



Make-up Department

Thank you for your interest in the Make-up Department of I.A.T.S.E. Local 212. Thoroughly read ALL the following information, which outlines department specific requirements necessary when applying to the Make-up Department.

The different positions within the Make-up Department include:

- Head of Department / Key
- Special Make-up Effects Artist
- First Assistant Make-up Artist
- Second Assistant Make-up Artist
- Third Assistant Make-up Artist
- Animal Makeup Artist – See notes on page 4
- Trainee

Application Requirements

For Permittee Status

Step 1.

In addition to completing the **“Permit Information Package”** you must meet the following requirement(s). **Please print this application requirements sheet and (✓) off the qualifications you possess. Include this form with copies of any relevant licenses, tickets and/or certificates etc. and submit all your documentation with your “Permit Information Package”.**

Grade 12 Diploma

Diploma and copy of curriculum from a recognized accredited Make Up School:
minimum curriculum must include:

- Make-Up for Film, and High Definition feature and television (with both men’s and women’s corrective make-up).
 - Contemporary and Period Glamour
 - Make Up for B & W Film and Photography,
 - Age with paint,
 - Age with latex,
 - Human hair beard application/grooming & styling and application of ventilated pieces,
 - Bald caps,
 - Out-of-Kit Make-Up Effects: including scrapes & scratches, wound (cut) construction, bullet-hole construction, burned skin, stitches, black (bruised) eye, fresh and aged blood dressing and varied dirt applications.
 - Prosaid Transfer Application
 - Special Prosthetic Effects
- **If you do not have a diploma, then please submit a 300 word summary detailing self directed study. Include any workshops taken, online courses, and books used in your makeup skills education.**

- 20 days of employment as a professional Make Up Artist on independent Film, TV, Video projects, commercials, Theatre, or print work in the last two years.**
This may be gratis. Esthetics, Counter, Wedding experience do NOT apply.

- Work Verification Letters:

All applicants must provide signed worked verification letters from two separate supervisors you have worked under. Additional verification may be requested following review of your application.

The letters verifying your work experience must include:

- the title and date(s) of the production(s) you worked on
- the number of days worked on each production
- your name and the specific position you held on the production(s)
- your supervisor(s) name and their role in the production(s), and their contact
- phone number and/ or email address

- Resume - You must provide a complete resume in the specific "Required Make-Up Department Resume Format" as indicated on page 5 in this application package. You must provide the names of HOD's on all productions you list. The names of the supervisors you provide will be contacted by the Makeup Department to verify your work experience

- Portfolio - Unretouched colour photographs of the minimum skills listed under Diploma curriculum. These photographs should be 300 dpi headshots (unless necessary to show body makeup) and submitted by Dropbox.

- Minimum make up kit (refer to **Tool Requirements**). Print this list out, circle all of the items you currently possess and include it with your own complete Kit Inventory list. The inventory must be included with your application package. This inventory is necessary when a Production Company asks for it. The department may review the kit if you are interviewed.

- *WHMIS – Please provide photocopy of your card
A binder of MSD Sheets for makeup purposes is required in the main trailer on all productions by Occupational Health and Safety.

Send all of the above in with the **Permit Information Package** as detailed on the IATSE 212 website.

Step 2.

- Written Permittee Test

All Make Up applicants must pass the written Permittee Test with a minimum 85%. Applicants will be expected to write the Permittee Test once the department has made a preliminary approval of your application. You will be contacted to set up a time and date to take the exam. Please submit the above requirements along with your application FIRST.

Step 3.

If you have passed the permittee test and received approval of your application, you may then register for Set Etiquette.

- *Set Etiquette – Please submit a photocopy of your card to the department

Applications can take up to three months to process. You will be notified as soon as your application has been reviewed. **Please do not telephone and inquire as to the status of your application.**

Should you have any questions related to applying for Permittee with I.A.T.S.E. Local 212, please contact I.A.T.S.E. Member Services at 250-2199.

For Membership

To apply for membership a permit must have a minimum of sixty (60) days / four hundred and eight (480) hours worked as an I.A.T.S.E. Local 212 permit under a minimum of 2 different Department Heads, with favorable evaluations. Anything less is at the discretion of the members of the department by majority vote.

In addition to completing the **“Membership Application”** you must meet the following requirement(s):

- Permits with at least 10 days experience on an IATSE Local 212 Motion Picture Project may sign up to take the Makeup Department Skills Evaluation Placement. This 14 hour practical application Exam is offered occasionally as numbers of candidates dictate. The Skills Evaluation allows the department to test your knowledge of your craft and determine job categories best suited for your skill level as you move in the direction of Membership.

- *Standard First Aid

Please provide copies of any relevant licenses, tickets and/or certificates etc. and submit all your documentation with your **“Membership Application”**.

*Please note: Those courses marked with an asterisk * can be taken through I.A.T.S.E. Local 212. You can register by calling the I.A.T.S.E. Education Department @ 250-2199 ext. 26.

For Sister Status

In addition to completing the **“Sister Status Application”** you must meet the following requirement(s):

- Have an original letter of good standing from your home local,

- *Proof of I.A.T.S.E. Make-up Trade Test from home local,
- A copy of your membership card-front and back and
- An updated resume

Please provide copies of any relevant licenses, tickets and/or certificates etc. and submit all your documentation with your “**Sister Status Application**”.

Applications can take up to six months to process. You will be notified as soon as your application has been reviewed. **Please do not telephone and inquire as to the status of your application.**

Should you have any questions related to applying for Permittee Status, Membership or Sister Status with I.A.T.S.E. Local 212, please contact I.A.T.S.E. Member Services at 250-2199.

Notes

Animal Makeup Artist

Altering the colour of an animal, or applying decorative paint to an animal such as a horse. You must have an ease and comfort working around animals, and be aware of safety protocols. The application of Special Makeup FX to an animal must only be done by a fully trained makeup artist who is schooled on makeup fx materials and their removal as well as the products' suitability and safety to an animal.

FILM RELATED EMPLOYMENT:

FEATURES

PRODUCTION TITLE	DIRECTOR	HOD/OR MUFX SUPERVISOR & CONTACT INFORMATION*
PRODUCER/PM	# DAYS and DATES	POSITION HELD
PRODUCTION TITLE	DIRECTOR	HOD/OR MUFX SUPERVISOR & CONTACT INFORMATION*
PRODUCER/PM	# DAYS and DATES	POSITION HELD

SERIES TELEVISION

PRODUCTION TITLE	DIRECTOR	HOD/OR MUFX SUPERVISOR & CONTACT INFORMATION*
PRODUCER/PM	# DAYS and DATES	POSITION HELD
PRODUCTION TITLE	DIRECTOR	HOD/OR MUFX SUPERVISOR & CONTACT INFORMATION*
PRODUCER/PM	# DAYS and DATES	POSITION HELD

COMMERCIALS & VIDEOS

PRODUCTION TITLE	DIRECTOR	HOD/OR MUFX SUPERVISOR & CONTACT INFORMATION*
PRODUCER/PM	# DAYS and DATES	POSITION HELD
PRODUCTION TITLE	DIRECTOR	HOD/OR MUFX SUPERVISOR & CONTACT INFORMATION*
PRODUCER/PM	# DAYS and DATES	POSITION HELD

SPECIAL MAKE-UP FX SHOP WORK (Shop days do not count toward permit or membership)

SHOP NAME	DIRECTOR	HOD/OR MUFX SUPERVISOR & CONTACT INFORMATION*
PRODUCTION TITLE	# DAYS and DATES	POSITION DUTIES
SHOP NAME	DIRECTOR	HOD/OR MUFX SUPERVISOR & CONTACT INFORMATION
PRODUCTION TITLE	# DAYS and DATES	POSITION DUTIES

EDUCATION

COLLEGE/UNIVERSITY	COURSE/PROGRAM	DATE COMPLETED
COLLEGE/UNIVERSITY	COURSE/PROGRAM	DATE COMPLETED

ADDITIONAL SKILLS & AWARDS & EXPERIENCE

APPRENTICESHIP, INTERNSHIP, MENTORSHIP

Additional Information

The Path to Success

Top artists share the do's and don'ts of professionals in the industry.

Do:

- Keep your kit clean and free of old stale products.
- Assist with as many Make-up HOD's as possible. Assistants get paid to learn. How wonderful!
- Take as many Day Calls as you can. This is how other Make-up Artists and crews get to know you.
- Remember that being a Daily Make-up Artist is important and worth your time. Work happily and proudly. Keys take Day Calls too!
- Make friends and network. Referrals can result in as much as 50% of your work.
- Be kind and inclusive to your co-workers. No one likes to be left out of conversation or camaraderie.
- Remember that the star is in the chair, not behind it.
- Remember you are there to solve problems, not create them.
- Love what you do.
- Be aware of sanitation, and hygienic practices.
- Become a natural observer of life. That's what developing a character is about.
- Keep learning. All top Make-up Artists continually upgrade their skills.
- Be a good listener.
- Expect to do some pro bono work when getting started. You stand to gain knowledge and experience, while expanding your portfolio.
- Get critiques from people you work with. When you learn from a mistake, it is called experience.

Don't:

- Ever embellish your resume. You will be found out.
- Gossip
- Badmouth another Make-up Artist to get ahead.
- Ask for photographs or photo opportunities.
- Focus on the negative. No one likes to hear how bad they look in the morning.
- Take your problems to work.
- Meddle in another department's business.
- Take rejection personally. You won't get every job.

Set Etiquette for Make-up

Getting the call

Make sure you know where the location is.

Get a map.

Ask Dispatch for the name of the production office and their phone number. It is always good to have this number on you in case you get lost driving to location!

Get a Call Sheet and map emailed to you. A Call Sheet is the schedule of events for the day of filming. It will tell you when your call time is, when breakfast is being served, when the performers arrive, etc. Remember, make-up call time is usually earlier than the call time for the rest of the crew.

Be prepared to work from anywhere from 8 to 16 hours. 8 hours is typical for a day call.

The Call can be at any time over a 24 hour period. You can be called to work all night. Make sure you are rested up!

Are you working in a studio or out on location?

Get information about the type of production and make-up requirements.

If it is an 1860's period western, you might want to remember to bring your dirt powders, but leave your contemporary lipsticks and eyeshadows at home!

You will be given your exact call time the night before you are to work. This call comes from the Production Office – not Dispatch! This call could come in very late. Call times for the next day are only determined after the current day has finished filming. If you need to arrange sitters etc you may call the Production Office to see if they can give you an estimated call time for the next day. They will then phone you with the exact time when they know it.

Arrive early. Give yourself enough time to set up, get your instructions, and have breakfast. Breakfast is provided for you on set, and taken on your own time prior to your call time.

If for some reason you must cancel out after taking the call, phone Dispatch immediately. A 24 hour notice is required. If it is an emergency, let them know ASAP so they can fill the call with someone else. If Dispatch is not there, then phone the production office. Canceling for non-emergency reasons is not acceptable.

Appropriate attire.

Dress for the weather. Layering is a good idea. Remember if you are out on location the weather can change drastically from what it was when you left the house. Also consider that you might be there after the sun goes down. Always have extra warm coat, hat, boots and mitts in your car – even in the middle of summer.

Some production companies – like Disney – have dress codes. They do not allow men to go shirtless, or wear muscle shirts. Women cannot wear bare midriff or spaghetti strapped tops. Short shorts are forbidden.

Sandals are not allowed on any set.

Consider the location of filming. If, for instance, you are filming in a prison, you should not wear tight fitting jeans and tops. This elicits response from the prison population and disrupts filming. We had a person show up to a prison location wearing short shorts with a rip in the cheek! This person could not be on the set. How about a prestigious

downtown office building? Be sensible, comfortable, and professional looking. Always wear comfortable, good soled shoes. You will be doing a lot of standing.

Arriving at location

When you arrive at the location, find the make-up trailer. The trailer area is called “the circus”. This is usually distanced from the shooting set location. There will be teamster drivers, production assistants (PA’s), or locations people around to ask. Look for someone with a walkie. The Head of Dept and the 1st Assistant work in the make-up trailer. They will direct you to where the extra make-up and hair people are going to be working. This might be in a building near set, or even in a tent. You might also just want to ask one of the locations people where this workspace is when you arrive and go directly there.

Set yourself up, be patient. Sometimes these areas aren’t quite set up when we arrive.

Find yourself a table in the best light possible. Heads of Dept try to make sure that proper lights are set up, but it doesn’t always happen. Sometimes we have to work off a floor before tables arrived. Just do what you have to do. There are often bigger problems occurring first thing on set besides the make-up set up.

You will be sharing a space with other people. Only set out what you will need immediately. Keep the rest of your kit stored under the table. Don’t bring your valuables with you. Keep your wallet hidden away in your bags, or better yet in the trunk of your car.

Starting work

Get your instructions from your Head of Dept. or the 1st Assistant. Often, the 1st Assistant will be giving you your instructions or there could be a makeup artist in charge of background makeup working with you..

They should give you a start package and a time sheet. You will need to fill these out in order to get paid. If you don’t understand the forms ask for help. Ask if you get a kit rental and how much you get. This varies from production to production.

If they give you a specific make-up to use, use it – even if you “like yours better”!! There is probably a very good reason they are giving you specific items to use. Sometimes film processes or HD cameras require either bumping up or toning down certain colour tones.

Ask if there are any priorities in who needs to be made up first. If you don’t already have one, ask for a Call Sheet. This will list the arrival time for your background performers, and who is needed in which scene.

Ask for a set of “sides”. This is a mini version of the part of the script that will be filmed that day. This will help you understand what the scenes are about.

Be scrupulously clean. Practice excellent personal hygiene as well as kit hygiene. Never use the same sponge on more than one person! Clean and spray your razors with a disinfectant after each use. Body make-up sponges require a wash in a disinfectant solution such as Dettol between performers.

Sometimes circumstances necessitate the need for performers to get into their wardrobe before getting their make-up or hair done. Protect the wardrobe with a cape and put tissues around the collar to avoid getting any make-up on them.

After the person is in their wardrobe, you will be able to see if they will require any body make-up. Watch for tan lines, including those caused by watch straps, rings and glasses – particularly on a period production. You might have to cover tattoos on a period production. If the hair dept has cut the hair, or put it in an up-style, you might have to cover those tell-tale tan marks. Look for nail polish that is out of period. Long talon-like nails can be filed down with a heavy grit emery board or politely ask the wardrobe people if gloves are possible.

WORK QUICKLY! If you have been hired to make-up background performers, you do not have the luxury of spending a lot of time on each person. It is a good idea to look through all of the extras and prioritize the make-up needs. Take the folks that require the most first. Some people might not need anything. Tell them that they don't need to go through make-up, but make sure they see the hair dept!

You are there to do make-up only. If for some reason a hairstylist has not been hired along with you, you may still only do the make-up. Departmental crossovers are not allowed on a Union production.

In all circumstances, do not gossip about anything or anyone. That background performer – or “extra” – might just be the producer's mother!

Treat all the performers with dignity. Even the background performers are important to the look of the production.

Has someone changed their make-up after you have done them? Your first course of action is to gently approach the person and explain that it appears that their make-up isn't the same as it was. Explain that the filming requires a specific make-up look and any additions or deletions would be noticed. They might honestly not understand the process. This might be their first day on a set too, and the word continuity could be foreign to them. If it continues to happen with the same person, talk to the Head of Dept or 1st Assistant Make-up about the problem. Let them approach the Extras Casting personnel about the problem.

Going to set

When you are asked to go to set – GO. Don't dawdle. You should be able to pack the gack and be on your way in 3 to 5 minutes. For winter shooting and getting into warm clothing, 8 minutes is ample.

Always try to put your things away before going to set. If this is not possible, bring a towel to cover your work area. Sometimes if things are covered up they are less enticing to those who might help themselves.

It is best to have a set bag or kit that contains small containers of all the items you would need. Try to avoid hauling more than one bag to set. You may take a small camp stool with you. Avoid huge chairs.

Arriving on set for the first time can be daunting. Where do you go? Where do you stand? Which way is the camera pointing? Are you going to walk right into shot? Do you see others in your dept? No? Still confused? Try to locate the sound man and head in that direction. They are always out of the way! The sound man is the guy sitting at a cart with big head phones on.

Be careful not to set you and your things down in front of or on anyone else's equipment. The camera dept. and the grip dept. will run over you getting to their equipment! Stay back and out of the way.

When your HOD and/or 1st Assist arrive to set, make sure they know where you are. Always try to maintain eye contact with these people. Even when they are doing their own touch ups on set, they might need some help or someone to fetch something and they might be looking around to catch your eye.

If you see a colleague in your dept. looking like they could use an extra pair of hands, jump in and offer to help. Hold a bag for them or a bottle of glue. Do this quietly. If they say, “No thanks”, back off.

Who's the boss?

The Head Make-up Artist has designed the make-up look of the show in conjunction with the Director and Actors. They have coordinated their look with the Wardrobe design and the Hair design. Sometimes the Producers will throw in their two cents worth too. Follow the look the Head Make-up Artist has set out for the show whether you agree with it or

not. Please don't offer unsolicited suggestions. You might not know the whole history behind the look of the make-up. Saying things like, "Well, in Toronto we did it this way.....", will only cause you grief.

The Head of Dept is your boss. Because they are often very busy with main cast, they may relegate your supervision to the 1st Assistant or a specified background makeup supervisor. Always follow the instructions the HOD and 1st Assist have sent to you. If you have questions, consult the 1st Assist or HOD – whoever is the least harried at the moment!

Some projects have a personal make-up artist employed for a particular cast member. They are hired to do the make-up application on a specific performer only and are not in a supervisory capacity. Instructions should only come from your Head of Dept. Never try to override a decision by the HOD by running to the Personal Make-up Artist. They have no jurisdiction over you.

Be confident in what you have been instructed to do and your abilities as a Make-up Artist. We've actually had a Make-up Artist change some make-up because a Production Assistant thought something looked weird (it didn't)! You know more about Make-up than the PA's, the Drivers, the Caterers etc! Don't feel that because it is your first day on set that everyone else there must know more than you do about everything. You have been trained to use your eyes and your mind. Do it.

The Monitor

The monitors are specifically set up for the director, the DOP (director of photography), and the script supervisor. Do not hover in this area. You may check the monitor to see what the specific shot is, and then back off. Directors often hate a crowd around them. Never carry on any conversation around the monitor, or even in the vicinity of it.

Camera set up and lighting

The technicians involved have the set at this point. Actors will be excused. This is a good time for you to take yourself and your stuff off the set and go do your touch ups.

Sitting on set.

If you brought your own little camp stool, you may sit on it, otherwise do not sit on anything else on set. Even a rock could be set dressing! It is unacceptable to sit in cast chairs, the director's chair or the DOP's chair. If your name isn't on it, don't sit there!

On set touch ups

Try to maintain your performers between scenes. During camera rehearsals, see who might be in shot. People standing by, behind, or crossing in front of the lead actors are a good bet. Those are the people to concern yourself with the most.

You are there to take care of certain performers. Be watchful at all times. This is what you are being paid to do. You are not being paid to sit and eat, smoke, chat, knit, or god forbid sleep!

The 1st Assistant Director will call "Finals". This is when the Head Make-up Artist and the 1st Assistant go in and touch up their lead performers. Your performers should have been maintained before this. You can't possibly do touch ups on 50 background performers at this point! But if you notice something that has to be done, go in and do it quickly and quietly. Hopefully, only one or two people will require anything.

Know what the shot is. Going in and touching up people who are off camera is embarrassing!

Take as little as possible with you onto a crowded front-of-camera set. Carry a small bag with powder or tissues or whatever is absolutely necessary for that touch up. People with

huge bags carried on their shoulders have knocked into antique set dressing. **Never put your bags or any makeup down on set dressing.**

You have been hired to do the make-up. Do not touch or adjust the hair or wardrobe. If you accidentally get any make-up or powder on the wardrobe, call the wardrobe person over to clean it off. If you need to powder a forehead under bangs, ask the hair person to lift them for you.

Approaching Actors, the Director, Producers

Know who the main cast is. It is embarrassing for you to go touch up cast members made up by the HOD or 1st Assist. Unless specifically asked by the Head of Dept or 1st Assist, do not ever touch up the main cast.

If an actor or the director initiates conversation with you, this is fine. It is not acceptable to approach them – even to tell them how wonderful their last movie was, or how much of a fan you are. They are at work. They are concentrating on the next shot, their lines etc.

Be careful about idle chatter or complaining. That person standing at the craft service table could be the producer!

Do not solicit work for your private business on set. Perhaps you moon light as a massage therapist, a manicurist, a caterer, etc. Do not hand out your cards unsolicited. And please do not give out your latest amazing script to performers, producers or the director.

No cell phones on set – period!

If you have to make a call, check with your supervisor as to when you might be able to leave set to do so.

Leaving set

Always tell your dept. when you leave set for any reason. If no one from your dept. is there, your best bet is to tell the set PA. They have a head set and can inform others if you are being asked for. Telling the hair stylist or wardrobe person is great too, but they might have to leave set too and then no one would know where you are.

A “Hot Set”

This is a set that must remain in continuity for further filming. Do not move or touch anything on a hot set. It is very easy to idly pick up a book, a magazine, an interesting knick-knack without thinking. This is set dressing painstakingly put there by the set decorating dept. Don't make their job harder.

Eating, Drinking, Smoking

Eating, Drinking and Smoking are forbidden on most sets – particularly interior sets. Sometimes a water bottle is allowed.

An area is set up for coffee, drinks, and snacks away from the filming. This is called Craft Service. The level of Craft Service can vary from set to set. It depends on the budget that they are given.. Our contract only requires coffee and water – everything else is a bonus. Don't complain. Butt cans may be set up in an area for smokers. Be very considerate of others where you smoke. Use a hand sanitizer and breath spray after smoking and eating. Your hands come in contact with people's faces.

Lunch is usually a hot catered meal. It is either ½ or 1 hour. The 1st AD will call this out. More often than not these days, we work with a ½ hour lunch. This time starts when the last IATSE Union person gets served.

Photographs and Confidentiality

Photographs are forbidden on set. Taking any photo of an actor, candid or otherwise, is a huge no-no. You may see your Head of Dept. taking pictures of the actors. These are probably continuity photos – even with a 35mm camera. Heads of Dept. also must get an actor's permission to take a photo for portfolio use. Don't promise your Aunt Mary a picture of their favorite actor. Most deal memos (the contract you sign) contain a confidentiality clause. Read it. You must never take pictures of any movie elements and e-mail them to friends and relatives or post them on your web page or social media sites. Even posting the scenery backdrop of your work location could alert the paparazzi to the filming location and compromise the safety and confidentiality of the performers. Make sure your location services is off in the settings on your camera – even for taking photos with friends.

Crew phone numbers are confidential. Do not give out anyone's contact information even if asked for by the handsome leading man!

Gossiping

Don't! Do not talk about actors or happenings on one production, on another production.

Do not go on to chat rooms or blogs and relay information or stories about happenings on a set. Remain non-committal when asked about stars by your friends and relatives.

In general, be very quiet on set. If everyone starts chatting, the din becomes unbelievable.

Some terms you might hear:

- **Private Blocking**

This is for the actors and the director only. Leave the set. This is a good time for you to check your Call Sheet and see what is coming up and required for the next scene. If the background performers have been released from set, go with them and do your maintenance touch ups.

- **Blocking**

This is when the HOD OR 1ST Assist gets to see the nature of the shot. They will report to you if there is anything you might need to know.

- **The actor's eyeline**

While rehearsal or filming is going on never be in a position where an actor is looking at you or in your direction. . This can be very distracting to them, and could ruin a take. If there is nowhere else for you to stand, bow your head, look down, and be still so as not to catch their eye

- **Camera rehearsal**

The camera is going to practice their moves with the actors on set. This is a good time to take a peek at the monitor and see who is going to be in shot.

- **Watch your Back**

This means someone is carrying/moving/driving some large heavy piece of equipment towards you from behind. Move!

- **Finals, Final Touches**

Make-up, Hair, Wardrobe, Props, Set Dec etc get to do their last adjustments before the camera rolls.

- **Rolling!**
Stop talking and stand still. Even your feet shuffling might make noise on gravel or crunch on snow.
- **New Deal, Turning Around**
This indicates that the camera is going to move for a new set up. Take yourself and your gack out of the way.
- **We see the World**
This is a huge wide shot, and everything is in shot!
- **Back to Ones, From the Top**
We are starting at the beginning of the scene.
- **Pick up Shot, Going on a Pick-up**
The camera is going to roll from the middle of the scene. Do not adjust any make-up.
- **The Abby, The Abby Singer**
The second to the last shot of the day named after a former LA 1st Assist Director notorious for calling “this shot and one more”.
- **The Window Shot, The Martini Shot**
The last shot of the day. The first one being of British origin. After the last shot the workers would queue up to the pay window for their wages. The second one is American – need we say more?
- **That’s a Wrap!**
We’re finished filming for the day. Go pack up your gear - quickly. You should be organized and mostly packed up before the end of the day. You should be able to finish packing up and loading out in 12 minutes. Take your time-sheet to your HOD and find out if you are required for any additional days.
- **The Pretty Dept.**
An archaic term for Make-up, Hair and Wardrobe.