

Degree in Make-up Studies

Bachelor's Degree course at the Academy of Music and Theatre

The Bachelor of Arts degree course in Make-up Studies provided by the Academy of Music and Theatre was awarded a seal of excellence by the *Foundation for the Accreditation of Study Programmes in Germany* in June 2006.

The training of make-up artists in the German theatre industry includes skills such as character styling, wig design and special effects, not only for the stage but also for TV and film.

Director: Verena Effenberg

Requirements	University or advanced technical college entry qualification, or alternatively secondary school entry qualification plus relevant vocational training (hairdresser, restaurateur, sculptor, set builder, set or backdrop painter) Practical experience of working in a theatre an advantage Aged between 20 and 30 Candidates must submit a portfolio of their artwork before 31 March 2008
Qualifying examination	May 2008
Course length	3 years, including 1 probationary year
Start of course	October 2008
Final examination	Bachelor's Degree examination at the Academy of Music and Theatre
Final qualification	Bachelor of Art (B.A.) in Make-up Studies

The course centres around enabling students to develop their own creative personality when designing and applying make-up effects, and examining the role this personality plays in the production team. Student make-up artists work with the director and the wardrobe department to create a make-up concept that makes an artistic contribution to the production as a whole. It goes without saying that they are free to express their ideas and to bring them to life within the framework of the production itself. They can react flexibly to any changes and can develop self-contained solutions that go beyond the bounds of the conventional make-up repertoire.

During the theory and practical courses, which are integrated with the project work as far as possible, students cover the wide and varied range of artistic activities involved in being a make-up artist. The course's lecturers, all of whom are experts in their field and have extensive specialist training, act as guides to instill in their students a professional attitude of openness to new possibilities and of searching constantly for different and improved solutions. By continually exploring the possibilities afforded by aesthetic phenomena, as well as through their own creative work, students develop an awareness of quality that encourages them to strive for perfection and optimum precision in their future work.

Project work teaches the relationship between theory and the job in practice. Students learn to work independently and to take responsibility for their activities. Together with the lecturers,

they learn how to master new challenges using the tools of the make-up trade. If teachers embark on a path with which even they are unfamiliar when attempting to develop custom make-up solutions, the students learn to deal with the risk of failure. At the same time, they experience how people who are prepared to take risks are supported by the industry, because whenever a solution does not work out as intended, efforts have always been made to find realistic alternatives.

A wide vast range of make-up techniques are covered during the course. One aspect of this course that sets it apart from other training programmes is that it includes both a specialist module on theatre make-up and a module on film make-up.

A further Master's Degree in Make-up Studies is also available, concentrating on the artistic aspect of the profession and with particular focus on creating make-up and make-up effects as an independent artist. The objective is for the make-up artist to be able to practise independently with his or her own artistic profile and to develop a trademark look for his or her work.

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Training approach

"In order to practise the piano, you need a piano; and in order to practise working in the theatre, you need a theatre." This dictum of Max Reinhardt inspired August Everding, the man behind the Bavarian Theatre Academy and after whom it was subsequently named, to lobby politicians of the Free State of Bavaria to found a Bavarian Theatre Academy in the early 90's. In Germany, in contrast to America and certain countries in Europe, theatre students were trained in a very academic way, with each individual profession within the theatre being taught separately at a different training school. Nothing was taught in a direct theatrical context and there were no opportunities for "learning by doing", despite the fact that theatre is a very hands-on art form.

The Bavarian Theatre Academy was founded on 1 September 1993 as an establishment of the Free State of Bavaria. Its mission is to ensure that all existing training within Munich for theatrical professions such as singers, directors and stage designers is continuously developed to reach its highest level, and also to inaugurate new courses such as acting, dramaturgy, lighting, musicals, critical theory and make-up. Meanwhile, the Bavarian Theatre Academy also acts as an academic teaching theatre, and is intended to be used for both teaching and learning purposes. The Theatre Academy was designed to be a cooperation model and is not an independent training college in its own right. All students are registered at separate training academies but are taught together for special courses and seminars and to work on stage productions and projects within the scope of a multi-discipline approach before presenting them to the public. This gives students the opportunity to acquire on-the-job experience depending on the level of their training by collaborating with their teachers and with professionals in the theatre and film industry. The Theatre Academy thus acts as one roof under which the Munich University of Music and Performing Arts, the Ludwig-Maximilians-University of Munich, the Academy of Fine Art, the University of Television and Film and the Bavarian State Theatres - Bavarian State Opera, the Staatstheater am Gärtnerplatz and the Bavarian State Theatre – can provide hands-on training to the next generation of stage professionals on life in the theatre. Cooperations exist, particularly for the Bachelor's Degree in Make-up Studies, with the Academy of Fine Art (project work for the students) and University of Television and Film (film projects). Although a career in the theatre is a very attractive prospect for many people, the Bavarian Theatre Academy always keeps the cultural and political situation and its own future development in mind and is selective in its intake, accepting only the most gifted students. Small class sizes enable a very personal level of contact between students and teachers and provide an ideal environment for nurturing students' individual talents. The Bavarian Theatre Academy is not committed to any one particular method. Its students get to know a wide variety of different aspects of their job and of the theatre and film industry in general over the course of their training. Renowned artists work together with the students in cross-curricular workshops to help them develop an awareness of their own sense of the aesthetic. As students encounter and challenge views that contrast with their own, they learn to explore new depths of their own personalities and develop their own creative voice.

Project work

Each of the study courses has a particular focus on practical work, which is carried out in cross-curricular projects with the Bavarian Theatre Academy and its cooperation partners. During productions put on as part of the courses in directing, acting, music theatre and musical, and via cooperation with the University of Television and Film, the Bavarian State Theatre and collaboration with Bavarian Broadcasting, students obtain a thorough grounding in the various disciplines in the performing arts. They learn to recognise the specifics of each part of the industry and can thus discover their own personal tastes at an early stage.

At the Bavarian Theatre Academy, project work is integrated to form part of the existing structure: while students taking courses in directing, acting, musical theatre and musicals carry out their projects as part of their course content, students taking courses in dramaturgy, stage design, costume design, lighting and make-up work on these projects at the production level. In addition, acting students sometimes take part in direction projects, or students studying directing can assist with a project forming part of a musical theatre course.

As part of the directing course, students stage a 20-minute scene during their second term for the final exam of their probationary year. For the intermediate examination at the end of their 4th term, they are required to stage a one-hour production. As part of the two-year main study course, the next generation of upcoming directors will stage three full-length productions, one of which is a play and one of which is taken from musical theatre. The third work is their degree project.

During the first year of the acting course, students are given the task of creating a theatre performance together. This involves producing, dramatising and staging a text themselves. The text itself is usually derived from stock material about traditional tales. During the latter half of the 3rd year of the course, the students work on a full-length production together with a professional director; this project may also involve second-year students as members of the cast.

The project is structured similarly to that in the acting project - in their second year, students stage an example of their own work, although in contrast to the acting course this work is not linked thematically to the rest of the course. In the third year, students undertake an acting project to refine their dramatic skills, and in the fourth year they are involved in a large-scale musical production, which can also involve students from less senior years if required. Musical directors also produce a 45-minute 'one-man show' as their final examination project, for which they are required to supervise all aspects of drama and staging.

In the musical theatre course, one small and two large musical theatre projects are generally offered per season, to which the specific musical characteristics of the epoch can be adapted. The production is staged by a professional production team engaged by the Theatre Academy. This way, students have the opportunity to become familiar with different approaches to interpretation and with direction work as a whole. Singing students are selected for the production by audition; they will have the opportunity to take on larger and smaller roles within their course.

Students on the Bachelor's Degree in Make-up Studies course are involved in the projects of the Bavarian Theatre Academy, its cooperation projects with cooperation partners and in independent projects from the first term of the course at a level corresponding to their abilities. It is customary to involve students from different years in a single project; if, for example, a directing student is planning a full-length production as part of his or her main course, coordinating the make-up work will be entrusted to a second- or third-year make-up student. This make-up artist is also responsible for not only creating and implementing the artistic design of the make-up, but also for managing his or her student colleagues as they

collaborate on the project, and for allocating the work. First-year students who are also involved with the project are thus given small assignments that enable them to put what they have learned during seminars and tutorials into practice. This enables them to deepen and extend their own knowledge and find out how to apply it in the everyday work of their chosen profession. At the same time, they learn to take responsibility for their work and gain an understanding of quality. Project work gives students a first impression of the daily runnings of the theatre and film business, and provides them with a basic understanding of the nature of the individual professions within the business. Students are taught to work as part of a team, which is essential for all theatre and film work, and are trained to develop the methodical and emotional sensitivity required not merely in physical make-up activities but especially when dealing with performing artists.

During the preparatory phase of a stage or film production, the focus is on handling the creative processes, in which students have to show imagination, a sense of the aesthetic, and sometimes even that unconventional aesthetic solutions are feasible. The final rehearsal, on the other hand, is used to perfect every aspect of the make-up artist's technique, so that a professional end result is achieved for the premiere. Students learn every aspect of the make-up profession; for example, as part of their project work, Bachelor's Degree students will have the opportunity to take on solo make-up designs or to use make-up to create special effects, whereas volunteer make-up artists in theatres are usually allowed to carry out smaller tasks only. The didactic value of being permitted to work on performance runs is that students get acquainted with the changing working hours and weekend work that form part of the profession, and they also learn to recreate their own artistic solutions multiple times. At the same time, this responsibility plays a key role in helping students develop their perception, which is essential when working in a visually orientated creative industry.

Guest performances by the Bavarian Theatre Academy, whether at festivals or as a result of cooperation with other theatres, give students an insight of what working conditions are like at other theatre companies.

Participation in film projects is chiefly ensured via collaboration with the Munich University of Television and Film, although this will depend on the University of Television and Film's programme. The Bachelor's Degree in Make-up Studies course aims to encourage students to work together.

In the third year of the course, there may exceptionally be the chance to take part in external projects or placements, if it can be shown that the project in question is of an exceptional creative or artistic merit and that the student will get the opportunity to work with renowned directors, outfitters and make-up artists to participate in creative processes and experiences that they would not otherwise enjoy as part of the course. Participation in such an external project or placement must be discussed with the course tutors and is subject to their approval.

Job Profile

Masks have formed part of Western theatre since the art form began. Even in Ancient Greece, actors never appeared on stage without a full mask on: these masks served to indicate the sex of the actor's character, since acting was a profession reserved exclusively for men. Masks also enabled actors to change roles quickly, which was necessary as the small number of players in each production meant that each actor was required to play several parts. The forerunner of the modern acting profession during the Italian Renaissance, the *Commedia dell'Arte*, also made significant use of distinctive masks. Here the emphasis was on portraying stereotypical comic characters that transcended a single evening's entertainment and gave the public a clear idea, during frenetic improvised productions involving numerous actors, of which character was on stage at that moment, what their personality was and how they could be expected to behave. In addition to its aesthetic value, work in the theatre (and, of course, on film and on television from the 20th Century onwards) with masks and facial representations in the Western sense also has a crucial semiotic meaning.

As the theatre grew into a profession in its own right over the course of centuries, the make-up industry gradually evolved from its state in the middle of the 18th Century, where the town hairdresser would work on the theatrical productions at court, to the industry of today, where the average make-up department of a medium-sized German theatre consists of nine people and up to four make-up artists work on every film set. They are responsible for every aspect of the production relating to the appearance of characters' faces and hair: face and body make-up, hairdressing, producing masks, applying body hair, and special effects. When making a mask or a make-up profile, knowing the demands that will be placed on it is essential: dancers, actors and singers all have different requirements in terms of being able to perform, and the unblinking eye of a film camera shooting in close-up will pick up things that will go unnoticed under stage lighting for an opera, in which the singers always perform at least five metres away from the first row of the audience on the other side of the orchestra pit.

In the USA and in most neighbouring Western European countries, the activities of mask production, hairdressing and make-up are each performed by separate experts. In Germany, on the other hand, a make-up artist is expected to have mastered all aspects of the profession. He must possess in-depth knowledge of hairdressing, make-up techniques and mask construction. This multidisciplinary training places him in the ideal position to conceive of a stylistically coherent look for an entire character.

When working on a production, the make-up artist is thus an integral part of the creative process.. He forms part of the production team together with the director, the stage designer and the costume designer, dramatists and lighting designers, and contributes to how the production is staged. His closest collaborators are the costume designers, with whom he discusses the overall appearance of characters, and the lighting designers, with whom he discusses colouring. Needless to say, he must also be able to analyze the production text whilst reading it, and must have a broad knowledge of culture and a good awareness of current aesthetic trends. He must also be able to devise ways of bringing the approved character design to life. The practical considerations involved here frequently mean that creative solutions are essential. Timeframes and costs, individual actors' personal requirements and the purpose of the production as a whole form the basis of the working process in the practical art forms of theatre and film, and must always be kept in mind.

Teaching

Working as a artist demands aesthetic and cultural knowledge, artistic talent and practical abilities in order to make creative ideas a reality. For this reason the course is divided into theoretical and practical subjects, which are interlinked as much as possible via themes or projects that span several modules; some of these projects also form part of the project work with the Theatre Academy. Practical theatre and film work is thus extended by complementary projects.

The development of individual creative abilities is also encouraged and supported by a separate module for each year of the course. In these modules, and as part of subjects related to cultural studies, students put the knowledge and analytical techniques they have acquired into practice. This lets students visualise their own creative make-up concepts and make them a reality. The designs then serve as a basis for applying the actual make-up to a model. In make-up studies, as with other creative or artistic courses - such as stage dance or singing -, practical technical skills must be learned and practised repeatedly. Only regular practice will enable these skills to be mastered and varied. They represent the tool of the make-up artist's trade and are essential in terms of coping with the conditions imposed by the profession's working environment. Two of the most important skills required by a make-up artist are being able to respect deadlines and being able to reproduce previous work. For example, it is not enough to design a striking hairstyle that suits a particular theatre or film character perfectly if the make-up artist cannot create that hairstyle in practice within a realistic timeframe. The requirement to be able to reproduce one's work is important in the theatre, where multiple performances are often given of a single work. It is also important in film and television, since scenes are not always shot in chronological order and scenes that occur one after the other in the finished film can sometimes be scheduled several weeks apart in the production process. In terms of the requirement for technical skills, particular importance is attached to training in perception and aesthetic flair. A historical hairstyle will be convincing not just because the correct hairdressing technique has been used, but also (indeed much more so) because its proportion and shape are in perfect harmony. Perception of these properties, combined with the ability to recreate them in practice, forms the basis for being able to vary existing styles and create new ones; it also helps with applying alienation techniques and with developing new aesthetic solutions to concrete creative problems.

Given the continually changing nature of the theatre and media landscape, the objective of the course is to train students in both theoretical, creative and practical subjects and activities in order to give them the greatest possible professional flexibility. It also aims to instil in students the desire to go beyond the bounds of the course and experiment with the latest materials and stylistic trends, even those from outside the make-up industry. Graduates from the course should thus be equipped not only to work in various different professions within the theatre industry and on film and television productions, but also to continue the process of self-development as they progress in their career, and should be able to seek out or create employment for themselves in the changing face of today's industry.

Productions

Students on the Make-up Studies course work on all productions of the Bavarian Theatre Academy/University of Music and Theatre as well as for a selection of productions by the **Munich University of Film and Television**. The Bavarian Theatre Academy also works in cooperation with the **ESMOD International Fashion School**. Make-up Studies students are also involved in special events at the Prince Regent Theatre, such as the award ceremony for the **Bavarian Film Prize**. They also work in close collaboration with the **Bavarian Broadcasting Corporation** on television productions and other projects.