



CSU Guide to Good Practice (Music.)

A Bectu briefing • Sept 2023

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The information in this guide applies to UK based Celebrity Stylists working with Musicians.

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1. Introduction

Please find below a brief explanation of the Stylist's working process, time frames, costs as well as factors to consider when styling Talent. We hope this information will help you, the Commissioning Party, and the Talent to understand more about the Stylists role and what we do.

For the purposes of this document the parties will be named as follows

The Stylist: the person providing styling services.

The Talent: the Artist being styled/dressed by the Stylist.

The Commissioning Party: the person or company commissioning the Stylist to style the Talent.

2. The Purpose of a Stylist

A Stylist advises their clients on their clothing choices, helping to craft the public image of their clients. The role of a Music Stylist goes beyond selecting clothes; it involves strategic thinking, creative expression, and collaborative efforts between all parties involved to shape a Talent's public image. A Stylist contributes to successful promotional campaigns across all platforms, including photoshoots, social media, music videos, tours, red carpet, and day to day wardrobe.

Stylists create a long-term visual branding strategy for their Talent, ensuring consistency in style choices that align with the Talent's evolving image and career trajectory.

3. Types of Styling Job

Intro: As a music Stylist, we contribute to a variety of the Talent's projects. Please find a breakdown below of all the projects the Stylist contributes to.

3.1 Touring: The Stylist creates a look for the tour that is consistent with the tour's concept and the Talent's Style, working with brands/seamstresses to design one off outfits that cater to the needs of the show; working alongside the Talent, Choreographer and Artistic Director. For live performances the Stylist is often asked to dress the band, backing vocalists and dancers too.

3.2 Festival/One-off Gig Styling: The Stylist considers the event's genre and audience whilst planning outfits, creating memorable (and comfortable) stage looks for the Talent. For live performances the Stylist is often asked to dress the band, backing vocalists and dancers too.

3.3 Music Videos: The Stylist interprets the videos concept and creates outfits that work with the creative, working alongside the director to ensure cohesion. The Stylist must ensure the outfits allow for freedom of movement and are comfortable for long periods of wear. The Stylist is often asked to dress the band, backing vocalists and dancers too.

3.4 Press Shoots: The Stylist develops outfits that are well suited for a variety of Promotional Material, ensuring they complement the Album/Single's artwork.

3.5 Editorials/Magazine Photo Shoots: The Stylist collaborates with the Photographer and the magazine's Editors to conceive and execute imagery that works with the magazine's theme. The Stylist sources and develops outfits in keeping with the concept, whilst also featuring advertisers the magazine has asked the Stylist to highlight.

3.6 TV Appearances: The Stylist must consider the Show's format and target audience when planning outfits, coordinating both performance and interview looks and making sure they work on screen. For live performances the Stylist is often asked to dress the band, backing vocalists and dancers too.

3.7 Red Carpet Events: The Stylist considers the event theme and dress code, creating red carpet looks that generate positive press coverage.

3.8 Awards Styling: The Stylist must research the event's theme and dress-code, collaborating with the Talent to create both red carpet and performance looks; aligning with both the Talent's aesthetic and the event's theme. For performances the Stylist is often asked to dress the band, backing vocalists and dancers too.

3.9 Personal Appearances / Personal Wardrobe: The Stylist creates outfits for various appearances that align with the Talent's personal/off-duty style. As well as shopping and maintaining the Talent's personal wardrobe.

3.10 Commercials – Ad/Brand Campaigns: The Stylist must work with the Brand to understand their Brand Identity and target audience. The Stylist crafts outfits that align with the brand's identity whilst fitting within the Talent's aesthetic.

3.11 Commercials – Artist/Products: The Stylist works with the Talent to showcase the Talent or the product in a way that resonates with their target audience, developing outfits that highlight the unique qualities of the Talent or the product.

3.12 Consultancy – Brand Partnerships/Collaborations: The Stylist collaborates with brands to ensure the seamless integration of the Talent's style and the brand's identity, creating outfits that reflect both the Talent's and the brand's aesthetic.

3.13 Consultancy – Merchandise inc. clothing, calendars etc.: The Stylist designs/consults on merchandise that aligns with the Talent's image and resonates with their fanbase. The Stylist develops a cohesive visual theme across all merchandise.

3.14 Corporate Events/Performances: The Stylist is required to understand the event's theme and requirements, planning outfits that match the occasion, but also that fit the Talent's image. For performances the Stylist is often asked to dress the band, backing vocalists and dancers too.

4. Factors to Consider

Intro: Where possible, Stylists strive to borrow clothes from brands. Clothes that are loaned are referred to as 'samples'. However, this is not always possible and custom outfit design and shopping may be required to complete the job. There are a variety of factors to consider when styling Talent the following will affect the likelihood of a brand giving approval to the Client:

4.1 Tier of Talent: The level of fame a Talent has or is expected to achieve is important to a brand when deciding whether to collaborate with them. When working with emerging

Talent, it's crucial the stylist provides the brand with as much detail on the Talent and the specific events they need clothing for with adequate time for it to be properly considered. This helps the brand make an informed decision on whether to loan clothing.

4.2 Visibility & Reach: Brands prioritise lending to high-profile clients with significant followings and media presence. Clients with a larger reach offer more exposure for the brand, making them more attractive prospects. However, a large social media following does not always guarantee brand approval if Brand/Talent alignment isn't right. Brands loan for the sole purpose of publicity. Therefore, they will prioritise loaning clothes to Stylists and Talent who can guarantee them the best images at their proposed request. For example, a red carpet will be preferable to many brands compared to other promotional work. Red carpets have photographers present but other promotional work rarely has photographers present. Brands do still loan for videos occasionally depending on Talent/Brand alignment, but the client must be willing to have their photo taken by their Stylist or Hair/Makeup, and ideally post/tag the image. If there is no opportunity for photography/video, the brand will not loan.

4.3 Brand Alignment: Brands are more likely to lend their clothing if the client's image and values align with the brand's identity. The Stylist must ensure the Client's personal brand and the brand's aesthetic, values, and target audience are a good fit. Brands may only lend clothing for red carpet events where there is guaranteed media coverage rather than for a music video or other promotional events.

4.4 Size: Samples come in what is called 'Sample Size.' Sample size is usually a size UK 6-8 for women and IT48/UK38 suit size for men. There is flexibility depending on the fit and fabric of the outfit, and we may be able to tailor the outfit to work for a size above or below. Dressing Clients outside of these sizes is more difficult as more often than not in those circumstances, a brand must pull their clothing from their store. If the clothing ends up damaged from wear or is altered, then the clothing cannot be returned to the shop floor and must be written off. This can be incredibly expensive for a brand due to the high-value nature of their products, and therefore, unless a client is able to prove they will garner significant press attention from them wearing the outfit, most brands are likely to say no. The stylist will need to look into clothing from plus-size brands. However, there may be limitations as these options may not align with the Talent's aesthetic or the intended promotional work.

4.5 Availability: It is vital that adequate warning time is given to let the Stylist check availability. Brands share their clothes across various markets, utilising them for magazine photo shoots and events worldwide. This becomes especially challenging during awards or festival seasons as numerous attendees are vying for outfits for multiple events happening simultaneously. As a result, there are limited outfits available. Even if a brand is happy to loan, it may not be possible due to not having anything available to loan.

4.6 Verbal Agreements: Clear agreements must be established regarding usage, duration, and return of items to ensure both parties are on the same page. It's crucial that Talent and their teams/management/labels are respectful of these to protect the relationships the Stylist has developed for the Talent.

4.7 What if a loan is not possible?: Often brands will decline a loan based on a variety of the above factors, and don't give details to the Stylist as to why they have said no. If no appropriate brands are willing to loan or do not have the sizes required, the Stylist will request a shopping budget. If the Commissioning Party or the Talent decide not to provide a shopping budget, the Stylist must still be compensated for their preparatory outreach work.

Stylists will also request a wardrobe budget when the brief calls for custom looks, multiples of the same outfit or where the clothing is likely to be damaged (i.e. - water shoot or worn for long periods of time.)

5. Services

Intro: Prep work is typically scheduled between 9am and 6pm GMT, Monday through Friday. Any work that falls outside of these hours, either because the client is located outside of the UK or because they have limited daytime/weekday availability, should be considered overtime, and billed accordingly.

Music Stylists are regularly expected to be contactable round-the-clock as many of a project's contributors are based across multiple time zones. Work done outside of usual prep hours must be agreed in advance. The time required for the below processes depends on the number of outfits needed and the job complexity.

Please note the Talent and the Commissioning Party accept full responsibility for all clothing, accessories, and styling kit whilst in their care, including making timely returns and covering any loss or damage.

Below is a step-by-step breakdown of the Music Stylists process, outlining each step, level, and approximate time frame.

5.1 The Brief: The Stylist will consider what event/shoots/promo they are styling the Talent for. The Stylist will also talk to the Commissioning Party to find out the brief and what is required.

5.2 Moodboard (Half Day): Once the Stylist has been briefed and a rough budget has been discussed, and if there is sufficient time, the Stylist can start working on a moodboard(s.) The stylist can create one adjusted moodboard to facilitate the client's feedback. Any subsequent mood boards will be charged additionally. If there is no time to do a moodboard then a creative chat with key players is recommended.

5.3 Budget: Once the mood board has been approved, the stylist needs to confirm the budget with the Commissioning Party - At this stage, they will factor in if samples can be loaned and what additional wardrobe budget will be required to achieve the desired look. The stylist will either be asked for a quote or give a proposed budget based on the brief. A stylist will not share any ideas before knowing what kind of money can be allocated to a project.

5.4 Preparatory Work – Sample Loans (Min. 3 Days) Once the Stylist and the Talent/Commissioning Party have agreed on a brief, the Stylist will contact brands to determine if they want to dress the Talent or not. The Stylist will be dealing with brands in different countries across multiple time zones and this takes many days of back and forth to determine what can be sent in time for the fitting or if they can send at all.

5.5 Preparatory Work - Shopping (Min. 1 Day) The Stylist will generally include shopping/rental day(s) within their prep days - they will not be listed separately. The number of days required is dependent on the number of outfits needed.

5.6 Custom Looks (Min. 2-4 Days) The Stylist will source a maker/designer/brand to make custom looks - who they are able to commission will depend on the lead time, availability, concept, and budget. The Stylist will present a design/mood board to the Commissioning Party and once approved will share with the brand. The Stylist will often co-design and consult on the whole process. For each custom look there will always be a min of 2 fitting days.

5.7 Deliveries & Prepping Looks (1-2 Days): Before a fitting can take place deliveries of clothing and accessories must be made to the Stylist's studio. These are carefully unpacked, and logged over the course of a day to make sure everything is there. Once all the garments are unpacked and hung the Stylist can carefully edit the rail and put outfits together. For each outfit a Stylist prepares there will be a minimum of 3-5 options. We need

options in case the look does not work on the Client or if there is no way of altering it to fit correctly.

5.8 Fitting (Internal) (Min. 2 Hours for the first outfit, 1 hour for each subsequent outfit): Once all outfits are prepared, the Talent attends a fitting at the Stylist's studio. The Talent will try on multiple options to determine the best outfit for the event(s), pictures will be taken so we can see how the outfit will read on screen. Depending on what is required a tailor may or not be present. If the outfits are to be worn as part of a show where multiple looks are needed the stylist needs to work out how the garments can be adjusted for quick change requirements.

5.9 Fitting (External) (1 Day - 2 Hours for the first outfit, 1 hour for each subsequent outfit – plus travel and set up times): External fittings require the Stylist to carefully pack all items required for the fitting so that they are protected during travel. On arrival the Stylist will unpack all items (min. 60-90 mins) and set up a fitting area, if required they will also bring a rail, hangers, steamer, and mirror. The fitting will follow the same structure as Fitting (Internal.) When done the Stylist will ensure all chosen items are recorded and packed. If outfits are being left with the Talent, they are left styled with directions for the Talent. Additionally, the Stylist will provide the Talent with styling sheets/outfit credits and social media tags. All unused items are carefully packed back in their packaging ready to be taken back to the Stylist's studio. Any off-site alterations are sent to the tailor. Once back at their studio The Stylist unpack everything carefully making sure nothing is damaged Travel time must be factored into a fitting day and costs covered by the Commissioning Party.

5.10 Initial Returns (Min. 1 Day):

5.10.1 Loans/Samples - All unused clothing from the fitting must be returned to the pr/showroom/store(s.) The Stylist will carefully log each piece to ensure nothing is missing and then place all items back in the packaging they came in. The packaging must be securely closed and clearly labelled. The Stylist will then arrange for a courier to collect the items or return them by hand.

5.10.2 Shop stock (falls into three categories):

- Items taken on approval (card left. no payment taken) - Need to be couriered back, and Stylists then call the store to make any necessary payments for garments kept.
- Online orders - Need to be packed the same as samples. The stylist must either drop off at the collection point or arrange the collection.
- Store-bought items - The stylist needs to take the items back to the store for a refund.

5.11 Tailoring (Min. 1 Day): Tailoring may be required to perfect the fit of an outfit. Sometimes, a tailor will be present at a fitting, especially if you are fitting multiple looks. For sample clothing, any alterations that the tailor has done need to be reversible to send back to the brand. Garments that have been purchased or gifted can have permanent alterations. After the fitting, the stylist needs to give the tailor sufficient time to make the adjustments before arranging a collection to either send to the client or back to the stylist's studio. For complex alterations, a second fitting is usually required. A tailor's fee varies and can be £300 - £400 plus VAT. Based on an 8-hour day.

5.12 In Person Event Days (Min. 1 Day plus travel time): On any event day, the Stylist will have all clothing from the fitting plus backup for emergencies. The Stylist will make sure there is a dressing area set up to get the Talent dressed and all clothing is steamed.

In person event days may consist of:

- **Shoot Day (Photography) - relevant** to Promo/editorial/social media/advertising - responsibilities on the day include setting up the dressing room, steaming all clothes, getting the Talent dressed, ensuring everything looks perfect on camera.

Shoot days can be in a professional studio but can also be on location, where limited resources are available to us. These are usually 8-hour days.

- **Shoot Day (Videography) - Responsibilities** on the day include setting up the dressing room, steaming the clothes, dressing the Talent/dancers/extras, and working alongside the director and choreographer to ensure everything in the video looks perfect. We must ensure all outfits for all involved are easy to perform in and may need to have a tailor on set to perform alterations that allow for extra movement. Video shoots can be tough on clothes and extra care must be taken to ensure that the outfit looks perfect for every take. Shoot days can take place in a professional studio or on location with limited resources and can take up to 12 hours from setup to wrap. It's important to keep the Talent and dancers warm during shoots on location. Production should supply robes, slippers, blankets, and hot water bottles.
- **TV Shows - Interviews or Performance - Responsibilities** on the day include setting up the dressing room, steaming all clothes, getting the Talent dressed, ensuring everything looks perfect on camera. Stylists are there to make sure there are no wardrobe malfunctions and to ensure everything runs smoothly. This includes attending camera rehearsals to check for any clothing issues and ensuring the microphone pack is properly hidden and positioned. We also consider the type of flooring to ensure the selected footwear is fit for purpose and is not slippery.
- **Live Performances/Festivals** - as above but on live shows and festivals, we also must be present for costume rehearsals where we can see if the selected looks work on stage and that there are no camera issues. We also set up a quick-change area backstage and work out the fastest way possible to change outfits. This must be practised several times to make sure everything runs smoothly.
- **Red Carpet Dressing (Min. ½ Day):** Should the Talent and the Stylist be in the same location at the time of the event, the Talent may want the Stylist to attend to dress them. The Stylist will hang up the garments, steam/iron them and dress the Talent. For complex outfits, the Stylist may be required at the event to ensure the outfit sits correctly and help the Client walk comfortably. The Stylist may send an assistant if they are not available, or the Client is not in the same country.

5.13 Outfit(s) Recovery (Min. 1 Day. Dependent on reliability of the Talent): Whilst clothing is usually required to be returned by the Talent within 24 hours of the event, unreliable clients can turn this into a lengthy process. The Stylist's work includes contacting/following up the client, recouping the outfit, checking it for damage, reversing alterations, dry cleaning and finally returning the outfit to the brand that loaned it. Any late returns on the behalf of the Client can damage a Stylist's reputation with the Brand.

5.14 Breakdown of Budget (Min. 1 Day): After completing a job, the Stylist must complete a breakdown of all expenses to be sent to the client along with proof of purchases. Expenses include but are not limited to transportation, couriers, shipping, haberdashery, and all shopping that has been kept. The stylist must carefully cross-reference all refund receipts and online purchases to ensure that the correct items have been refunded and that nothing is missing. The Stylist is responsible for gathering all tracking information and for contacting the retailer if any discrepancies arise. Some retailers take up to three weeks to issue a refund after the items are returned, and certain items are non-refundable. For VAT receipts the Stylist must reach out to retailers to provide them. The final breakdown can take up to a month to finalise as the above is a lengthy process. Should the final spend exceed the agreed amount, the Stylist will notify the client and issue any additional invoices. Often, Talent shop for personal items during fittings, requiring the stylist to create a separate breakdown and invoice for items kept by the Talent. Budget breakdowns will be billed as work.

5.15 Tour Wardrobe (Min. 1 Month): A Stylist may be asked to create the wardrobe for their Talent(s) tour, consisting of multiple outfits. Samples cannot be used for tours as they are one offs and owned by the designers, they cannot withstand the wear and tear that tour garments sustain. The Stylist collaborates with the Talent, management, art director, and choreographer to develop a concept for the show's costumes and tour screens. To prepare for a tour, the Stylist needs at least 1 month lead time.

Most items are custom-made in collaboration with a brand or designer/maker the Stylist has approached. The process includes conceptualisation, research (mood boards, fabric sampling etc.), costume design (designing and making), prep work, fittings, rehearsals, returns and breakdown of budget. The Stylist ensures costumes are stage worthy and appropriate for quick changes. Quick changes must be rigorously rehearsed by the team to make sure they go without a hitch. Duplicates are also created in case of loss or damage whilst on tour.

Custom-made items are not limited to clothing but can include technical costumes that have electrical elements, accessories, millinery, and undergarments such as corsetry, shoes, and hosiery. Sometimes harnesses are incorporated into the costumes if the Talent is suspended from a height. The Stylist is responsible for the band, backing vocalists, and dancers' wardrobe to ensure everything works together. This involves a minimum of 2 fittings for the Talent and 1-2 fittings for the dancers, band members, and backing vocalists.

For larger Talent during rehearsals there might be a live audience pre-record for the tour Video/DVD. For overseas rehearsals the Stylist is expected to travel with a full wardrobe plus extras and a full tailoring workroom etc. During tour prep a Stylist can often work 16–18-hour days, to make sure everything is ready in time.

The Stylist does not travel with the tour, this is the job of the Wardrobe Department. An onsite tailor is necessary to repair any damaged clothing whilst the Talent/Dancers/band are on tour.

5.16 Assistants: The Stylist may require an assistant to complete the job. £175 per day minimum (\$350 p/d min if in the USA.). Based on a 10-hour day. Overtime is charged at 2 times the hourly rate of **£17.50** after 10 hours. Cars covered before 7 am start and past 8 pm finish.

6. Expenses

Intro: The below breaks down the cost of the various expenses a Stylist incurs. Many are dependent on various factors and will vary from job to job.

6.1 Couriers (London Based): Dependent on the distance from point to point. A bike will be used for smaller packages and a van for anything that won't fit in a top box. A bike from West to East is a minimum of £40. Bikes are cheaper than vans.

6.2 UK Postage (Special Delivery): Dependent on the size and weight of the package. An average-sized 5kg box is a minimum of £11.25.

6.3 International Shipping: Dependent on the size and weight of the package. An average-sized 5kg box to Italy or France is a minimum of £50. There may be import tax charged to the Stylist. Usually when working with samples as they have no commercial value there is no import tax, but if goods are not samples or are shopping then import tax is charged. Import tax is required on goods shipped from outside of the UK with a commercial value over £135. The rate depends on the type of goods and where they came from.

6.4 Transportation: Required for external fittings and dressing days. Dependent on type of transportation and distance. Due to the high value of clothing, Stylists will only use reliable forms of transport, and these can often come at a premium cost. Uber/Bolt is not an option.

6.5 Initial Returns (London Multidrop): £7.00 min. per drop off. Minimum of 8 drop offs (£56.00)

6.6 UK Outfit(s) Recovery Dependent on the distance from point to point. A bike will be used for smaller packages and a van for anything that won't fit in a top box. A bike from West to East is a minimum of £40. A van will be more.

6.7 International Outfit(s) Recovery: Dependent on size and weight of package. There is an extra charge for the creation of a proforma invoice (customs document.) If the Talent decides to not return to the UK after promo, the rough cost of getting a suitcase back from LA/NYC to London is a minimum of £250 but can cost upwards of £500 if multiple cases are to be returned.

6.8 Prop Kit: a £30 charge applies to every job. Any additional specialist underwear, shapewear or hosiery required for a job is additional to this.

6.9 Dry Cleaning: As and when required. Dependent on type and number of garments. Reputable, premium dry cleaners will only be used.

6.10 Shopping Budget: Not relevant if acquiring clothes via loan is an option. The shopping budget must be realistic and in line with the project's requirements. The Stylist will suggest a budget that they believe is appropriate and will do their best to adhere to it throughout the project and fittings. However, they can only offer a guide price, and if the final budget exceeds the agreed amount due to requests from the Talent or Commissioning Party. Any overspend will be charged back to the client. The stylist will present at least four options for each item required. This means that if the budget is set at £5,000, the Stylist will need to spend at least £20,000 to have enough options available for the artist to choose from. Clients must provide a shopping float to assist with these costs. Once the fitting is complete, any unused items will be returned and refunded. All shopping is charged at full retail price. If Shopping from the fitting is kept by the Talent for personal use, there will be a 10% personal shopping charge on the total retail price of the items kept.

6.11 Custom Looks: A realistic cost for a custom stage look starts at £2.5k for the designer's fees. The Stylist's fee is additional to these, plus expenses.

6.12 Excess Luggage: if travelling for work the Stylist will usually require excess luggage to be covered as we often travel with large amounts of luggage. Price per piece depends on weight and size of the luggage as well as what airline is being used.

6.13 ATA Carnet: A customs document required when importing/exporting goods, especially when travelling with tour wardrobe. Costs vary and are dependent on the broker used.

6.14 Dressing Equipment Rental: A £50 per day charge applies if needed. This includes, but is not limited to rails, a mirror, hangers, and steamer.

6.15 Day to Day Running Costs: A freelance Stylist has multiple day to day costs to keep the business running. Including but not limited to mobile telephone (handset, calls (plus international calls), data and add-ons), internet, office supplies, public liability insurance, contents insurance and utility bills. We also have rails, hangers, garment bags in a selection of sizes, iron/steamers, dressing mirrors and numerous suitcases to transport high-value items.

7. Stylist Rates

Music stylists typically charge a daily rate for their services, but it's important to note that this may not cover all the days they work. A Stylist may need to spread a day's work over multiple days. Rates fluctuate depending on the type of job. High profile performances can charge a higher rate because of the exposure they generate for the Talent. Shoots fall in the middle. Advertising jobs are generally charged at a higher rate.

Freelance Stylists must cover various overheads that an employer would typically provide for full-time employees. This includes health insurance, private healthcare, pension contributions, paid leave, and the costs of running a business. It is essential these additional costs are factored into the rate.

We consider the business costs and the value we bring to our clients. Our rates reflect not only expenses but also our expertise, the quality of your work, and the benefits we provide Talent with. As a Union we want to work towards a new rate model that considers both hours/days worked and the number of looks. In the interim, we have devised a method that works on percentages of a day rate. We suggest the below negotiable starting rates, rising annually in line with inflation:

A full day's rate is dependent on experience and is **not to go below £900 per day**. We suggest the rate of each type of day worked is worked out as a percentage of a full day rate as follows:

- Shoot Rate @100% of the day rate.
- Off-site fitting @ 85% of the day rate.
- On-site fitting @ 75% of the day rate.
- Preparatory Work & Return Days @ 50% of the day rate.
- Postproduction & Travel Days @ 35% of the day rate.

Should the Talent require the Stylist's Assistant to attend instead of the Stylist, or for Non-attendance, the Stylist will charge 20% of day rate for any work that needs doing to get the outfit to the Talent. When travelling to a fitting, the Stylist's working day starts when they leave their studio/ home.

Overtime is charged @ 1.5x the hourly rate of the Stylist.

Depending on the complexity of a job, for 1 look the Stylist will generally require:

- 3 prep days
- 1 fitting day (10 hours inc. travel)
- 1 return days

Additional costs to consider:

- **Agent's commission (if applicable): 20%¹**
If the Stylist has an agent, the Agency will charge an additional 20% fee to the Commissioning Party as well as charge the Stylist 20% commission.
¹ Please note that where an agency fee is not paid on top of the fee by the client, SOME agents charge the Stylist 33.3% commission.
- **National Insurance:** £179.40 per year PLUS 9% on profits between £12,570 and £50,270 PLUS 2% on profits over £50,270.
- **Income Tax (Sole Traders):** 20% tax on earnings between £12,571 and £50,270; 40% tax on earnings between £50,271 and £124,140; 45% on earnings over £125,141
- **Student Loan Repayment:** If applicable
- **VAT:** if VAT registered the Stylist must charge 20% VAT on their invoices

Payment Terms:

- Shopping/Styling Budget: to be paid in advance of a fitting. The Commissioning Party must also provide a shopping float which is refundable.
- Stylist Fees: 30 days after receipt of Invoice.
- Additional Expenses: 5 days after receipt of invoice.

Cancellations:

- Cancellations with less than 24h notice before fitting will be billed at 100%
- Cancellations with less than 48h notice before fitting will be billed at 75%
- Cancellations with less than 72h notice before fitting will be billed at 50%

THANK YOU FOR TAKING THE TIME TO READ THE ABOVE.