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

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Introduction

Within this essay, I want to discuss the affects the Coronavirus pandemic has had on Hair and Media Make-up industry. I plan to focus on the mental health aspect while also explore the struggles artists and backstage workers have faced throughout the pandemic. I feel this topic is really important to document as the longterm economic affects are starting to show and I 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 effected mainly centred around legislation as well as the financial losses. Within my approach, I plan to look at this from an alternative angle: listening to the voices of those working on the ground, those who have run self-made businesses. As the pandemic is just shy of being 2 years old, there 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 page (19), my business oriented makeup Instagram page (20) as well as those who visit my personal website (21). From here, I then plan to take my research scope further and reach out to artists via popular Facebook groups within the Hair and Media Make-up industry.

The most significant findings within this thesis are the lasting, impactful effects 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 Quantitive research rather than Qualitative - reporting on the financial aspect of the pandemic and how that has influenced 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 written very early within the pandemic-May 2020-hence at this time everything was very uncertain as to whether the industry would survive at all due to social and economic factors. The authors then go on to discuss other pandemics like the Spanish Flu (2), another pandemic from the early 20th century. This was further likened the modern times of social distancing and government mandates closing schools, churches and theatres.

Furthermore, it discusses other times within the last century where theatres closed during the Second World War. The article closes out by circling back to positivity, preaching that if the industry once shut down and successfully opened back up again - it is achievable once again. The main question left is, how can we do that? I feel that this source is somewhat helpful because it explores the issue that although the industry has shut down, there is still hope of recovering from this major loss. Furthermore, I think this article took more of a reporting stance covering previous events. However it doesn't cover what I want to explore and report on.

My second source by Oliver Dowden at The Daily Mail (3), explores the hope for the industry to open by winter and have us all be working within the theatre once again this Christmas. However, this article was released just as Coronavirus cases started to climb again before the country spiralled back into a lockdown state once again.

Dowden goes on to discuss how the arts industry has been fighting for survival since the first lockdown in March 2020 and how theatres in particular were trying to tackle the issue of social distancing as they opened back up again. In addition, Dowden writes 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 venues tested the possibility of this at the Bournemouth Symphony Orchestra (4). This however did not solve the issues that were imposed on theatres around the country. Subsequently, actors scripts were adapted and innovative developments were made to keep performers safe through saliva testing; these were in very early stages and were not as efficient as the modern Lateral Flow Testing.

I feel that despite this article being more positive than my first article, it still shed no light on for the backstage workers within the hair and media makeup industry. The idea of saliva testing and adaptations to fit around the new circumstances was beneficial I feel this still did not capture the effects of those behind the scenes working to get these shows live.

My next article jumps forward to one year after the world went into lockdown, in March of 2021 with an article from Jonathan Mitchell (5). The headline of this article was primary reason it caught my attention. It explicitly mentioned the impact of COVID on London theatre and arts, mentioning over 40% of its workers being made redundant. This article was how I discovered many self employed backstage workers did not have access to the

UK Government's support furlough system (6). Those who did have the *luxury* of qualifying for these payments - the amount given was insufficient to cover their household bills. Within the first few lines of this piece, I could already see the difference time has given for these sources to gain more substance and analytical views from the writer. In particular, there was a section within the article which detailed an interview with a freelance costume designer Bryony Lemon who worked on amazing projects for West End theatre shows like *The Prince of Egypt* (7). Lemon detail's their experience as a backstage worker throughout the pandemic - going on to explain even with eligibility for for self-employed grant scheme, better known as SEISS (8), they were still not able to claim funds and the government deemed the profession as 'not valid'.

This article encapsulates what I want to document in this project. It describes the hardships that our industry had to face while also highlighting the awful treatment the government 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) is dated one month after the last in April of 2021 - around the time that plans to lift restrictions had been proposed, and many businesses across numerous sectors had started to reopen. The article reports on what changes have already happened and how it will effects the consumer. It starts by stating how gigs had been cancelled, stars had been confined to their homes and how many theatres have sat in the dark since March 2020. It also documents the arts industry has been the worst effected industry since the close in 2020 financially losing more than 90% of its ticket sales (10).

Rooney follows this writing about how technology was used 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 confined to 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. This showcases the innovation and creativity that the industry used to survive the tough times.

During April 2021, the NHS rolled out vaccinations for the lower risk population groups. This subsequently reduced the anxiety of contracting Coronavirus which allowed for a natural relaxation into normal life. To ensure safety, sanitiser and social distancing was upheld to protect and maintain public safety. In the United States, cinema screening capacities doubled as vaccination figures increased and cases lessened.

The light at the end of the tunnel for the industry was starting to get brighter. People found ways to work around the virus and theatres were starting to function back at their full captivity. As thorough as this article was, I believe it was similar to my second source - it didn't fully coincide with the aims for my thesis and left something to be desired. Once I start to collect my own research, I will be able to use some of the statistics in this article to support my findings - hopefully finding some correlation and solidify my results.

Through these articles, the primary trend I have established is that the authors have no personal connection with their content. They predominantly take an analytical standpoint than one that is personal. The source that shared my viewpoint the most was the article by Jonathan Mitchell (5) whereby he included personal interviews and quotes from an independent costume designer.

I believe this article will be helpful in supporting my personal research. Alongside this, the other statistics found throughout the other sources will further support the general theme and structure of both my methodology and thesis.

Methodology

When undertaking my personal research, I aim to create an interactive form through my website featuring closed questions and more expansive descriptive questions. In addition, I plan to conduct personal interviews with a wide scope of individuals including social media starlets, short-film professionals and freelance artists that have successful, thriving businesses. Subsequently collecting qualitative research rather than the quantitive journalistic research I found within my literature review. Once I have collected my data, I want to further develop my findings with secondary research found within the articles listed above and other journals from reporters.

I believe conducting my research in this way will assist me to answer my question, how the hair and media makeup industry has been affected by the coronavirus pandemic. This emotive style of research should hopefully give some character and show the reality for those backstage workers.

Researching into this topic could be controversial, as I plan to explore political issues including the UK governments response to the arts industry throughout the pandemic and the knock on effects to individuals mental health. To preserve anonymity within my findings, I plan to keep the responses within my questionnaire anonymous and confidential. This allows me to observe and follow GDPR Law (11).

Regarding the scope on how I will collect my data from the form, I plan to share this on my social media accounts (19) (20), have a direct link on from professional website (21). To further elevate this, I have considered and planned to post it also into popular Facebook groups for industry professionals like the 'West End Wiggies' (12) group. When selecting the participants for my personal interviews; I wanted to select artists who worked under their own small business to ascertain that personal touch and how their experience has been in the East Midlands and South Yorkshire.

Depending on these results, further development considerations included using Meta Advertising to further boost the reach of my form across the UK, targeting specific demographics, job titles, interests.

This multi-faceted approach will provide a broad scope further than just my personal following.

When constructing my questionnaire (40), I wanted to use a mix of both qualitative and quantitate questions to ensure that I had a variety of data. This will allow me to combine these primary research findings with stronger quantitive research found within my literature review (along with other articles) to better understand my findings. To also gain more personable information, I included short and longer written answers so people could express how it truly affected them. For certain questions that were initially closed questions, I gave users the opportunity to comment and explain their answer further with a write-in text boxes. From this data, I have been able to develop graphs and charts to showcase the data in a visual format.

To add another layer of detail, there were some questions which ranged form strongly agree to strongly disagree

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

Overview of Research Results

When creating my 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, multiple choice, short and longer written answers.This approach allowed participants to share a more personal account of how the lockdowns and the pandemic affected them individually. The main objective of this questionnaire was to collect a substantial amount of data, centred around the same topic, asking participants the same questions to hopefully gain a wise variety of answers. A positive element of this research method was the time invested and the value of the return. Whist it took time to explore the questions, construct the form and publish online - the data collection itself was instantaneous. Allowing me to gather responses from many participants without the need to conduct one-on-one interviews.

As for my person interviews, I decided to reach out to 4 industry professionals who worked within the arts. 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) a up-and-coming in the e-commerce and editiorial beauty space, working on amazing campaigns with Puma (14), Naked Wolfe (15), Karrimor (16), Elaine Searston, bridal extraordinaire who runs a very successful bridal makeup business in North Nottinghamshire(17), as well as Pauline Loven, CEO and costume designer at Crows Eye Productions (18). Each of these individuals 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 provide comprehensive research data to explore and discuss the topic, while showcasing the effects the coronavirus pandemic has had on the industry.

Research Findings

Following on from my previous aims, methodology and plans for my research; I now want to crucially examine and document my research findings. As I used two different methods of data collection, I plan to present the findings in the same way. The first section will recap my personal, 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 (39), 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 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 therefore the major fashion houses decided to book local artists to avoid possible issues with international travelling artists. Elaine found herself 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 photoshoots before halting to the legal restrictions.

Ashley expanded on his hardship and stated that it was super difficult as he could not work at all, only picking again in August of 2020 once lockdown restrictions had lessened for face to face contact services. During this time to get by, Ash worked in his family's pub however hospitality venues were also closed until July resulting in no passive 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 going to take place. This a very uncertain time for everyone: for personal security and health, but it was also a worry for those who were self employed. Elaine maintained a positive outlook however, patiently waiting to see what would unfold in the coming months.

When asking them about whether either of them qualified for the furlough scheme, Ashley stated that according to the government, he had not been self employed long enough to be eligible for may payments. Therefore relying on Universal Credit payments (25). Elaine - though had her own studio and was classed as self employed - worked in different venue locations, therefore she also did not qualify.

Ashley and Elaine were not the only artists to receive this type of discrimination. According to The Guardian article 'Fix gaps in furlough for self-employed workers, government urged' (26), the criteria introduced to qualify for the grant excluded more than three million people. Many of those affected were referred to as 'the forgotten' as there was little to no government support for creatives who were unable to work.

Thankfully due Elaine's partners position, 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. Questioning its worth entirely. Therefore 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 Ashleys work and 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 2020. Hairdressers were also allowed to go back on the 4th July, however '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), fast-fashion house BooHoo (28), along with celebrity makeup artists such as as Nikki Makeup (32) continue to work through the pandemic whereas those who are less established, those with less savings to survive with, sit and watch these double standards take place.

Due to the issues with legislation and staggered return to work dates, some artists decided to change areas of specialism and move over to TV and Film as they appeared to be exempt from COVID legislations.

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 Elaines line of work, this was a huge scheduling nightmare for brides that were trying to re-arrange their weddings. This uncertainty had a continuous knock on effect to other appointments in her diary.

Elaine even sympathised for one of the brides: they had gone to bed early the evening before their wedding on the Friday, only to be informed on the morning of that the government had ruled their wedding must be cancelled.

Although this specific incident did not directly affect the hair and media makeup industry, I feel it is important to document this devastating news for that bride to have found out the morning of her wedding that it must be cancelled due to legislation changes.

I did contact Rebecca Capel for a possible interview, unfortunately 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 pandemic effects.

Rebecca had made use of technology within her work, rising to fame through social media platforms like Instagram and YouTube before the pandemic had even started. When the Coronavirus pandemic did hit, Rebecca made the best of a bad situation and continued to make online content and promote her new business 'Capel Lives'. This allowed her to livestream masterclasses to a large audience of followers for a fee where she could showcase her skills and expertise. This was a very intelligent idea of bypassing the lack of income from her client base and avoiding the condescending responses of Universal Credit and the Government furlough scheme.

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

Since its conception, this business has developed to a subscription service whereby customers can pay a membership fee of £10.00, £12.50 or £25.00 to have access to her livestreams and privatised makeup content.

I discussed this idea with Ashley, asking whether this would be something he'd ever consider. He described that his love for makeup truly lies with working on a model on a professional shoot therefore hosting livestreams like Rebecca was not something he would be interested in. We discussed how a shared tendency towards perfectionism left us feeling that any video content we were to create would need to be of an exceptionally high standard that neither of us had access to during the pandemic. Rebecca's previous expertise in social media meant she was fully equipped to capitalise on this market.

When I proposed the question of technology to Elaine, she expressed a disinterest in the topic; not wanting to spread herself too thinly with work and pick up too much new business. As she had already got so many clients waiting to be booked in after their weddings being canceled, 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 customers.

When legislation did lessen and the freelance gigs started to appear again - there were some changes that Ashley and Elaine had to become accustomed to. Funding and functioning in personal protective equipment - known as PPE (29) - was something that artists would need to get used to. We agreed that despite working amongst a mask, visor and plastic apron was relatively uncomfortable, trying to source cleaning supplies like isopropyl alcohol (30), brush cleaner and hand sanitiser was tricky to obtain.

Ashley explained that sanitisation wasn't the only problem he faced, merchandise for brand campaign photoshoots were held up due to shipping 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 effects 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, however when it came to frequent lateral flow testing and dealing 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 rethink the way she worked, she had to re-asses the way she worked with her assistants, clients and even herself. She said that common sense and basic training played a huge part in keeping everyone safe. Despite the disagreements with government legislations, she did do her part in cleaning all products, tools and equipment thoroughly and ensuring the workspace was correctly ventilated. All of these efforts were now part of her usual routine to reduce the risk of disease contraction.

The summer of 2020 appeared to be the end of the pandemic, until autumn's second lockdown brought the industry to a halt again. Ashley looked back on this period when his recovering calendar cleared overnight; he spent many hours responding to cancellations.

Even now, Ashley notes that COVID precautions remain in his workflow. Through risk assessments and safeguarding protocols the strict requirement of Lateral Flow Testing (33) still stands. Despite these being a relatively painless process to keep everyone safe, the action from the Government to give these lateral flow tests a fee was a surprise to many. As of the 1st 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 thought of these tests being eradicated was daunting as people still did not feel safe visiting vulnerable relatives (34). Although these tests are widely available and with a pack of 5 priced at £9.25, this still leaves families without that dispensable income at risk.

Later, I brought up the October 2020 ad campaign (35) that encouraged arts professionals to transition into cyber careers - a campaign that further isolate the creative community by pressuring them to retrain and leave the industry behind. Ashley, Elaine and myself all felt very passionate about this campaign because it was a personal attack. The Government had disqualified people from being eligible for furlough, invalidating peoples careers and tore 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 arts. From defunding school programs to holding campaigns like this - there has been a constant shun and discredit towards the arts.

Ashley likened this campaign to telling someone who worked in an accounting job to move on and retrain because their industry had shut down during COVID. In my opinion, this was incredibly accurate. Simply because we had 'survived' without these creative careers for 6 months, did not equate to their irrelevancy. As explored earlier, certain creatives switched to work in TV and Film sector as they continued to function despite

legal legislation.

In retaliation, members of the industry fought back and dissected the image to highlight the amount of creative individuals that would have been utilised to construct this campaign (36). This really showcased the importance, knowledge and sheer talent of these artists who are needed to create images like this one.

Krys Alex, the American photographer who took this image, was 'devastated' after they found out how his image has been used. Krys referred to this 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).

To better understand the psychological impact, I asked both Ashley and Elaine if they felt that the pandemic had affected their mental health. Ashley told me that there were moments - possibly encouraged by those at Universal Credit - when he thought about giving up and consider other things. The uncertainty of the industry was something that we both feared.

Elaine recounted conversations with fellow makeup artists that the anxiety upon returning to work and the risks involved was very prominent. She also expressed that self-doubt filled her mind quite often, feeling unsure if she could still go back to the career after being away 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 emotionally taxing.

Data collected from Questionnaire

Reviewing the submissions received from my questionnaire (40) published on www.oliverhelmmakeup.com (21), a total of 50 responses were submitted from a variety of individuals working in the hair and media makeup industry.

Once I started to receive submissions and started reviewed the responses, I could tell I was asking the right questions and invoked emotive answers from the public. These submissions would provide that unique viewpoint that was yet to be reported on. Examining the data (22), I found that 74% of those who answered the questionnaire already worked within the theatre, film or television sector and a further 20% of people were studying to work in the field (23).

I continued with the question 'Do you think COVID-19 has affected your work?' - this question could be perceived in many ways, therefore I opted for a Likert scale. The most popular answer was 'Strongly Agree', followed by 'Somewhat Agree' (24). Propising the question in this way allowed for some breathability of the question, not cornering them to a yes or no response, or an written explanation which could be interpreted in different ways. These results reflects on the purpose of my aim; to document how the pandemic has effected these people. A result that intrigued me was that 'Strongly Disagree ranked the same as both 'Neither Agree or Disagree' and 'Somewhat Disagree' - all receiving one vote. Investigating the other responses from those individuals could provide an interesting counter argument.

My third question asked the respondent to detail what the first lockdown was like for their business. An overwhelming amount expressed that their work came to a holt completely. Those working in theatre experienced production cancellations, freelance clients no longer required their appointment, many were made redundant from department store

positions and others had to make ends meet by working in supermarkets and other 'essential worker' careers. Similarly to the experience of Ashley and Elaine, a lot of backstage workers did not qualify for the furlough scheme and had to rely on personal savings and Universal Credit to survive and support their families. Some stated that they did not regain work until Q2 of 2021 when social events started to occur again. A large portion of submissions that documented the issues they had pertaining to their studies and how it completed halted their education. Necessitating to showcase coursework demonstrations on themselves for their assessments. This was something I could sympathise with as more than half of my time studying was affected by COVID-19.

Moving forwards to a time when the industry slowly returned, my next question asked what was the biggest struggle or setback they faced. For those continuing to work within professional spaces, ventilation was an apparent issue throughout the summer months amongst the heft of PPE (29). Not only was PPE uncomfortable for artists, it was also an added expense to usual business costs of their kit, transportation, insurance with the increased cost of living. For students, lacking access to comprehensive professional facilities or models whilst completing assignments was a further struggle.

One participant recalled their struggle of trying to find work after the pandemic as a newly graduate. Due to team sizes being reduced in size for safety, crews and backstage managers favoured existing staff that they already 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 interviews and other responses from my previous questions, many artists did not qualify for the Furlough Scheme or Universal Credit therefore many artists would've been hungry to return to work.

Heightened anxiety and increased mental health issues was also recorded by respondents, specifically about completing close contact services and trying to avoid contracting any infection. Being confined to our homes for many months not only had an impact on the nations mental health and wellbeing, it also drained a thirst of creativity and instilled mental blocks for artists. 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.

My fifth question asked was more of a curiosity question, to see whether the pandemic put a stop to any career-changing projects: 77% of respondents answered yes (41). Further answering and highlighting the impact the pandemic has had on career progression and work as a whole for artists.

My sixth question asked if they considered leaving the industry for something that was better paid? As pictured within source 42, over 60% refused to sway from their passion, confirming that they could not be persuaded to leave the industry. This data further aligned with the passionate responses form Ashley and Elaine.

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. Consistently working on myself as a model for assignments, lacking the opportunities of work experience, building a freelance client base or gaining fixed counter employment - my passion and dreams of the industry were disturbed. The remaining 37% recounted a very similar situation as mine, expressing they didn't believe they could 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 in this economic crisis.

A handful of responses explained an oxymoronic experience that they considered leaving the industry but to go Into education to teach within the field instead - moving from one side of the industry to another.

After the conversations with both Elaine and Ashley, I was very intrigued to find out the results to my sixth question which asked if their freelance business qualified for the Governments Furlough Scheme. By no surprise to myself, 68% said that they did not qualify. Many expressed this was because of the way that the government calculated how long you were self employed for and if your business as classed as legitimate. However, this does still highlight the example of Elaine; she had a legitimate freelance business for over 6 years and yet still did not qualify as she works within different venues (44). Those who did qualify were incredibly thankful, some however 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 chart 46, only 38% managed to implement technology into their work. Examples given included personal portfolio growth via their social media accounts, delivered lecturers and seminars on broadcasting apps or enrolled onto online courses to increase their skillset.
Upon reflection, I should've added an additional question after this to ask if they *attended* any online sessions/concerts during lockdown. I feel this could've increased my data for this question and maybe highlight the wider use of technology with online performances during the pandemic.

My ninth question asked those who returned to the industry-once close contact services were legal again-what was the biggest change they had noticed when returning to their usual practice? Numerous responses detailed the hardships of mask mandates, the repetitive changing of gloves and other PPE and intense hygiene protocols when working on sets was overwhelming. To date, I am incredibly conscious of my personal safety/hygiene along with my tools and equipment.
Some of the successful artists who work within the television and film sector said that Amazon (47) required their workers to undertake a three day training course on COVID safety for makeup artists. Furthermore, the amount of staff allocated for hair and makeup was limited. These efforts aimed to limit exposure if someone did contract the virus, but also retain alternative artists to complete the job if the inevitable did happen. This precaution is completely understandable, however as someone who specialises solely in makeup; I can only assume this would leave many without work as they ideally need multi-faceted artists who could complete both tasks.

Question ten asked about professional development. This immense, compulsory time away from the industry allowed artists to enhance their skillset by completing online courses or attending digital masterclasses. In addition, some took more necessary qualifications like infection prevention and online Barbicide and COVID examinations to prepare for their return to work. One user spent some time enhancing their skills in an Afro Caribbean hair. The popularity of this skill could've been influenced by the popularity of the show Bridgerton (48) which featured a primary character Queen Charlotte who showcased numerous elaborate afro hairstyles.
Linking back to the previous observation of Rebecca Capel (12), many of the answers from this question expressed that individuals undertook online masterclasses from the likes of Plouise Makeup Academy (49) along with other independent course providers. This response shows the popularity and employment opportunities available for social media influencers to expand into product creation or privatised livestreams like what Plouise did.

To finish off my questionnaire - I asked if there was any further comments they would like to add. People did recap on the mental health with the stress and anxiety when returning

to work. With the general phobia of contracting and spreading COVID, to the fear of meeting socially - many felt stricken with anxiety and apprehension when adjusting back to normal life.

Some even recapped on fears of the industry not opening again or not coming back to full capacity as before. I could relate to these fears as I wondered if I would be able to gain employment in the industry. 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 skilful staff for their productions. I believe these issues could pertain to the legislation issues explored before, allowing those within television and film to work much sooner than other sectors.

The financial repercussions was also an issue that people highlighted: feeling as though the industry was not as financially secure as before, resulting in necessary overtime hours without the promise of compensation.

The Effectiveness of Data Collection Methods

Reflecting on both the interviews and questionnaire, I feel they were very successful as they allowed me prepare substantial questions in a variety of ways in order to obtain personal responses along with quantifiable data. I wrote earlier about adding in an additional question to explore whether any participants had attended any online concerts - whilst this may have added some additional data for my project, I don't believe this data would've influenced the answer to my question.

Some of these questionnaire responses described interesting work placement situations - to further develop this project it would've been beneficial to collect email addresses of the respondents and conduct further interviews about their experience during the pandemic in more depth. This flaw became more apparent when I read the responses in the final question when participants expressed their own experiences in more depth than I had asked.

I believe the sharing of the questionnaire was also a positive experience. I maintained a professional, plausible audience by sharing in a reputable group such as the West End Wiggies (12), and refrained from sharing in spaces that I was either unfamiliar with or on wider social media through advertising which could've influenced many illegitimate responses.

Key Findings

After conducting my interviews and inferring the information given through my 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'?.

Both my formal interviews and relaxed questionnaire responses consistently show that the COVID-19 pandemic has permanently altered the industry landscape. This conclusion supports my hypothesis that there has been a lasting effects, ranging from the loss of talented members to more secure sectors to the inconsistencies of government legislation. 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 *'Do you think COVID-19 has affected your work?'* (24) showcases the responses from my questionnaire where some respondents said that they strongly disagreed with the idea that COVID-19 affected their work before further expressing in future questions that they enjoyed the break from work, and that this

experience will never happen again. Despite this however, these were 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 are not many articles out there that showcased evidence like this. I feel the one article that related to my emotive aims was source 5 by Jonathan Mitchell at ITV News. Within an 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 the questionnaire responses and interviews resonates with this article as it showcases the emotion of real people and does not refer to the artists as numbers and percentages. This further backs my hypothesis that there has been a negative effects on our industry.

Limitations discovered

While working on this project, I had some initial goals and aims that I planned to achieve when writing this thesis - one of which I was aware when I started.
New information and legislations are being put in place all the time pertaining to travel, working locations and overall safety therefore 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 evidently, making it difficult to find articles with secondary research and find information supporting my own thoughts and ideas.
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 that provided me with pertinent responses of information.

Further recommendations

By focusing on primary qualitative methodology rather than existing quantitive data, the research could be continued indefinitely as everyone has their own story to tell. While my project is focused on the Hair and Media Make-up industry-along with the exploration of the Fatima campaign and the Government legislation decisions-the scope of this project could be widened to acknowledge the wider arts sector.
Furthermore, I feel further research is needed to fully establish the impacts of technology within the Hair and Media Make-up industry. Specifically, discussions with Rebecca (12) would have added significant value to my research with her vital context regarding social media and her digital business model.

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 I can confirm that the industry has changed indefinitely and that the main catalyst of that has been the COVID-19.

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 interviews as well as giving unknown contacts the opportunity to have full control in their answers within my questionnaire 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 carried out to see the full perspective compared to a general outward observation.

Despite this 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 Makeup 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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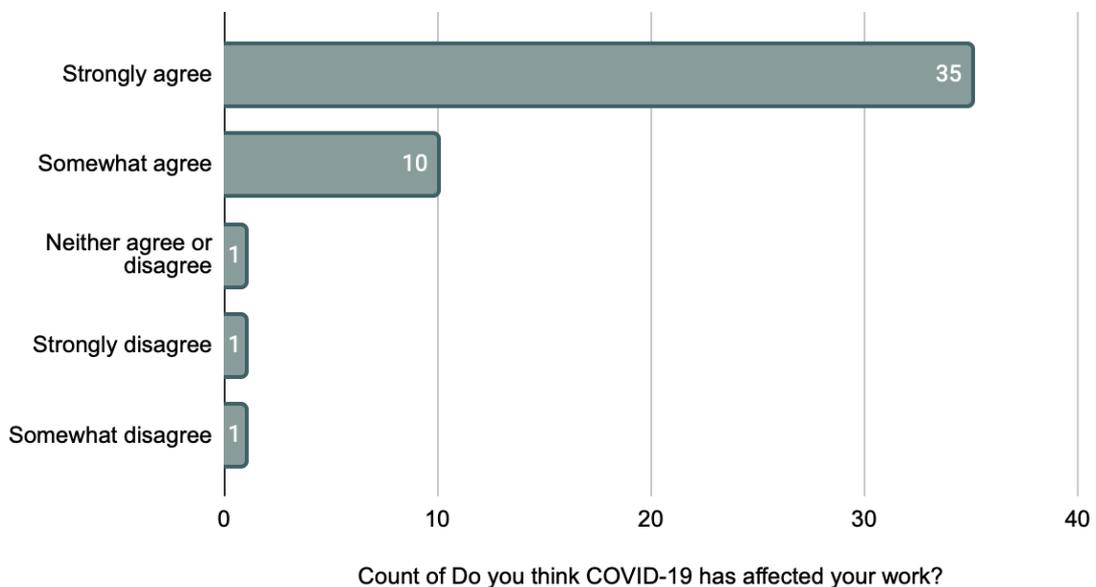
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23. 16/04/2022, Oliver Helm, *'Do you work within theatre, film or TV industry' chart.*

Do you work within the theatre, film or television industry?

Studying to work
20.0%

No
6.0%

Yes
74.0%
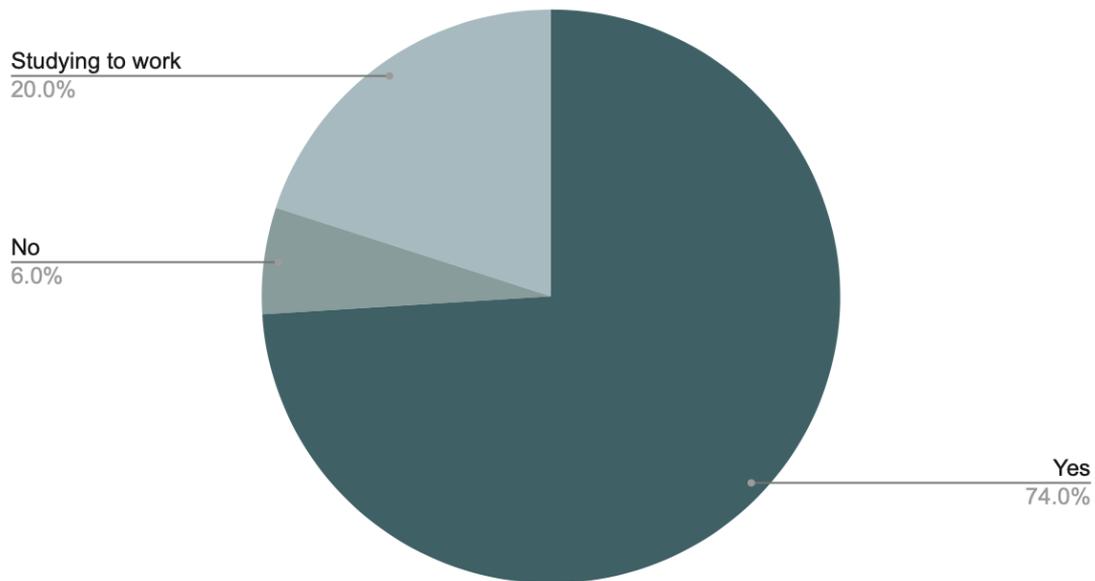
24. Oliver Helm, 16/04/2022, *'Do you think COVID has affected your work?' chart*

Do you think COVID-19 has affected your work?

Strongly agree	35
Somewhat agree	10
Neither agree or disagree	1
Strongly disagree	1
Somewhat disagree	1

Count of Do you think COVID-19 has affected your work?

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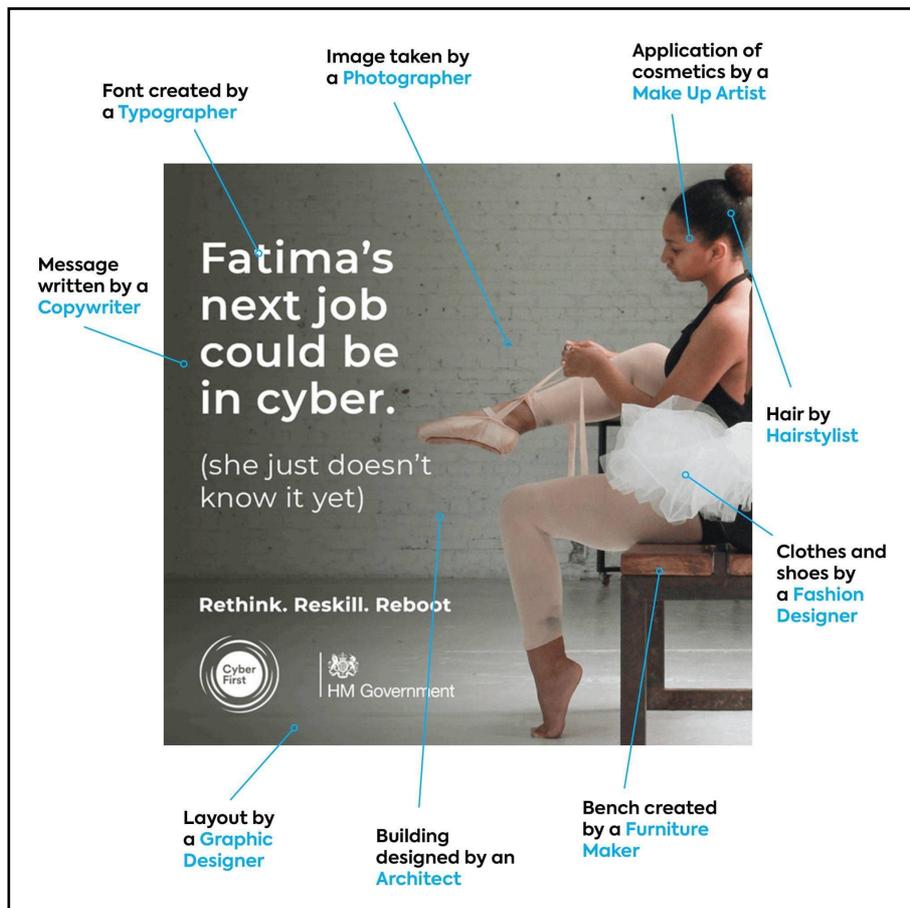
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41. Oliver Helm, 16/04/2022, '*Did lockdown put a stop to any major career opportunities/projects from occurring?*' Chart.

When the nation went into lockdown, did this put a stop to any major career opportunities/projects that you were working on?

No
22.9%

Yes
77.1%
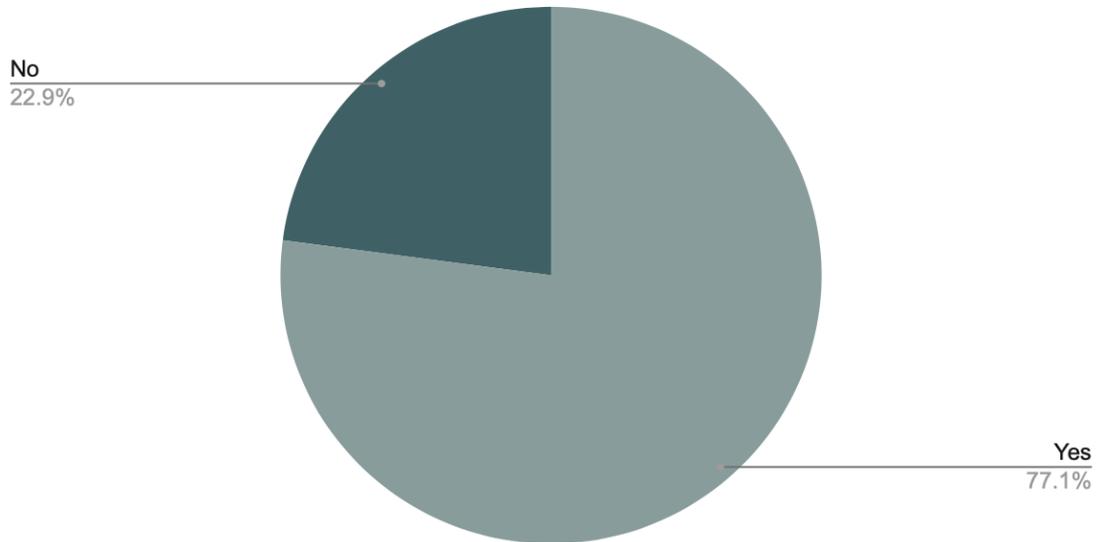
42. Oliver Helm, 16/04/2022, '*Did you consider leaving the industry for something better paid?*' Chart.

Did you consider leaving the industry for something better paid?

Yes
37.5%

No
62.5%
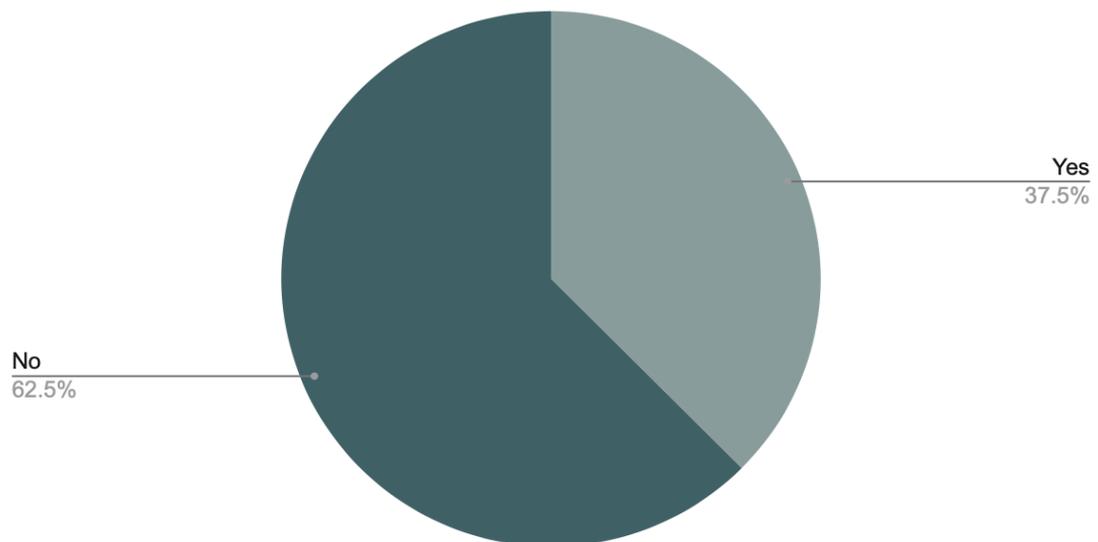
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Did you implement technology into your work while face-to-face performances/services were shut down?
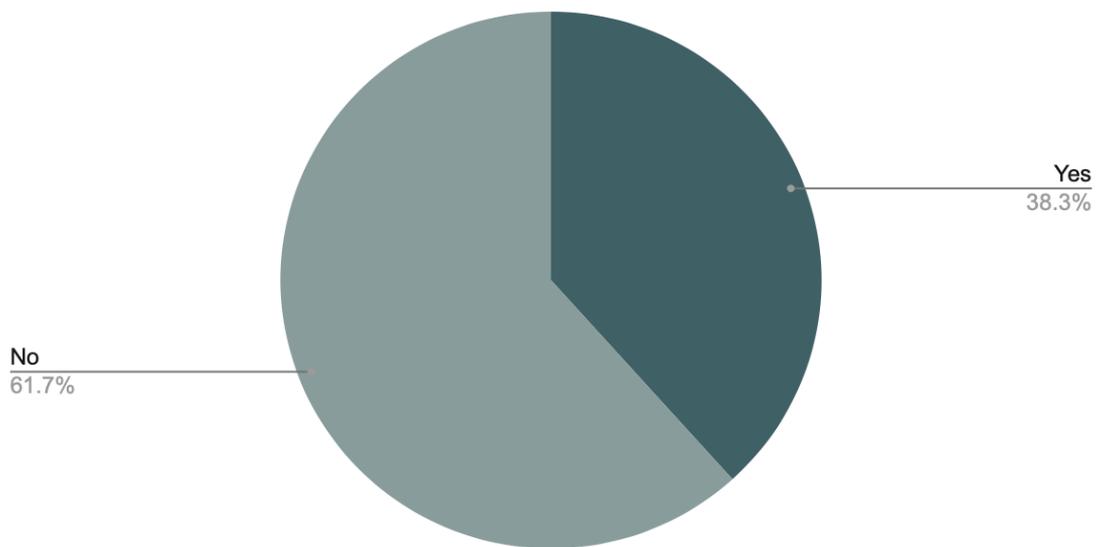
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