

Costume Department Role Descriptions for Screen

- * **Core** Positions that are crucial roles in the costume department and necessary on all low, mid and high budget productions
- * **Mid Budget** Roles that are used regularly on episodic television and local productions.
- * **High Budget** Roles that are only employed on large-scale or off-shore productions.
- * **Required Short Term** Some positions are only required for a short term, and are not employed for the duration of the production.

COSTUME DEPARTMENT ROLES	JOB DESCRIPTIONS	Core	Mid Budget	High Budget	Req. Short Term
DESIGN TEAM					
COSTUME DESIGNER * (Core)					
<p>Costume designers are responsible for the design and creation of the costume requirements for the production. Costume designers are visual storytellers and interpret the scripts and work alongside directors, producers, writers, the production designer and hair and make-up designers to contribute to the look and storytelling of the production.</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 endeavours to be on set to establish new costumes and new characters.</p>		✓	✓	✓	
ASSIST COSTUME DESIGNER					
<p>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.</p> <p>Assistant costume designers (ACD) work with the costume designer acting as their right-hand person on a production. ACDs break down the script in detail and compile extensive research for the designer as required. They discuss with the designer which costumes are to be made, purchased or hired. Working within a budget and to deadlines, they help to recruit a team and organise a schedule for the purchases and hires, ensuring the costumes are produced on time for fittings and subsequent shoot days. In some cases, and usually dependent on experience, an ACD will provide creative input for the costumes and may be required to conduct fittings. An ACD liaises with the on-set crew to ensure the designer's vision is presented as visualised. (ScreenSkills UK)</p>			✓	✓	
DIGITAL ASSETS MANAGER					
<p>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.</p>				✓	
COSTUME DESIGN PA					
<p>Would assist the Costume Designer and the Design team with any basic day to day tasks that are required, e.g.: getting coffee, lunch, assisting with setting up/packing down fitting rooms, Designers petty cash & fuel logs and....</p>				✓	
ILLUSTRATOR					
<p>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.</p>				✓	✓
TEXTILE GRAPHIC ARTIST					
<p>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.</p>				✓	✓
3D ARTIST					
<p>As above however creates any designs that are required in 3D.</p>				✓	✓
GRAPHIC DESIGNER					
<p>As above however creates any designs that are required to be of a graphic nature e.g. a design for a t-shirt or a logo for a uniform.</p>				✓	✓

COSTUME DEPARTMENT ROLES	JOB DESCRIPTIONS	Core	Mid Budget	High Budget	Req. Short Term
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 coordinators 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 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, e.g.: writing up whiteboards, keeping the stationary cupboard up to date, making labels, collecting items from the production office, e.g.: 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.			✓	✓	
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					
The junior costume cutter assists the head cutter, and be responsible for cutting extras costumes or less technical costumes. This is an entry level position for graduate students that have completed costume construction technical studies.				✓	✓
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.		✓	✓	✓	✓

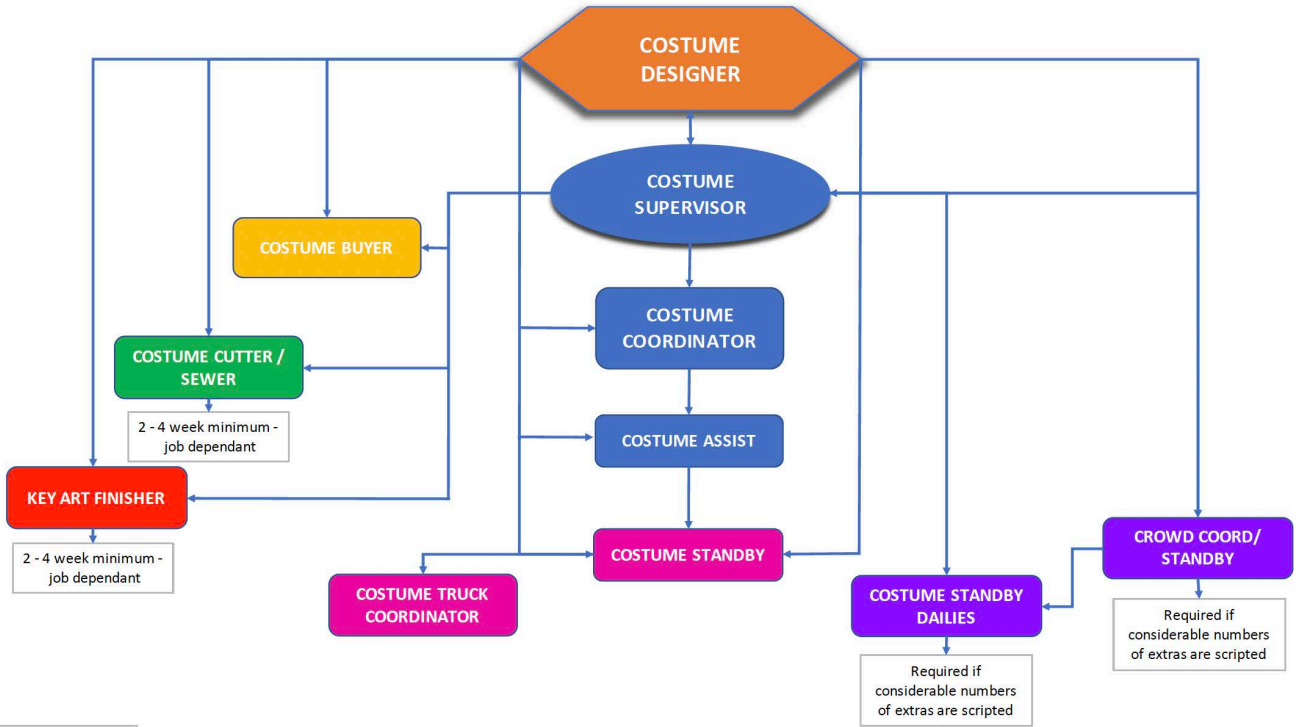
COSTUME DEPARTMENT ROLES	JOB DESCRIPTIONS	Core	Mid Budget	High Budget	Req. Short Term
HAND STITCHER					
	A hand stitcher is required for costumes that need a hand finished application. Decorative stitching, embroidery, breakdown/aging of costume.			✓	✓
WORKROOM PA					
	Assists the Workroom as required and is managed by the Workroom Supervisor e.g., 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.			✓	
SPECIALTY 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					
	A specialty costume maker is responsible for creating all specialist costuming components that are fitted to the body.			✓	
ASSIST SPECIALTY COSTUME MAKER					
	Assists the specialty costume making team. May be tasked with constructing the multiples and less complicated components of the specialty costume.			✓	
HEAD LEATHER SPECIALTY COSTUMER					
	The head leather specialty costume maker, would manage a team of makers and be highly experienced in the pattern making and construction of leather to fit body armour, for example chest plates, shoulder pauldrons, gauntlets, belts etc including all rigging and hardware components.			✓	
LEATHER SPECIALTY COSTUMER					
	Leather costume makers, require the skills to mould, dye and age leather.			✓	✓
ASSIST LEATHER SPECIALTY COSTUMER					
	Assists the leather specialty costume maker. May be tasked with constructing the multiples and less complicated leather components of the specialty costume.			✓	
SPECIALTY COSTUME SCULPTOR					
	The sculptor works closely with the designer. They will create the designs in clay, forming up clay over mannequins, sometimes, life size replica of the actor, and other costume compensates such as; helmets etc. The clay forms will be sent to the mould maker to be cast to produce moulds for urethane body armour etc. The sculptor also may be asked to create Marquette for specialty costume designs, providing a miniature scale model of the costume.			✓	
COSTUME PROP MAKER					
	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 specialty costume builds, for example in the making of superhero suits and often in the creation of any futuristic costuming.			✓	✓
COSTUME PROP ASSIST					
	Assists the costume prop maker.			✓	
COSTUME METAL FABRICATOR					
	Costume metal fabricators have the skills to forge, weld and manipulate metal to produce costume compensates. They fabricate belt buckles, armour, jewellery, and costume elements. A special area is set up and screened off in the costume workroom to protect co-workers from welding flashes etc.			✓	✓
HEAD MOULD MAKER					
	The head mould maker is responsible for supervising the moulding department. Normally employed on larger budget films to produce multiples of costumes and costume components, such as armour and helmets etc. They have an expertise in casting and finishing techniques methods and have extensive skills and knowledge of numerous materials.			✓	
MOULD MAKER					
	A mould maker is responsible for making the moulds.			✓	✓
ASSIST MOULD MAKER					
	Assists the mould maker with prep and trimming.			✓	
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					
	Assists the shoe maker.			✓	
JEWELLER					
	A jeweller is employed when costume jewellery is required. Specialty jewellery; such as, Egyptian collars, decorative tribal, period pieces, futuristic designs. A jeweller may also be asked to create pieces that are part of costume, intricate breast plates, compensates of ornate costumes etc			✓	✓
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.			✓	✓
ASSIST MILLINER					
	Assists the milliner.			✓	✓
SPECIALTY COSTUME PA					
	Assists the specialty costume workroom as required, and is managed by the specialty costume supervisor, e.g.: sorting materials, keeping track of incoming items and putting them in the correct place, tidying the workshop area, assisting if required and if the skill level is appropriate.			✓	

COSTUME DEPARTMENT ROLES	JOB DESCRIPTIONS	Core	Mid Budget	High Budget	Req. Short Term
ART FINISHERS					
KEY ART FINISHER					
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 colour 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 workshop 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.			✓	✓	✓
ART FINISHER * (Core)					
Normally required when multiple art finishers are needed on larger-scale productions.		✓	✓	✓	✓
ASSIST ART FINISHER					
Assists senior art finishers.				✓	✓
JUNIOR ART FINISHER					
Entry level position, assists art finish team.				✓	✓
PRINCIPAL ON SET CREW					
KEY COSTUMER - OFF SET					
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 other 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)				✓	
KEY COSTUMER - ON SET					
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 e.g. 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)			✓	✓	
PRINCIPAL CAST COSTUMER					
A principal cast costumer is responsible for dressing the main cast members. They care for actor comforts and keep continuity of costume on set.				✓	
PERSONAL COSTUMER					
A personal dresser is required when a costume is complicated to dress and requires one on one attention. The personal costumer is responsible for keeping continuity of costume on set.				✓	
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 TRUCK COORDINATOR * (Core) - TV or Lower Budget Film					
Cast truck coordinator runs the mobile costume truck 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 truck, 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 labelling costumes, laundry, photographing, maintenance and dry cleaning of all costumes once they arrived on the costume truck. If any items need to be sent back to the office e.g. 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 TRUCK COSTUMER					
Assists the cast truck coordinator and on set key costumer. This position will also assist on set when required.				✓	✓
ON SET 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. An On Set 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 Key Costumer - On Set or the Cast Trailer Coordinator manages this role.				✓	

COSTUME DEPARTMENT ROLES	JOB DESCRIPTIONS	Core	Mid Budget	High Budget	Req. Short Term
CROWD, UNIFORMS & STUNTS					
CROWD COSTUME SUPERVISOR					
Crowd costume supervisors work with the costume designer and costume supervisor on larger productions, to ensure costumes are collated, fitted and lined up for the background cast and supporting artists. Working to the costume designer's concepts, they coordinate the work of the department to ensure all crowd costumes are complete and fitted for the required day in the schedule. On larger productions they will liaise with the ACD to maintain the design integrity. They also book and organise staff as required, working with the costume supervisor to ensure all is within budget. They also organise the layout of the crowd area and supervise the tasks that need doing to ensure all crowd work is done to schedule and within budget constraints. When the filming day is over, they supervise any cleaning, repairing and moving around or relocation of costumes ready for the next shooting day. Upon film wrap they oversee the return of hired costumes and the logging and packing of purchased and manufactured items, ensuring they carefully log location of assets. (ScreenSkills UK)			✓	✓	✓
ASSISTANT CROWD SUPERVISOR					
Assists the crowd supervisor with costume prep for fittings, laundry, extras tent setup and strike etc.				✓	
KEY CROWD STANDBY					
Key crowd standby is required on large - scale productions where numerous crowd scenes and extras days are scripted. This position oversees all the background dressers on set that are responsible for dressing and keeping continuity for all extras. The key crowd standby will schedule the standby start and finish times to minimise overtime.				✓	
CROWD TRUCK COORDINATOR					
Crowd truck coordinator runs the mobile costume truck at unit base. This position is required if a mobile unit is needed for extras. They work under the key crowd standby. They will follow up with the crowd supervisor with regards to missing costumes, items that are required for the truck, start and finish times for on set background crew. They work closely with the 2nd AD for dressing times and will also send any items down to set that are required. If any items need to be sent back to the office, e.g.: dry cleaning, then they are in charge of ensuring that they arrive back in time. If time permits they will also head to set to help out the key costume standby on set.				✓	
CROWD COSTUME STANDBY					
The crowd costume standby's will start many hours before crew call. They will assist with dressing extras for large crowd scenes and maintain continuity of the costumes. Most crowd standby's are assigned twenty extras per dresser. The crowd standby is also responsible for wrapping the costume at the end of the shooting day and making sure the costume is set ready for the following day.				✓	✓
ASSIST CROWD COSTUME STANDBY					
Enter level position for costume standby positions. Assist crowd standby's duties entail, dressing and maintaining continuity of costume on set, also required on wrap to undress and prep costume to be set ready the following day.				✓	✓
CROWD PA/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. The crowd costume 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 crowds Supervisor or key crowd standby manages this role.				✓	✓
STUNT COSTUME					
STUNT COSTUME COORDINATOR					
The stunt costume coordinator is responsible for managing all costume requirements for stunt performers and cast members performing stunts. They work closely with the stunt coordinator and ACD to maintain the design and comfort for each performer. The stunt costume coordinator will organise fittings with the ACD to fit costume over the harnesses and rigs. They will organise with the buyers comfort padding and compression tights to minimise bulk of harnesses under costume. In consult with ACD, make costume adjustments and openings for pickup points. Additional costumes may be required to fit over and accommodate harnesses or rigs, and fit may be adjusted for action movement. The coordinator will organise specialty footwear for stunt performers and cast if required.				✓	
STUNT COSTUME STANDBY					
Stunt costume standby, will dress the stunt performers and assist with cast.				✓	
STUNT COSTUME STANDBY ASSIST					
Assists in dressing stunt performers and cast performing stunts.				✓	
DAILIES as required					
Additional stunt dressers to help performers, if large numbers are required for the that day.				✓	
SECOND UNIT					
SECOND UNIT COSTUME TRUCK COORDINATOR					
The second unit costume truck coordinator acts as the key costumer, whilst filming away from the main unit. They are the communication link between both key costumer on set at main unit. They ensure all costumes required for second unit are loaded on the truck and will follow up with the supervisor with regards to missing costumes. Start and finish times for on set crew, they work closely with the 2nd AD for dressing times and organise the laundry and items to be returned to main unit.				✓	
SECOND UNIT COSTUME STANDBY					
Second unit costume standby will dress the performers and maintain continuity of established costume and enter notes to SyncOnSet.				✓	✓
ASSIST SECOND UNIT COSTUME STANDBY					
Assist in dressing performers and keeping continuity.				✓	✓
SECOND UNIT COSTUME DAILIES					
Additional dressers to help performers if large numbers are required for that day.				✓	✓

COSTUME DEPARTMENT POSITIONS IN ORDER OF BUDGET TIERS

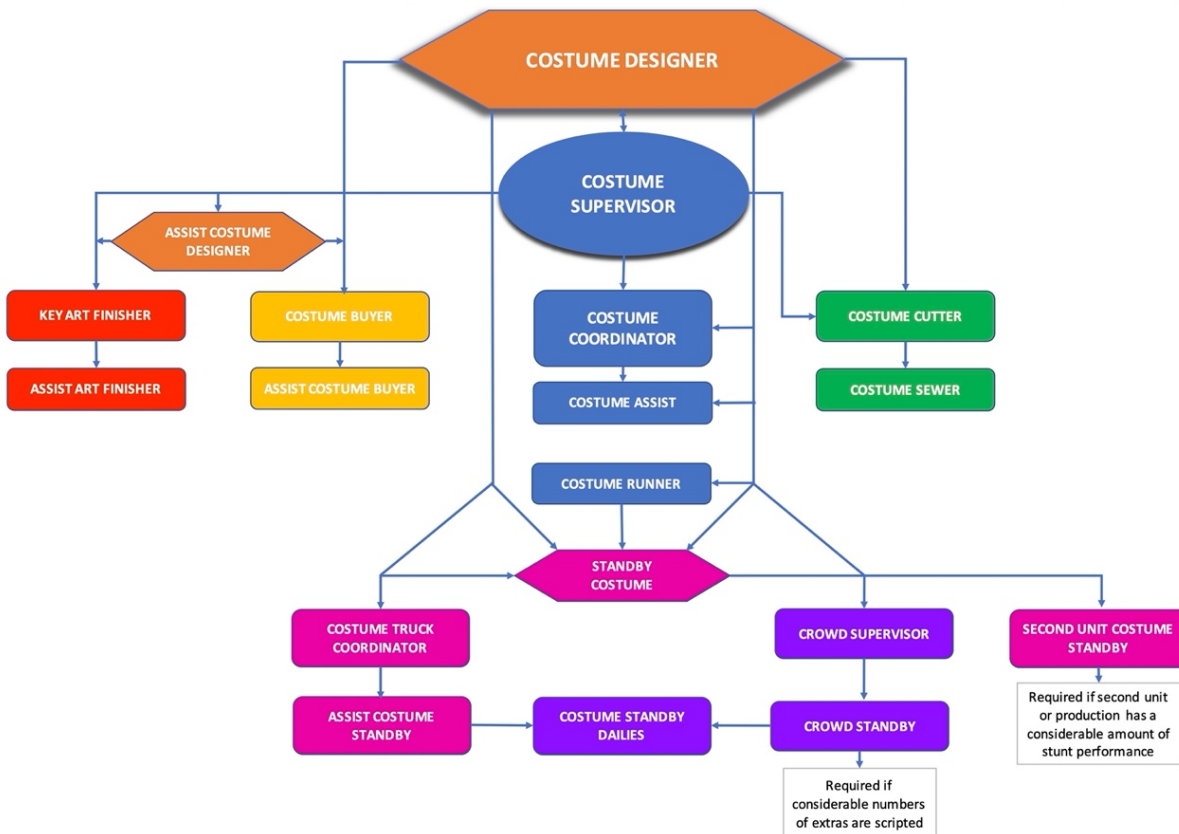
COSTUME DEPARTMENT POSITIONS – LOW BUDGET – FLOW CHART – (TIER ONE)



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 POSITIONS – MID BUDGET – FLOW CHART – (TIER TWO)

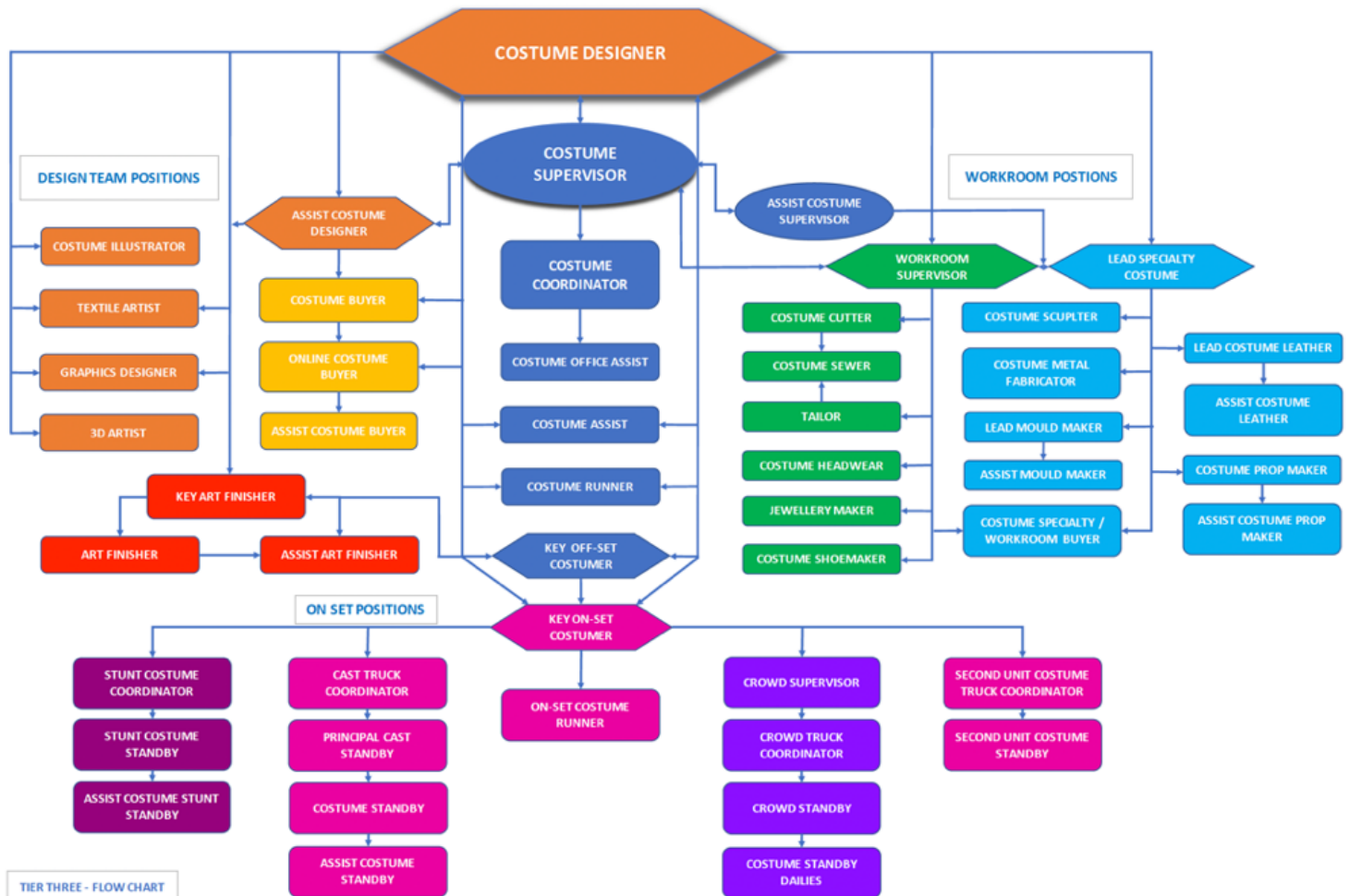


TIER TWO - FLOW CHART

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 POSITIONS IN ORDER OF BUDGET TIERS

COSTUME DEPARTMENT POSITIONS –HIGH 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.