television
- music videos
- magazines
- exhibitions
- museums
- art galleries
- photographs
- fashion designers
- celebrity hair and make-up artists.

### Learning outcome 2: Create look books and an industry portfolio

#### Topics

2.1: The reasons for using look books and an industry portfolio

2.2: How to create a look book of designs

2.3: Develop a look book of designs

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## 2.4: How to create and develop an industry portfolio

### Topic 2.1

Learners need to understand that make-up artists need to present their look book to the client to gain feedback and confirmation on whether the client's needs were met, which could lead into adaptation if required.

Learners will need to understand the fundamental importance of a professional industry portfolio and how this will enhance employability and progression into higher education as well as progression within the industry.

The portfolio is a means to showcase the make-up artist versatility, creativity, technical skills including both hair and make-up for different contexts such as commercial, high fashion, editorial, TV and films. The portfolio will show what the make-up artist is capable of creating as well as the extent of their work and skills.

Learners will need to understand when professional portfolios will be used including the following:

- job interview
- competition
- fashion show
- TV and film
- theatre
- commercial (eg video, advertising)
- editorial
- university application.

### Topic 2.2

Learners will need to understand that when working within the make-up industry they will be provided with a design brief which will require the development of design ideas to be showcased into a look book.

Learners need to understand that the following information must be included in the look book:

- Look book:
  - collage of research ideas (mood board)
  - samples of materials and textures
  - face chart, head and shoulder chart, full body chart
  - sketches
  - list of equipment
  - list of products
  - costings
  - justification on choices of specific products and equipment
  - use of hair products and make-up products
  - test shots
  - pictures of final design
  - evaluation.

Learners will need to consider the use of chinks, oil pastels, pencils, pens, charcoal, markers, paint which can enhance the appearance of the design ideas within the look book.

### Topic 2.3

Learners will need to be able to develop a look book of designs for each of the total looks created within all technical units, taking into consideration the following:

- design brief
- hair and make-up techniques
- skin type, hair type of model
- skin colour, hair colour of model
- age and gender of model
- products, tools equipment
- context, themes,
- environmental conditions.

NOTE: Each of the technical units will specifically state the relevant range required to cover the unit content.

### Topic 2.4

Learners will need to understand how to develop an industry portfolio both electronically and manually including:

- images
  - landscape
  - portrait
  - colour
  - black and white
  - head shot
  - full body shot
- testimonials (eg from work experience)
- CV (Personal profile).

Learners will need to understand that Images must not be edited using filters or airbrush.

NOTE: In order to meet this topic learners will need to collate pictorial evidence throughout the year of their looks and the end select the best range of their choice (either electronically or manually).

### Guidance for delivery

The unit must be delivered alongside all units during the academic year. At the start of the course, it would benefit the learners to gain a clear understanding into the type of content that should be included in their look books. It would be useful for learners to be shown an example of how a look book can be used to realise the industry expectations.

For comparison purposes, learners could be shown various examples of look books demonstrating different levels of expertise. In discussion the learners will be able to analyse and evaluate their findings.

Learners should have access to a range of resources in order to develop their research skills and gain design ideas.

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Look books include evidence of research, photographs, videos (step-by-step and final looks) working journals, face charts, head and shoulder charts, samples of materials and textures, observation feedback sheets and evaluations.

It is recommended that regular checks are carried out on learners look books and constructive feedback should be given in order to allow learners to advance and show progression during the qualification.

In order for learners to gain an insight into a real working environment, employer engagement is encouraged to get the most out of their learning experience. Centres should build relationships and links with local theatres, production companies, television studios and other related departments. Collaborative working with other departments and learners across college is encouraged.

Talks from universities and practice interview sessions would be beneficial for learners to gain an insight into what would be required if they wish to progress into Higher Education.

## Suggested learning resources

### Books

Miles of mac by Miles Aldridge  
ISBN-13: 978-0847843510

The Complete Make-up Artist: Working in Film, Fashion, Television and Theatre by Penny Delamar  
ISBN-13: 978-1861528902

Make-up is Art: Professional Techniques for Creating Original Looks by the academy of freelance make-up artists  
ISBN-13: 978-1780972954

### Journals and magazines

- Make-up artist magazine
- Vogue
- Bazzar
- Tatler
- War paint magazine
- Cosmopolitan
- Make-up

### Websites

Pinterest <https://uk.pinterest.com>

Instagram <https://instagram.com>

[www.Huffingdonpost.com](http://www.Huffingdonpost.com)

[www.asiaglam.co.uk](http://www.asiaglam.co.uk)

<https://uk.kryolan.com>

[www.youtube.com](http://www.youtube.com)



<b>UAN:</b>	Y/507/4768
<b>Level:</b>	3
<b>GLH:</b>	90

### What is this unit about?

The purpose of this unit is for learners to have an insight to the fashion and photographic industry which runs at a fast pace, requiring stamina, self-motivation, team work and creativity.

Learners will be shown different make-up application techniques, as well as exploring the demand from different themes and contexts that would have an impact on the final look.

Learners will need to explore the different application techniques on a variety of models creating looks that will meet the fashion and photographic industry desires, as well as taking into consideration factors that can affect the application of facial contouring, such as face shapes, eye, nose, lips, skin types and condition.

Learners will realise how colour theory and correction are linked to the make-up application.

This unit also gives an introduction to the effects of different lighting, the types of backdrops available and how this can affect the choice of application of fashion and photographic make-up.

Both units 301 and 302 must be delivered alongside this unit, covering key aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and an industry portfolio.

Learners may be introduced to the unit by asking themselves questions such as:

- What is the importance of colour theory in fashion and photographic industry?
- What are the differences in creating an editorial look compared to a fashion show?
- What is the difference in colour and black and white photography?

### Learning outcomes

In this unit, learners will be able to

1. Understand factors affecting the application of facial contouring
2. Apply fashion and photographic make-up
3. Capture a photographic image.

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Understand factors affecting the application of facial contouring

#### Topics

- 1.1: Face shapes
- 1.2: Eye, nose and lips shapes
- 1.3: Skin types and conditions
- 1.4: Colour theory and correction

#### Topic 1.1

Learners will need to understand how to differentiate between different face shapes by visual observation when working with a range of models, and adaptations that may be required when applying make-up to include the following:

- oval
- oblong
- square
- round
- triangle/heart.

#### Topic 1.2

Learners will need to understand how to differentiate among different eye, nose and lips shapes by visual observation when working with a range of models, and adaptations that may be required when applying make-up to include the following:

- eyes
    - oriental
    - small
    - round
    - deep set
    - close set
    - wide set
    - overhanging
    - prominent
  - nose
    - broad
    - short
    - long
    - crooked
  - lips
    - lines around lips
    - thick upper lip
    - thick lower lip
    - thin
    - small
-

- uneven.

### **Topic 1.3**

Learners will need to understand how to differentiate among different skin types, conditions and tones by visual observation when working with a range of models, and adaptations that may be required to include the following:

- skin types
  - dry
  - oily
  - combination
- conditions
  - mature
  - dehydrated
  - sensitive
- tone
  - warm
  - cool
  - neutral.

Learners will also need to take into account different ethnicity in relation to skin types, conditions and tones and understand how to adapt the use of different products and techniques to gain maximum results.

### **Topic 1.4**

Learners will need to understand the importance of colour theory and colour correction, which is fundamental aspect when applying make-up, including the following:

- the principles of colour
  - primary
  - secondary
  - tertiary
  - quaternary
- light waves
- quality of colour
  - hue
  - intensity and luminosity
  - saturation
  - value and tone
- colour schemes
  - monochromatic
  - complimentary/harmonious
  - analogous
- colour correction
  - green
  - yellow
  - lilac
  - orange.

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**Learning outcome 2: Apply fashion and photographic make-up**

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## Topics

2.1: Application techniques

2.2: Products, tools and equipment

2.3: Themes and context

2.4: Create fashion and photographic make-up to include:

- application
- removal.

### Topic 2.1

Learners will need to understand the different application techniques used within fashion and photographic make-up industry.

Learners will need to understand that the following techniques can be applied and created in different ways to suit the design brief, model's needs as well as the use of their own creativity.

The application techniques include the following:

- contouring
  - shading
  - highlighting
- blending
- blocking out of eyebrow
- colour blocking
- graphic liner
- eyebrow definition
- ombré
- lip definition
- false lash application
- ornamentation application eg glitter, jewellery, gems, feathers, flowers, leaves
- gold leaf and face lace
- eyeshadow techniques eg cut crease, smokey, socket line, colour blending
- black and white
- two toned
- wet look
- stenciling.

Being a make-up artist and working in the industry will also mean that learners will explore new ways to apply the following techniques.

### Topic 2.2

Learners will need to understand the different types of products available to create a fashion and photographic make-up. Learners will need to understand which products to select depending on the model's needs, skin type and condition and adapt accordingly.

Product to include the following:

- products
  - cleanser

- hand sanitisers
- moisturiser
- cleansing wipes
- primer
- illuminating creams
- balms
- bb and cc creams
- skin correctors/diffusers
- concealers
- colour correctors
- bronzer
- foundations
- powders
- highlighters/shaders
- eye shadows
- mascara
- eyebrow make-up
- blushers
- eye pencils
- lip pencils
- lipsticks
- lip gloss
- false eyelashes
- coloured cosmetics
- petroleum jelly
- powders
- other texturising materials
- latex
- glycerine
- spirit gum
- mixing medium
- barrier cream
- minerals
- aqua colour
- clay
- grease paint
- coloured inks
- modelling wax
- brush cleaner
- make-up removers
- adhesive
- adhesive remover.

Learners will also will need to understand the key effects and benefits of the textures from each of the products used in order to achieve the desired effect, in relation to setting, lighting, location, skin type and conditions, to include the following:

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- textures
  - gel
  - mousse
  - wax
  - liquid
  - cream
  - powder
  - high definition.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the look to achieve and application techniques, to include the following:

- tools and equipment
  - brushes
  - sponges
  - tweezers
  - head band
  - eyelash curlers
  - velour puffs
  - modelling tools
  - mixing palette
  - spatula
  - make-up cape
  - mirrors
  - towels
  - chair
  - brush holder
  - bin
  - scissors
- disposables
  - cotton buds
  - tissues/ couch roll
  - cotton wool
  - disposable applicators
  - disposable spatulas
  - gloves.

### Topic 2.3

Learners will need to explore different looks within the following media, understanding how different they can be because of the different demand:

- high fashion
- commercial
- editorial
- catwalk
- fashion shows
- photographic

- tv
- film
- high definition make-up.

Looks can comprise the following themes for example:

- pop art
- glamour
- portrait
- fantasy
- futuristic
- under water
- space
- circus
- rain forest.

#### **Topic 2.4**

Learner will need to be able to apply fashion and photographic make-up including the following:

- developing the look based on the design brief (as covered in unit 302 'The creation and Presentation of a look book and an industry portfolio')
- \*carrying out briefing techniques
- \*following Health and Safety
- \*preparing self, work area and model
- taking into account the factors affecting the application of facial contouring covered in topic 1.1 to 1.4
- selecting and using the products, tools and equipment to achieve the desired look
- apply a fashion and photographic make-up
- removing (and maintaining if required) the make-up application including the use of cleansers and adhesive removers
- \*providing recommendations to the model and evaluating the make-up application.

\*As covered in unit 301 'Working in the film, TV and theatre industry'.

### **Learning outcome 3: Capture a photographic image**

#### **Topics**

3.1: Effects of different lighting

3.2: Types of backdrops

3.3: Take a range of photos

#### **Topic 3.1**

Learners will need to understand how different lighting affects the choice and application of fashion and photographic make-up to include the following:

- lighting
  - day light ie morning, afternoon

- evening light
- studio eg colour temperature, use of gels/filters, light shapers, lighting balance to control image contrast, flash photography
- incandescent
- fluorescent.

### Topic 3.2

Learners will need to understand the types of backdrops available and how they can enhance the overall look.

- backdrops to include
  - black
  - white
  - colour
  - pattern
  - location.

### Topic 3.3

Learners will need to be able to capture a variety of photographic images of make-up looks:

- landscape
- portrait
- black and white
- colour
- head shot
- full body shot.

### Guidance for delivery

This unit should be taught integrating all the make-up techniques to create a fashion photographic look not just technique by technique.

Letting the learners create their own ideas and adaptations, keeping away from learners copying pictures as own ideas and inspiration is essential.

It is encouraged to provide industry talks by outside companies discussing the development of current trends in the make-up industry.

Looking at current icons within the music and fashion industries to see what make-up they are wearing; visiting a photographic studio so that learners can have a real chance to see how it all works behind the camera. Arranging for learners to go out on location and apply the make-up and style hair out of the class room environment so they can get a true experience of what it would be like in the industry.

Learners will need guidance on how to research and how to document their findings, this can then be added to their look book.

Learners should produce a mood board for each idea researched so progression of achieved look is evidenced.

A total look is always recommended, including hair, make-up, costume and props that complement each other.

Learners will need to gain an understanding into the editing available to include airbrushing and filtering of photographic images. Exhibitions, fashion shows or museum enrichment trips would link well to this unit to give learners an insight into the fashion photographic make-up.

This unit links to NOS – SKABT<sub>13</sub>

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## Suggested learning resources

### Books

On fashion designers eg Coco Chanel, Vivienne Westwood,

The Fashion Book by Angela Buttolph and Jurgen Brain

Alexander McQueen Savage Beauty by Andrew Bolton and Harold Koda

Miles of mac by Miles Aldridge

The Photography Book by Ian Jeffrey

The Complete Make-up Artist: Working in Film, Fashion, Television and Theatre by Penny Delamar

The Art of Photography: An Approach to Personal Expression by Bruce Barnbaum

Make-up is Art: Professional Techniques for Creating Original Looks by the academy of freelance make-up artists

### Journals and magazines

- Vogue
- Cosmopolitan
- Make-up
- Harpers Bazar
- Elle
- Tatler

### Websites

[www.Pinterest.com](http://www.Pinterest.com)

[www.Huffingdonpost.com](http://www.Huffingdonpost.com)

[www.asiaglam.co.uk](http://www.asiaglam.co.uk)

<https://uk.kryolan.com>

Websites to research designers such as Dior or photographers e.g. Lord Snowdon

[www.youtube.com](http://www.youtube.com)

## Unit 304

## Media make-up creative hair design

<b>UAN:</b>	D/507/4769
<b>Level:</b>	3
<b>GLH:</b>	30

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### What is this unit about?

The purpose of this unit is for learners to be able to experiment with hair and materials in an innovative way, allowing learners to use their inspiration and ideas to create hairstyles that depict eras, characters and shapes.

Learners will need to have a basic knowledge of hairstyling skills and be able to create basic hair up styles along with some wet styling such as blow-drying and setting.

To complete this unit learners must be able to carry out a variety of looks using different techniques and material, and recognise when this may be used within the hair and media make-up industry.

Learners will need to understand and be able to follow a design brief. This is the opportunity to go far with imagination, experimenting with different hairstyling techniques. Covering things such as creating shapes with the use of padding, weaving, the use of different materials, ornamentation and techniques.

Exploring how hairstyling over the years has developed and allowing to experiment in order create hairstyles for different types of media.

This unit can prepare learners for competition work, theatrical work and creative mythical work, photographic, television and film work.

Both units 301 and 302 must be delivered alongside this unit, covering key aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and an industry portfolio.

Learners may be introduced to the unit by asking themselves questions such as:

- When are the styling and setting techniques mostly used for creative hair design?
- What are the differences between styling and finishing products?
- What types of ornamentation can be used for creative hair design?
- What factors may need consideration when creating a hair design for different purposes?

### Learning outcomes

In this unit, learners will be able to

1. Understand how to achieve creative hair design
  2. Produce creative hairstyles.
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## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

It is expected that learners will have basic hairdressing skills to be able to carry out the practical activities in order to achieve this unit.

Good communication skills are essential when carrying out a consultation with the model and gaining information from the director with regards to styling expectations.

Reliability and professionalism is required throughout this unit.

## Learning outcome 1: Understand how to achieve creative hair design

### Topics

1.1: Influencing factors for creative hair design

1.2: Products, tools and equipment for creative hair design

1.3: Methods of styling and setting

#### Topic 1.1

Learners will need to understand the influencing factors to consider when planning for a hair design, the logical sequence of the approach to the creation of the hairstyle and the adaptation required depending on the following:

- influencing factors
  - hair movement
  - hair texture and density
  - length
  - hair growth patterns
  - head shape/face shapes/features
  - design brief requirements.

#### Topic 1.2

Learners will need to understand the different types of products available to produce a creative hairstyle. Learners will need to understand which products to select depending on the design brief and the model's hair type and condition and how to adapt accordingly.

Products to include the following:

- styling products
  - mousse, setting lotion, heat protection, gel spray
- finishing products
  - serum, wax, gel, dressing cream, volumising and texturing powder hair spray, shine spray.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the hairstyle to achieve and the application techniques.

- tools and equipment
  - combs
  - section clips
  - gown
  - hair dryer

- brushes
- straightener
- tong/wand
- rollers
- water spray
- pin curl clips
- hairgrips
- hair pins
- padding/shapes
  - polystyrene
  - synthetic hair
  - nets
- a variety of ornamentation
- setting tools and equipment to match desired style eg
  - wire
  - pencil
  - metal objects that are heat resistant.

### Topic 1.3

Learners will need to understand the different methods and techniques used when styling and setting, when to use them according to the model's hair type and condition and the hair style to achieve from the design brief using the following:

- methods
  - curling
  - setting curls
  - woven effects
  - rolling/plaiting/ twisting
  - blending
  - Rick Racking
  - back combing
  - blow-drying
  - incorporating ornamentation
  - alternative setting using tools and equipment (as stated in Topic 1.2)
  - securing.

## Learning outcome 2: Produce creative hairstyles

### Topics

2.1: Select products, tools and equipment

2.2: Create hair styles using styling and setting methods

### Topic 2.1

Learners will need to be able to select the correct products, tools and equipment in order to produce the desired hair style and maximise the result of the final look as covered in topic 1.2.

### Topic 2.2

Learner will need to be able to create hair styles including the following:

- developing the look based on the design brief (as covered in unit 302 'The creation and presentation of a look book and an industry portfolio')
- \*carrying out briefing techniques
- \*following Health and Safety
- \*preparing self, work area and model
- taking into account the factors affecting the creative hair design as covered in topic 1.1
- selecting and using the products, tools and equipment to achieve the desired hairstyle
- styling the hair using styling and setting methods
- deconstructing the hairstyle
- \*providing recommendations to the model and evaluating the creative hairstyle.

\*As covered in unit 301 'Working in the film, TV and theatre industry'.

### Guidance for delivery

This unit will be delivered as a practical based unit in a practical setting. A variety of hairstyles will need to be taught and practised.

Pictures can be given out of creative hairstyling and learners can work out in pairs how they think they were created and then set about recreating on each other. This should give them inspiration to design their own hairstyle in an original and creative way.

Visits to fashion shows, exhibitions and theatrical shows will also spark creativity as the ability to think outside the box and design something original is key to success in the industry.

As always, encouraging learners to work with different partners pushes their comfort zone and develops confidence with different types and lengths of hair.

The use of mood boards and design briefs should be used to inspire the learners to be innovative and be able to explore concepts and ideas in a creative way.

We are looking for originality from this unit and not to see a lot of duplicate hairstyles from various sources. Drawing from their own inspiration and adding ideas from other research is what learners should be aiming for.

Tuition heads (blocks) can be used for delivery and practice and learners should be creating total looks on their live models and incorporating other units.

### Suggested learning resources

#### Books

Styling Culture and Fashion Paperback

Geraldine Biddle-Perry and Sarah Cheang

Published by: Bloomsbury Publishing PLC, 1 Dec 2008

ISBN-13: 9781845207922

#### Journals and magazines

- Hairdressers Journal

- Retro Vogue issues

**Websites**

<http://www.hji.co.uk/hair/create-roberts-theatrical-hair/>

<http://www.hji.co.uk/hair/putting-together-an-award-winn-2/>

<https://uk.pinterest.com>

<https://instagram.com>

<https://www.youtube.com>

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UAN:	R/507/4770
Level:	3
GLH:	60

### What is this unit about?

The purpose of this unit is for learners to explore in detail make-up, hairstyles and fashion trends throughout the ages. Learners will have the opportunity to practically apply their findings and create different historical looks.

Understanding and creating an historical look is an essential skill for a make-up artist. Aspects of historical looks are not only required for the theatre, TV or film industry but are now becoming a modern day trend. In this unit, learners will be studying make-up, hair and fashion looks from as far back as the Ancient Egyptians to the present day.

Learners will have the opportunity to discover some key historical ages and may choose to study particular ages in greater depth. Understanding the evolution of cosmetic products and fashion is another important aspect that will be visited in this unit. Learners will develop skills in producing clear design plans in order to communicate and present their ideas to others. Learners will study how to analyse character roles in order to create the intended look.

In order to create different period looks, experimentation of using different products and techniques is a key element to the practical side of this unit. In addition, the application of wigs and hair pieces will need to be visited in this unit as it is difficult to recreate a realistic look without having a basic understanding of these skills.

Both units 301 and 302 must be delivered alongside this unit, covering key aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to the unit by asking themselves questions such as:

- How will the skills I develop from this unit be transferable in the theatre, television, film, modelling and other relevant industries?
- How will having an in-depth knowledge of not only make-up historical looks, but hairstyling and fashion, help me advance as a make-up artist?

### Learning outcomes

In this unit, learners will be able to

1. Understand how historical make-up, hairstyles and fashion trends have changed through the eras
2. Understand the range of products used to create historical hair and make-up looks
3. Apply techniques and skills to create historical hair and make-up looks.

## Scope of content

This section provides details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

It may benefit the learners to have prior knowledge in make-up and hair skills before starting this unit, therefore it is recommended for centres to deliver units 303 and 304 prior to the delivery of this unit.

## Learning outcome 1: Understand how historical make-up, hairstyles and fashion trends have changed through the eras

### Topics

1.1: Looking through the eras

1.2: Social and cultural influences

#### Topic 1.1

Learners will need to explore the following eras and how they differ in terms of make-up, hairstyles and trends:

- eras
  - ancient Egyptians
  - Renaissance 14<sup>th</sup> – 17<sup>th</sup> century
  - Elizabethan
  - 18<sup>th</sup> Century
  - Victorian
  - Edwardians
  - 20s, 30s, 40s, 50s, 60s, 70s, 80s, 90s, 00s

In each era listed above learners are expected to explore the following in order to understand how make-up, hairstyles and trends have changed:

- iconic figures eg Twiggy, Marilyn Monroe, Elvis Presley, James Dean, Audrey Hepburn, Marlene Dietrich
- films and TV shows of a particular era
- hairstyle
- make-up
- fashion
- relationship of fashion styles to cultural trends eg 'The Space Age', 'Punk', 'Glam Rock', 'Grunge'
- how styles influence the catwalk
- influence of art movements on fashion developments eg Diaghilev's Ballets Russes, Cubism, Surrealism, space exploration of the 1960s and 70s, Op Art, Pop Art.

#### Topic 1.2

Learners will need to understand how make-up, hair and fashion styles can differ according to a person's social and cultural background. This will be based on the following:

- social and cultural influences
  - status

- ethnic origin
- class system (working, middle and upper class)
- age group
- role and position within society
- casual and formal dress
- gender.

## Learning outcome 2: Understand the range of products used to create historical hair and make-up looks

### Topics

2.1: Make-up products, tools and equipment

2.2: Hair products, tools and equipment

#### Topic 2.1

Learners will need to understand the different types of make-up products available to create historical make-up.

Learners will need to understand which make-up products to select depending on the model's needs, skin type and condition and how to adapt accordingly. Products to include the following:

- make-up products
  - cleanser
  - hand sanitisers
  - moisturiser
  - make-up removers
  - cleansing wipes
  - brush cleaner primer
  - illuminating creams
  - balms
  - bb and cc creams
  - skin correctors/diffusers
  - concealers
  - colour correctors
  - bronzer
  - foundations
  - highlighters/shaders
  - eye shadows
  - mascara
  - eyebrow make-up
  - blushers
  - eye pencils
  - lip pencils
  - lipsticks
  - lip gloss
  - false eyelashes
  - coloured cosmetics
  - petroleum jelly

- powders
- other texturising materials
- latex
- glycerine
- spirit gum
- mixing medium
- barrier cream
- minerals
- aqua colour
- clay
- grease paint
- coloured inks
- modelling wax
- adhesive
- adhesive remover
- instant tan.

Learners will need to understand the use of make-up tools and equipment and the importance of selecting the correct ones depending on the historical era to achieve and application techniques. Tools and equipment to include the following:

- make-up tools and equipment
  - brushes
  - sponges
  - tweezers
  - eyelash curlers
  - velour puffs
  - modelling tools
  - mixing palette
  - spatula
  - make-up cape
  - mirrors
  - towels
  - chair
  - brush holder
  - bin
  - scissors
- disposables
  - cotton buds
  - cotton wool
  - tissues/ couch roll
  - disposable applicators
  - disposable spatulas
  - gloves.

## **Topic 2.2**

Learners will need to understand the different types of hair products available to create historical

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looks.

Learners will need to understand which hair products to select depending on the model's needs, hair type and condition and how to adapt accordingly. Products to include the following:

- styling
  - mousse
  - setting lotion
  - heat protection
  - gel spray
  - styling spray
- finishing
  - gel
  - wax
  - serum
  - dressing cream
  - hairspray
  - shine spray
  - volumising and texturing powder.

Learners will need to understand the use of hair tools and equipment and the importance of selecting the correct ones depending on the historical era to achieve and application techniques. Tools and equipment to include the following:

- hair tools and equipment
  - blow-drying brush
  - vent brush
  - back combing
  - circular brushes
  - paddle brushes
  - combs
  - afro comb
  - sectioning clips
  - rollers for wet setting
  - iron, hot brush
  - tongs
  - velcro rollers for dry setting
  - hair pins
  - hair grips
  - pin curling clips
  - hair bands
  - straighteners
  - heated rollers
  - hairdryer
  - crimping and waving tongs
  - scissors
  - padding/shapes
  - ornamentation

- hair pieces
- wigs.

### Learning outcome 3: Apply techniques and skills to create historical hair and make-up looks

#### Topics

3.1: Historical feature make-up and hair techniques

3.2: Apply historical hair and make-up looks

#### Topic 3.1

Learners will need to explore specific hair and make-up techniques that relate to different historical eras. The following techniques need to be covered:

- make-up techniques
    - lips
      - bee sting lip shape
      - rosebud mouths
      - bowed lips
      - cupid's bow
    - eyebrows
      - thin rounded
      - blocking out
      - thick bushy brows
      - arched
      - angled
    - eyes
      - eyeliner flicks
      - cut crease eye shadow technique
      - smokey eye shadow technique
      - false lashes
      - drawing of lashes
      - coloured mascara
      - kohl rimmed eyeliner
      - heavy top and bottom eye make-up
    - highlighting and contouring
    - tattoos eg stencil, transfer, free hand
  - hair techniques
    - finger waves
    - pin curls
    - horizontal rolls eg chignon
    - vertical rolls eg French pleat
    - beehive eg 1960s
    - men's quiff
    - back combing
    - ornamentation
    - crimping
-

- colouring
- mohican
- flick
- mullet
- braids
- hair extensions.

### Topic 3.2

Learners will need to be able to create historical looks covering the eras, make-up and hair techniques covered in topic 1.1 and 3.1 including the following:

- developing the historical hair and make-up look based on the design brief (as covered in unit 302 'The creation and presentation of a look book and an industry portfolio')
- \*carrying out briefing techniques
- \*following Health and Safety
- \*preparing self, work area and model
- selecting and using the hair and make-up products, tools and equipment covered in outcome 2 in order to achieve the desired look
- applying make-up and hair techniques
- removing the make-up application and deconstructing the hairstyle
- \*providing recommendations to the model and evaluating the creation of the historical total look.

\*As covered in unit 301 'Working in the film, TV and theatre industry' unit.

### Guidance for delivery

In order to deliver this unit effectively, a wide range of teaching methods are required, such as workshops, demonstrations, lectures, discussions, use of visual aids such as watching television, films and productions that may be a suitable source of information, learner practical experimentation, peer assessment and outside guest speakers.

Learners will fully develop their research skills, using a variety of sources in order to gain a clear picture of how make-up, hairstyles and fashion trends have been influenced through the years.

Learners will need guidance on how to produce detailed design plans in order to communicate their ideas and gain an understanding into analysing make-up looks for which the purpose of the make-up and hair is intended.

The focus is for the learner to put their design ideas into practice to create total looks showing techniques and skills they have learnt during the delivery of the unit. Practical application should be carried out on others. However, some looks can be simulated on dolls heads and themselves.

Where possible, the delivery should be taught in chronological order of each era focusing on make-up, hair and fashion looks. In addition, learners will show their creative flair by interpreting historical looks based on modern day trends.

In order to create a realistic interpretation it would be advisable for centres to have a selection of ready-made historical wigs that can be used to complete the historical total look.

Learners should be encouraged to produce a look book of historical looks dating back to the century, this can be used as a reference for the rest of their career.

Along with tutor feedback, learners will analyse and evaluate their performance throughout the unit in order to advance their ability and develop their skills.

It may benefit learners to have prior knowledge in basic make-up and hair skills before starting this unit, therefore it is recommended for centres to deliver units 303 and 304 prior to the delivery of this unit.

This unit could be linked to others such as unit 311 'The evolution of cosmetics and retail'.

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## Suggested learning resources

### Books

- Make-up Artistry: for Professional Qualifications  
Published by: Heinemann, 2004  
ISBN-10: 0435453300  
ISBN-13: 978-0-435453-30-5  
Conway, J
- The complete guide to make-up  
Published by: Cengage Learning ,2005  
ISBN-13: 978-1-84480-144-2  
Le Quesne,S
- The complete make-up artist – working in film, fashion, Television and Theatre  
Published by: Cengage Learning, 2003  
ISBN-13: 978-1-86152-890-2  
Delamar, P
- Period Make-up for the Stage  
Published by: A&C Black, 1997  
ISBN-10: 0713647124  
ISBN 13: 978-1-55870-468-8  
Rosemarie Swinfield
- Fashions in Hair: The First Five Thousand Years  
Published by: Peter Owen, 2000  
ISBN-10: 0720610931  
ISBN-13: 978-0-7206-1093-2  
Richard Corson
- Wigs and Make-up: For Theatre, TV and Film  
Published by: Butterworth-Heinemann, 1993  
ISBN-10: 075060431X  
ISBN-13: 978-0-7506-0431-4  
Patricia Baker

### Journals and magazines

- Make-up artist magazine
- Vogue
- Bazzar
- Tatler
- War paint magazine

### Websites

- A History of cosmetics from ancient times <http://cosmeticsinfo.org/Ancient-history-cosmetics>
- Addicted cosmetics <http://www.addictedcosmetics.co.uk>
- Victoria and Albert Museum <http://www.vam.ac.uk>
- History of costume <https://historyofeuropeanfashion.wordpress.com>

History of hair

<http://www.ukhairdressers.com>



## Unit 306

## Apply body art

<b>UAN:</b>	Y/507/4771
<b>Level:</b>	3
<b>GLH:</b>	60

### What is this unit about?

The purpose of this unit is for learners to design and apply face and body art.

The knowledge and practical skills achieved in this unit include research and design for face and body art make-up application, both manual and airbrush techniques.

Learners will need to appreciate that working in this fast-paced industry as a make-up artist can be both exciting and nerve-racking. Whether covering catwalk shows or photographic shoots, you may find that you work under the direction of a chief designer, with a specific vision of how the body art should look, or you may be in a position to plan, devise and apply the make-up yourself.

With the advances in digital media, airbrushed make-up is the finish of choice for a glowing and flawless face. Airbrushing is a liquid form of make-up sprayed on at very low pressure, leaving behind a seamless layer of colour. The high coverage but thin texture results in a natural, sheer end result.

Both units 301 and 302 must be delivered alongside this unit, covering key aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to the unit by asking themselves questions such as:

- Where did body art originate from?
- What products are used within airbrush make-up?
- What is masking?
- What is scarification?
- How do you use airbrush equipment?

### Learning outcomes

In this unit, learners will be able to

1. Understand historical and cultural influences of body art
2. Apply face and body art design.

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Understand historical and cultural influences of body art

#### Topics

1.1: Influences of body art:

- Historical
- Cultural

1.2: The use of body art

#### Topic 1.1

Learners will need to understand the historical and cultural influences of body art from Aboriginal to current day including:

- historical influences
  - Africa
  - Europe
  - Asia
  - Australia
- cultural influences
  - scarification
  - motifs
  - tribal
  - Chinese writing
  - Henna
  - cicatrisation.

#### Topic 1.2

Learners will need to understand the reasons for body art application and how therefore they can look so different, including the following:

- bravery
- origin
- symbol of power
- beauty
  - fashion
  - trends
- belief
  - protect from spirits
  - brings fertility.

### Learning outcome 2: Apply face and body art design

#### Topics

2.1: Products, tools, equipment

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- 2.2: Themes for face and body art
- 2.3: Airbrush and body art techniques
- 2.4: Clean and maintain airbrush equipment

### Topic 2.1

Learners will need to understand the different types of products available required for face body art design. Learners will need to understand which products to select depending on the design brief, model's needs, skin type and condition and adapt accordingly.

Products to include the following:

- cleansers
- toners
- moisturisers
- concealers
- primer
- airbrush colours (silicone, water, oil and polymer)
- coloured inks
- water based paints
- oil based paints
- aqua paints
- body gems
- glitter
- sequins
- transfer tattoos and other adornment
- nipples covers
- airbrush cleaner
- distilled water
- Isopropyl alcohol
- sequins
- adornment
- gold leaf
- latex
- adhesive
- adhesive remover

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the required face and body art design and application techniques. Tools and equipment include the following:

- brushes
- sponges
- stencils
- templates
- palette
- spatula
- make-up cape
- brushes

- disposable applicators
- air brush compressor
- airbrush gun
- disposables
  - cotton buds
  - tissues/ couch roll
  - cotton wool
  - disposable applicators
  - disposable spatulas
  - gloves
  - disposable underwear
  - disposable mask.

### **Topic 2.2**

Learners will need to explore different themes in order to create a range of different looks using a variety of airbrush and body art techniques. Themes such as:

- fantasy
- tribal
- futuristic
- under water
- outer space
- flowers
- statues.

### **Topic 2.3**

Learners will need to understand how to apply airbrush and body art techniques including all of the following:

- airbrush techniques
    - masking
    - corrective
    - stencils
    - blending
    - contouring
    - back bubbling
    - shading
    - highlighting
  - body art techniques
    - colour washing
    - free hand
    - stencils
    - shading
    - highlighting
    - stippling
    - splatting
    - dry brushing
    - single and double layering
-

- texturising.
- 

Learners will need to be able to apply face and body art on the following areas:

- areas to be covered
  - torso
  - limbs
  - face and neck.

Learners will need to be able to apply all of the airbrush and body art techniques listed in topic 2.3 and covering all of the themes listed in the topic 2.2 including the following:

- developing the body art look based on the design brief (as covered in unit 302 'The creation and presentation of a look book and an industry portfolio')
- \*carrying out briefing techniques
- \*following Health and Safety - good ventilation and comfort breaks for the model and artist must be considered
- \*preparing self, work area and model
- selecting and using the products, tools and equipment covered in topic 2.1 based on different themes in order to achieve the desired body art look
- applying the airbrush techniques and body art techniques covered in topic 2.3
- removing the body art make-up application
- \*providing recommendations to the model and evaluating the body art application.

\*As covered in unit 301 'Working in the film, TV and theatre industry' unit.

#### Topic 2.4

Learners will need to clean and maintain airbrush guns and by carrying out the following:

- flush through with distilled water
- dismantle airbrush
- thoroughly clean each section according to manufacturer's instructions
- re-assemble airbrush back together
- store in a safe place.

### Guidance for delivery

It is recommended centres build links with outside companies who can be involved to give educational talks about the developments and current trends within body art application.

It would be beneficial to build links with other departments within the college to gain maximum delivery.

As an introduction, it would be useful to split learners into pairs or small groups and think about current job opportunities within the body art industry and where you think it will go in the future.

Learners should be encouraged to research current body art trends independently.

It is recommended to combine both airbrush and body art together using techniques on the body and face. When beginning airbrush make-up it is important to allow the learners to practise controlling the airbrush on a blank piece of paper creating thin lines, thick lines, swirls and dots.

Learners should complete full body art looks and not just limbs or torso.

Learners should be encouraged to produce a look book of different iconic looks within body art that could be used as a reference for the rest of their career.

Some of the activities will require group work but each learner will need to be given the opportunity to be the leader of the group.

Learners should be encouraged to join art classes to gain technical drawing skills.

Off-site trips to the body art competitions would be useful to allow learners to see the progression routes within body art, also looking into the historical influences of body art through off-site trip to the history museum.

This unit links to NOS – SKABT15

### **Suggested learning resources**

#### **Books**

Body Art Fashion by Karala B

The Art of Bodypainting by Peter de Ruther

Palace of Colours. The magic of make-up" by Dorota Kościukiewicz-Markowska

#### **Journals and magazines**

- Illusion Magazine
- Make-up international magazine

#### **Websites**

<https://uk.kryolan.com/>

<http://www.ilovebodyart.com/body-painting/body-art/make-up-art/>

<http://www.emmahackartist.com.au/>

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<b>UAN:</b>	D/507/4772
<b>Level:</b>	3
<b>GLH:</b>	30

### What is this unit about?

The purpose of this unit is for learners to understand that as a make-up artist being able to apply camouflage make-up is a very valuable, desired and rewarding skill to provide a model.

It can bring psychological, physical and social benefits to those who are experiencing an altered image, helping people to cope better with scarring and various skin conditions, which can enhance their self-esteem.

Skin camouflage involves the skilful application of camouflage products to blend a specific area into surrounding skin, balance out the skin tone and restore a natural vista.

Skin camouflage can be applied for a number of reasons from temporarily covering an undesirable feature, such as a bruise or a tattoo, to more remedial uses, such as concealing psoriasis, rosacea, vitiligo, acne, birthmarks, or healed scar tissue.

Although a physical change is not possible with skin camouflage and there are limits as to what can be achieved, a reasonable illusion is often attainable.

Camouflage make-up skills can be used alongside many of make-up jobs to enhance the overall look and have outstanding finished results.

The following key aspects must be covered within the delivery of this unit, including the following: health and Safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to the unit by asking themselves questions such as:

- What is camouflage make-up?
- When will I need to use camouflage skills?
- What are the various skin conditions I would be expected to camouflage as a make-up artist?
- How will camouflage make-up enhance the overall make-up?
- What are the possible career options for camouflage make-up?

### Learning outcomes

In this unit, learners will be able to

1. Understand the history of camouflage make-up and its uses
2. Carry out the application of camouflage make-up.

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Understand the history of camouflage make-up and its uses

#### Topics

1.1: Origins of camouflage make-up and its present day position

1.2: Colour theory

#### Topic 1.1

Learners will need to explore the history and origins of camouflage make-up and why it was used including the following:

- Lydia O'Leary( USA 1928 created CoverMark)
- Joyce Allsworth
- Max Factor
- Elizabeth Arden
- Sir Archibald
- Sir Harold Gillies
- British Red Cross
- British Association of Skin Camouflage (BASC).

Learners will need to explore the link between plastic surgeons in World War II and camouflage; the present day position within the NHS and private healthcare sectors; the responsibilities that you have as an industry professional in this environment.

Learners will need to understand the uses of skin camouflage to cover conditions such as the following:

- hyper and hypo pigmentation
- erythema
- scar tissue
- birth marks
- tattoos
- dilated capillaries
- freckles
- moles
- under eye dark circles on a range of skin tones.

#### Topic 1.2

Learners will need to understand the importance of colour theory and colour correction, which is fundamental aspect when applying camouflage make-up, including the following:

- the principles of colour
    - primary
    - secondary
    - tertiary
    - quaternary
-

- light waves
- quality of colour
  - hue
  - intensity and luminosity
  - saturation
  - value and tone
- colour schemes
  - monochromatic
  - complimentary/harmonious
  - analogous
- colour correction
  - green
  - yellow
  - lilac
  - orange.

## Learning outcome 2: Carry out the application of camouflage make-up

### Topics

2.1: Camouflage techniques

2.2: Products, tools and equipment

2.3: Applying camouflage make-up

#### Topic 2.1

Learners will need to understand the application techniques to carry out a camouflage service, all of which will need adapting depending on client's needs, including all of the following:

- application techniques
  - colour corrective make-up
  - colour matching
  - highlighting
  - shading
  - stippling
  - blending
  - buffing
  - layering products
  - setting.

#### Topic 2.2:

Learners will need to understand which products, tools and equipment can be used as part of the camouflage application, taking the following into consideration the following and adapting as appropriate:

- skin types
  - dry
  - oily
  - combination
- skin conditions

- mature
- dehydrated
- sensitive
- tones
  - warm
  - cool
  - neutral
- qualities and limitations of products and model
- density of product
- duration of product.

Learners will also need to take into account different ethnicity in relation to skin types, conditions and tones and understand how to adapt the use of different products available to create a camouflage make-up. Learners will need to understand which products to select depending on the model's needs, skin type and condition and adapt accordingly to gain maximum results.

Products to include the following:

- cream make-up
- alcohol activated paint
- isopropyl alcohol
- airbrush make-up
- waterproof
- powders
- specialised cleanser
- fixing spray
- correctors
- concealers
- foundations
- products containing titanium dioxide
- hand sanitisers
- make-up pencils

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the model's needs and application techniques, to include the following:

- airbrush compressor
  - airbrush gun
  - brushes
  - sponges
  - palettes
  - velour puffs
  - disposable spatulas
  - mixing palette
  - towels
  - spatulas
  - mirror
-

- make-up cape
- chair
- brush holder
- bin
- disposables
  - cotton buds
  - tissues/ couch roll
  - cotton wool
  - disposable applicators
  - disposable spatulas
  - gloves.

### Topic 2.3

It will be fundamental for learners to understand how to communicate to models with body dysmorphia and being aware of sensitivity and not making assumptions of any camouflaging needs.

Learner will need to be able to apply the camouflage application including the following:

- completing a look book of camouflage applications
- carrying out briefing techniques
- following Health and Safety
- preparing self, work area and client
- taking into consideration factors that can influence the camouflage application as covered in topic 1.2
- selecting and using the products, tools, equipment as covered in topic 2.2 in relation to client's needs
- applying the camouflage techniques as covered in topic 2.1
- providing recommendations to the client and evaluating the camouflage application.

### Guidance for delivery

As an introduction, learners could be divided into pairs or small groups to think about current job opportunities for a camouflage make-up artist within the make-up industry.

Learners will benefit from doing enrichment trips to hospitals that specialise in camouflage make-up, having guest speakers from the NHS or voluntary work in hospitals to give an insight to camouflage make-up and its effects on the model.

It is encouraged to contact local hospitals that offer camouflage to models to build employer links and ask them to provide an industry talk.

Learners will need guidance on how to research the different skin conditions and its effects on the model, they will need specific guidelines set up for camouflage make-up, model care, model comfort and communication.

Camouflage can be taught by airbrush which is also widely available within the industry.

It is recommended to set up a camouflage clinic once a fortnight to see what interest is within your local area.

Learners should produce photographic evidence which shows a step-by-step instruction on how they have camouflaged, recording the make-up used and taking before and after pictures.

This unit will give learners an in depth understanding of colour mixing and blending. It could be linked to unit 303 'Fashion and photographic make-up' and unit 308 'Specialist bridal hair and make-up' units.

This unit links to NOS – SKABT12; SKABT14

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## Suggested learning resources

### Books

COVER the principles and art of para-medical skin camouflage  
ISBN: 978 1 4520 6603 5

### Journals and magazines

- Pro Make-up Magazine
- Professional Make-up Magazines

### Websites

[www.skin-camouflage.net](http://www.skin-camouflage.net)

[www.nhs.uk/Livewell/facialdisfigurement/Pages/skin-camouflage.aspx](http://www.nhs.uk/Livewell/facialdisfigurement/Pages/skin-camouflage.aspx)

[www.veilcovercream.com](http://www.veilcovercream.com)

[www.youtube.com](http://www.youtube.com)

<b>UAN:</b>	H/507/4773
<b>Level:</b>	3
<b>GLH:</b>	60

### What is this unit about?

The purpose of this unit is for learners to build their knowledge and understanding of the factors that contribute to a successful career as a specialist bridal make-up artist.

Learners will explore different ethnic and cultural bridal hair and make-up, looking at how location will impact on the application of make-up as well as skilled techniques to create specialised bridal hair and make-up.

Learners will need to understand that the wedding day is a very important day in the brides' life therefore it is fundamental that everyone involved is professional. Professionalism and organisation are important skills for in order to deal with any eventuality that could occur.

Learners will need to understand the techniques used to secure the hair and make-up as they will need to last for the duration of the wedding. Learners will also need to understand how to adapt the make-up for various lighting environments throughout the day.

Both units 301 and 302 must be delivered alongside this unit, covering key aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to the unit by asking themselves questions such as:

- What are the adaptations for a location wedding?
- What techniques are used to create a Pakistani make-up and hair look?
- What is a tikka?
- How does lighting effect make-up?
- How would snow affect the make-up through a camera lens?

### Learning outcomes

In this unit, learners will be able to

1. Understand how to prepare for specialist bridal hair and make-up
2. Carry out specialist bridal hair and make-up.

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Understand how to prepare for specialist bridal hair and make-up

#### Topics

1.1: Ethnic and cultural bridal hair and make-up

1.2: Bridal hair and make-up themes

1.3: Locations and conditions of wedding

#### Topic 1.1

Learners will need to explore how bridal hair and make-up can differ depending on different ethnicity, culture and beliefs including the following:

- ethnicity eg
  - Indian
  - Chinese
  - Arabic
  - Pakistani
  - European
  - African
  - Caribbean
  - Greek
  - Turkish
- culture/beliefs eg
  - Hindu
  - Sikh
  - Jewish
  - Muslim.

#### Topic 1.2

Learners will need to explore different bridal hair and make-up themes to understand how they influence the bridal hair and make-up look, including the following:

- themes eg
  - colour coordinated weddings
  - sci fi
  - fantasy
  - fairy tale
  - gothic
  - vintage
  - winter wedding
  - romany wedding.

#### Topic 1.3

Learners will need to understand that depending on different location and conditions make-up and

hair may need adapting. The following will need to be considered:

- location eg
  - beach
  - boat
  - castle
  - lake
  - temple
  - church
  - abroad
  - register office
  - hotels.
  
- conditions eg
  - hot climate
  - wind
  - cold
  - indoor
  - outdoor
  - rain
  - humidity
  - artificial lighting
  - snow.

## **Learning outcome 2: Carry out specialist bridal hair and make-up**

### **Topics**

- 2.1: Make-up products, tools, equipment and ornamentation
- 2.2: Hair products, tools and equipment and ornamentation
- 2.3: Specialist bridal make-up and hair techniques
- 2.4: Create a specialist bridal hair and make-up look

### **Topic 2.1**

Learners will need to explore a range of different types of products available to create a bridal make-up look. Learners will need to understand which products to select depending on the client's needs, skin type and condition and adapt accordingly. Products to include the following:

- cleanser
  - moisturiser
  - hand sanitisers
  - cleansing wipes
  - primer
  - illuminating creams
  - balms
  - bb and cc creams
  - barrier cream
  - skin correctors/diffusers
-

- concealers
- colour correctors
- bronzer
- foundations
- highlighters/shaders
- eye shadows
- mascara
- eyebrow make-up
- blushers
- eye pencils
- lip pencils
- lipsticks
- lip gloss
- false eyelashes
- coloured cosmetics
- petroleum jelly
- powders
- spirit gum
- mixing medium
- minerals
- aqua colour
- grease paint
- coloured inks
- brush cleaner
- make-up removers
- adhesive
- adhesive remover
- instant tan
- water proof products.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the bridal make-up look to achieve and application techniques, to include the following:

- make-up tools and equipment
  - brushes
  - sponges
  - tweezers
  - eyelash curlers
  - velour puffs
  - modelling tools
  - mixing palette
  - spatula
  - make-up cape
  - mirrors
  - towels

- chair
- brush holder
- bin
- scissors
- stencils
- disposables
  - cotton buds
  - tissues/ couch roll
  - cotton wool
  - disposable applicators
  - disposable spatulas
  - gloves.

## Topic 2.2

Learners will need to explore the different types of products available to create a bridal hairstyle. Learners will need to understand which products to select depending on the client's needs, skin type and condition and adapt accordingly. Products to include the following:

- hair products
  - styling
    - mousse
    - setting lotion
    - heat protection
    - gel spray
    - styling spray
  - finishing
    - gel
    - wax
    - serum
    - dressing cream
    - hairspray
    - shine spray
    - volumising and texturising powder.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on bridal hairstyle to achieve and application techniques, to include the following:

- blow-drying brush
  - vent brush
  - back combing brushes
  - circular brushes
  - paddle brushes
  - combs
  - afro comb
  - sectioning clips
  - rollers for wet setting
  - heated rollers
-

- hot brush
- tongs
- velcro rollers for dry setting
- hair pins
- hair grips
- pin curling clips
- hair bands
- straighteners
- hairdryer
- padding
- hair pieces
- wigs
- Hair ornamentation eg
  - fresh flowers
  - silk flowers
  - decorative hair combs
  - ribbon
  - Tiara
  - twist in ornamentation
  - veil
  - decorative pins
  - pearls
  - head bands
  - mathapatti
  - tikka
  - head scarfs
  - pasa
  - paranda
  - nath
  - fascinator/hats.

### Topic 2.3

Learners will need to understand the different make-up application techniques used for specialist bridal make-up depending on client's including:

- specialist bridal make-up application techniques
  - contouring
    - shading
    - highlighting
  - blending
  - colour blocking
  - graphic liner
  - eyebrow definition
  - ombré
  - lip definition
  - false lash application

- eyeshadow techniques eg
  - cut crease, smokey, socket line, colour blending, winged
- black and white
- two toned
- stenciling
- make-up ornamentation eg
  - gems, bindis, tattoo transfers, glitter.

Learners will need to understand the different specialist bridal hair styling techniques used depending on client's needs including:

- styling techniques eg
  - finger waves
  - pin curls
  - horizontal rolls (eg Beehives, Chingons)
  - vertical rolls (eg French pleats)
  - back combing
  - crimping
  - braids
  - hair pieces
  - barrel curls
  - corn row.

#### **Topic 2.4**

Learners will need to be able to apply specialist bridal make-up and hairstyle to achieve the client's desired look including:

- developing the look based on the design brief (as covered in unit 302 'The creation and presentation of a look book and an industry portfolio')
- \*carrying out consultation
- \*following Health and Safety
- \*preparing self, work area model
- selecting and using the products, tools and equipment to achieve client's needs by taking into consideration
  - ethnicity
  - culture/beliefs
  - themes
  - locations
  - conditions
- applying the specialist bridal make-up
- creating the specialist bridal hairstyle
- \*providing recommendations to the client and evaluating the specialist bridal make-up and hair application.

\*As covered in unit 301 'Working in the film, TV and theatre industry'.

### **Guidance for delivery**

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It is recommended centres build links with outside companies who can be involved to give educational talks about the different ethnic and cultural make-up and hair styling.

Learners shall be encouraged to work with the public to invite brides-to-be for make-up and hair trials.

It would be beneficial to shadow another make-up artist so they experience a wedding day.

Learners should produce a mood board for each idea researched so progression of achieved look is evidenced. Learners will need guidance on how to research and how to document their findings this can then be added to their look book.

It would be beneficial to encourage learners to watch related films within the teaching environment to stimulate the learners' imaginations to create their own ideas and adaptations.

It is essential that learners do not copy directly from pictures as their own ideas and inspiration are essential.

## **Suggested learning resources**

### **Books**

The Make-up Artist Handbook: Techniques for Film, Television, Photography, and Theatre  
By Gretchen Davis (Author)

Fashion. A History from the 18th to the 20th century by Akiki Fukai (Author)

Vintage Fashion by Emma Baxter-Wright

### **Journals and magazines**

- Vogue
- Bazar
- Elle
- Tatler Magazine

### **DVDs**

- Patrick Cameron

<b>UAN:</b>	K/507/4774
<b>Level:</b>	3
<b>GLH:</b>	60

### What is this unit about?

The purpose of this unit is for learners to carry out basic cutting techniques for a range of media productions, using the knowledge and skills to cut women's and men's hair. Basic cutting techniques covering one length cut, layered cut and techniques needed to trim existing cuts.

The skills developed by the learner will include layering, club cutting, and scissor over comb, free hand and clipper work cutting techniques.

Knowledge acquired by the learners will enable them to understand the factors that will need to be considered when cutting hair, the effect cutting hair at different angles has on the haircut, the importance of applying tension to the hair when cutting and the safety considerations that must be taken into account.

This will be basic hair cutting skills in the workplace of fashion, feature film, television and theatre also for the purpose of continuity within the media sector. These skills will be incorporated into a schedule/running order and even a script working to continuity for a range of media productions.

Learners will explore the importance of safe working practices within the make-up industry and how to communicate effectively and build professional relationships.

The following key aspects must be covered within the delivery of this unit, including the following: health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to the unit by asking themselves questions such as:

- What media productions will I be required to use cutting skills?
- What is continuity and why is it important?
- What recommendations could be given to maintain the hair cut?

### Learning outcomes

In this unit, learners will be able to

1. Prepare for cutting and styling hair
2. Cut and style hair.

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Prepare for cutting and styling hair

#### Topics

- 1.1: Influencing factors for cutting and styling
- 1.2: Products, tools and equipment
- 1.3: Cutting and styling techniques
- 1.4: Cutting angles
- 1.5: The concept of continuity

#### Topic 1.1

Learners will need to understand how factors influence cutting and styling.

Learners will need to be able to identify factors during briefings with the models through visual and manual observation to ensure achievement of the desired look. Factors include the following:

- hair movement
- hair texture and density
- length
- hair growth patterns
- elasticity
- porosity
- head shape/face shapes/features
- model/model requirements
- contra-indications.

#### Topic 1.2

Learners will need to understand the different types of products available to style and finish the look. Learners will need to understand which products to select depending on the model's needs, hair type and condition and how to adapt accordingly. Product to include the following:

- styling products
  - mousse, setting lotion, heat protection, gel
- finishing products
  - serum, wax, gel, dressing cream, texture dust, hair spray, shine spray.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the look to achieve as well as the cutting and styling techniques.

- tools and equipment:
  - scissors
  - combs
  - section clips
  - hair clippers and attachments
  - T liners /beard trimmers

- gown
- cutting collar
- hair dryer
- brushes
- straightener
- tong/wand
- rollers
- water spray.

### **Topic 1.3**

Learners will need to understand the different cutting and styling techniques and their impact on the final look, as well as considering the influencing factor listed in topic 1.1 that will require adaptation.

The techniques include the following:

- cutting techniques
  - layering
  - club cutting
  - scissor over comb
  - clipper work
  - freehand
  - thinning
- styling techniques to finish the look
  - blow-drying
  - finger drying.

### **Topic 1.4**

Learners will need to understand the angles of cutting to achieve the desired length and shape to enhance the model's face shape and hair type.

In order to create or maintain different shapes, textures and looks the following angles of cutting need to be explored:

- angles to create one-length effects
- angles to create short graduation
- angles to create basic layers
- angles to create long graduation.

### **Topic 1.5**

Learners will need to understand how to maintain a haircut for continuity. Learners will need to understand the fundamental importance of consistency of looks due to out of sequence shooting. In order to maintain continuity the following need to be considered:

- working in media to a brief or script
- liaising with designers/directors
- following a shooting schedule
- recording photographic evidence.

## **Learning outcome 2: Cut and style hair**

### **Topics**

2.1: Select products, tools and equipment

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- 2.2: Cut hair following guidelines for the required look
- 2.3: Cross check the haircut to ensure even balance and weight distribution
- 2.4: Style hair to create the finished look

As part of this outcome, learners will need to complete the following:

- develop the look book based on the design brief
- carry out consultation
- follow Health and Safety
- prepare self, work area model.

#### **Topic 2.1, 2.2**

Learners will need to be able to select products, tools and equipment as stated in topic 1.2 to carry out the cutting techniques listed in topic 1.3 as appropriate to trim existing cuts and create different types of haircuts, including the following:

- one length
- layered cut.

Learners will need to be able cut and follow the hair guidelines to accurately achieve the required look.

#### **Topic 2.3**

Learners will need to be able to cross check the haircut to ensure:

- even balance
- even weight distribution
- accuracy of the hair cut – including cutting angles as stated in topic 1.4.

#### **Topic 2.4**

Learners will need to be able to style hair to create a finished look that meets the requirements of the design brief to include:

- use of styling products
- use of tools and equipment
- use of styling techniques
- use of finishing products.

Learners will be expected to provide recommendations to the model/performer and evaluate the cutting and styling techniques.

### **Guidance for delivery**

Learners are encouraged to learn and understand the different cuts by using a range of resources such as books, magazines and videos.

Tutors should demonstrate cutting on a tuition head or model covering the range of cutting skills learners will be covering. Learners are to practise on tuition heads following guidance from tutor, cutting and practising within a realistic timescale expected in industry.

It is important to emphasise the difference of working in a hair salon to working with hair in the media sector. Although many of the techniques are the same, the clientele, requirements and environment are very different.

Learners need to be encouraged to think of their hairdressing skills as an extension of their make-up skills and not as a separate ability. To have equal strengths increases employability.

Inviting industry professionals into class to speak and demonstrate the skills required will inspire learners and give them the drive to improve their hair skills; briefs and shooting schedules should be discussed in order to familiarise learners with media make-up industry practices.

Here practice is vital and learners should be encouraged to work on as many different models/heads as possible, developing experience with hair types and people's requirements.

## **Suggested learning resources**

### **Books**

Vogue on Alexander McQueen

Vogue on Vivienne Westward

Miles of mac, Miles Aldridge

### **Websites**

Pinterest <https://uk.pinterest.com>

The Huffington Post <http://www.huffingtonpost.co.uk/>

Asiaglam [www.asiaglam.co.uk](http://www.asiaglam.co.uk)

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<b>UAN:</b>	M/507/4775
<b>Level:</b>	3
<b>GLH:</b>	30

### What is this unit about?

The purpose of this unit is for learners to create and develop their own avant-garde look taking inspiration from Fashion, make-up and hair designers.

This unit will enable the learners to invent their own style of hair, make-up and fashion in a total look to create individualism. Working in this fast paced industry as a make-up artist can be both exciting and nerve racking. Whether covering fashion shows, catwalks or photographic shoots it's a competitive industry.

This unit will allow learners to discover their own style and enable them to stand out from the crowd. By researching past and present designers and practising different styles in hair, make-up and fashion. This unit will enable learners to create their own style.

Experimenting with hair, make-up and fashion using unconventional materials in an innovative way, allowing learners to use their inspiration and ideas to create styles in hair, make-up and fashion that depicts individualism and creativity.

To complete this unit learners must carry out a variety of unconventional looks using new techniques and using unconventional materials.

This is an opportunity to go far with imagination, pushing boundaries, taking their total look to the limits of experimentation on what can be achieved and to gain a passion for their own creative style

The following key aspects must be covered within the delivery of this unit, including the following: health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

Learners may be introduced to the unit by asking themselves questions such as:

- What does avant-garde mean?
- Who are the most inspiring designers of the past to present day?
- What is fashion week? And why is important to our industry?
- Why do I need to create my own style?

### Learning outcomes

In this unit, learners will be able to

1. Understand the current fashion industry
2. Create an avant-garde look.

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Understand the current fashion industry

#### Topics

1.1: Iconic influences in the make-up, hair and fashion industry

1.2: Hair, make-up and fashion trends

1.3: What is avant-garde

#### Topic 1.1

Learners will need to be able to use a variety of sources to fully research hair, make-up and fashion iconic influences using the following:

- internet
- books
- magazines
- music videos
- exhibitions
- museums
- art galleries
- fashion house
- photographers
- social media.

#### Topic 1.2

Learners will need to explore trends of hair, make-up and fashion, discovering how they have made a difference into the media and make-up, including the following:

- iconic figures eg Lady Gaga, Madonna, Nicki Minaj, David Beckham, Tom Ford
- cultural trends
- designers/fashion houses eg
  - Vogue
  - Gucci
  - Chanel
  - Alexander McQueen
  - Vivienne Westwood
  - John Galliano
  - Alex Box
  - Rankin
  - Andrew Gallimore
  - Val Garland
  - Pat McGrath
  - Serge Lutens
  - Patrick Cameron
  - Lee Stafford
  - John Frieda

- Vidal Sassoon.

### Topic 1.3

Learners will need to explore the concept of avant-garde make-up, for example:

- dramatic
- extreme
- bold
- creative
- expressive
- experimental
- looking outside the box
- pushing boundaries further.

## Learning outcome 2: Create an avant-garde look

### Topics

2.1: Hair, make-up and costume techniques

2.2: Products, tools and equipment

2.3: Apply the avant-garde total look

### Topic 2.1

Learners will need to understand the different application techniques for hair, make-up and costume used as part of avant-garde total look.

Learners will need to understand the different application techniques and how they can be used in different ways within avant-garde total look including:

- make-up techniques
  - contouring
  - shading
  - highlighting
  - blending
  - blocking out of eyebrow
  - colour blocking
  - graphic liner
  - eyebrow definition
  - ombré
  - lip definition
  - false lash application
  - eyeshadow techniques eg cut crease, smokey, socket line, colour blending
  - black and white
  - two toned
  - sponge stippling
  - layering colour
  - bespoke Lashes
  - stenciling
- ornamentation application eg

- glitter
- jewellery
- gems
- feathers
- flowers
- leaves
- chains
- gold leaf
- face lace
- fabric
- use of wire
- foil
- paper
- sweet wrappers
- oasis
- use of 3D effects
- use of hot glue
- Hair eg
  - crepe hair
  - hair postiche
  - use of padding/shapes
  - stenciling
  - wet look
  - caging
  - texture
- Costume eg
  - stapling
  - fanning
  - fabric wrapping
  - sewing
  - pinning
  - tacking.

## Topic 2.2

Learners will need to understand the different types of make-up products available to create an avant-garde total look.

Learners will need to understand which products to select depending on the design brief requirements and how to adapt accordingly. Make-up products to include the following:

- make-up products
    - cleanser
    - hand sanitisers
    - moisturiser
    - cleansing wipes
    - primer
    - illuminating creams
-

- balms
- bb and cc creams
- skin correctors/diffusers
- concealers
- colour correctors
- bronzer
- foundations
- powders
- highlighters/shaders
- eye shadows
- mascara
- eyebrow make-up
- blushers
- eye pencils
- lip pencils
- lipsticks
- lip gloss
- false eyelashes
- coloured cosmetics
- petroleum jelly
- powders
- other texturising materials
- latex
- glycerine
- spirit gum
- mixing medium
- barrier cream
- minerals
- aqua colour
- clay
- grease paint
- coloured inks
- modelling wax
- brush cleaner
- make-up removers
- adhesive
- adhesive remover.

Learners will also will need to understand the key effects and benefits of the textures from each of the make-up products used, and how they can enhance the overall effect, to include:

- Textures
  - gel
  - mousse
  - wax
  - liquid
  - cream

- powder
- high definition.

Learners will need to understand the use of make-up tools and equipment and the importance of selecting the correct ones depending on the look to achieve and application techniques, to include the following:

- make-up tools and equipment
  - brushes
  - sponges
  - tweezers
  - head band
  - eyelash curlers
  - velour puffs
  - modelling tools
  - mixing palette
  - spatula
  - make-up cape
  - mirrors
  - towels
  - chair
  - brush holder
  - bin
  - scissors
- disposables
  - cotton buds
  - tissues/ couch roll
  - cotton wool
  - disposable applicators
  - disposable spatulas
  - gloves.

Learners will need to understand the different types of hair products available to create an avant-garde hairstyle. Learners will need to understand which products to select depending on the model's needs, hair type and condition and how to adapt accordingly. Products to include the following:

- styling products
  - mousse, setting lotion, heat protection, gel spray
- finishing products
  - serum, wax, gel, dressing cream, volumising and texturing powder, hair spray, shine spray.

Learners will need to understand the use of tools and equipment and the importance of selecting the correct ones depending on the look to achieve and application techniques, to include the following:

- tools and equipment
    - combs
    - section clips
    - gown
    - hair dryer
-

- brushes
- straightener
- tong/wand
- rollers
- water spray
- pin curl clips
- hairgrips
- hair pins
- padding/shape
  - polystyrene
  - synthetic hair
  - nets
- a variety of ornamentation
- unconventional setting tools and equipment to match desired hairstyle– eg wire, pencil, metal objects that are heat resistant.

### Topic 2.3

Learners will need to be able to create an avant-garde total look as covered in topic 2.1 and 2.2 on the following areas:

- hair
- make-up
- costume

Learners will need to be able to apply an avant-garde total look including the following:

- developing the look based on the design brief
- carrying out briefing techniques
- following Health and Safety
- preparing self, work area model
- selecting and using the hair and make-up products, tools and equipment to achieve the desired total look
- applying an avant-garde total look including hair and make-up techniques, ornamentation and costume
- removing the make-up and deconstructing the hair style
- providing recommendations to the model/performer and evaluating the total look.

### Guidance for delivery

In order to deliver this unit effectively, a wide range of teaching methods are required, such as workshops; demonstrations; lectures; discussions; use of visual aids such as watching television, films and productions that may be a suitable source of information; learner practical experimentation; peer assessment and outside guest speakers.

Learners will fully develop their research skills, using a variety of sources in order to gain a clear picture of how make-up, hair and fashion trends have been influenced through the years.

It may benefit the learner to have prior knowledge in basic make-up and hair skills before starting this unit, therefore it is recommended for centres to deliver units 303 and 304 prior to the delivery of this unit.

Although similar, it is important to explain the difference in creative hair and avant-garde so learners understand what is expected of them in this unit.

The focus is for the learner to put their design ideas into practice and create a total look showing techniques and skills they have learnt during the delivery of the unit. Practical application should be carried out on others. However, some looks can be simulated on dolls heads and themselves.

Learners are encouraged to learn and understand the different unconventional techniques and materials resources such as books, magazines and videos.

Tutor should demonstrate unconventional methods, techniques and use of materials.

To introduce a different way of thinking about setting in a creative way, a box of random objects and materials could be set in the middle of the classroom for learners to select and practice with to produce different shapes and textures, eg drinks cans, clothes pegs, chop sticks, wire, bamboo cane, fabric, corrugated card, toilet rolls tubes, square boxes etc...

Alternatively students could be handed an item from the box and asked to experiment. Or as a homework task, learners could be asked to bring in an item that will produce an unconventional result.

This unit aims to draw out personal creativity from each learner, encouraging them to express their creativity through the medium of hair with no boundaries.

Working from pictures sourced from the work of the various designers listed within the unit, learners can be given a random topic eg electricity, and using the designers influence to create their own design around this theme.

To spark their enthusiasm trips to exhibitions, fashion shows and museums would link well to give learners an insight into the avant-garde world.

As a stretch activity, a link could be made with a local retail outlet and a small scale fashion show could be organised to showcase students work in a professional setting.

An end of year show would work well with this unit with potential future employers invited.

## **Suggested learning resources**

### **Books**

Miles of mac                      Miles Aldridge

### **Websites**

Pinterest                          <https://uk.pinterest.com>

The Huffington Post            <http://www.huffingtonpost.co.uk/>

Asiagram                          [www.asiagram.co.uk](http://www.asiagram.co.uk)

Thinking for a living            [www.thinkingforaliving.org/archives/147](http://www.thinkingforaliving.org/archives/147)

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(brief history of Avant garde by Duane King)

Avant Garde [www.avantgardemagazineonline.com](http://www.avantgardemagazineonline.com)

YouTube [www.youtube.com](http://www.youtube.com)

## Unit 311

## The evolution of cosmetics and retail

<b>UAN:</b>	T/507/4776
<b>Level:</b>	3
<b>GLH:</b>	60

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### What is this unit about?

The purpose of this unit is for learners to understand the evolution of the make-up industry and how advancement in technology continues to expand the world of cosmetics.

It is important for the learners to gain background knowledge into the origins of cosmetic products and the founders of the different cosmetic companies.

Learners will develop a basic understanding into the chemistry composition of cosmetics and be able to identify the types of ingredients that have been used through the ages.

Both units 301 and 302 must be delivered alongside this unit, covering key aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio.

### Learning outcomes

In this unit, learners will be able to

1. Understand how cosmetic products have evolved through the years
2. Understand the chemistry development of ingredients and products in cosmetics through the years
3. Understand working practices in retail.

## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Understand how cosmetic products have evolved through the years

#### Topics

1.1: Evolution of cosmetic products

1.2: Cosmetic companies

#### Topic 1.1

Learners will need to understand how cosmetics have evolved throughout the years. The following years and cosmetic products should be researched:

- years eg
  - Ancient Egyptians
  - Romans
  - 1920s
  - 1930s
  - 1950s
  - 1960s
  - 1970s
  - 1980s
  - 1990s
  - modern day
- cosmetics eg
  - lipstick
  - lip gloss
  - foundation
  - pancake
  - rouge
  - mascara
  - eyeliner
  - eye shadow
  - nail varnish
  - hairspray
  - hair colour
  - false lashes.

Learners will also will need to gain an understanding into how make-up has evolved in the following countries:

- China
- Japan
- Egypt
- Greece

- India
- Europe
- Africa.

### Topic 1.2

Learners will need to understand the background history of the following iconic cosmetic companies and how they have influenced the industry also looking at their history behind who founded them:

- examples of iconic cosmetic companies
  - L'Oreal - Eugene Schueller
  - Max Factor
  - Elizabeth Arden - Florence Graham & Elizabeth Hubbard
  - Maybelline - T.J Williams
  - Revlon Charles and Joseph Revson
  - Clairol - Lawrence Gelb
  - Chanel - Pierre Wertheimer
  - Estee Lauder – Estee and Joseph Lauder
  - Mac - Frank Toskan/Frank Angelo
  - Christian Dior
  - Yves Saint Laurent
  - Bobbi Brown
  - Rimmel -Eugène Rimmel
  - Lancome -Armand Petitjean
  - Benefit – Jean and Jane Ford
  - Illamasqua - Julian Kynaston.

## Learning outcome 2: Understand the chemistry development of ingredients and products in cosmetics through the years

### Topics

- 2.1: Chemistry of cosmetics
- 2.2: Common ingredients found in cosmetics
- 2.3: Testing of cosmetics
- 2.4: Product development

### Topic 2.1

Learners will need to explore the chemical compositions of the following products and textures including the following:

- products
  - foundation
  - powder
  - blusher
  - eye shadow
  - eyeliner
  - lipstick
  - lip liner

- mascara
- Highlighter.

Learners will also will need to understand the key effects and benefits of the textures from each of the products used in relation to setting, lighting, location, skin type and conditions, to include the following:

- textures
  - fluids (waters)
  - creams
  - gels
  - powders
  - mousses
  - solids
  - waxes
  - lotions
  - serums.

### **Topic 2.2**

Learners will gain an understanding into the following types of ingredients found in cosmetics and their uses:

- common ingredients
  - water
  - emulsifiers
  - preservatives
  - thickeners
  - pH stabilisers
  - dyes
  - fragrances
  - silicone
  - SPF
  - paraffin
  - titanium oxide
  - petroleum
  - mineral oil
  - dihydroxyacetone (DHA).

Learners will need to understand the different types of toxic and pure ingredients found in cosmetics including the following:

- toxic ingredients
  - lead
  - mercury
  - copper
  - cyanide
  - cadmium
  - sodium lauryl sulfate
  - lanolin

- parabens
- magnesium silicate (talc)
- sodium chloride
- formaldehyde
- pure ingredients
  - anti-oxidants
  - vitamins and derivatives
  - essential oils
  - plant extracts.

Learners will explore how ingredients in cosmetics have developed over time and how they were used including the following:

- ingredients used in earlier years
  - castor oil
  - lead
  - mercury
  - arsenic
  - malachite
  - bromine
  - iodine
  - copper
  - red ochre
  - iron oxide
- modern day ingredients
  - retinol
  - salicylic acid
  - SPF
  - dimethicone
  - hyaluronic acid
  - vitamin A
  - vitamin C
  - collagen
  - alpha hydroxy acids.

### **Topic 2.3**

Learners will need to understand how cosmetics are tested and the controversy around the testing of cosmetics:

- non-animal testing and animal testing
- human clinical trials and non-human clinical trials.

Learners will need to know that labelling on products identifies how cosmetics have been tested.

### **Topic 2.4**

Learners will need to understand how the development of the following products have advanced in the cosmetic industry including the following:

- high definition

- airbrush
- mineral
- camouflage
- anti-ageing
- light reflecting
- semi-permanent make-up
- semi-permanent individual eyelash extensions and brow extensions.

## Learning outcome 3: Understand working practices in retail

### Topics

3.1: Working practices in retail

3.2: Client satisfaction

#### Topic 3.1

Learners will need to understand the safe working practices that will need to be considered when working in retail, including:

- ingredients eg
  - allergies
  - toxicity
  - testing
- shelf life eg
  - timeframes
  - stock rotation
  - storage
- decomposition eg
  - storage
  - storage containers.

#### Topic 3.3

Learners will need to understand the importance of having products knowledge in order to meet client's satisfaction when retailing products, including the following:

- product name including features and benefits
- active ingredients
- shelf life
- volume of product
- instructions for use and disposal
- precautions
- manufacturer's name and address
- batch number
- country of origin
- non-animal testing/ animal testing.

Learners will need to understand how to link the products knowledge when retailing as well as understanding the importance professionalism.

Learners will need to understand the expectations within retail companies ensuring sales and make-up applications are carried out in a commercially viable way.

### Guidance for delivery

This unit could be delivered alongside unit 305 'Create historical hair and make-up looks'.

Learners could create a timeline of events to show how cosmetics have evolved throughout the years. Learners need to research in depth the types of cosmetics that have evolved within the industry from

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Ancient Egyptians to present day and evaluate how over time cosmetics have advanced due to modern day technology.

Learners will work with many different cosmetic brands throughout their career as a make-up artist. It is important for learners to gain background knowledge into the founders of these cosmetic houses and how they have influenced the cosmetic industry through the years.

Learners should be taught about the basic chemistry behind cosmetic products. They should understand the different composition of ingredients used and their uses depending on their texture and consistency. When learning about ingredients used in cosmetics learners will gain an understanding into the toxicity levels found in products and their effects they have on health.

Learners could bring in their own cosmetic products to test the pH in order to determine how different products can affect their skin.

Learners may choose to work in retail, so they will need to understand the working practices that need to be followed. Learners should be given an opportunity to attend work experience in a retail environment where they can practise promotion, selling and working to a commercially viable time.

Watching television adverts and visiting local stores learners can identify ways in which the brand tries to sell itself. Learners will be able to look at the packaging and identify what information should be provided.

## **Suggested learning resources**

### **Journals and magazines**

- Make-up artist magazine
- Vogue
- Bazzar
- Tatler
- War paint magazine

### **Websites**

History of Cosmetics

<http://www.historyofcosmetics.net/history-of-make-up/>

In-cosmetics

[www.in-cosmeticsasia.com](http://www.in-cosmeticsasia.com)

<b>UAN:</b>	A/507/4777
<b>Level:</b>	3
<b>GLH:</b>	30

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### What is this unit about?

The purpose of this unit is for learners to explore the use of blogging platforms to promote and engage with potential models and consumers within the make-up/ beauty industry.

The utilisation of online blogging has grown rapidly in recent years with the rise of social media and the digital era. As a make-up artist blogging would be an essential skill to enable the artist to engage with the model/consumer to update them on current trends, techniques and products/ services within the sector.

Learners will have the opportunity to discover different online blogging platforms, explore the journalistic language and features blogs should entail and develop their skills in order to create their own original online blog.

Learners may be introduced to the unit by asking themselves questions such as:

- How will the skills I develop from this unit be utilised within the industry?
- How will the use of on-line blogging allow me to advance as a make-up artist?

### Learning outcomes

In this unit, learners will be able to

1. Understand the different blogging platforms within the make-up industry
  2. Understand features of blogging platforms within the make-up industry.
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## Scope of content

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved.

### Learning outcome 1: Understand the different blogging platforms within the make-up industry

#### Topics

- 1.1: Purposes of online blogging
- 1.2: Platforms available

#### Topic 1.1

Learners will need to understand the purposes of on-line blogging and how they are utilised within the make-up industry, including values and benefits eg:

- to engage with target audience
- to provide professional recommendations eg products and techniques
- to create self-promotion.

#### Topic 1.2

Learners will need to understand the different platforms available for on-line blogging within the make-up industry, for example:

- Wordpress
- YouTube
- Instagram
- Pinterest
- Facebook
- Twitter.

### Learning outcome 2: Understand features of blogging within the make-up industry

#### Topics

- 2.1: Features of an online blog
- 2.2: Language to use
- 2.3: Safe guarding

#### Topic 2.1

Learners will need to understand the different features of an on-line blogging Including for example:

- features
  - subject knowledge
  - video
  - text
  - photographic images
  - branding

- linking social media.

### Topic 2.2

Learners will need to understand suitable language and tone to use within an on-line blog, to include:

- appropriate language to use
  - formal/informal language
    - to be utilised depending on target audience
  - descriptive language
    - to be used to promote self, products and techniques
  - correct spelling, grammar and punctuation
  - clearly and coherently
  - present information in a logical sequence
  - use language, format and structure suitable for purpose and audience.

### Topic 2.3

Learners will need to understand the importance of safeguarding in relation to on-line blogging including the following:

- dangers and risks associated with on-line profiles, to include
  - identity safety - sharing your address, phone, and bank info places you at risk of identity theft, passwords to your accounts should be changed often
  - cyberbullying - don't respond to a cyber-bully, ensure that you keep proof of any messages, emails, screen shots, blog etc. and ensure you report to a person of authority
  - privacy and plagiarism - downloading, copying or sharing music, movies, or photos without the creator's authority is illegal, copying and pasting without permission is illegal
  - cyber predators - never respond to messages that make you feel uncomfortable, report any improper activity to a person of authority
  - data protection - ensure that confidential information is not shared across social networking sites.

### Guidance for delivery

This is a theory unit which is meant to give knowledge to learners about on-line blogging within the make-up industry and the different platforms that can be used.

It is at discretion of centres to deliver it on a practical basis, where learners could create and publicise their own on-line blog.

However some activities could include looking at a range of different blogs and analysing and evaluating key points, learners may create individual or group blogging as part of a team exercise to encourage peer-learning and team building.

Consideration to safe guarding is essential for these activities, and the topics listed in topic 2.3 should be discussed and explored with each learner.

Centres may decide to invite professional bloggers to give educational talks about the developments and trends within the make-up industry.

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## Suggested learning resources

### Books

Blogging for Creatives  
Published by: Ilex Press, 2012  
ISBN-10: 1908150262  
ISBN-13: 978-1908150264

Robin Houghton

Make-up: The Ultimate Guide  
Published by: Apple Press 2008  
ISBN-10: 1845432665  
ISBN-13: 978-1845432669

Rae Morris

Face to Face

Scott Barnes

### Websites

Facebook

Instagram

Twitter

Pinterest

Tumblr

Periscope

YouTube

Blogspot

Wix

Squarespace

Wordpress

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## Appendix 1 Sources of general information

The following documents contain essential information for centres delivering City & Guilds qualifications. They should be referred to in conjunction with this handbook. To download the documents and to find other useful documents, go to the **Centres and Training Providers homepage** on [www.cityandguilds.com](http://www.cityandguilds.com).

### *City & Guilds Centre Manual*

This document provides guidance for organisations wishing to become City & Guilds approved centres, as well as information for approved centres delivering City & Guilds qualifications. It covers the centre and qualification approval process as well as providing guidance on delivery, assessment and quality assurance for approved centres.

It also details the City & Guilds requirements for ongoing centre and qualification approval, and provides examples of best practice for centres. Specifically, the document includes sections on:

- the centre and qualification approval process
- assessment, internal quality assurance and examination roles at the centre
- registration and certification of candidates
- non-compliance and malpractice
- complaints and appeals
- equal opportunities
- data protection
- management systems
- maintaining records
- internal quality assurance
- external quality assurance.

### *Our Quality Assurance Requirements*

This document explains the requirements for the delivery, assessment and awarding of our qualifications. All centres working with City & Guilds must adopt and implement these requirements across all of their qualification provision. Specifically, this document:

- specifies the quality assurance and control requirements that apply to all centres
- sets out the basis for securing high standards, for all our qualifications and/or assessments
- details the impact on centres of non-compliance

The **centre homepage** section of the City & Guilds website also contains useful information on

**Walled Garden:** how to register and certificate candidates on line

**Events:** dates and information on the latest Centre events

**Online assessment:** how to register for e-assessments.



## Useful contacts

### UK learners

General qualification information

E: [learnersupport@cityandguilds.com](mailto:learnersupport@cityandguilds.com)

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### International learners

General qualification information

E: [intcg@cityandguilds.com](mailto:intcg@cityandguilds.com)

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### Centres

Exam entries, Certificates, Registrations/enrolment, Invoices, Missing or late exam materials, Nominal roll reports, Results

E: [centresupport@cityandguilds.com](mailto:centresupport@cityandguilds.com)

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### Single subject qualifications

Exam entries, Results, Certification, Missing or late exam materials, Incorrect exam papers, Forms request (BB, results entry), Exam date and time change

E: [singlesubjects@cityandguilds.com](mailto:singlesubjects@cityandguilds.com)

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### International awards

Results, Entries, Enrolments, Invoices, Missing or late exam materials, Nominal roll reports

E: [intops@cityandguilds.com](mailto:intops@cityandguilds.com)

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### Walled Garden

Re-issue of password or username, Technical problems, Entries, Results, e-assessment, Navigation, User/menu option, Problems

E: [walledgarden@cityandguilds.com](mailto:walledgarden@cityandguilds.com)

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### Employer

Employer solutions, Mapping, Accreditation, Development Skills, Consultancy

E: [business@cityandguilds.com](mailto:business@cityandguilds.com)

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## About City & Guilds

As the UK's leading vocational education organisation, City & Guilds is leading the talent revolution by inspiring people to unlock their potential and develop their skills. City & Guilds is recognised and respected by employers across the world as a sign of quality and exceptional training.

## City & Guilds Group

The City & Guilds Group is a leader in global skills development. Our purpose is to help people and organisations to develop their skills for personal and economic growth. Made up of City & Guilds, City & Guilds Kineo, The Oxford Group and ILM, we work with education providers, businesses and governments in over 100 countries.

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