

In-depth interview script

The Makeup Artist in the Digital Era. A Study of Vocational Transformation Based on Interviews –
Project

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Personal Data and Education

1. Name and Surname
2. Maiden Name (if applicable)
3. Date and Place of Birth
4. Education (Names of schools, majors, and years of graduation)
5. Place of Residence (City)

OPENING QUESTION

What made you decide to become a makeup artist?

FOLLOW-UP QUESTION

Why makeup artistry specifically, and not another film profession?

Block 1: Career Path

CORE QUESTIONS

1. Let's go back to the beginning – when and under what circumstances did you start working in film makeup? How old were you then?
2. Have you worked as a freelancer since the beginning?

FOLLOW-UP QUESTION

What are the pros and cons of working as a freelancer?

CORE QUESTIONS

3. Question about the first experience on a film set:
 - *For younger professionals:* How do you remember working on the film *SYNCHRONIZACJA* (2019)? What impressions from working on this film stuck in your memory the most?
 - *For experienced professionals:* How do you remember working on productions such as *CYRANO* (2003), *ŻOŁNIERZE WYKLĘCI* (2008), or *TAJEMNICA PUSZCZY* (1990)?
4. How did you get onto that set?

FOLLOW-UP QUESTIONS

- What specific type of makeup were you performing there?
- Who recommended you?

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- Did you know the team beforehand?
- How important are networking and contacts in this industry?

CORE QUESTIONS

5. What was your first professional production?

FOLLOW-UP QUESTION

- Do you remember your first experience of stress on set?

CORE QUESTIONS

6. As a makeup artist, do you specialize in a particular film genre?
7. Does anyone in your family work or used to work in the film industry?
8. Did anyone close to you have a connection to makeup artistry?
9. Do you work outside of film (advertising, TV, theater, photo shoots)? Where do you find the most satisfaction?
10. Have you completed any specialized courses?
11. Are you still furthering your education?

FOLLOW-UP QUESTIONS

- In what form most often?
- Is it necessary in this profession?

CORE QUESTIONS

12. (If applicable) What does the cooperation with the Łódź Film School look like from behind the scenes?
13. What types of projects do you get involved in most often?

Block 2: Specifics of Work on a Film Set

CORE QUESTIONS

1. What does a typical day for a makeup artist look like? How many hours does it last, and how do you handle time pressure?
2. Can you give an example of a time when the makeup helped an actor or director achieve something specific in telling the story?

FOLLOW-UP QUESTIONS

- Have you ever had a situation where the makeup helped an actor "get into character"?
- What is the relationship between the makeup artist and the actor like?
- And what is the cooperation with the director like in such cases?

CORE QUESTIONS

3. Various roles appear in your filmography: makeup artist, assistant makeup artist, makeup cooperation. What are the differences between these roles, and which one is the most demanding?
4. What is the most difficult part of your job?
5. Experience working with foreign directors:
 - *Experience with David Lynch:* How did you join the crew of *INLAND EMPIRE*? What are the specific characteristics of working in this director's team?
 - *Experience with Paweł Pawlikowski:* You worked on films such as *IDA*. What is the cooperation with a director of this caliber like behind the scenes?
6. You have worked with creators from Germany, China, Estonia, and Ukraine. What cultural differences do you notice in the approach to the makeup artist's work?
7. Which film changed your way of thinking about this profession?
8. What was the makeup process like during outdoor/location shoots?

FOLLOW-UP QUESTION

- Which conditions were the most challenging?

CORE QUESTIONS

9. Do you feel that the work of a makeup artist is sometimes underappreciated or "invisible" to the audience and the industry?
10. (If applicable) You have appeared in the acting cast (e.g., *365 DNI*). Does looking from an actor's perspective help in the work of a makeup artist?

Block 3: Creative Process

CORE QUESTIONS

1. Where do you start when working on a character? Reading the script, consultations with the director, or your own sketches?

2. Please tell us about difficult technical tasks (working with latex, aging characters, wounds).
3. What was the longest makeup session you have ever performed?
4. In your opinion, what role does makeup play in a film?
5. What traits must a makeup artist possess?

Block 4: Work Organization and Financing

CORE QUESTIONS

1. What are your favorite cosmetic brands and tools? What must be in every makeup kit?
2. Where do you source specialized materials? Do you often import products from abroad?
3. Who covers the cost of materials – you or the production? Do producers understand the real costs of high-quality makeup?
4. Do you prefer working at a mobile makeup trailer or in a stationary makeup room?
5. How are your services priced?

FOLLOW-UP QUESTIONS

- What does the price depend on?
- Have the rates changed over the years?

Block 5: Inspirations, Trends, and Education

CORE QUESTIONS

1. Where do you draw inspiration from – are there specific films, books, iconic makeups in cinema history, or artists you admire and model your work on?
2. Do new technologies (e.g., CGI, digital effects) affect your work? (Is it a threat or a new opportunity?)
3. (If applicable) You lecture at film schools. What competencies are crucial for young students today? What cannot be learned from textbooks?
4. What would you recommend to young people who want to start a career in this field – what skills and experiences are key?
5. In your opinion, do current makeup schools and courses prepare students well for the realities of working in film?

Block 6: Reflections and the Future of the Profession

CORE QUESTIONS

1. Which project in your career are you most proud of and why?
2. What project do you still dream of working on?
3. What advice would you give your younger self at the beginning of your career, knowing what you know today?
4. (For men) Makeup is often perceived as a "female" domain. Have you encountered stereotypes, or on the contrary – does it help in your work?
5. What will this profession look like in 10–20 years? Do you feel professional stability?