

Costume Design

APDG
AUSTRALIAN PRODUCTION DESIGN GUILD

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Costume Designer

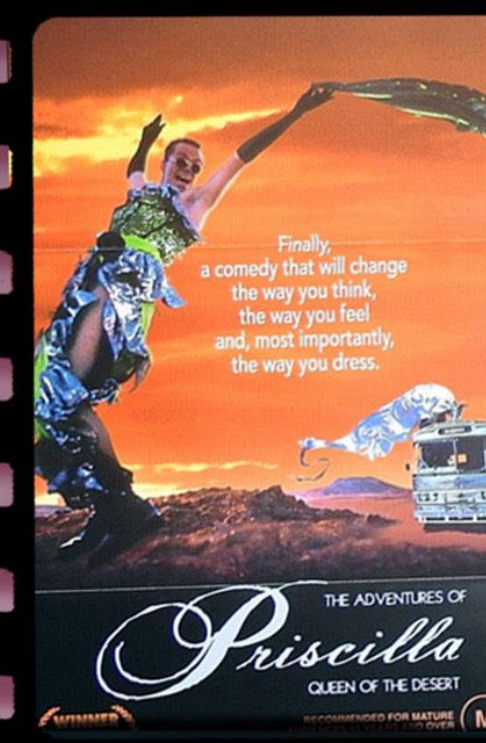
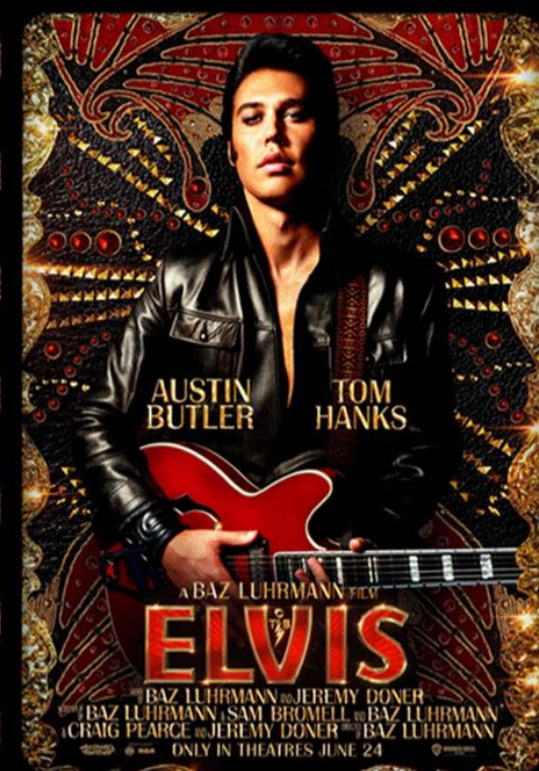
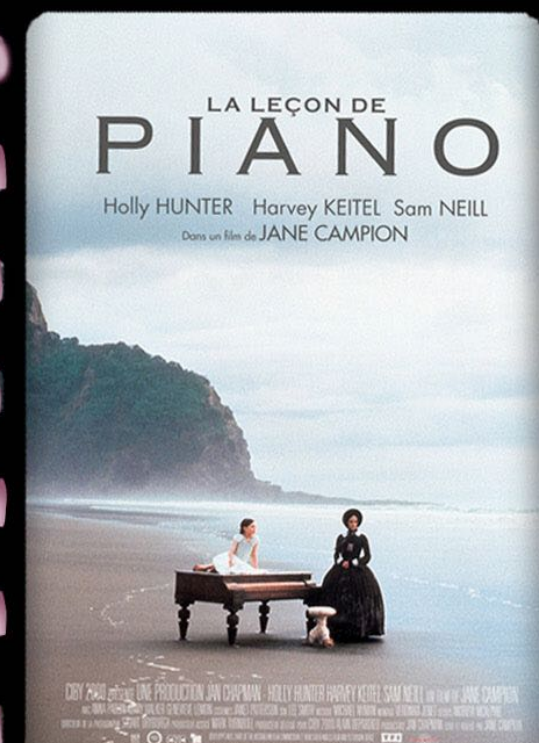
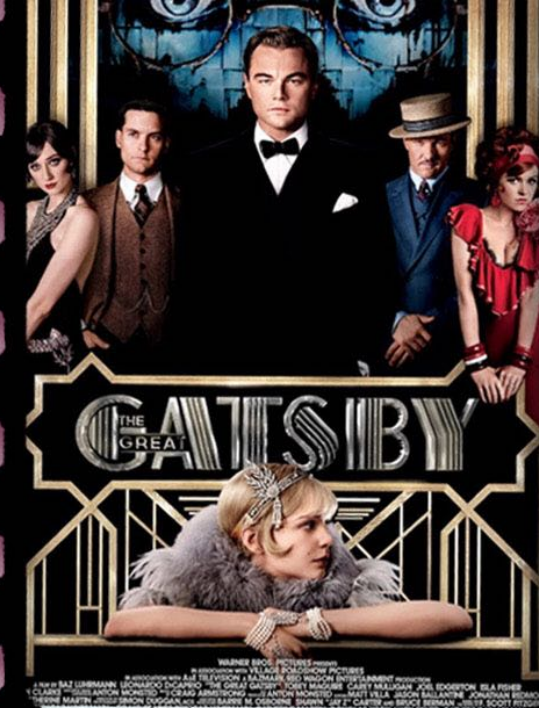


Costume designers are visual storytellers.

They interpret the written word and transform text into three-dimensional, tactile, visually informative costumes that create a character's fundamental expression of self. Costume designers communicate the unwritten components of a script. The costume designer's primary function is to ensure that an actor is clothed on camera during a production.

However, the costume designer's contribution to shaping narrative, production aesthetic and audience understanding and enjoyment of character extends well beyond the basic act of dressing an actor's body. By embedding rigorously researched and rendered designs that ensure a character's plausibility, the costume designer assists the audience's imagined journey into that character's narrative. Costume designers embed characters' biographies into costumes. These details come to fruition in the intimate space of a fitting room, where, through a delicate and creative process of transference, synthesis and amalgamation, the right garments mesh with the performer's body and the character is born. (Erin Roche https://eprints.qut.edu.au/122984/1/Erin_Roche_Thesis.pdf)

The costume designer is the head of the costume department and is responsible for designing the look of all characters including extras. The costume designer and costume supervisor start before other members of the department so they can research the production requirements, generate script breakdowns and begin the budget process. The costume designer creates a visual guide, which includes costume drawings, references and costume breakdowns based on their interpretation of the script. These visual resources are key to achieving a cohesive overall aesthetic and are used to engage the directors, producers and actors in the conceptual development of characters. The costume designer and costume supervisor work with the budget and script to determine staff, wages and on screen spend to achieve the costume design requirements. The costume designer goes on to manage the realisation of the costumes, which includes briefing the buyers and technicians and costume fittings with the actors. Costumes are bespoke, store bought garments are tailored to suit the performer, often hand painted and aged, presented as if they have a history of their own. Tailor made costumes are the original intellectual and artistic imaginings of the costume designer. Costume fitting photos are presented for discussion and selection to the director and producers, executive producers, studio and network, as required. The costume designer always endeavors to be on set to establish new costumes and new characters (APDG).



As Australian costume designers we seek pay parity with production designers.

This change is to address an outdated historical bias, simply not relevant in any modern-day workplace.

By implementing pay equity, costume designers and their departments will be recognised and remunerated as equal contributors creatively on all film productions.



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WHY HAS PAY DISPARITY OCCURED WITHIN THE FILM INDUSTRY?

HISTORICAL GENDER BIAS

- . Costume is a predominantly **female** based department.
- . There is a historical unconscious bias which has always devalued work involving textiles and garments, stemming from an era in which this fell under the domestic umbrella of unpaid work.

OUTDATED BELIEFS

- . There is an outdated belief that the costume designer is subservient to the production designer.
- . Subservience does not belong in the contemporary work place.
- . **Current industry practice is that both designers work alongside each other in collaboration.**

OBSCURITY

- . Our work is conducted in private fitting rooms, costume workrooms and trailers, **unseen** by producers.
- . In comparison, production designers are very visible on tech recces, locations and studio set builds often visited by producers.



GENDER PAY GAP IN THE ARTS

The gender gap is much higher in the arts than the overall workforce.

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PAY DISPARITY

ON AVERAGE, COSTUME DESIGNERS ARE PAID \$1000 LESS PER WEEK THAN PRODUCTION DESIGNERS.

Over a career that equates to approximately 1.5 million dollars in loss of income.

NO PAID OVERTIME

Unlike makeup artists, costume designers are not paid any overtime.

Often they are required on set for first call, and then are the last to leave.



COSTUME DEPARTMENT



ART DEPARTMENT

WORK OF COMPARABLE VALUE

**MULTI-SKILLED EXPERTS
IN THEIR FIELD**

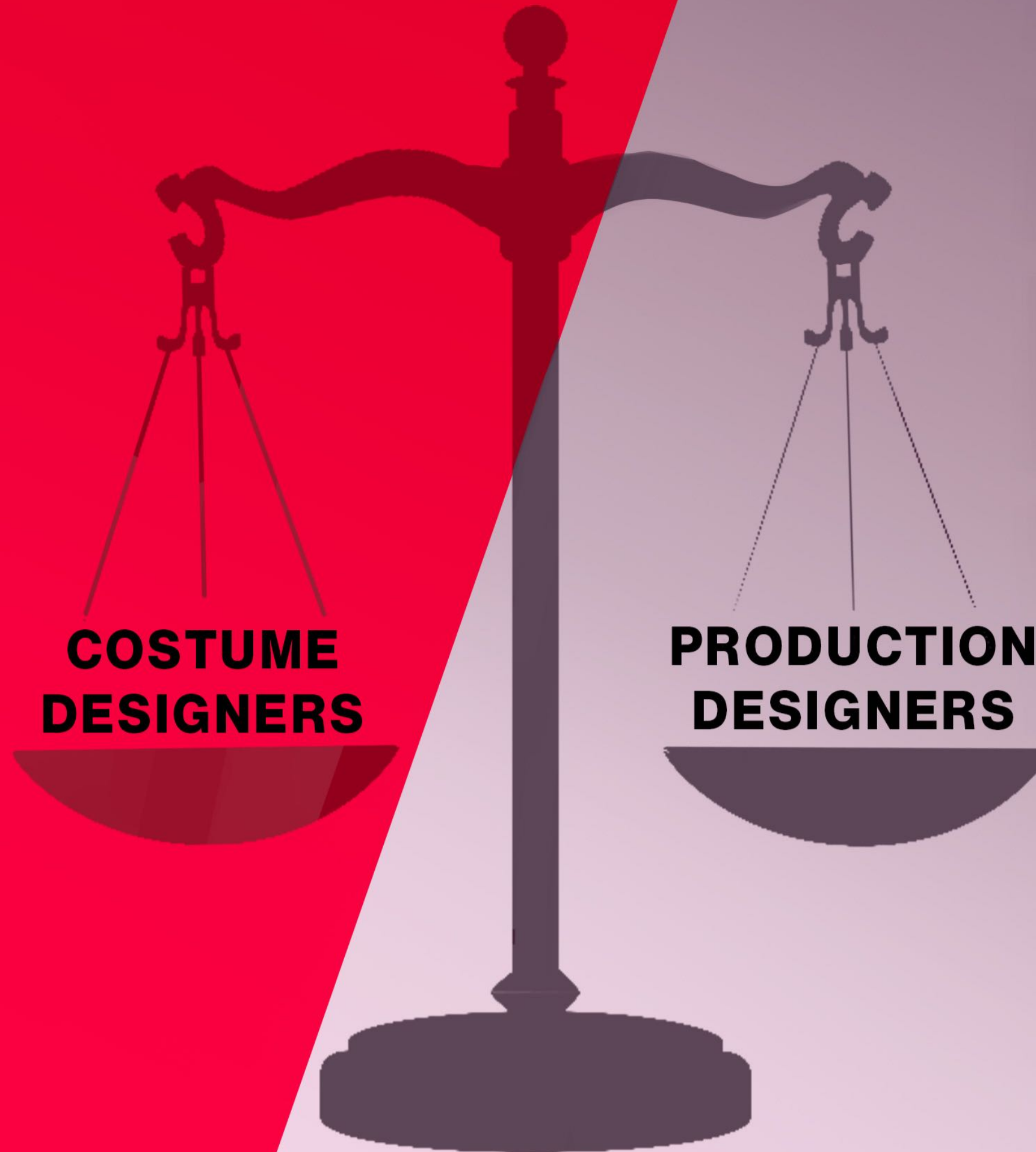
**HUMAN FORM IS THEIR
CANVAS**

**ESSENTIAL VISUAL
STORYTELLERS**
Creating the characters
Setting the era

**HOD's DIRECT AND OVERSEE
MULTI-DISCIPLINARY
DEPARTMENTS**

Costume Supervisors
Pattern Makers
Machinists
Art Finishers
Illustrators
Buyers
Extras Costuming
Specialty Costume Builds

**RESPONSIBLE FOR
DRESSING OFTEN
HUNDREDS OF EXTRAS IN
ADDITION TO THE KEY CAST
BEFORE CALL**



**MULTI-SKILLED EXPERTS
IN THEIR FIELD**

**THE SET ENVIRONMENT IS
THEIR CANVAS**

**ESSENTIAL VISUAL
STORYTELLERS**
Set the scene

**HOD's DIRECT AND OVERSEE
MULTI-DISCIPLINARY
DEPARTMENTS**

Art Directors
Builders
Buyers
Set Dressing
Props
Concept Artists
Greens
Vehicles

**RESPONSIBLE FOR BUILDING
AND DRESSING OF THE SET
BEFORE CALL**

Costume department positions and art department comparisons



| THIS ROLE & LEVEL IS IN THE MPPA AGREEMENT | | | | | |
|--|---|---------------------------------------|---|---------------------------------------|--|
| COSTUME DEPARTMENT ROLES | CORE JOBS CRITICAL TO ALL BUDGET PRODUCTIONS | BRECA Motion Picture Production Level | COMPARATIVE POSITIONS WITHIN ART DEPARTMENT | BRECA Motion Picture Production Level | NOTES |
| DESIGN TEAM | | | | | |
| COSTUME DESIGNER | COSTUME DESIGNER | 7 | PRODUCTION DESIGNER | 8 | |
| ASSIST COSTUME DESIGNER | This role is more crucial than Workroom Supervisor on lower budget productions. Especially if no Costume Co-Ord or Crowd Supervisor | 5 | ASSIST ART DIRECTORS Or Production Designers Assistant | 5 | on bigger jobs X2 or more ACD'S dependent on job eg X1 cast X1 CROWD |
| DIGITAL ASSETS MANAGER | | 4 | | | |
| COSTUME DESIGN PA | | 1 | | | |
| ILLUSTRATOR | | 5 | ART DEPT - ILLUSTRATOR | | |
| TEXTILE GRAPHIC ARTIST | | 5 | | | |
| 3D ARTIST | | 5 | ART DEPT - 3D ARTIST | | |
| GRAPHICS DESIGNER | | 5 | GRAPHICS DESIGNER | | |
| SUPERVISOR & CO-ORD TEAM | | | | | |
| COSTUME SUPERVISOR | COSTUME SUPERVISOR | 6 | SUPERVISING ART DIRECTOR | 7 | |
| *ASSIST COSTUME SUPERVISOR | | 5 | ART DIRECTOR | 7 | |
| COSTUME COORDINATOR | COSTUME COORDINATOR | 5 | ART DEPT - COORDINATOR | 5 | |
| COSTUME ACCOUNTS ASSIST | | 4 | ART DEPT ACCOUNT ASSIST | 4 | as per PRODUCTION ACCOUNTS ASST in agreement |
| COSTUME FREIGHT ONLINE SHOPPING COORD | | 3 | PRODUCTION SECRETARY | 3 | |
| COSTUME OFFICE ASSIST or PA? | | 1 | ART DEPT ASSIST | | These roles could be PA's - level 1 |
| COSTUME ASSIST | COSTUME ASSIST | 2 | ART DEPT ASSIST | | |
| COSTUME PA | | 1 | ART DEPT - PA | | X3 on big jobs - x1 office x1 workroom x1 set |
| COSTUME RUNNER | | 1 | ART DEPT - RUNNER | 1 | |

| THIS ROLE & LEVEL IS IN THE MPPA AGREEMENT | | | | | |
|--|--|---------------------------------------|---|---------------------------------------|---|
| COSTUME DEPARTMENT ROLES | CORE JOBS CRITICAL TO ALL BUDGET PRODUCTIONS | BRECA Motion Picture Production Level | COMPARATIVE POSITIONS WITHIN ART DEPARTMENT | BRECA Motion Picture Production Level | NOTES |
| BUYERS | | | | | |
| COSTUME BUYER | COSTUME BUYER | 5 | PROPS BUYER | 5 | |
| JUNIOR COSTUME BUYER | | 4 | JUNIOR PROPS BUYER | | |
| DAILIES as req | | 1,2,3,4 | | | depend on skill level req |
| WORKROOM | | | | | |
| WORKROOM SUPERVISOR | | 5 | CONSTRUCTION MANAGER | 6 | This role can also be done by ASST COSTUME DESIGNER |
| CUTTER | | 4 | | | |
| TAILOR | | 4 | | | |
| JUNIOR CUTTER | | 3 | | | |
| MAKER/SEWER | MAKER/ SEWER - (For alterations & minor sewing requirements) 2-4 weeks minimum | 3 | CARPENTER | 4 | SEWERS or SEAMSTRESS |
| HAND STITCHER | | 3 | | | |
| COSTUME WORKROOM ASSIST of PA? | | 1 | ART DEPT ASSIST | | WORKROOM PA |
| DAILIES as req | | 1,2,3,4 | | | depend on skill level req |

| THIS ROLE & LEVEL IS IN THE MPPA AGREEMENT | | | | | |
|---|---|--|--|--|--------------------|
| COSTUME DEPARTMENT ROLES | CORE JOBS CRITICAL TO ALL BUDGET PRODUCTIONS | BRECA Motion Picture Production Level | COMPARATIVE POSITIONS WITHIN ART DEPARTMENT | BRECA Motion Picture Production Level | NOTES |
| SPECIALITY COSTUME | | | | | |
| HEAD SPECIALTY COSTUMER | | 5 | MODEL MAKER | 5 | |
| SPECIALTY COSTUME MAKER | | 4 | CARPENTER | 4 | |
| ASSIST SPECIALTY COSTUME MAKER | | 3 | | | |
| HEAD LEATHER SPECIALITY COSTUMER | | 5 | | | |
| LEATHER SPECIALTY COSTUMER | | 4 | | | |
| ASSIST LEATHER SPECIALTY COSTUMER | | 3 | | | |
| SPECIALTY COSTUME SCULPTOR | | 4 | SCULPTOR | | |
| COSTUME PROP MAKER | | 4 | PROP MAKER | | |
| COSTUME PROP ASSIST | | 3 | | | |
| COSTUME METAL FABRICATOR | | 4 | FABRICATOR | | |
| HEAD MOULD MAKER | | 5 | HEAD MOULD MAKER | | |
| MOULD MAKER | | 4 | MOULD MAKER | | |
| ASSIST MOULD MAKER | | 3 | ASSIST MOULD MAKER | | |
| SHOE MAKER | | 4 | | | |
| ASSIST SHOE MAKER | | 3 | | | |
| JEWELLER | | 4 | | | |
| MILLINER | | 4 | | | |
| ASSIST MILLINERY | | 3 | | | |
| SPECIALITY COSTUME PA | | 1 | | | |
| DAILIES as req | | 1,2,3,4 | | | |
| ART FINISHERS | | | | | |
| KEY ART FINISHER | | 5 | SCENIC PAINTER | 5 | KEY TEXTILE ARTIST |
| ART FINISHER | ART FINISHER - (2-4 weeks) | 4 | FINISHER | | LEAD ART FINISHER |
| ASSIST ART FINISHER | | 3 | | | |
| JUNIOR ART FINISHER | | 2 | | | |
| DAILIES as req | | 1,2,3,4 | | | |

| THIS ROLE & LEVEL IS IN THE MPPA AGREEMENT | | | | | |
|--|--|---------------------------------------|---|---------------------------------------|--------------------------|
| COSTUME DEPARTMENT ROLES | CORE JOBS CRITICAL TO ALL BUDGET PRODUCTIONS | BRECA Motion Picture Production Level | COMPARATIVE POSITIONS WITHIN ART DEPARTMENT | BRECA Motion Picture Production Level | NOTES |
| PRINCIPAL ON SET CREW | | | | | |
| KEY COSTUMER - OFF SET | | 5 | PROP MASTER | 6 | |
| KEY COSTUME STANDBY - ON SET | COSTUME STANDBY | 4 | KEY STANDBY PROPS | 4 | KEY COSTUMER |
| PRINCIPAL CAST STANDBY | | 4 | | | COSTUMER |
| PERSONAL COSTUMER | | 4 | | | |
| COSTUME STANDBY | | 4 | | | COSTUMER |
| ASSIST COSTUME STANDBY | | 3 | STANDBY PROPS ASSIST | | ASST COSTUMER |
| PRINCIPAL CAST TRUCK COORDINATOR - FF | TRUCK CAST COSTUMER | 3 | | | TRUCK COSTUMER |
| COSTUME TRUCK CO ORD | | 3 | | | PRINCIPAL TRUCK COSTUMER |
| ON SET COSTUME RUNNER | | 1 | | | ON SET PA |
| DAILIES as req | | 1,2,3,4 | | | |

| BACKGROUND - CROWD, UNIFORMS & STUNTS | | | | | |
|--|--|---------|----------------------|---|--|
| BACKGROUND COSTUME COORDINATOR | | 5 | ART DEPT CO-ORD | 5 | CROWD SUPERVISOR |
| BACKGROUND COSTUME ASSIST | | 4 | STANDBY PROPS ASSIST | | ASST CROWD SUPERVISOR |
| KEY BACKGROUND STANDBY | | 4 | | | KEY CROWD COSTUMER |
| BACKGROUND COSTUME STANDBY | | 4 | | | CROWD COSTUMER |
| ASSIST BACKGROUND COSTUME STANDBY | | 3 | STANDBY PROPS ASSIST | | ASST CROWD COSTUMER - this person runs the B/G truck |
| COSTUME TRUCK ASSIST | | 2 | STANDBY PROPS ASSIST | | COSTUME CROWD ASSISTANT |
| CROWD PA | | 1 | | | |
| DAILIES as req | | 1,2,3,4 | | | |
| STUNT COSTUME | | | | | |
| STUNT COSTUME COORDINATOR | | 4 | | | KEY STUNT COSTUMER |
| STUNT COSTUME STANDBY | | 4 | | | STUNT COSTUMER |
| STUNT COSTUME STANDBY ASSIST | | 3 | | | ASST STUNT COSTUMER |
| DAILIES as req | | 1,2,3,4 | | | |
| SECOND UNIT | | | | | |
| KEY STUNT COSTUMER | | 4 | | | |
| STUNT COSTUMER | | 4 | | | |
| ASST STUNT COSTUMER | | 3 | | | |
| DAILIES as req | | 1,2,3,4 | | | |

Costume department job descriptions



| | |
|---|--|
| CORE - LOW BUDGET TV & FILM | |
| POSSIBLE REQ FOR SHORT TIME AS PER SCRIPT/SCHEDULE | |
| HIGH BUDGET TV & FILM | |
| COSTUME DEPARTMENT ROLES | JOB DESCRIPTIONS |
| DESIGN TEAM | |
| COSTUME DESIGNER * (Core) | <p>Costume designers are visual storytellers.</p> <p>They interpret the written word and transform text into three-dimensional, tactile, visually informative costumes that create a character's fundamental expression of self. Costume designers communicate the unwritten components of a script. The costume designer's primary function is to ensure that an actor is clothed on camera during a production.</p> <p>However, the costume designer's contribution to shaping narrative, production aesthetic and audience understanding and enjoyment of character extends well beyond the basic act of dressing an actor's body. By embedding rigorously researched and rendered designs that ensure a character's plausibility, the costume designer assists the audience's imagined journey into that character's narrative. Costume designers embed characters' biographies into costumes. These details come to fruition in the intimate space of a fitting room, where, through a delicate and creative process of transference, synthesis and amalgamation, the right garments mesh with the performer's body and the character is born. (Erin Roche https://eprints.qut.edu.au/122984/1/Erin_Roche_Thesis.pdf)</p> <p>The costume designer is the head of the costume department and is responsible for designing the look of all characters including extras. The costume designer and costume supervisor start before other members of the department so they can research the production requirements, generate script breakdowns and begin the budget process. The costume designer creates a visual guide, which includes costume drawings, references and costume breakdowns based on their interpretation of the script. These visual resources are key to achieving a cohesive overall aesthetic and are used to engage the directors, producers and actors in the conceptual development of characters. The costume designer and costume supervisor work with the budget and script to determine staff, wages and on screen spend to achieve the costume design requirements. The costume designer goes on to manage the realisation of the costumes, which includes briefing the buyers and technicians and costume fittings with the actors. Costumes are bespoke, store bought garments are tailored to suit the performer, often hand painted to look aged and as if they have a history of their own. Tailor made costumes are the original intellectual property of the costume designer. Costume fitting photos are presented for discussion and selection to the director and producers, executive producers, studio and network, as required. The costume designer always endeavors to be on set to establish new costumes and new characters (APDG).</p> |

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|---|--|
| CORE - LOW BUDGET TV & FILM | |
| POSSIBLE REQ FOR SHORT TIME AS PER SCRIPT/SCHEDULE | |
| HIGH BUDGET TV & FILM | |
| COSTUME DEPARTMENT ROLES | JOB DESCRIPTIONS |
| ASSIST COSTUME DESIGNER | This role is a core position on big budget television productions and feature films and should become part of all levels of production crewing. The volume and complexity of the costume requirements mean that the costume designer needs a creative assistant to achieve the brief. The assistant costume designer assists the designer with research and development, fittings, and briefing other members of the costume department on the continuing aesthetic. |
| DIGITAL ASSETS MANAGER | Deals with all digital assets on a large production. Puts mood boards together for Costume Designer to present to Director/Studio. Takes costume fitting photos gets them ready for presentation. Arranges any presentations required for zoom meetings and runs presentations during the zoom meetings. Puts together a digital file of any costumes that are MTO on a production based on information from ACD. Arranges the digital calendar of the Costume Designer. |
| COSTUME DESIGN PA | Would assist the Costume Designer and the Design team with any basic day to day tasks that are required eg getting coffee, lunch, assisting with setting up/packing down fitting rooms, Designers petty cash & fuel logs and.... |
| ILLUSTRATOR | A costume illustrator is required if any costumes are required to be drawn mainly on large scale productions. They are employed to draw and interpret the costume designer's ideas to aid the communication process between departments. Depending on the production requirements, this role may be limited to pre-production however, on large scale productions it is a full time position. |
| TEXTILE GRAPHIC ARTIST | Required on large scale productions to design and draw fabric patterns as per brief from costume designer. Once these designs are approved they would be given to the Illustrator to become part of the illustrations that are being created. Depending on the production requirements, this role may be limited to pre-production however, on large scale productions it is a full time position. |
| 3D ARTIST | As above however creates any designs that are required in 3D. |
| GRAPHIC DESIGNER | As above however creates any designs that are required to be of a graphic nature eg a design for a tshirt or a logo for a uniform. |

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| POSSIBLE REQ FOR SHORT TIME AS PER SCRIPT/SCHEDULE | |
| HIGH BUDGET TV & FILM | |
| COSTUME DEPARTMENT ROLES | JOB DESCRIPTIONS |
| SUPERVISOR & CO-ORD TEAM | |
| COSTUME SUPERVISOR * (Core) | The role of the costume supervisor is to support the costume designer and manage the financial aspects of the costume department as well as the logistics of staff, materials and workflow. The role is parallel to that of the art director in the art department. They work with the production accountant, production manager and line producers to manage the costume budget and solve budgetary and logistical problems. A costume supervisor starts at the beginning of the costume pre-production. They ensure that all the costumes are ready and available for cast fittings, which they schedule in consultation with the costume designer, costume makers and the production coordinator. Once a costume has been approved, the supervisor will ensure that the costume is on set as required by the shooting schedule. The costume supervisor also manages post-production – the packing up or ‘wrap’ of a production. This position requires overtime when shooting as the supervisor prepares for the next shoot day and finalises extras requirements. |
| *ASSIST COSTUME SUPERVISOR | An assistant costume supervisor supports the costume supervisor in managing large-scale or offshore Productions. These productions involve overseeing extensive departments and budgets. The duties of the Assistant Costume Supervisor include: Entering costs into the budget and preparing cost reports, tracking and preparing timesheets for signing, monitoring and tracking assets, collaborating with the offset key regarding costume fittings, coordinating with the crowd supervisor for crowd fittings, facilitating ordering for the onset crew in consultation with the buyers, communicating with the transport & unit department for crowd dressing area set up on location, booking dailies as required for the offset & onset crew. They could also be the dept rep for Clearances, which would take a load of the coordinator! |
| COSTUME COORDINATOR * (Core) | A costume coordinator is required on large or complex productions. Their main role is to assist and support the costume supervisor in managing the logistical side of the costume department It is an administrative position including management of paperwork and data entry required for budget management, sourcing materials and managing staff requirements, timesheets etc. It is important to note that the person in this role does not manage the budget nor are they responsible for the workflow of the department. It is occasionally the practice to use the term ‘costume coordinator’ instead of ‘costume supervisor’ to save money on wages. This is not a fair cost saving measure as the difference in responsibility and skills is considerable. |

| | |
|---|---|
| COSTUME ACCOUNTS ASSIST | Checks all petty cashes and submits them for reimbursement. Enters in hours work to track overtime. Follow up with on line companies re tax invoices & invoices. Enter in costs to budget tracking on sync on set. |
| COSTUME FREIGHT & ONLINE SHOPPING CO-ORD | Books freight tracks freight tracks online shopping enters deliveries & returns into shipping tracker packs up online returns activates online returns. |
| COSTUME ASSIST * (Core) | This is an entry level role. A costume assistant is a general assistant who moves between office and set depending on which requires the most assistance. Jobs include basic costume maintenance, picking up and dropping off costumes and materials to set or specialist makers/retailers, maintaining a tidy work environment, restocking costumes into stock, tidying the fitting rooms, identifying shortages in materials, junior buying tasks and assisting with art finishing. There is often considerable driving involved, particularly when there is no costume runner in the department. (APDG). A Costume Assistant has to be (or learns to be) a good all rounder. Depending on the size of the job and other members of the department tasks for a Costume Assistant include running, buying, assisting in the workroom, organising other's or their own PC, collecting departments times for timesheets, organising Designer's & production's stock, categorising & recording hires, turning over laundry at the office, running between office & set, assisting standbys in various tasks, assisting in extra's dressing & standby, assisting in art finishing & assisting in general office administration. A Costume Assistant must be flexible, multi disciplined and know how to triage & re-prioritise tasks in a forever changing day within the Costume Department . (Ruby Parker) |
| COSTUME OFFICE PA | Assists the Supervisor & Co-Ord as required eg writing up whiteboards, keeping the stationary cupboard up to date, making labels, collecting items from the production office eg keys, ensuring that any schedules on display are up to date and all depts within the costume dept have a relevant copy. |
| COSTUME RUNNER | Costume runner is an entry level position in the costume department and as such usually does not require prior experience. The role is to perform the unskilled tasks to enable the skilled crew to concentrate on their particular jobs. A runner will typically do pick-ups and drop-offs between set and the costume department or suppliers. There is often heavy lifting and long hours involved. The costume coordinator or the costume supervisor manages this role. When a runner is specifically required for a workroom, they are answerable to the workroom supervisor. |

CORE - LOW BUDGET TV & FILM

POSSIBLE REQ FOR SHORT TIME AS PER SCRIPT/SCHEDULE

HIGH BUDGET TV & FILM

COSTUME DEPARTMENT ROLES

JOB DESCRIPTIONS

BUYERS

COSTUME BUYER * (Core)

The costume buyer is responsible for procuring all materials and accessories required for a costume. They photograph, obtain samples, hire or borrow items and buy fabric and clothing according to the costume designer's brief. There is a strong creative sensibility required for this role as they are required to think laterally and interpret the design brief according to what is available to purchase. Buyers work closely with the costume supervisor who monitors their expenditure and schedule. Costume buyers are responsible for large petty cash floats, which they manage through the accounts department. Buyers are also expected to have access to a credit card, as many suppliers who loan items for fittings will only do so with credit card security. In addition to this there is an ever-increasing amount of sourcing and buying being done on line for which a credit card is essential. Many productions don't supply company credit cards, as a result personal credit card or cash card use is required. All credit card use procedures should be negotiated with accounts at the outset of the job and not after the event.

JUNIOR COSTUME BUYER

The Junior Buyer would assist the Buyer as required. Mainly in putting together returns and purchasing specific items from a list. They would not be expected to make creative decisions and should be only be managed by the Buyer or the Supervisor.

| | |
|-------------------------------|---|
| WORKROOM | |
| WORKROOM SUPERVISOR | A workroom supervisor is required on large productions where costumes are manufactured in-house. The workroom supervisor manages the workflow, schedules and materials purchasing for all the various costume makers. They ensure that the costumes are produced on time and are ready to fit, as needed. The workroom supervisor is required to manage financial aspects of the construction process under the instruction of the costume supervisor. Overtime may need to be negotiated for this role if the workload is heavy. |
| CUTTER / MALE / FEMALE | A costume cutter works closely with the costume designer to create a pattern from which a costume is made. Their work examines technical aspects of the design including shape, fit, period techniques and material specifications to draft patterns and realise the costume design. A costume cutter is present in all fittings for costumes they cut. A costume sewer will usually work with a cutter to create the garment. Levels of seniority, skill and experience in this role form the basis of pay rates. |
| JUNIOR CUTTER | |
| TAILOR | A tailor is a more specialised costume cutter, specific to tailored clothing of both men and women's suits. The earlier in period a production is set, and the higher the class of the characters, the more tailoring is involved. |
| MAKER/ SEWER * (Core) | A costume sewer works closely with a costume cutter or a tailor to assemble a costume. There are various levels of costume sewers that are paid on a sliding scale defined by their experience and the complexity of the costumes to be made. This is usually a workroom position. |
| HAND STITCHER | |
| WORKROOM PA | Assists the Workroom as required and is managed by the Workroom Supervisor eg, sorting the fabrics, keeping track of incoming items and putting them in the correct place, tidying the workshop area, assisting in general alterations and hand sewing if required and if the skill level is appropriate. |

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| POSSIBLE REQ FOR SHORT TIME AS PER SCRIPT/SCHEDULE | |
| HIGH BUDGET TV & FILM | |
| COSTUME DEPARTMENT ROLES | JOB DESCRIPTIONS |
| SPECIALITY COSTUME | |
| HEAD SPECIALTY COSTUMER | A costume specialist supervisor is responsible for creating all specialist costuming components that are fitted to the body. They would manage a team of makers and be highly experienced in the pattern making and construction of leather or urethane-based body armour for example chest plates, shoulder pauldrons, gauntlets, belts etc including all rigging and hardware components. They have extensive skills and knowledge in unusual construction methods with numerous materials as well as expertise in moulding, casting and finishing techniques. These skills are required for any specialist costume builds for example in the making of superhero suits and often in the creation of any futuristic costuming. (Ryan Attwood) |
| SPECIALTY COSTUME MAKER | |
| ASSIST SPECIALTY COSTUME MAKER | |
| HEAD LEATHER SPECIALITY | |
| LEATHER SPECIALTY COSTUMER | |
| ASSIST LEATHER SPECIALTY COSTUMER | |
| SPECIALTY COSTUME SCULPTOR | |

| | |
|---------------------------------|--|
| COSTUME PROP MAKER | |
| COSTUME PROP ASSIST | |
| COSTUME METAL FABRICATOR | |
| HEAD MOULD MAKER | |
| MOULD MAKER | |
| ASSIST MOULD MAKER | |
| SHOE MAKER | A shoemaker is usually required on large scale productions. They work with the costume designer to create the footwear. They are often required to create specialty shoes to help with specific needs, such as building heel lifts for short actors or creating shoes to represent something like a clubfoot or a deformity. The shoemaker is present in any fittings that involve their creations. |
| ASSIST SHOE MAKER | |
| JEWELLER | |
| MILLINER | A milliner in the headwear team makes hats, headpieces, helmets and any other specialty items designed to be worn on an actor's head and are usually required on large scale and period productions. They work closely with the costume designer to realise the headwear designs and attend fittings where they help the actor understand how a piece is to be worn. Importantly the milliner also works closely with the makeup and hair department to ensure that each piece is worn correctly, particularly when worn in conjunction with wigs where an actor's head size and shape could differ from their normal measurements. Getting headwear right on screen is crucial to the believability of a character's look. A hat being worn at an angle that is even slightly wrong can distract a viewer's eye and make the whole costume seem unnatural. For this reason, a milliner is sometimes required on set to standby on their work. |
| ASST MILLINER | |
| SPECIALITY COSTUME PA | |

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|---|--|
| CORE - LOW BUDGET TV & FILM | |
| POSSIBLE REQ FOR SHORT TIME AS PER SCRIPT/SCHEDULE | |
| HIGH BUDGET TV & FILM | |
| COSTUME DEPARTMENT ROLES | JOB DESCRIPTIONS |
| ART FINISHERS | |
| KEY ART FINISHER * (Core) | <p>This is a vital role in the costume department, helping the designer facilitate the unique aesthetic that a production requires. Art finishers possess specialty skills that include: dying fabric and specific color matching required for continuity purposes, aging techniques that are subtle and realistic, textile skills such as screen printing and felting. These techniques combine to give a costume character, detail and believability on screen, something that is not achievable using new clothes either store bought or newly tailored. They also coordinate and communicate with industrial laundries about the technical details involved in stone washing, enzyme washing and large scale dyeing. Almost all productions require these skills to some extent. If the budget is tight, engaging an art finisher may only be possible for a limited period. Although usually based in a workroom at the production office, the art finisher also works from set to achieve a look in situ if the shooting schedule requires it. An art finisher requires a kit allowance as most often the tools they require are not covered in a costume department set up such as dye vats, airbrush and compressors, specialty inks and dyes. There are also important WHS requirements for this role as the art finisher frequently uses chemicals and sprays to achieve their aesthetic brief. This requires the production to provide a well ventilated space with extraction fans as well as a toxic waste storage and disposal plan, washing machines, dryers and stand up dryers as well as a wet room with proper plumbing. On larger scale productions the art finisher will also require art finishing assistants.</p> |
| ART FINISHER | |
| ASSIST ART FINISHER | |
| JUNIOR ART FINISHER | |

| | |
|---|--|
| CORE - LOW BUDGET TV & FILM | |
| POSSIBLE REQ FOR SHORT TIME AS PER SCRIPT/SCHEDULE | |
| HIGH BUDGET TV & FILM | |
| COSTUME DEPARTMENT ROLES | JOB DESCRIPTIONS |
| PRINCIPAL ON SET CREW | |
| KEY COSTUMER - OFF SET | <p>This position is the liaison between the creative (Design) team and the executive (Supervisor) team. Duties include making sure cast fittings are prepped by double checking that the Designer and ACD have all the items they need to fit on the cast for each costume change per the breakdown. Setting up the fitting room, steaming out garments, unbuttoning shirts, lacing shoes etc. Assisting in fittings/note taking. Distributing fitting notes to the department in conjunction with the ACD. Making sure garments are tagged for alterations, art finishing etc and making sure they are put into the works with the appropriate due date per the costume supervisor and following up on the due dates and progress of the garments. Making sure items being returned after the fitting are sorted and given to the buyers to return. Alerting the buyers to other sizes or multiples needed. Making sure the set team have everything they need to shoot before the shoot date and following up on any items that are still in the works to make sure they get to the trailer in time by coordinating with the Key Set Costumer. Assist in all others ways a costumer and buyer would assist as time permits. The best offset keys are those who have worked on set at some point in their careers so they can anticipate the needs of the on set crew. (Ari Gold US Costume Supervisor)</p> |
| KEY COSTUMER - ON SET | <p>The onset key works from the principal cast trailer on set and is the head of the set team who is authorised to make decisions as such when the supervisor or designer are unavailable eg night shoots. In conjunction with the supervisor and Ad's they also determine the start and finish times for the set crew. Coordinates with the off set key to make sure the "line is set" for the following shoot days and that all items are prepped and ready the day before. They also ensure that all cast trailers are set prior to cast arrival and wrapped up once cast have wrapped. The onset key is in charge of ensuring that all laundry and maintenance is done on set or is sent back to the office if required. Coordinates with the supervisor, ACD and designer when changes to the shooting schedule are made on the fly or if unexpected costume changes are added at the last minute. With design team guidance they can pull from the characters closet to create a new costume change on the fly. Relay any anticipated needs from the standby team to the costume supervisor or off set key. Works as a standby on set as well if time permits. (Ari Gold US Supervisor)</p> |
| PRINCIPAL CAST COSTUMER | |
| PERSONAL COSTUMER | |

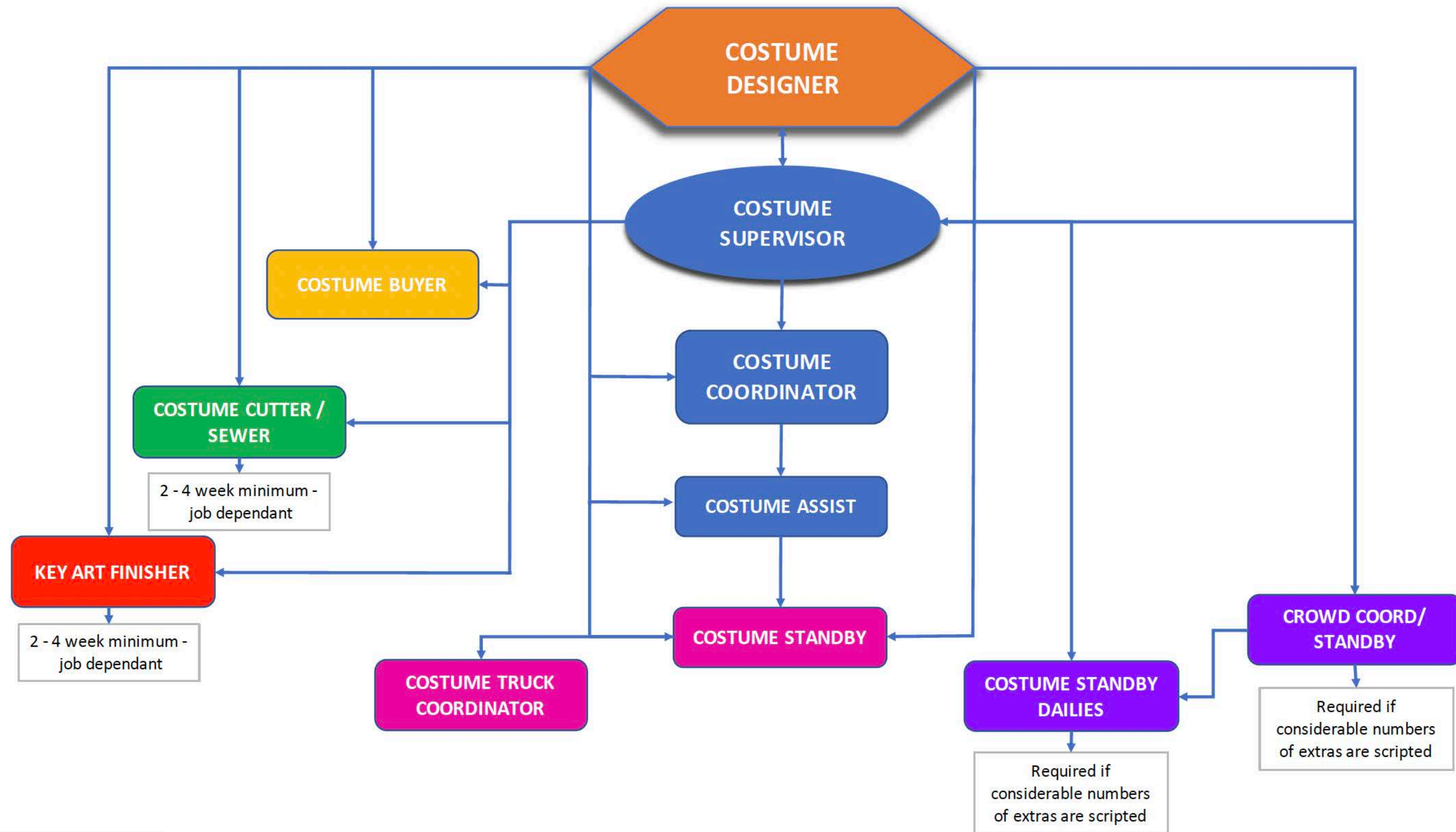
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| COSTUME STANDBY * (Core) - TV or Lower Budget Film | The Costume Standby is the costume department's main representative on set. They take responsibility for correct appearance and functioning of each costume on screen. They track continuity and facilitate special effects, stunts, sex scenes, etc. The costume standby also serves as a conduit of information to the costume designer and supervisor. They solve problems in real time and take care of both the costumes and the actors' wellbeing. A costume standby is often called upon to fix, alter, age or change a costume according to the director's wishes at the last minute. It is their responsibility to perform these functions as quickly and seamlessly as possible whilst maintaining the integrity of the design. A standby requires a thorough understanding of all other crew jobs on set and how the technical and practical demands of filming will affect a costume. |
| ASSIST COSTUME STANDBY - TV or Lower Budget Film | Assists the Costume Standby as required. |
| CAST TRAILER COORDINATOR * (Core) - TV or Lower Budget Film | Cast Trailer Coordinator runs the mobile costume trailer at unit base. They work under the Key Costume Standby on lower budget productions and ensure that all costumes are prepped, set and wrapped from cast trailers. They liaise with the costume designer with regards to unestablished costume and will follow up with the supervisor with regards to missing costumes, items that are required for the trailer, start and finish times for on set crew. They work closely with the 2nd AD with cast arrival and dressing times and will also send any items down to set that are required. The Trailer coordinator will also be in charge of labeling costumes, laundry, photographing, maintenance and dry cleaning of all costumes once they arrived on the costume trailer. If any items need to be sent back to the office eg dry cleaning, then they are in charge of ensuring that they arrive back in time. The coordinator will also flag with the supervisor any SCHEDULE changes or script amendments that may affect the costume dept. If time permits they will also head to set to help out the Key Costume Standby on set. |
| ASSIST TRAILER COSTUMER | Assists the On Set Key Costumer. |
| ON SET COSTUME PA | Assists the Onset Cast Costumers as required. |

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|---|-------------------------|
| CORE - LOW BUDGET TV & FILM | |
| POSSIBLE REQ FOR SHORT TIME AS PER SCRIPT/SCHEDULE | |
| HIGH BUDGET TV & FILM | |
| COSTUME DEPARTMENT ROLES | JOB DESCRIPTIONS |
| BACKGROUND - CROWD, UNIFORMS & STUNTS | |
| BACKGROUND COSTUME SUPERVISOR | |
| ASSISTANT CROWD SUPERVISOR | |
| KEY BACKGROUND STANDBY | |
| BACKGROUND COSTUME STANDBY | |
| ASSIST BACKGROUND COSTUME STANDBY | |
| CROWD PA | |
| STUNT COSTUME | |
| STUNT COSTUME COORDINATOR | |
| STUNT COSTUME STANDBY | |
| STUNT COSTUME STANDBY ASSIST | |
| DAILIES as req | |
| SECOND UNIT | |
| KEY STUNT COSTUMER | |
| STUNT COSTUMER | |
| ASST STUNT COSTUMER | |
| DAILIES as req | |

Costume department structure



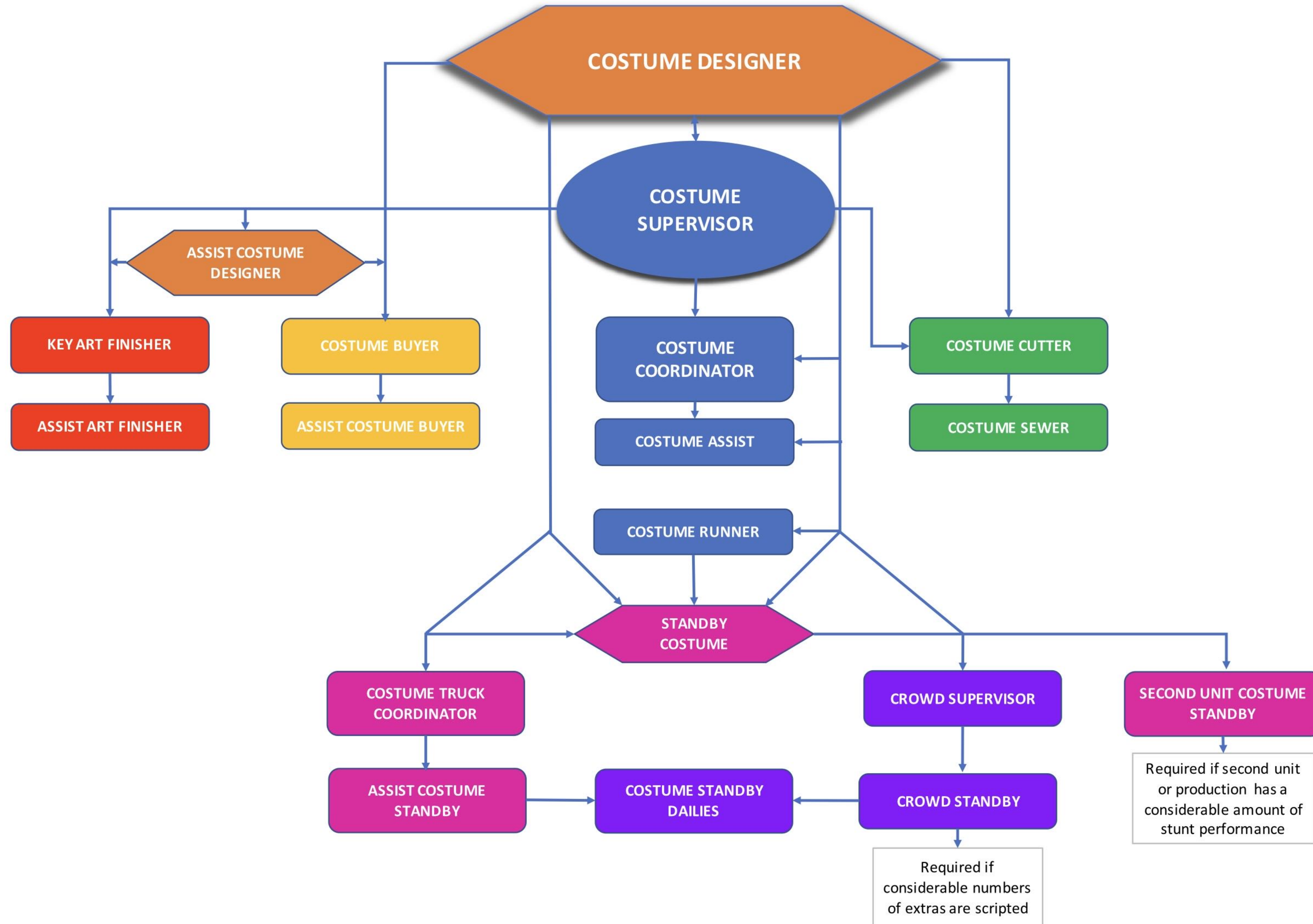
COSTUME DEPARTMENT POSITION - LOW BUDGET - FLOW CHART - CORE POSITIONS - (TIER ONE)



TIER ONE - FLOW CHART

This flow chart presents a concise overview of the crucial roles in the costume department for low-budget productions. These positions are the bare minimum needed to ensure a feasible outcome while preventing excessive workload for the crew. However, depending on the project's demands and the cast's wardrobe requirements, more staff may be required. The positions of art finisher and cutter/sewer should be filled for at least two and up to four weeks on every production. The blue lines on the chart demonstrate how the designer and supervisor manage the communication with the department on a smaller production.

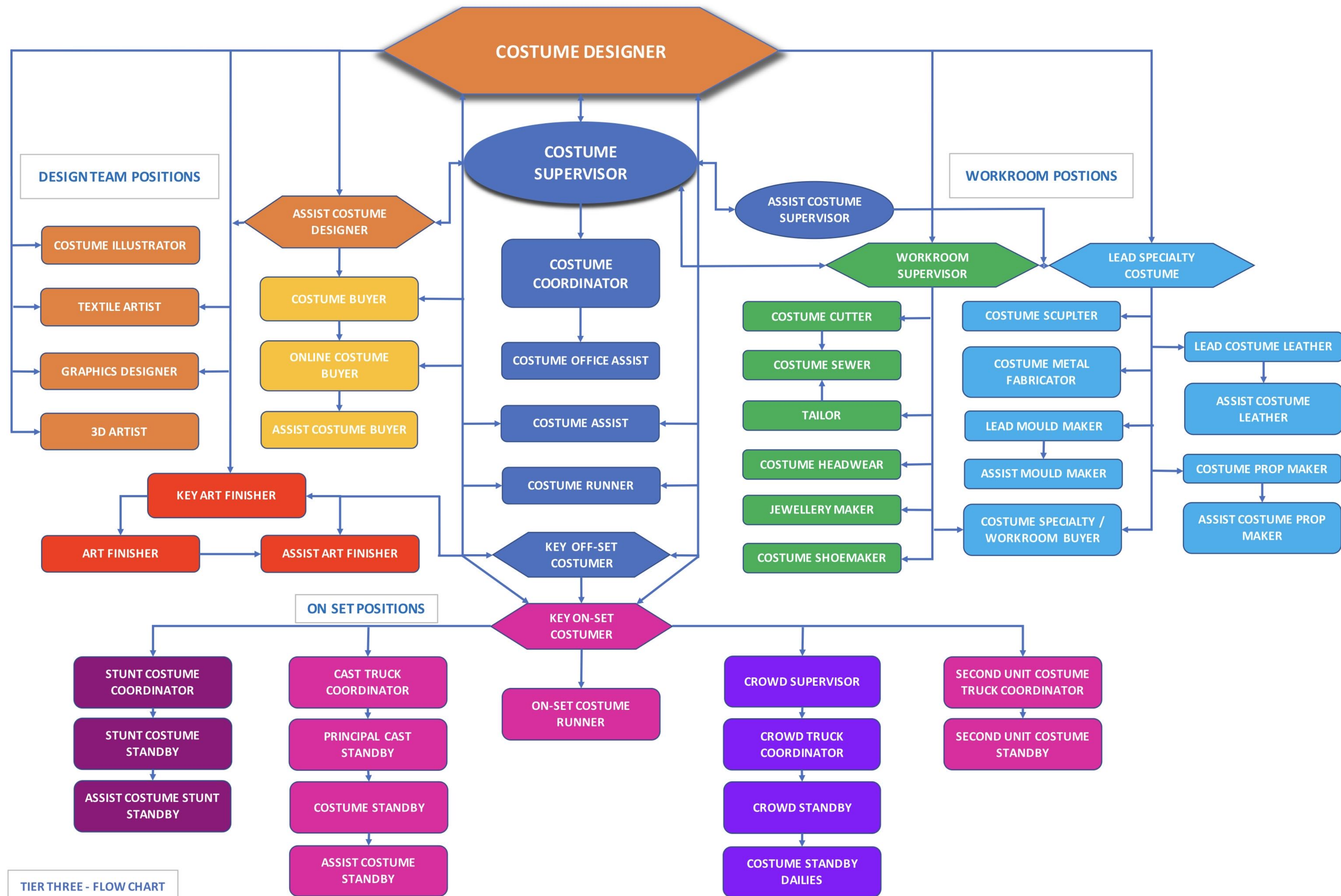
COSTUME DEPARTMENT POSITION - MID RANGE BUDGET - FLOW CHART - (TIER TWO)



TIER TWO - FLOW CHART

This flow chart displays the crew positions in the costume department for a mid-range budget production. This chart can serve as a minimum baseline for a standard budget project. Depending on the production's needs and the cast's costume requirements, it may be necessary to employ additional crew. The blue lines on the chart demonstrate the communication channels that connect the designer and supervisor with the key crew positions.

COSTUME DEPARTMENT POSITION - LARGE SCALE BUDGET - FLOW CHART - (TIER THREE)



TIER THREE - FLOW CHART

This flow chart illustrates the different crew positions within the costume department for large-scale or offshore production. It is important to note that the specific positions may vary depending on the project. The purpose of this diagram is to provide an overview of the hierarchy and organizational structure within the department. The blue lines represent the communication channels within the costume department, connecting the designer with the various key crew positions.

Contacts

The contents of this document have been created by a collective of costume designers and supervisors. The images are not for publication or use on social media.

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We acknowledge the original storytellers and the continuous art practices of our First Nations people. To create this document we have gathered on lands never ceded and pay our respects to our Elders.

Image Credits

The Great Gatsby- Baz Luhrmann - Costume Design : Catherine Martin

The Piano - Jane Campion - Costume Design : Janet Patterson

Elvis- Baz Luhrmann - Costume Design : Catherine Martin

Picnic at Hanging Rock - Larysa Kondracki, Michael Rymer, Amanda Brotchie - Costume Design : Edie Kurzer

Moulin Rouge! - Baz Luhrmann - Costume Design : Catherine Martin

Adventures of Priscilla Queen of the Desert - Stephen Elliot - Costume Design: Tim Chappel & Lizzy Gardiner

The Dressmaker - Jocelyn - Costume Design : Marion Boyce & Margot Wilson

Bright Star - Jane Campion - Costume Design : Janet Patterson