

Thesis for Unit 32
**How has the Coronavirus Pandemic affected the Hair
and Media Make-up Industry.**

Name: Oliver Helm

Unit Assessor: Karen Connole

Institution: North Notts College

Department: Hair and Media Makeup

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Introduction

Within this essay, I want to discuss the effects that the Coronavirus pandemic has had on Hair and Media Make-up industry. I plan to focus more on the mental health aspect and also focus on the struggles artists and backstage workers faced throughout the pandemic. I feel this is really important to document on as the long term economic affects is starting to show and I too have noticed a change as the industry has started to open back up again.

Prior to my research proposal, within my literature review; I initially found that majority of articles, interviews and other journals documenting how the hair and media makeup industry has been affected has mainly centred around legislation as well as the financial losses. I plan, within my approach, to look at it from an alternative angle: listening into the voices of those truly working on the ground who run self-made businesses. As the pandemic is just shy of being 2 years old, there really is not much out there to report on what has happened and so I feel this thesis will provide a more personal and in-depth look into the topic.

For my research, I plan to initially keep it rather focused on those within my following list on both my Personal Instagram (19) and business Makeup account (20) as well as those who visit my personal website (21). From here, I then plan to take my research scope further and post it within popular Facebook groups within the Hair and Media Make-up industry.

The most significant findings within this thesis is the lasting impactful affects of the Coronavirus Pandemic imposed onto the Hair and Media Makeup industry showcasing the issues artists have suffered. In conclusion, we agree that the question 'how has the Coronavirus Pandemic affected the Hair and Media Make-up Industry?' Has been answered in a theoretical way in that the effects imposed on the industry are starting to show.

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Literature Review

Through my initial research, I found that for this topic, the data mainly focuses around the idea of Quantitative research rather than Qualitative - reporting on the financial aspect of the pandemic and how that has affected the industry. I plan to set out my articles in chronological order to better understand how the industry was affected as the pandemic progressed.

Within my first source by Morgan Simon and Alleese Eldridge (1), it described the initial closure of theatres throughout the world and how this has caused loss of livelihood and self expression for many. This article was initially written very early within the pandemic within May of the first lockdown, hence during this point everything was very uncertain as to whether the industry would survive at all due to social and economic factors. They then go on to discuss other pandemics like the Spanish Flu (2) pandemic from the early 20th century. This was further likened to the modern times with social distancing and government mandates closing schools, churches and theatres.

From this point onwards, it discusses other times within the last century where theatres closed during the second world war throughout the world once again. The article then circles back to positivity, preaching that if the industry shut and successfully opened back up again - we can do it again. The main question left is how can we do that. I do feel that this source is somewhat helpful in that it covers the idea that although the industry has shut down, there is still hope and a chance of the industry recovering from this major loss. Furthermore, I think this article was more of a reporting type covering previous events however doesn't exactly cover what I want to cover being the affects on those working within theatre and the hair and media makeup industry.

My second source by Oliver Dowden at The Daily Mail (3), it covers the idea and hope for the industry to open back up for the winter and for us all to have the opportunity to experience and work within the theatre once again this Christmas. This article however, launched just as coronavirus rates started to climb again and the country spiralled back into lockdown once again.

Oliver then goes on to discuss how the arts industry has been fighting for survival since the first lockdown in March of 2020 and how theatres were individually trying to tackle the issue of social distancing as they opened back up again. In addition, Oliver talks about health experts uncertainty of performers and musicians performing within close proximity of each other and how the restrictions within theatre were lessened within a matter of shows. He then goes on to discuss about mass indoor events and how places tested the possibility of this at the Bournemouth Symphony Orchestra (4). This however, did not solve any issues that were imposed on theatres around the country. With this scripts were adapted and innovation took place to experiment on how we could keep our performers safe through saliva testing however these were in early stages and were not as efficient as the modern Lateral Flow Testing.

I feel that although this article was a good jump ahead from my initial article that I had found, It still left the industry quite in the dark in terms of backstage workers within the hair and media makeup industry. Despite the idea of saliva testing and adaptations to fit

around the new circumstances that we had been placed in, I feel this still did not capture the affects of those behind the scenes within theatre working to get these shows live.

My next article jumps forward to 1 year after the world went into lockdown, in March of 2021 with an article from Jonathan Mitchell (5). The headline of this article was one of the main reasons I looked into it as it explicitly mentioned the impact of COVID on London theatre and arts with over 40% of its workers being made redundant. It was also within this article that I became aware that a lot of the self employed backstage workers did not have access to the government support furlough system (6). And those who did have the 'luxury' of qualifying for these payments - the amount given was insufficient to cover their household bills. Although I have not covered the entire article yet - I can already see the difference time has given for these sources to gain more substance and analytical views from the writer. A good section of this article was the interview with a freelance costume designer Bryony Lemon who worked on amazing projects for the west end like the Prince of Egypt (7). Bryony goes on to detail her experience as a backstage worker throughout the pandemic and even goes on to discuss how although she was eligible for self-employed grant scheme, better known as SEISS (8), she still was not able to claim funds and the government deemed her profession as 'not valid'.

I feel this article captures what I want my project to be about as it describes the hardships that our industry had to face throughout the pandemic. It also highlights the awful treatment the government has oppressed onto those working within the arts and how they have shunned those who study 'Mickey Mouse degrees'.

My fourth source by Katherine Rooney (9) moves one month forwards to April of 2021 - around the time that plans to lift restrictions had been proposed and numerous business areas up and down the country started to reopen. The article reports on what changes have happened throughout the arts industry and how it will affect the consumer. It starts by stating how gigs had been cancelled and stars had been confined to their homes and how theatre has sat in the dark since March of 2020. It also then documents the arts industry has been the worst affected since the close in 2020 financially losing more than 90% of its ticket sales (10).

Katherine follows this up by talking over how technology was used within the industry offering live-streamed shows; bypassing the issues of social distancing and restricted audience members. It also allowed its audiences to stay connected with the industry whilst being face from their homes. They then go on to discuss how theatres in Berlin experimented by hosting shows that included a COVID-19 test alongside to be used on the day. I feel this highlights the innovation and creativity that the industry had to run with to stay alive through these tough times. Around this time, the population within the United Kingdom and so opportunities the anxiety of getting COVID started to lessen as those who caught it after being jabbed were less affected than those who were unvaccinated. To keep everybody safe however, sanitiser and social distancing was kept in place to protect all. During this time in California, cinema capacities doubled as those vaccinations spread and cases lessened.

Around the time tis article was written and posted, I feel the light at the end of the tunnel as the industry found ways to work around the virus and theatres were able to start to work back up to full captivity. As detailed as this article was, I think this was more similar to second source as It didn't fully coincide with my aims for my thesis and left me wanting more. I feel once start to collect my research, it will allow me to use some of the statistics

in this article to support my findings and allow me to have more substance and proof of my findings.

Through all of these articles, the main trend I have found is that the writers have no real connection with their content and is more of a reporting factor rather than one that I more personal and can provide dept and substance. Furthermore, the content written is more that of a number standpoint and did not include that much personal inference. The source that most captured this was the article by Jonathan Mitchell (5) where he had personal quotes and information from the independent costume designer Bryony Lemon. I feel this article will be very helpful in supporting my findings and ideas. Alongside this, I feel the other statistics found within my other sources will help support the general theme and structure of both my methodology and thesis.

Methodology

When undertaking my research, I plan to create a form through my personal websites tool which is integrated. Not only this, but I will also spend some time to schedule in-person interviews with those that work within the industry whether this be social media starlets or short-film professionals that have successful, thriving businesses. This research will follow the opposite of the trends found within my literature review and allow me to capture more qualitative research opposed to that of quantitative in the journals and articles already out there on the topic. Once I have collected my data, I want to further develop my ideas with secondary research found within the articles listed above and other journals from reporters.

As discussed within my introduction, I plan to try and allow more light onto the topic of how the hair and media makeup industry has been affected by the coronavirus pandemic. I feel that choosing to focus on more descriptive and analytical research methods will allow me to capture the reader and focus on the true struggle of those artists trying to survive throughout the pandemic.

I believe when researching into this topic, it could ruffle some feathers as I plan to dip into political issues and how the government has handled the arts industry during the pandemic and also cover mental health struggles throughout this time also. To preserve everyone's anonymity within my findings, I plan to keep the responses within my questionnaire anonymous and confidential. This allows me to observe and protect data protection and GDPR (11).

Regarding the scope on how I will collect my data, I plan to share this on my social media accounts (19) (20), have a direct link on my professional website (21). To gain a wider scope of data, I have considered and planned to post it also into popular Facebook groups like the West End Wiggies (12) group and possibly others to further boost my findings. When selecting the participants for my in person interviews; I wanted to choose people who are local business to get more of a personal feel and how their experience has been in rural Lincolnshire. I also wanted to call on some personal industry contacts and see how they managed to innovate their brands to survive the pandemic.

I feel this allowed me to get a more broad scope than that of just posting to my local followers to see. If I were to expand my audience even more, I would consider sharing it

through paid for advertising on Facebook and Instagram.

When looking into this, I could target the United Kingdom as a whole before then narrowing that field down to specific demographics or interests. This could vary from age range to other interests of the persons. If I were to pursue this, I would create numerous ads all directing users to my website dissertation form but would allow for some split testing to take place. I would test to see whether an image, video or graphic would work better and with that, although this would not be beneficial as I would not carry on to promote the form after the collection date: this would allow me to find out what works best for my audience and better optimise for that.

When creating my dissertation questionnaire on my website (40), I wanted to use a mix of both Qualitative and then Quantitative research questions to ensure that I had a variety of answers from my audience. I feel this will allow me to mix these primary research findings with the strong quantitative research found within my literature review and other articles that I have found. To also gain more personable information I also included short and longer written answers so people could express how it truly affected them. For certain questions that were initially 'Yes' or 'No' questions, I gave the people an opportunity to comment more on the matter and explain their answer further with a write-in text box. I also made certain questions compulsory to answer and also optional- this allowed me to experiment and test whether my questions were worthy of being answered unless they were compulsory. I think this will allow me to create some interesting graphs and charts to further back up my written detailed write-in responses from this.

Within my questionnaire, I not only had yes or no questions, I also had questions scaling from strongly disagree to strongly agree with section. I feel this study design format will allow me to create a strong argument towards my question and give me enough material to explore the topic as a whole.

Once collecting all of my data from personal interviews and my dissertation questionnaire, I will use this alongside my secondary research data and compare and contract before then pulling together a cumulative answer/measurement of how much the Coronavirus Pandemic has affected artists within the industry.

Overview of Research Results

When creating my dissertation questionnaire that would be advertised and shared within my personal and business social media pages, I wanted to use a variety of techniques for people to answer. Giving numerous options for compulsory questions, numerous choice, short and longer written answers. I feel this allowed my audience to have more of a personal say on how the lockdowns and pandemic has affected them personally. The main objective of this questionnaire was to collect a large amount of data based around the same questions and allowed me to gain a wide variety of answers from a large audience. The superior thing about this method is that numerous people can answer this at once whereas if I was conducting one to one interviews, I would have to do this singly with people and ask more in depth questions.

As previously mentioned, I decided to reach out to numerous industry contacts also and conduct more detailed in person interviews from them and get more of a personal feel once again. These artists were Rebecca Capel who previously ran a freelance make-up business before capitalising on technology and choosing social media as their full time career (12), Ashley Jones (13) who is a notable newcomer in the realm of commercial beauty, working on amazing campaigns with Puma (14), Naked Wolfe (15), Karrimor (16) and more! Elaine Searston, bridal extraordinaire who runs a very successful bridal makeup business (17) as well as Pauline Loven, CEO and costume designer at Crows Eye Productions (18). I feel that each of these represented different areas within the hair and makeup industry that I am interested in and are all people within the industry that I personally know and admire.

Using both of these techniques in conjunction will give me the comprehensive research data to explore and discuss my topic and hopefully showcase the effects of the coronavirus pandemic has had on the industry. Ensuring to follow this research methodology will allow me to create a cohesive plan while collecting my data and allow me to explore the topic as a whole while. Furthermore, this will allow me to have a smooth control over the data that I collect and allow me to conduct my inference of my research in an effective and manageable way.

Using all of these techniques together will be very influential into the production of meaningful data towards my project.

Research Findings

Following on from my previous aims, methodology and plans for my research; I now want to crucially analyse and document my research findings. As I used 2 separate methods of data collection, I plan to present it this way. The first section will recap my in-person, descriptive talks with industry specialists covering more personal qualitative research before moving on to reflect upon my dissertation questionnaire responses which showcases a mix of both statistics, metrics, graphs and also a similar qualitative research.

In person Interviews

After speaking with Ashley and Elaine, I asked a series of questions relating all to my subject and I feel this really reflected my initial thoughts and ideas prior to me starting this research journey.

I initially asked Ashley about his experience through the first lockdown and how it affected his freelance business. He expressed that actually prior to the lockdown, he was unable to experience and work on one of the biggest jobs of his career which would've been working on Paris Fashion Week (31). At this time, COVID-19 was spreading through Europe at an alarming rate and so the major fashion houses decided to book local artists in the event that the teams that they would have flown over to Paris fell ill with COVID, they would have no artists to do the makeup. Elaine was in a similar situation to this as

she had numerous photoshoots lined up with esteemed photographer David Keep (43) on a Lord of the Rings inspired project, they only got through 1 of the shoots before they had to stop due to the legal restrictions and legislation. In continuation, due to the time lapse - the model had other commitments alongside the costume designers hence no further shoots have taken place to this date.

Ashley expanded on this hardship and stated that it was super hard as he could not work at all, and could only pick it back up in August of 2020 once lockdown restrictions were lifted for face to face contact services. During this time to get by, Ash worked in his family's pub however these were also closed until July hence he had no income.

Elaine described the first lockdown as a shock, stating that she was inundated with calls and messages from distraught brides who were frightened that their wedding wasn't to take place. Not only was this a very uncertain time for all around the world for personal security and health but it was also a worry for those who were self employed and had their own businesses also. Elaine kept the positive outlook however of wait to see what unfolds which was the only option in reality.

When asking about if they qualified for the furlough scheme, according to the government Ashley had not been self-employed long enough to receive any money hence had to rely on Universal Credit (25). Elaine - though had her own studio and was classed as self employed worked in venue locations and so didn't qualify.

They were not the only people to receive this type of discrimination. According to the guardian article 'Fix gaps in furlough for self-employed workers, government urged' (26), it describes that the criteria that was put in place to qualify for the grant excluded more than 3 million people. These people were often referred to as the forgotten as there was no support for creatives from the Government when they couldn't work.

Thankfully due Elaine's husband's position within his workplace - finances were never an issue for them. This was not the case for Ashley however.

Despite Ashley applying for Universal Credit, they did not seem to understand what his occupation was and that it had any worth so once again - he did not qualify for any type of bursary. In his words, they don't understand how creatives actually get work and how viable it is as a career path. Furthermore, the workers at universal credit even went as far to offer Ashley work as a mechanic and as a policeman, stating that he should be open to switching career paths. Fortunately, Ash was determined to stick with his career path after training for 3 years at college, before progressing to university for another 3 years to go on to create a successful and sustainable business for himself - these unhelpful suggestions did not sway his beliefs that this career path was for him. I asked Elaine if she had ever considered leaving the industry, her response was a firm no. With a similar answer to Ashley, she had studied long and hard for her passion and so didn't want to let go of the industry that easy. Not only this, but she had so many clients already booked she didn't want to leave them without a makeup artist for their wedding day.

Our conversation did progress onto discuss the legislation impacts on Ashley's work and also how fair the rules were for people within the hair and makeup industry. Those working within TV and Film were back to work very soon after the initial lockdown in March and hairdressers were allowed to go back on the 4th July as well where as 'non-essential' close contact services did not get the same treatment and it was still unlawful to provide services. Although we could sympathise and understand not wanting to bring back non essential services, it was inhumane to disqualify people from claiming

the SEISS grant (8). Ashley described it as a 'real kick in the teeth' watching these huge conglomerate companies like Pretty Little Thing (27) and BooHoo (28) as well as large artists like Nikki Makeup (32) working through the pandemic whereas those who are just starting out and have less savings and funds to dip into are struggling and are having to sit at home and watch these double standards take place. We further shared the feeling of frustration of these artists working through it all whereas we were sitting at home only working on themselves. Due to the issues with legislation and sections within the industry going back to work before others, some artists needed the income and decided to switch lanes and move over to TV and Film as they seemed to somewhat ignore normal COVID regulations as this could not be done from home.

Elaine too felt spited by the shambolic decisions of the Governments in regards to 'yes you can work' but 'no you can't work'. For Elaine's line of work, this was a huge scheduling nightmare for Brides that were re-arranging their weddings to only have their dates pushed back: this evidently having a knock-on affect to other appointments in her diary.

Elaine even sympathised for one of the brides at a hotel that she frequently worked at in that they had gone to bed early the day before their wedding on the Friday, only to be informed in the morning that due to government ruling that their wedding must be cancelled.

Although this specific incident is not directly affecting the hair and media makeup industry - I do feel it is important to flag this as it would've been truly devastating for that bride to have found out the day of that the Government had decided last minute to change the laws.

Unfortunately, I did contact Rebecca Capel however she did not respond to my enquiry. Due to this implication, I will document my observations of how she tweaked her skillset and made a positive from the disastrous, cynical Coronavirus pandemic.

As mentioned prior, for many years Rebecca had made use of technology within her work, rising to fame through social media platforms like Instagram and YouTube. When the Coronavirus pandemic hit, Rebecca made the best of a bad situation and continued to make content on her accounts and also decided to start up a new account - Capel Lives. This allowed her to host livestream masterclasses to a large audience of followers for a fee where she could showcase her skills and expertise. Reflecting on this from my perspective: I believe this was a very intelligent idea of bypassing the lack of income from her client base and avoiding the condescending attitude of Universal Credit and the furlough scheme.

Although this was a very successful business decision for Rebecca, I understand that this is not possible for all when we were stuck at home during lockdown. Due to Rebecca's background within social media and video content; she was fully equipped to house these masterclasses to a professional standard that would justify a price point.

This idea has further progressed to a tariff and subscription service where customers can pay a membership fee of £10, £12.50 or £25 to have access to her livestreams and privatised makeup content.

Ashley described that his love for makeup truly lies with working on a model on a professional shoot and so doing live streams like Rebecca was not something that Ashley wanted to pursue. We both commented on holding a perfectionism style trait which left us feeling that if we were to create video content, it would need to be of such a high quality

that it would require professional equipment which neither of us had access to amidst the pandemic. As mentioned earlier, with Rebecca's background in video content on social media, she was fully equipped to capitalise on this market and did that very successfully. When I proposed the question of technology to Elaine, she summed it up as not wanting to spread herself too thinly with work and pick up too much new business. As she had already got so many clients on the back burner from their weddings being cancelled, she didn't feel the need to put herself out there. She even stated that she had to stop taking bookings for a period of time to allow time for her existing bridal clients. In conjunction with what she stated earlier, although Elaine had no intention of leaving her practice as a makeup artist, with others not being able to financially sustain the career - she had an influx of new clients in need of a bridal makeup artist hence this added another collection of clients to be serviced.

When legislation did ease and the freelance gigs started to come back up again - there were some changes that Ashley had to become accustomed to. Wearing and funding PPE (29) was something that was something that artists had to get used to. Although we agreed that it was not too uncomfortable and was manageable at times - trying to source cleaning supplies like Isopropyl alcohol (30), brush cleaner and hand sanitiser - these were all very tricky to obtain. Not only this but also when work was coming in, it came through in drips and drabs and made it very tricky financially to plan and prepare for the future. Not only were products tricky to get hold of, merchandise for campaign photoshoots were held up due to shipping and other issues. This subsequently pushed back the jobs and then had further knock-on affects on later photoshoots that Ashley had scheduled. Although supply chains were evidently expected to have issues, the further issues and affects that happened after this was unprecedented. Elaine commented on the anxiety that she faced when returning back to work. Usually, Elaine described herself as a calm person when in a professional environment when it came to testing to frequently and having to deal with PPE during the hot summer months - it did affect her anxiety and stress levels when she returned back to work. She said that not only did she have to reassess the way she worked, she had to re-asses the way she worked with assistants, clients and even herself. She said that thankfully to common sense and basic training played a huge part in keeping everyone safe. Despite the disagreements with the Governments legislations - she did do her part in cleaning all surfaces and kit thoroughly and ensuring the workspace was correctly ventilated. She did all of these to ensure that the risk of contamination was minimised to the best of her ability.

Although summer of 2020 seemed like there was some hope to see the end of the pandemic, but onwards came November when the second lockdown commenced. Ashley recalled this time where shoot after shoot was getting cancelled and he spent hours just replying to messages about these jobs being cancelled because of COVID.

Moving closer to the current point in time, Ashley has said that COVID precautions are still very much alive and ingrained into the work that he does. He is still sent thorough risk assessments filled with safeguarding information for shoots and the enforced implementation of Lateral Flow Tests (33) is keen on photoshoots. Despite these being a fairly painless and easy process to undergo to keep everyone on set safe, the action from the Government to give them a price point was a surprise to many people. As of the 1st of April 2022, the Government decided to enforce a payment when receiving a lateral flow test kit to curve the infection rate of the virus. The idea of these being scrapped was a

scary thought too many as people no longer felt safe visiting relatives who were vulnerable (34). Although these tests are widely available and with a pack of 5 around the price point of £9.25, this still leaves family without that dispensable income to safely test and keep themselves safe.

I then touched on an alternative ad campaign that was ran in October of 2020 (35) which showed people who had creative, art based careers and that their new job could be cyber - deferring even more people away from the arts too retrain and reskill. We all felt very passionate about this campaign because it really felt like a slap in the face after the Government had disqualified people from being available for furlough, invalidating peoples careers and tearing the industry to shreds. Elaine described this as truly shocking. It showcased such a lack of respect for the arts industry as a whole and once again, highlighted the long-held attitude that the Government has held towards the art. From defunding school programs to holding campaigns like this one - there has been a constant shun and discredit towards the arts.

Ashley likened this to someone who worked in an accounting job to move on and retrain because their industry had shut down during COVID and I feel that really hit the nail on the head in how I personally felt about the campaign. Just because we had 'survived' without these creative based, art jobs" did not mean that it isn't needed in society. To recall back to earlier within the interview, those working within TV and Film we're given an hall pass in regards to legislation and so the costumers, camera crew, actors, makeup artists, hair stylists and everybody else involved with making the soap operas that people watched on their TV's at night was all put together by creatives.

In retaliation, we fought back and actually picked apart the image to highlight the amount of creative jobs that went into that campaign image and how many careers it would take to pull this together (36). This really showcased the importance, knowledge and sheer talent of these people needed to create this image including the photographer.

The photographer who took this image described their reaction as 'devastated' after they found out what it had been used for. Krys Alex, an American photographer took the photo before uploading it online to be bought and used. Once they found out of what it had truly been used for, they were devastated and even quoted it as an 'unforgivable act' (37). The ad was later removed after being deemed as Inappropriate by Culture Secretary Oliver Dowden who said the 'crass' advert was not his departments work (38).

Delving deeper into the psychological side of things, I asked my interviewees if they felt that the whole pandemic has taken a toll on their mental health. Ashley expressed that feels it affected everyone in large and small ways and regardless of his will and want to get back to his passion for makeup artistry he said that there was often those voices - possibly encouraged by those at Universal Credit - to give up and consider other things. I feel I can most definitely relate to this as throughout these treacherous two years, I have really gone 180 on how I felt and where I wanted to be within the industry as to when I started my learning journey.

Elaine recalled to previous conversations with fellow Makeup artists that the anxiety upon returning to work and the risks involved was very prominent and still exists somewhat to this day. She also expressed that self-doubt filled her mind as well as other fellow colleagues in that they were unsure if they could still *do* the job after being away from the practice for so long. She combated these feelings with likening it to stage fright and how

it can be good to motivate you with adrenaline but can also be very emotionally and physically draining.

Data collected from Questionnaire

Firstly recapping the data received and found from my dissertation questionnaire (40) that was published on my website (21), I received a total of 50 responses from a variety of people working in the hair and media makeup industry.

When assessing the data (22), 74% of those who answered my questionnaire form worked within the theatre, film or TV sector and a further 20% of people were studying to work in the field (23). Initially as my first question, this brought a warm feeling to my soul as at this point - the idea of writing this thesis and report became real. Getting submissions, viewpoints and feelings from those actually working within the industry for my project would provide the direct mass viewpoint that other articles were missing.

I then continued on to propose the question of do they think that COVID-19 has affected their work and by an obvious lead the multiple choice answer of 'Strongly agree' came in first place, followed by somewhat agree (24). I think this does reflect the need and purpose of my aim to document how much the pandemic has had an affect on those working backstage and within the hair and media makeup industry. Something that did interest me was that Strongly disagree actually ranked the same as both neither agree or disagree and somewhat disagree with one vote each. I think it will be interesting to look into the other responses from those individuals to see what their experience was like during the pandemic.

My third question then asked the respondent to detail what the first lockdown was like for their business. An overwhelming amount of people expressed that their work came to a halt completely. Those working in theatre had their productions cancelled, freelance clients didn't need their makeup doing, many were made redundant from counter jobs in department stores and others had to make ends meet by working in supermarkets as an essential worker. Again by no surprise, a lot of backstage workers did not qualify for the furlough scheme and had to rely on savings and universal credit to feed their families. Some even said that they didn't get work until mid 2021 when social events started to happen again and clients needed their makeup. There was a large amount of submissions that documented the issues they had pertaining to their studies and how it completely halted their courses. Forcing them to work on themselves for their portfolio work. This I could totally sympathise with as over half of my time studying has been taken over by COVID.

Once the industry did start to open back up, I asked what was the biggest struggle and setback they faced. Once again, having no access to professional facilities while studying and not having access to models was an issue for those studying to work within the industry. For those returning back to work within professional spaces, ventilation was an issue when working the summer months amongst the heat of PPE (29). Not only was PPE an uncomfortable issue for artists to face, it was also an added expense to usual costs of travel, kit and then the general cost of living taken from your earnings also.

One user recalled their struggle of trying to find work after the lockdowns as a newcomer

having freshly graduated. Due to team sizes being reduced in size for safety, crews and backstage managers possibly favoured staff that they knew who had the skillset to get the job done. Another described it as a competition for jobs as so many artists had been left with no work for months. As discovered from my in person interviews and other responses from my previous questions, many artists did not qualify for the Furlough Scheme or Universal Credit hence I can only assume that this would've increased the determination of others to get back into the industry.

Heightened anxiety and increased mental health issues was also commented on by respondents. They then related this to working within a sector that had close contact services and the anxiety of COVID as a whole. Something else that could be incorporated in this was the mental blocks and lack of inspiration that people faced when trying to be creative on themselves at home. Without having the 'luxury' of visiting art galleries, fashion shows, new print media and other events happening within the world - there as no real progression in pop-culture and mainstream media that would give fresh ideas. I also think not seeing people and being confined to our homes, living in such an uncertain world also had a huge impact on peoples mental health across the world. Not just within the hair and media makeup industry.

My fourth question asked a more dead-end question out of curiosity to see whether the pandemic and the lockdowns put a stop to any life-changing big projects for their careers. 77% of people said yes to this question (41) which again, highlights the true impact the Coronavirus pandemic has had on career progression and work as a whole for those within the industry.

My fifth question as another question which could be represented by a numerical figure or created into a chart and this asked if they considered leaving the industry for something that was better paid? (42) Similarly to the likes of Ashley and Elaine in that they could not be persuaded to leave the industry and were confident in their decision of career path. Unfortunately the same cannot be said for myself. Throughout this treacherous time throughout my studies, I have struggled to find and retain motivation for the subject. Like many others of those who are studying to work within the industry, working on myself and not having access to do work experience on theatre productions or build up a freelance client base has disturbed our dreams and passion for the industry.

Others described their decision as a very similar situation as mine that they could not find security within the industry and choosing between a corporate role that paid their bills and their freelance passion was not a decision they could make lightly. There was a handful of responses that expressed an oxymoron that they considered leaving the industry but to go into education to teach within the field. This too was something I considered to go hand in hand with working within the industry but securing an income that I could rely on in the event that we were to go back into a lockdown.

After the conversations with both Elaine and Ashley, I was very intrigued to find out the results to my sixth question which asked about if their freelance business qualified for the Governments furlough scheme. By no surprise to myself, 68% of those who responded to that question said that they did not qualify for the furlough scheme and were left in the dust financially. Many expressed that it was due to the way that the government calculated how long you were self employed for and if your business as classed as legitimate. This however does still highlight instanced like Elaine as she had a legitimate

freelance business for over 6 years and yet still did not qualify as she works within venues (44). Those who did qualify was very appreciate of the fact however, some had to fight for this income by going to companies like BECTU (45) to seek help.

My next question focused on the idea of technology and whether people implemented this into their work. As you can see within the graph (46), only 38% managed to implement technology into their work. People gave examples such as working on their personal social media accounts to increase their portfolio, delivered lecturers and seminars on broadcasting apps, enrolled onto online courses to increase their skillset.

Upon reflection, I should've added an additional question to ask my audience if they *attended* any online sessions/concerts during lockdown. I feel this could've increased my data for this question and maybe highlight more the use of technology with online performances during the Pandemic.

My eighth question asked those who returned to the industry after we were legally allowed to - what was the biggest change they had noticed when returning to their usual practice? Numerous responses detailed the hardships of mask mandates, washing hands all the time, changing of gloves and PPE and the strict protocol of hygiene when working on set. Even to this day, I am very conscious of my hygiene with myself and my kit and always will wear. Mask for my own safety as well as my clients.

Some of the successful artists who work within the TV and film sector said that Amazon (47) required their workers to undertake a three day training course on COVID safety for Makeup artists. Not only this, but the amount of Makeup and Hair staff allowed/cast on set was limited. To try and contain the virus spread, with the amount of people on set as well as the idea of if someone caught the virus and had to isolate - there was an alternative person to complete the task. I can fully understand this precaution taken by directors to ensure that people were safe, however as someone who specialises in the makeup side of the industry - I can only assume this would leave many people without work as they ideally needed artists who could complete both tasks.

Despite this, completing online courses or general continual professional development during this immense time off, would've been a perfect opportunity to fill in those employment gaps that people faced. Some artists took more necessary qualifications like Infection Prevention and online Barbicide and COVID examinations however as mentioned before - this expansive amount of time off was a brilliant occasion to enhance their skillset and improve their skills. One user spent some time enhancing their skills in an afro Caribbean hair. This could've been enhanced by the popularity of the show *Bridgerton* (48) which featured one of the main characters with numerous elaborate afro hairstyles.

Linking back to the previous observation of Rebecca Capel (12), many of the answers from this questionnaire expressed that they undertook online masterclasses from the likes of Plouise Makeup Academy (49). I think that this shows the popularity and employment opportunity's there for social media stars to branch out into either creating their own products like Plouise or doing privatised livestreams behind a paywall.

To finish off my questionnaire - I asked if the users had any further comments they would like to add or discuss. People did recap on the mental health with the stress and anxiety when returning to work. With the general phobia of catching and spreading COVID to the fear of seeing people again after becoming comfortable with their own company and

having to see people again. Furthermore, the opposite of this and the loneliness that people faced when they were alone for many months without being on set, seeing friends and family or having any human contact.

Some even had fears of the industry not starting up again or being as full and busy as it once was. I can relate to this fear as I was going through my degree - I did wonder if I would be able to get out into the Industry and be able to be as successful as I had hoped at one time. In addition, one respondent expressed that they felt that all of the truly talented members had left the industry and so they found it hard recruiting and hiring skilful staff for their productions. I feel this could be linked to the issues that people faced with legislation changed and how TV/Film were allowed to work much sooner than those in theatre or more commercialised settings and so once these areas opened back up again - those who has skill and potential had transferred over to a different sector.

The financial side of the sector was also an issue that people discussed feeling that the industry as a whole was not as financially secure as it used to be and with that - staff had to work overtime to complete their tasks without getting paid extra.

The Effectiveness of Data Collection Methods

Reflecting from both my in person interviews as well as my dissertation questionnaire linked on my website (21) I feel it was very successful as they allowed me to list and ask all the questions that I wanted. As mentioned earlier, adding the addition of a question explaining more if the respondent did attend any online concerts however although this is more of a sub conversation that is not fully to do with my project question and so would not necessarily be useful for my thesis.

As some of these question responses have described very interesting work placement situations - I would've liked to collect email addresses or names of the respondents to then progress to do further interviews to ask more about their experience during the pandemic. I found this to be more of a regret towards the end of my interview when I opened up the floor for the writers to express any additional feelings from their time during the Pandemic.

I feel that the way I shared these was also relevant to the area and topic that I am wanting to explore which is how the Coronavirus pandemic has affected the Hair and media Makeup Industry. If I were to share it further, I could've shared this to further groups of makeup industry specialists however that poses the question of the limitations of sharing. Although I would have a larger range of data to assess - it could also pick up implausible sources from smaller groups whereas I trust those involved within the West End Wiggies group (12).

I believe that following my initial research methodology proposal of conducting both in-person interviews as well as using my online dissertation form - it allowed me to collate numerous sets of data - both providing a personal and analytical response to the questions provided. I do feel that the addition of statistics from my questionnaire has supported some of the witness accounts from my more in-depth interviews and has allowed me to explore this topic cohesively and effectively.

Key Findings

After conducting my in person interviews, inferring the information relayed onto me as well as assessing the comments given through my Dissertation Questionnaire - I have come to the following conclusions from my initial question of 'How has the Coronavirus Pandemic affected the Hair and Media Make-up Industry'?.

From the personable responses within my formal interviews and my more relaxed questionnaire responses, it is apparent there is a correlation throughout all of the data showing that there has been a lasting effect caused by the Coronavirus Pandemic on the industry. This conclusion supports my hypothesis that there has been a lasting affect from the industry losing talented members to other sectors or more secure jobs to the wishy-washy consistency from the Governments legislation changes - indeed there has been a corrosive effect placed upon artists.

Amidst the sea of supportive comments towards my hypothesis, there has been some outliers within the data that expressed their likeness towards the industry and pandemic as a whole. For example, chart 2 '*Do you think COVID has affected your work?*' (24) showcases the responses from my questionnaire where some respondents said that they strongly disagreed with the idea that COVID affected their work before further expressing in future questions that they enjoyed the break from work and that this experience of time off will never happen again. Despite this however, as this was a small percentage of my responses - I will be counting this response as an anomaly however still observing and respecting their opinion from their personal experience throughout the Pandemic.

Although as I initially commented on within my Literature Review; there is not many articles out there that I had personally found that showcased evidence like this. I feel the one article that I could relate this subject matter to was that from Jonathan Mitchell at ITV News (5). Within an in person interview, he spoke with Bryony Lemon, a freelance costume maker living in London who was snubbed from any financial support. Mitchell goes on to talk with Head of Bectu (45) Philipa Childs who expressed her want for more inclusivity when it comes to supporting freelancing.

I feel the information provided from both my responses and interviews resonates with this article (5) as it showcases the emotion of real people and does not refer to the artists as numbers and percentages where it is real peoples lives and careers at risk. This again - further backs up my initial thoughts and hypothesis that there has been a negative affects specifically on our Industry.

Limitations discovered

While working on this project, I had some initial goals and aims that I planned to achieve whilst writing this thesis and dissertation.

One of these I was aware of when I started the project was that the pandemic was not finished and there was still new information and legislations put in place about travel, working in certain locations hence it was hard to observe and put a cap on my research field. Secondly was that the Coronavirus pandemic is merely 2 years of age hence, evidently, making it difficult finding articles with secondary research and information to

back up my thoughts and ideas. This did however give me free-rein into what area I wanted to contribute to and populate in some sense.

As commented on during my research collection, I did not share my questionnaire as widely as I could've done nevertheless it gave me a collection of credible candidates to fill in my form which provided me with pertinent responses of information.

Further recommendations

With this project, focusing on the methodology of primary qualitative research opposed to the already documented quantitative research - this project could be looked into and discovered for an immense amount of time as everybody within this industry has their own story to tell. Although I have mainly focused this on the Hair and Media Make-up industry, with the discussion of the Fatima campaign and the general implications legislation has had on the arts industry - this could be extended even further and opened up to more responses and acknowledgements from other artists within other sectors.

Furthermore, I feel further research is needed to fully establish and explore the impacts of technology within the Hair and Media Make-up industry. I do believe that discussions with Rebecca (12) would've made a positive impact on my research with her personal experience and context of creating that type of business and content.

Conclusion

Within this thesis, I have explored the idea and question of 'How has the Coronavirus Pandemic affected the Hair and Media Make-up Industry'. From what I have researched, explored, analysed and discovered throughout this project is that there definitely has been a shift in the way the industry works and that the main catalyst of that has been the Coronavirus.

It has also become apparent that there is not enough support towards the arts industry as a whole from Legislation during the return to work phase within 2020, the Fatima campaign as well as the inclusivity of the furlough scheme alongside other subsidiaries. Throughout this project, my main focus has been to capture the true emotions of the artist working within the Hair and Media Make-up industry and I feel this has been completed successfully. Conducting in person interviews as well as giving unknown contacts the opportunity to have full control in their answers within my questionnaire has allowed my data to feel unfiltered and raw in a way that has not previously been documented.

As discussed above, to further fully capture what technology contributed to the industry during the trying time of lockdown, further research and interviews need to be had with those who worked amidst that environment to see the full perspective compared to a general outward observation.

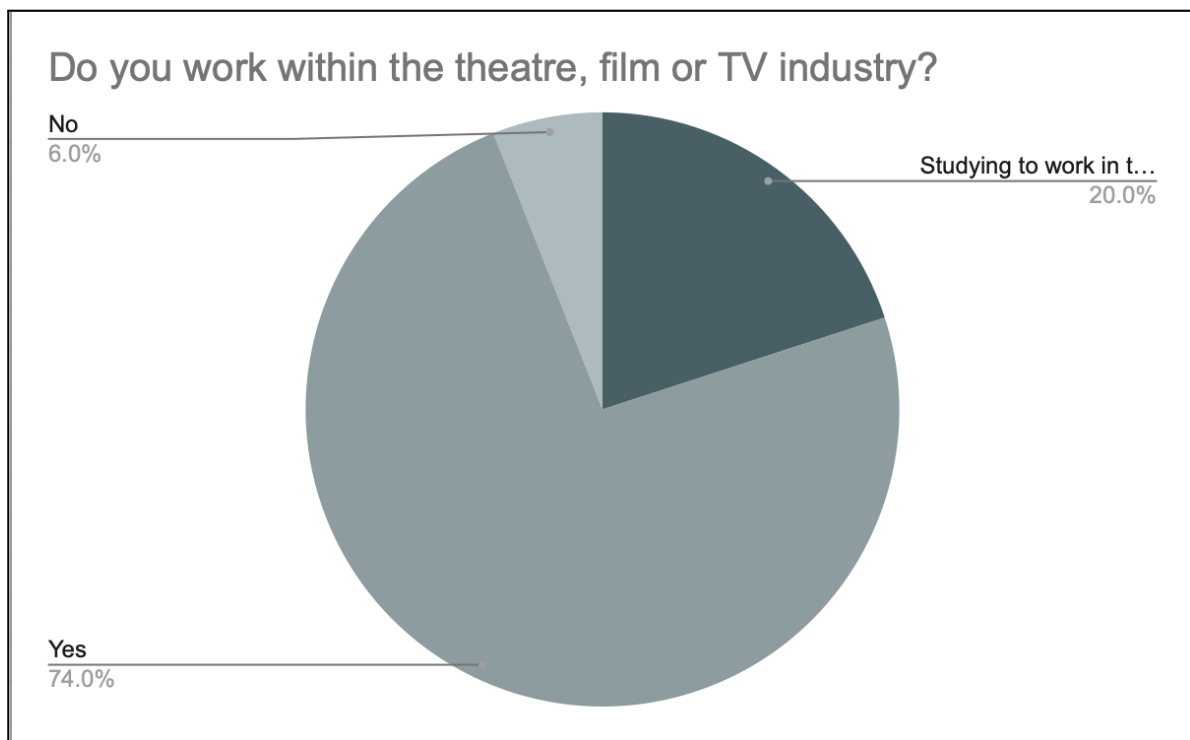
Despite this concessionary statement, I do feel that the content included within this thesis has provided a contribution to the topic of the Coronavirus Pandemic and the Hair and Media Make-up industry. As previously recorded, the information foretold within existing

articles showed a two dimensional depiction of the backstage workers and did not detail the true heartbreaking struggles of those who worked within the field.

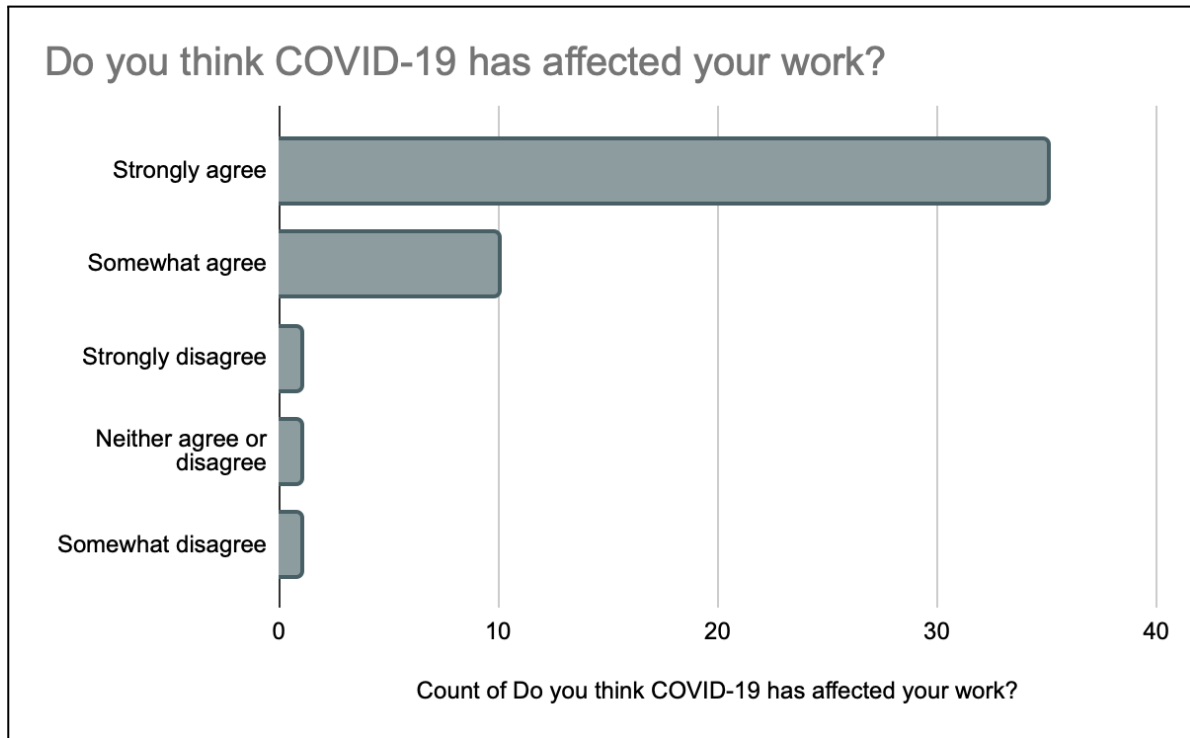
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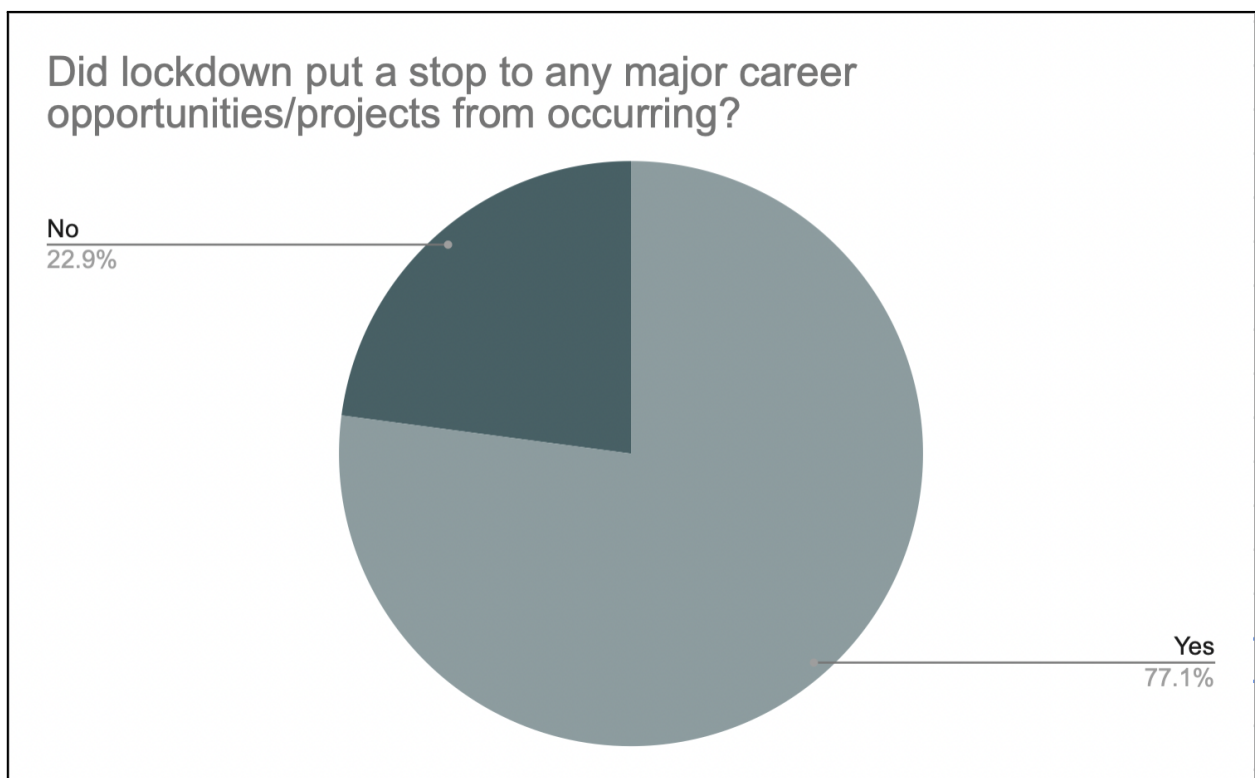
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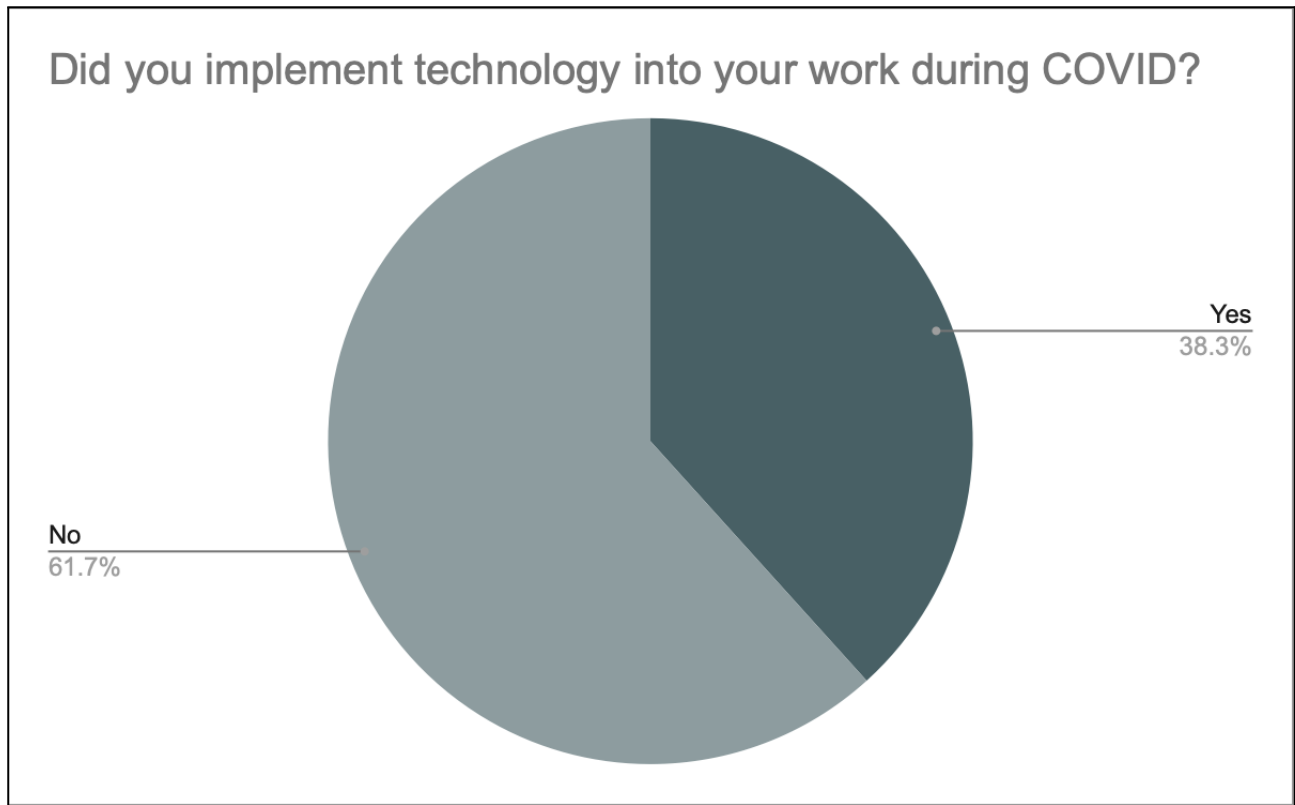
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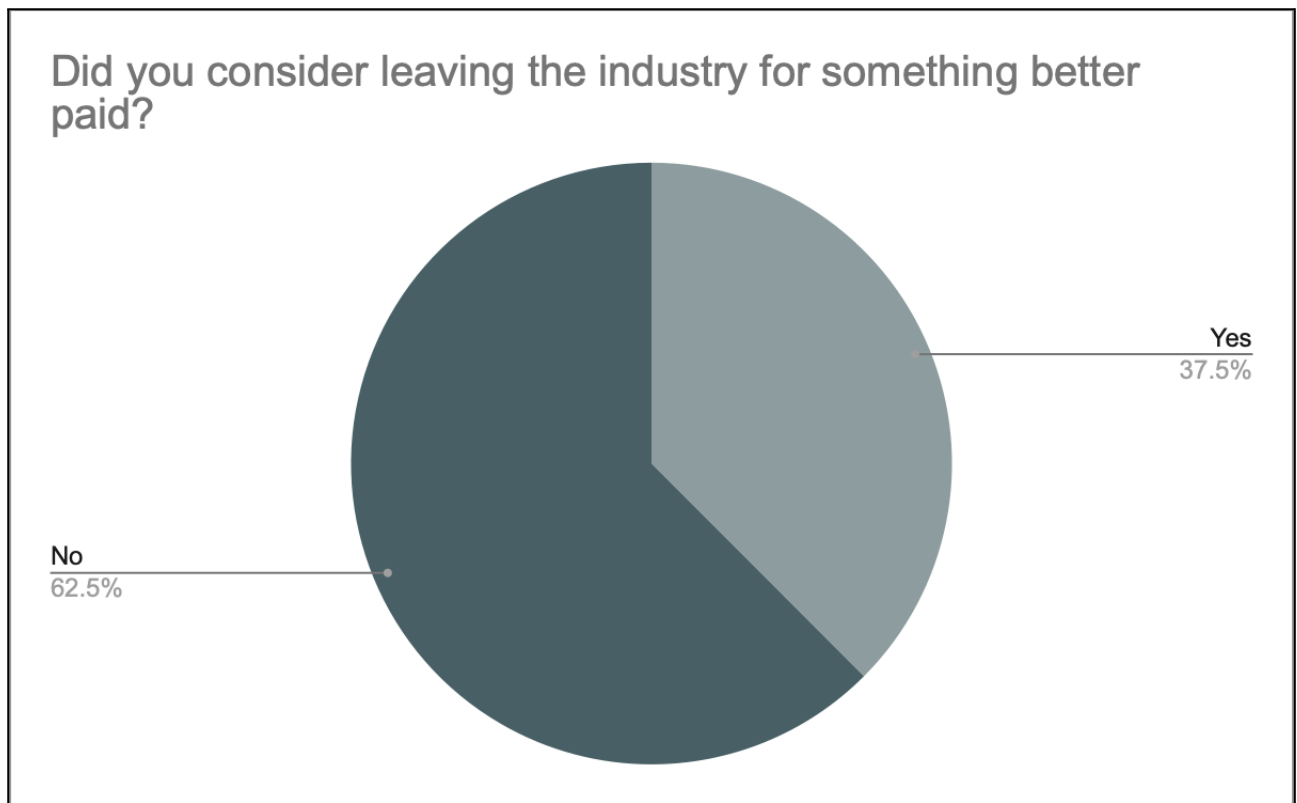
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