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# RISD RESUMES & CAREER ESSENTIALS

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QUICK START-UP GUIDE

**risd career center**



# RISD RESOURCES

## ACCESS THE CAREER CENTER'S ONLINE RESOURCES

<http://www.risdcareers.com>

RISD's Career Center website is your source for all things career-related! You will find links to ArtWorks, RISD's online job and internship board; our online career resource library; career program calendars and descriptions; advice on how to find and apply for grants and residencies; a comprehensive entrepreneurial and freelance section; and links to our Facebook page, LinkedIn group, and RISD Portfolios site. This booklet provides you with essential information and resources to help you get started, thrive and stay connected in your professional creative life.

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### ARTWORKS

<http://risdcareers.com/jobs/students--alumni---artworks/>

ArtWorks is a searchable database designed to help RISD students and alumni find jobs, internships, and creative opportunities throughout the country and internationally.

### CAREER ADVISING

[risdcareers@risd.edu](mailto:risdcareers@risd.edu) / 401-454-6614

Consider scheduling a career advising appointment to help refine your resume, cover letters and portfolio.

Brainstorm with a career advisor about creative opportunities and learn about resources that can lead to valuable professional relationships and career strategies for life after RISD. Career advising is available to all RISD students and alumni.

### CAREER PROGRAMS

<http://risdcareers.com/careerprograms/career-programs>

Check the career programs listed on our website for updates on workshops, seminars and speakers. Current events will have links to RSVP and you'll see our brochures and speaker updates. Many of our programs are open to alumni.

### GRANTS & RESIDENCIES

<http://risdcareers.com/grants/grant-resources/>

<http://risdcareers.com/grants/residency-resources/>

RISD's Career Center provides information and guidance for a number of national and international grants, fellowships and residencies and can provide the research tools you'll need to find and apply for them. Individual appointments with a grants and residencies specialist are available to assist in guiding your process.

### RISD CAREERS @ LINKEDIN

<http://www.linkedin.com>

At LinkedIn, you can reach out to thousands of alumni and students from around the world and reconnect, foster professional and artistic relationships, and create career opportunities. Join the Rhode Island School of Design Alumni Group, open to all RISD students and alumni.

### RISD PORTFOLIOS

<http://portfolios.risd.edu>

Join RISD's first centralized source for portfolios powered by Behance and gain outstanding exposure for your work. Being a part of the RISD portfolio community allows you to be seen by employers searching for RISD talent. To join, simply click the sign-up button and follow the signup steps to create your profile.

### ONLINE CAREER LIBRARY

<http://previous.delicious.com/risdcareers>

<http://previous.delicious.com/risdtalent>

<http://previous.delicious.com/risdentrepreneur>

<http://previous.delicious.com/risdgrants>

Delicious serves as our online career resource library and is populated with thousands of links to bring you valuable and interesting RISD discipline-related websites. Explore four RISD categories of bookmarks saved on Delicious: Career and Discipline, Talent and Networking, Freelance and Entrepreneur, and Grants and Residencies.

### RISD CAREERS @ FACEBOOK

<http://www.facebook.com/risdcareers>

If you're career-curious, then [risd/careers/](https://www.facebook.com/risdcareers/) @ Facebook will provide you with up-to-date information on our career programs, pertinent websites, career-related articles and more to help you follow your creative path.

### JOB BOARDS & POSTING WORK ONLINE

<http://risdcareers.com/jobs/job-search-resources/>

[http://risdcareers.com/files/pdf/jobs\\_internships/PostingWorkOnline.pdf](http://risdcareers.com/files/pdf/jobs_internships/PostingWorkOnline.pdf)

RISD Career Center has put together a resource list of useful job boards organized by industry as well as useful sites for posting your work online. These lists are not exhaustive, but should be a nice guide to help you get started.

# PREPARING FOR INTERNSHIPS

An internship experience can help you build a stronger resume, earn more pay, make professional contacts and see your field firsthand. Seek internships that match your creative goals. It will give you insight to determine what you want to do, and don't want to do. Students should log into ArtWorks to search our database of listings. <http://www.risdcareers.com/jobs/students--alumni---artworks/>

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## WHEN TO DO ONE

### Freshmen

- First-year internships are possible – use your enthusiasm and flexibility to open doors. You're likely to have basic responsibilities, but you'll also see directly the work of a discipline. Credit is not available this year.

### Sophomore

- Apply the skills and knowledge you've gained in classes to secure an internship. Consider which studios will best prepare you for the future. Department approval is necessary for credits.

### Junior

- Perfect time to put to use what you've learned in your major. You'll have more responsibilities and opportunities during your internship while making professional contacts. Department approval is necessary for credits.

### Senior

- Internships can lead directly to employment, build contacts within your field and open career opportunities. During fall and winter, department approval is necessary. Unpaid experiences, though, may require credits which are not available once you've graduated.

### Graduate students

- Prior professional experience, skills, drive and maturity give you a competitive edge. Identify those internships which most advance your career opportunities. Department approval is necessary for credits. Pay options may be more likely and negotiable.

## TIMING

### Fall & Spring Semesters

- You'll need to balance an internship with your classes and seek opportunities within commuting distances of RISD. Approval from your department head is necessary for credits.

### Wintersession

- Popular time for internships. Be sure to explain to sponsors that you'll be available when other students are on holiday break or in classes.

### Summer

- Provides the most options and flexibility and expands the range of places for you to apply to. Paid, unpaid, credit and non-credit bearing experiences are often available.

## PAID OR UNPAID

### Paid

- Best case scenario. Usually offered at an hourly rate or stipend per week. Paid experiences may result in job-like expectations and responsibilities which extend the scope of the internship.

### Unpaid

- In changing economies, more companies offer unpaid internships which often require college credits and approval. Speak to the employer about the possibility of a stipend for commuting costs, meals and other expenses.

## PAPERWORK & FORMS

### Credit

- In order to receive credit for an internship experience, you must complete the online internship application form in ArtWorks which can be found at: <http://risdcareers.com/jobs/students--alumni---artworks/> Approval from your internship advisor and department head is required for credit-bearing internships and an evaluation from the employer at the end of the internship is also required.
- A guide to filling out the online application can be found at: [http://www.risdcareers.com/files/pdf/jobs\\_internships/GainingCreditForInternships.pdf](http://www.risdcareers.com/files/pdf/jobs_internships/GainingCreditForInternships.pdf)

### Noncredit

- While department approval is not required, you still need to complete the online internship application form in ArtWorks which can be found at: <http://risdcareers.com/jobs/students--alumni---artworks/> to document your experience.

## PREPARATION

### Organize

- Start exploring internship listings in the fall and fine tune your resume, portfolio and materials. Be aware of any early deadlines for Wintersession internships. By having your materials prepared early, you can be ready for any opportunities that arise.

# SEARCHING FOR JOBS & INTERNSHIPS

Here are steps to improve your efforts in finding, applying for and achieving the internships, jobs and opportunities that are right for you. Several of these tips refer to RISD's ArtWorks and Online Career Library resources which can be found at: <http://www.risdcareers.com>

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## MEET WITH A CAREER ADVISOR

### Resumes, Feedback, Brainstorming & More

- Schedule a career advising appointment and have your resume, cover letter and materials reviewed.
- Learn about career resources and how to use them to expand your job hunting opportunities.
- Discuss past experiences, challenges and issues and get feedback that can improve your outlook.
- Brainstorm new directions for your career path.
- Appointments can be in person, over the phone, or via Skype.

## RESEARCH

### Other Cities & Other Markets

- Broaden your job definition: Think of places that would benefit from the art and design thinking you have learned at RISD.
- Expand your search beyond traditional art and design markets like New York, Boston, Chicago, Los Angeles and San Francisco. Consider regions of the country that are economically stable even if it means working for a couple of years and moving back to a larger urban area.
- Research cost-of-living information at sites like <http://www.payscale.com/cost-of-living-calculator>
- Broaden your job definition and evaluate related markets that could utilize your skills. Adjust language and descriptions on your resume to reflect other career paths.
- Find information on companies, people, and industries using LinkedIn's search function and our Career Library resources at [www.risdcareers.com](http://www.risdcareers.com)

## REFINE WHAT YOU HAVE

### Resume, Portfolio, Website, & Samples

- Update your resume and materials with current work and experiences. Adjust layout, presentation and information.
- Target your information to specific jobs and develop multiple versions of materials.
- Broaden the description of your abilities and emphasize transferrable skills that appeal across different jobs and markets. Note strengths in communication, organization, management and work ethic.
- Get your work seen and post it to RISD Portfolios powered by Behance at: <http://portfolios.risd.edu>

- Consider creating a personal website and posting your work to multiple places online. A list of resources can be found at: [http://www.risdcareers.com/files/pdf/jobs\\_internships/PostingWorkOnline.pdf](http://www.risdcareers.com/files/pdf/jobs_internships/PostingWorkOnline.pdf)

## NETWORK

### Alumni, Professionals, & Online Networks

- Join RISD's digital career connection to alumni at LinkedIn by going to <http://www.risdcareers.com> and clicking on the LinkedIn logo.
- Use RISD's online Alumni Directory to access 20,000+ alumni living throughout the world. Search by name, region, major and even company. <http://alumni.risd.edu>
- Approach alumni as mentors, ask questions about markets and seek suggestions for contacts.
- Join professional organizations like AIA, AIGA, IDSA, or CAA to connect with others in your field. Attend trade shows, conferences and art fairs to meet with professionals directly and collect business cards and materials, to use for future follow-up.

## EXPAND YOUR SEARCH

### Artworks, Job Boards & Directories

- Check out RISD's job & internship database, ArtWorks, several times a week for direct postings to the college at: <http://www.risdcareers.com/jobs/students--alumni---artworks/>
- Extend your search beyond Craigslist to art and design specific job boards such as:  
<http://www.artjob.org> (contact us for free access)  
<http://www.coroflot.com>  
<http://www.idealists.org>  
<http://www.creativehotlist.com>
- There are over 300 job links tagged by art and design specializations in Delicious:  
<http://previous.delicious.com/risdcareers/jobs>
- Think beyond job listings and find companies where you could work by using directories, databases and magazines. Subscribe to publications specific to your career, and research directories like:  
<http://www.designguide.com>  
<http://www.firmlist.com>  
<http://www.designdirectory.com>  
<http://www.workbook.com>
- Browse our Online Career Library to find numerous

directories per major and career path. <http://previous.delicious.com/risdcareers/directories>

- Significantly increase the number of jobs you apply to and the number of contacts you make. Instead of 10, strive for 20 or more.
- Create tiers to focus your energy. Top tier are the firms you would love to work for; tailor your materials for them. Mid tier are good choices that will help build your resume. Bottom tier are your back-ups and may involve less effort.

## BROADEN YOUR SKILLS

### Workshops, Career Programs & Grad School

- Acquire technical and computer software skills you may need through workshops or continuing education classes. Specifically, look into RISD CE courses or professional development sites like <http://www.Lynda.com>. RISD offers students a free subscription to the site. Click on the Lynda.com icon on [www.risdcareers.com](http://www.risdcareers.com).
- Attend the Career Center's programs, panels and presentations that can help improve your materials, inform your decisions and enhance networking with professionals.
- Determine if graduate school and an advanced degree may be a necessary step for your career path.

## GAIN EXPERIENCE

### Internships, Apprenticeships & Volunteer

- Explore paid internship and apprenticeship opportunities, even after graduation, that can help get your foot in the door and establish valuable networks. Check ArtWorks for current internship opportunities.
- Devote time to volunteering through trade shows, fundraisers, art fairs, non-profits and other organizations connected to your profession. Meet like-minded individuals and create new tangents for your career.
- Check out sites like <http://www.idealists.org> for extensive listings of non-profit organizations, internships and volunteer opportunities throughout the world.
- Discover residency opportunities in the U.S. and abroad for emerging and established artists at the Alliance of Artists Communities and Res Artis. <http://www.artistcommunities.org>  
<http://www.resartis.org>
- Need a more practical option? Get information and test the waters through a job shadow or an informational interview.

## BE PERSISTENT

### Emails, Calls, Follow-Up & More

- Develop a plan to contact and follow-up on job leads. Maintain a database and track people, contact information, dates and responses.
- Make initial contact with an email; check in with another email in two weeks; follow-up with a call after another two weeks. Consider a visit to the company to drop off materials.
- Try contacting 2 to 4 individuals in a firm – Design Director, Assistant Directors, Project Managers, Human Resources, etc. Don't rely on one contact.
- Request an informational interview if opportunities are not currently available.
- Gain excellent advice for your job search at <http://aiga.org/content.cfm/get-a-design-job>
- Use the RISD alumni network and LinkedIn to help you navigate organizations.

## ACE THE INTERVIEW

### Interview Advice & Preparation

- Review tips, potential questions and advice provided through our Interview Handout at: [http://www.risdcareers.com/files/pdf/jobs\\_internships/InterviewCreativeJobs.pdf](http://www.risdcareers.com/files/pdf/jobs_internships/InterviewCreativeJobs.pdf)
- Use InterviewStream to record mock interviews and improve your interviewing skills. Click on the icon for InterviewStream at [www.risdcareers.com](http://www.risdcareers.com)
- Meet with a RISD Career Advisor to discuss interview tactics and gain feedback on your interviewing approach.
- If you are offered a phone or Skype interview, you should approach it the same way you would any personal interaction.

## EVALUATE THE OFFER

### Personal Finances, Salaries & Other Sources

- Evaluate your financial situation; know how much money you need monthly to meet your needs to establish your salary requirements.
- Research salary information at sites like <http://www.salary.com>, [www.designsalaries.org](http://www.designsalaries.org), <http://www.aiga.org/salary-survey>, and <http://www.creativegroup.com/SalaryCenter> along with information from professional organizations such as AIGA, AIA, IDSA and others.
- Prospect for grant money from state, regional and national art councils and organizations. Explore NYFA Source at <http://www.nyfa.org> for its extensive database of resources.
- Look past the salary and take into consideration the entire package (benefits, vacation, perks, etc.)

# SEEKING GRANTS & RESIDENCIES

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## OPPORTUNITIES

- Individual artistic achievement and creative excellence are often recognized and rewarded through fellowships and scholarships. Numerous opportunities exist for undergraduates, graduates, post-graduates and alumni and these often take the form of specialized grants, cash awards or residencies - all of which are designed to inspire and support the individual by enhancing and sustaining their creative practice and career aspirations.
- Anyone seeking to continue their art practice, carve out time to develop an idea, sharpen their artistic vision, attend graduate school or create a new body of work will find an abundant number of viable opportunities, nationally and internationally. Discuss past experiences, challenges and issues and get feedback that can improve your outlook.

## RESEARCH

- People ask, "I am looking for money to study painting in France – what grant should I apply for?" or, "Can you give me a list of the best residency programs in France?" Our best answer is: if you walk into a library and ask for a book about France, what are the odds the librarian will choose the perfect book for you?
- Through active, in-depth research and by utilizing the tools and resources provided here and on our website [www.risdcareers.com](http://www.risdcareers.com), you will find opportunities best suited to your experiences, tastes, goals, needs and creative direction. Although many well-known opportunities exist, such as the Fulbright Scholarship, the Rhodes Scholarship, or the Rome Prize, many lesser known opportunities also exist and may be far less competitive and a better fit for your specific goals. RISD's Career Center directly manages several scholarship, residency, and cash award opportunities and provides ample resources on our website to assist in your research.

## APPLYING

- Regardless of whether you are applying for a fellowship, scholarship, grant, award or residency, once you find an opportunity that interests you, you will first need to determine your eligibility and then begin to fill out the application form, carefully gathering all necessary information and closely following the detailed guidelines.
- Depending on the kind of program you are seeking, whether a scholarship for graduate school, a cash award that will allow you to travel and/or purchase

necessary materials, a fellowship that provides a stipend for focused research or study, or a residency that will provide studio space, designated time, and a network of like-minded individuals, the application will be very specific and almost always include an element of writing. Although the application process may prove rigorous, the experience and insight you gain through the activity will truly benefit you and serve you well for the rest of your career.

## SAMPLE APPLICATIONS

- To assist in your research we post several successful Fulbright scholarship applications at <http://www.risdcareers.com/grants/fulbright> for your review. But keep in mind as with any creative endeavor, the process of applying for a grant is an individual experience, which takes time, thoughtful consideration, lots of research, reflection, writing and rewriting.
- Although each application is unique, most require a proposal, personal statement, budget, timeline, and visual materials. Some require personal financial information and transcripts. As mentioned above, be sure to familiarize yourself with and carefully follow the directions associated with any application.
- Most imperative is accuracy, including careful proof-reading to correct ALL typos and/or grammatical errors, providing all materials as requested, and carefully observing all stated deadlines including RISD internal deadlines that may be different from the award's official deadline.

## ADVISING

- The Career Center can advise you in every aspect of the application process, including idea development, editorial support and content guidance, and encourages you to set up a meeting with our Grants and Residencies Advisor to answer any questions you may have along the way.
- To ensure that your meeting with the advisor is productive and to get you started before scheduling an appointment, we encourage you to complete an initial search of resources to identify possible options and develop related questions.
- For more information or to set up an appointment, contact the RISD Career Center at [risdcareers@risd.edu](mailto:risdcareers@risd.edu) or call 401-454-6614.

## PERSISTENCE

- As the saying goes, “If at first you don’t succeed, try, try again”. Determination and persistence are critical to success in practically everything related to a career in the arts, especially scholarships, grants, fellowships and residencies.
- Sometimes applicants feel that getting a small grant may be a necessary stepping-stone to receiving a larger grant, and that regional awards are often easier to obtain than national ones, which tend to be highly competitive. But don’t give up! There is something perfect out there just for you!

## RESEARCH RESOURCES

### RISD Resources

- On the RISD Career Center website, click on ‘Grants/Residencies’ to find links for Grant Resources, RISD Managed Awards, Residency Resources, Fulbright, Crowdsourced Funding, and meeting with a Grant Advisor. <http://www.risdcareers.com>
- Grants & Residencies at our Online Career Library. An extensive listing of links to grants, residencies, fellowships, scholarships and awards. <http://previous.delicious.com/risdgrants>
- In addition to posting jobs and internships, ArtWorks list residencies, competitions, awards and other opportunities. <http://risdcareers.com/jobs/students-alumni---artworks/>

### Key Resources

- NYFA Source from the New York Foundation for the Arts is one of the best directories to research grants, residencies and awards. <http://www.nyfa.org/source/content/search/search.aspx?SA=1>
- Foundation Center Grants for Individuals is an excellent resource listing thousands of grants and scholarships for students, artists and researchers. <http://gtionline.fdncenter.org>
- Foundation Center – Cooperating Collections is a great place to find free fundraising information and other funding-related technical assistance. <http://foundationcenter.org/collections/Cclist.pdf>
- State Arts Agencies Directory is a great source for grant opportunities and resources. <http://www.nasaa-arts.org/About/State-Arts-Agency-Directory.php>
- Alliance of Artists Communities has an exceptional directory of residencies within the United States and abroad including programs for emerging artists. <http://www.artistcommunities.org>
- Res Artis is one of the best worldwide directories for international residencies. <http://www.resartis.org>

### Regional Resources

- New England Foundation for the Arts (NEFA) <http://nefa.org>
- Western States Arts Federation (WESTAF) <http://www.westaf.org>
- Mid Atlantic Arts Foundation (MAAF)

- <http://www.midatlanticarts.org>
- Mid-America Arts Alliance (MAAA) <http://www.maaa.org>
- South Arts: <http://www.southarts.org>

### Additional Resources

- CaFÉ – Call For Entries <https://www.callforentry.org/index.php>
- Art Deadline - Income & Exhibition Opportunities <http://artdeadline.com>
- Art Deadlines List – Art Competitions & Exhibitions <http://artdeadlineslist.com>
- College Art Association (CAA) <http://www.collegeart.org/opportunities>
- National Council on Education for the Ceramic Arts (NCECA) <http://nceca.net>
- Society of North American Goldsmiths (SNAG) <http://www.snagmetalsmith.org/resources-opportunities/awards-scholarships>
- International Sculpture Center (ISC) <http://www.sculpture.org/documents/awards/index.shtml>
- The Furniture Society <http://www.furnituresociety.org/furn/index.php?page=resources>

### RISD Managed Awards

- The RISD Career Center supports a number of national and international funding opportunities with liaisons, jurying processes and internal management.
- RISD is one of the top Fulbright producing institutions in the United States. Be sure to consider this outstanding opportunity and work with our Fulbright Program Advisor. <http://us.fulbrightonline.org>
- RISD Maharam STEAM Fellowships in applied art and design provide stipends of up to \$5,000 each for select internships with a government agency or nonprofit organization. <http://risdmaharamfellows.com>
- Windgate Fellowship Award <http://www.craftcreativitydesign.org/grants/>
- St. Botolph Emerging Artists Award <http://stbotolphclub.org/foundation/grants.html>
- Toby Devan Lewis Fellowship Award <http://www.risdcareers.com>
- Jack Kent Cooke Graduate Arts Award <http://www.jkcf.org/scholarships/graduate-scholarships>
- Marshall Scholarship <http://www.marshallscholarship.org>
- George J. Mitchell Scholarship <http://www.us-irelandalliance.org>
- Guggenheim Fellowship <http://www.gf.org/about-the-foundation/the-fellowship>
- Rome Prize: <http://www.aarome.org/apply/rome-prize/>
- Ox-Bow Residency/Fellowship <http://www.ox-bow.org>
- Skowhegan Artist Residency <http://www.skowheganart.org>

# BUILDING A LINKEDIN PROFILE

Think of your LinkedIn profile as an interactive business card. It's a summary of your professional experience, interests, and capabilities that is designed to attract the attention of important people who are searching for you online: recruiters, networking contacts, art directors or possible clients. A strong profile is a key differentiator in the job market.

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## THE HEADLINE

- Your profile headline gives people a short, memorable way to understand who you are professionally. Think of the headline as the slogan for your professional brand.
- Check out the profiles of students and recent alums you admire for ideas and inspiration.

## DISPLAY AN APPROPRIATE PHOTO

- Remember that LinkedIn is not Facebook. If you post a photograph — and we recommend that you do — select a professional, high-quality headshot of you alone.

## SHOW OFF YOUR EDUCATION

- Be sure to include information about all institutions you've attended. RISD is a brand, use it to get noticed, or to create networking contacts. Include your major, and maybe courses from Brown or other institutions, as well as highlights of your activities. It's also appropriate to include study abroad programs like EHP.
- Don't be shy — your LinkedIn profile is an appropriate place to show off your strong GPA and any honors or awards you've won.

## DEVELOP A PROFESSIONAL SUMMARY STATEMENT

- Your summary statement should be concise and show that you are confident about your goals and qualifications.
- Remember to include relevant internships, volunteer work, and extra curriculars.
- Present your summary statement in short blocks of text for easy reading.
- Bullet points are great, too.

## SHARE YOUR “SKILLS”

- “Skills & Expertise” is the place to include keywords and phrases that a recruiter or hiring manager might type into a search engine to find a person like you.
- The best place to find relevant keywords is in the job listings that appeal to you and the LinkedIn profiles of people who currently hold the kind of positions you want. This is a place where you can list information that may appear in the skills section of your resume.

## UPDATE YOUR STATUS WEEKLY

- A great way to stay on other people's radar screens and enhance your professional image is to update your status at least once a week. Tell people about events you're attending, major projects you've completed or any other news that you would tell someone at a networking reception or on a quick catch-up phone call. If you use Twitter, connect your account to LinkedIn and your status updates appear as tweets.

## SHOW YOUR CONNECTEDNESS WITH LINKEDIN GROUPS

- Joining groups is the perfect way to show your professionalism and your desire to connect to people with whom you have something in common.
- Most students start by joining their university's LinkedIn group as well as the larger industry groups related to the career they want to pursue.

## COLLECT DIVERSE RECOMMENDATIONS

- Nothing builds credibility like third-party endorsements.
- Impressive profiles have at least one recommendation associated with each position a person has held.
- Think about soliciting recommendations from professors, internship coordinators and colleagues, employers, and professional mentors.

## CLAIM A UNIQUE LINKEDIN URL

- To increase the professional results that appear when people search for you, set your LinkedIn profile to “public” and claim a unique URL for your profile. For example: [www.linkedin.com/in/yourname](http://www.linkedin.com/in/yourname)
- This also makes it easier to include your LinkedIn URL in your email signature, which is a great way to demonstrate your professionalism.

## SHARE YOUR WORK

- Enhance your LinkedIn profile by adding examples of your design work or other accomplishments and displaying URLs or adding LinkedIn applications.
- By including URLs, you can direct people to your RISD Portfolios profile, website, blog, Facebook page or Twitter feed.

# NETWORKING PROFESSIONALLY

With LinkedIn, the world's largest professional online network, the "who" is at your fingertips. Follow these easy steps to get connected now - and to turn those connections into opportunities. Also, remember to join the Rhode Island School of Design Alumni Group: [http://www.linkedin.com/groups?gid=3809&trk=myg\\_ugrp\\_ovr](http://www.linkedin.com/groups?gid=3809&trk=myg_ugrp_ovr)

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## 100% COMPLETE = 100% MORE LIKELY TO GET NOTICED

- You can't build connections if people don't know you exist or see what you have to offer. Your LinkedIn profile is your online business card, your resume and your portfolio, all in one.
- Don't be shy: users with complete profiles are 40 times more likely to receive opportunities.

## YOU'RE MORE EXPERIENCED THAN YOU THINK

- Complete profiles are so important because the more information you provide, the more people will find reasons to connect with you.
- Think really broadly about all the experience you have, including summer jobs, unpaid internships, volunteer work, and student organizations. You never know what might catch someone's eye.

## USE YOUR INBOX

- Contrary to popular belief, networking doesn't always mean reaching out to strangers. The best networks begin with those you know and trust, and then grow based on personal referrals.
- Start building your LinkedIn network by uploading your online address book and connecting to friends, relatives, internship colleagues, and professionals you know in the "real world."

## GET PERSONAL

- As you build your connections on LinkedIn, always customize your connection requests with a friendly note and, if necessary, a reminder of where you met or what organization you have in common.
- If you're being referred by a mutual friend, write a brief intro of who you are and why you'd like to connect. You'll impress people with your personal touch and they are more likely to connect.

## JOIN THE "IN" CROWD

- Form new online relationships by joining LinkedIn Groups. Start with your university group—alums love to connect with students—and then find other volunteer and professional organizations.
- As a member, you can comment on discussions, ask for advice, find exclusive job listings, and meet people who share common interests.

## LEND A (VIRTUAL) HAND

- As you build connections and group memberships, think about what you can do to support others.
- Comment on a classmate's status update, forward a job listing that fits the criteria of a friend, or write a recommendation for a summer job colleague. You'll find that your generosity is often rewarded.

## UPDATE YOUR STATUS

- Networking is not just about who you know; it's about who knows you.
- Stay on other people's radar screens by updating your LinkedIn status at least once a week—you can do this directly on LinkedIn or by linking your Twitter account and marking tweets with #in
- Mention events you're attending, projects you've completed, and other professional news.

## Q&A EVERYTHING LINKEDIN'S

- Answers feature is a great place to seek advice from a wide variety of people all around the world
- You can also show the world what you have to offer by answering people's questions about a topic where you have some expertise.

## DO YOUR HOMEWORK

- Before an informational interview, a job interview, or a networking get-together, use LinkedIn to learn about the background and interests of the people you're scheduled to meet.
- Access Company Pages to research organizations and their employees, and use Advanced Search to find commonalities with people you're meeting.

## NOW STEP AWAY FROM THE COMPUTER...

- Change the perception that young people are only comfortable communicating online, by supporting your online networking with real human interaction.
- Set up phone calls, attend live events, and send snail mail notes to people you connect with on LinkedIn.
- Remember that online methods should supplement, not replace, in-person relationship building.

# INTERVIEWING FOR OPPORTUNITIES

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## HOW TO BEGIN

### Online Research

- Make sure to investigate the company website and pay particular attention to sections such as: About Us, Company Philosophy, Client List, People, Leadership and/or Mission Statement. Do your homework; use LinkedIn's Company Pages to research organizations and their employees.

### Topical Issues

- Periodicals, blogs and trade journals are excellent sources for information on specific industries or companies. Virtually every field has useful directories that provide information about the industry.

### Direct Contact with the Organization's People

- Informational interviews are the best way to gather data and get a glimpse into the industry or field you are researching. Consider an informational interview with a company you may be interested in. This is a way to get your foot in the door and make a great first impression.

## WEIGHING YOUR OPTIONS

### Research the Organization's Mission

- What business is it?
- What services or products does it provide or produce?
- Who are its customers or clients?
- Is the company a subsidiary or does it have subsidiaries?
- Is the company involved in a growing industry?
- Is it a leader or notable in its field?
- Who are its Foreign or Domestic competitors?

### Its Size and Structure

- Number of employees?
- Any RISD alumni working for the company?
- Does it have one location or is it regional, national, or multinational?
- What are the current trends in the industry?
- Financial stability of the firm and growth potential?

## PORTFOLIO

### Preparation & Presentation

- The quality of your work is a key factor in getting the job you want. When you are ready to begin assembling your portfolio, you face some important decisions about what to include and how to present it. Faculty in your department and the advisors in the

Career Center are resources for this process. Each professional area has its own norms and standards. You should investigate those standards by looking at the portfolios of professionals in your career area. For examples of RISD student and alumni work, go to:

<http://portfolios.risd.edu> and

<http://previous.delicious.com/risdalent>

### General Guidelines

- Neatness is essential; artwork should be free of smudges, erasures, and any other distracting information.
- Sequence your work carefully and logically, starting strong and finishing strong.
- Only include those pieces that you feel are your best work and are appropriate to the kind of job for which you are applying. This means that you might have to change your portfolio for different kinds of interviews and prospective employers.
- You will have to make some decisions about the focus of your portfolio. You may want to show the breadth of your talent and your ability to do many different things or you may want to focus your portfolio in a specialized area. These decisions will be determined by your chosen field and the specific kind of work for which you are applying.
- Be prepared to talk about your work and to have comments for all your pieces.
- Establish an online presence join RISD Portfolios at <http://portfolios.risd.edu>

## EFFECTIVE COMMUNICATION

### Start with InterviewStream

- Use InterviewStream to record mock interviews and improve your interviewing skills. Click on the InterviewStream icon at [www.risdcareers.com](http://www.risdcareers.com)

### Remain Positive

- An interviewer wants to learn not only about your skills, but also about your character. It is important to keep your responses, and the interview in general, upbeat and positive. Employers look for people who can think under pressure, and the interview is an opportunity to prove you can do this.
- Employers are like everyone else—they want to hire and be around enthusiastic and motivated people. It is important to feel confident and relaxed. Practice interviewing can help you feel comfortable and ensure that you are making the best impression possible without being insincere.

### **Body Language**

- Beware of how feelings and attitudes can be expressed visually. Use your skills to interpret the interviewer's body language. Good eye contact and a firm handshake are only part of successful body communication. Posture, tone of voice, facial expressions, and hand movements also play an integral role.

### **Dressing for Success**

- It is better to err on the side of formality than informality. Professionalism in personal appearance is a strong complement to the quality of your work. There will be plenty of time to express your individuality once you get the job.

## **ANSWERING THEIR QUESTIONS**

### **Typical Interview Questions**

- Tell me a little about yourself.
- Why did you choose to attend RISD?
- What led you to choose your major field of study?
- What motivates you to put forth your greatest effort?
- How do you feel about your work being changed or modified?
- Can you work under pressure?
- Who was the worst person you ever worked for; why?
- Why are you interested in this position?
- Why are you interested in this firm?
- What is the greatest challenge you have had to face? How did you handle this situation?
- What are your greatest strengths? Weaknesses?
- What kind of decisions are most difficult for you?
- What do you see yourself doing five years from now?
- Is graduate education a future goal? When?
- What are you most proud of about yourself?
- Do you prefer to work alone or in a group?
- How do you feel about working in a team setting?
- What else should I know about you?
- I see many students with credentials similar to yours, why should I hire you?
- Remember that you are being evaluated throughout the interview process and especially during "casual" conversations, lunches, etc. Federal laws, and some state laws restrict interviewers and require them to ask only questions that pertain to the job requirements. Inquiries about race, national origin, gender, sexual orientation, marital status, age, and other matters not directly connected to job performance are not valid, or legal topics.

## **ASKING YOUR QUESTIONS**

### **They Expect You to Ask**

- Asking questions serves two purposes: first, to clarify issues or concerns you may have related to your potential employment, and second, to convey your interest in the position. Questions should never be

gratuitous, but if you are really interested in a position, you can always think of something more that you would like to know about it.

### **Prepare Your Questions Beforehand**

- As I gain more experience, what opportunities might become available to me?
- Can you give me a little more detail regarding the specific job responsibilities?
- What do you think is the most challenging aspect of the job?
- Who would be my direct supervisor? How is the supervision done?
- What qualities are you looking for in new hires?
- What would my work environment be like?
- What kinds of projects do you see the company developing within the next few years?
- How would this position allow me to use my initiative and develop my skills?
- Don't bring up the issue of compensation during the interview. The interview is about your potential to perform the job well. You will want to make sure the interviewer has an objective opportunity to realize that you would be an excellent choice before you discuss your requirements with regard to salary and benefits. If the job notice asks for a resume and salary history, send the resume and the salary range you feel is appropriate given your experience, education and knowledge.

### **Follow Up**

- After an interview, send a thank you note/email, as well as any additional materials the employer has requested, within 48 hours. Keep it short and sincere. The follow-up serves several purposes:
- It provides the opportunity for further visibility.
- It gives you the opportunity to briefly remind the interviewer of your strengths and genuine interest in the position.
- It demonstrates that you are a thoughtful person who values the interviewer's time.

## **SALARY NEGOTIATIONS**

- Salary Negotiation is a sometimes complex and nuanced discussion. It is difficult to explain briefly, and likely may require advising from one of the Career Advisers at the Career Center. However, being prepared by researching average salary numbers for your field as well as in your geographic location is a good start. Also, be sure to consider the benefits package being offered, as this is a big part of your compensation as well.

# WORKING SAMPLES

Resumes, Cover Letters,  
Artist Statements, &  
Curriculum Vitae

These samples provide content and formatting for basic job resumes and cover letters used for fine art and design opportunities. Examples for both entry-level and more experienced candidates are shown.

Use these samples for guidance and inspiration, to create your own unique documents based on your personal background, skills and goals. The content and design of your materials should reflect the best way to describe and demonstrate your abilities.

# Will Hyre

Rhode Island School of Design  
2 College Street, Box # 00 / Providence, RI 02903  
401.001.7533 / willhyre@glime.art  
www.whyre.portfolios.art

April 15, 2013

Ms. Amy Burgess  
0 Flatbush Avenue  
1st floor  
Brooklyn, NY 10001

Dear Ms. Burgess,

I am completing my junior year at Rhode Island School of Design and wanted to contact you regarding a possible internship experience with your studio for this summer. I have been admiring your work since my Freshman Foundation Professor, Gary Ferrous, presented images of your installations to our class. An internship with you would be thrilling and provide me with exposure to the fine art world, while allowing me to use the skills I've been developing at RISD.

Last November I was able to attend the opening of your show, 'Disintegration', at Socrates Sculpture Park. Your 3 pieces were extraordinary, and I remain inspired by their scale and the subtle use of found objects and materials. At the opening we had a chance to speak briefly and you recommended that I contact you if I had further questions about your work.

This semester I have been involved in a course devoted to Public Art and have created a Project Proposal called 'Open Shell'. In the same way that your works invite interaction, I developed a site-specific sculptural piece for a public park in downtown Providence, RI. My concept involves a form based on a chambered nautilus which uses fiberglass, metal and cast concrete and allows the public to climb, walk or sit within it. My experience in working with these materials is complemented with my skills in woodworking and even model making.

If I was able to assist you this summer, I would not only be able to work on fabricating your pieces, but I could also provide help in managing your studio. I am very well organized and can handle a variety of office skills from answering phones and ordering supplies to data entry. I am comfortable with computers and very familiar with Microsoft programs, Excel charts, and have some knowledge of 3D imaging programs. I also work well with clients and have great people skills from my experiences as a Resident Assistant at RISD.

I will be in New York City during the last week of March for Spring Break and would be delighted if I could meet with you and speak about this internship opportunity. I can be reached by e-mail and also by phone; Wednesday and Thursday afternoons after 2pm are best since I will not be in class. I have enclosed my resume and 3 samples of my work for your consideration. Thank you for reviewing these materials and I look forward to hearing from you.

Sincerely,

Will Hyre

# Will Hyre

Rhode Island School of Design  
2 College Street, Box # 00 / Providence, RI 02903  
401.001.7533 / willhyre@glime.art  
www.whyre.portfolios.art

**Goal** Internship experience working with an established sculptor or fine art foundry that will provide exposure to professional contemporary art markets and utilize a broad range of 3D and 2D artistic skills.

**Education** **Rhode Island School of Design (RISD), Providence RI**  
Bachelor of Fine Arts, Sculpture — 2015  
Concentration, Art History

**Skills** **3D:** Refined skills in casting plaster forms, model making techniques and working with a wide variety of woodworking processes and equipment. Able to work in plastics and basic knowledge of welding and metal forming processes. Skilled in use of shop tools including band saws, lathe, belt sander, drill press, and joiners.

**2D:** Drawing — Utilize sketching and detailed drawings to work out sculptural ideas; can easily translate three-dimensional ideas on paper for purposes of developing them into objects. Photography — Extensive work with 35mm and digital cameras, printing black and white film and working with digital images using Photoshop.

**Computer:** Macintosh and PC. Working knowledge of Form Z and AutoCAD. Photoshop, Illustrator, and Microsoft Word. Ability to learn programs quickly and adapt them to studio needs.

**Organizational:** Ability to thoroughly research, organize, and manage projects from concept to production. Strong client communication experience and office skills — answering phones, data entry, and meeting deadlines.

**Related Studios and Experience** **Public Art, RISD Sculpture Department, Providence RI**  
Open Shell: Public Art Project Proposal — 2013

Developed site-specific sculptural piece made of fiberglass, metal and cast concrete for a public park in downtown Providence. Concept based on a chambered nautilus shell with expanded and abstracted shell segments including chambers that allow a child or adult to enter the piece and climb, walk or sit within it. Formal proposal submitted including artist statement, detailed description of the piece, budget for fabrication and installation, and hand drawn and computer renderings of proposed sculpture.

**Somerville Community Arts Center, Somerville MA**

Summer Art Instructor — 2011, 2010

Taught art day camp program for children ages 8 to 12 years old. Under the direction of lead teacher developed lessons and provided class instruction independently once a week. Supported lead teacher with regular assistance to students throughout class sessions by guiding their use of materials and encouraging their creativity.

**Other Experience** **Office of Residence Life, RISD, Providence RI**  
Resident Assistant — 2012 - Present

Coordinate activities for dormitory floor of 30 students; provide guidance to students adjusting to college life; plan social gatherings; and problem solve roommate conflicts. Work as a team with other resident assistants.

**Exhibitions** Sculpture Department Show, Woods-Gerry Gallery, Providence RI — 2013  
Geometry, Johnson Craft Gallery, Racine WI — 2013  
Fresh Cut, Wexler Art Center, Jersey City NY — 2012  
Mano Grande, San Diego Museum, San Diego CA — 2011

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COMPOSE

- Inbox
- Starred
- Important
- Sent Mail
- Drafts
- Follow up
- Misc

To: gbodoni@centurygraphics.com

Subject: Rhode Island School of Design Student Seeking Internship

Dear Mr. Bodoni,

It was a pleasure meeting you last week at Rhode Island School of Design's Graphic Design Portfolio Review. I greatly appreciated your feedback on my portfolio and the advice you gave me on interviewing. I had researched your company prior to the portfolio review and was impressed by your versatile approach to advertising, branding and marketing. I especially enjoyed your recent promotional campaign for the Arnold Arboretum which was engaging, beautiful and understated. These are the same elements I strive for in my design projects, and it's exciting to see them employed in a campaign like the Arboretum's. With that in mind, I wanted to inquire about the possibility of a summer internship with you at Century Graphics.

At RISD, I have been developing a strong range of skills in typography, typeface design, color theory and information architecture. For the past three summers, I have applied my studio experiences to professional summer internships with the Silo Design Group, Cambridge Design, and Rockefeller TV Enterprises. All of these opportunities enhanced my skills and gave me further insights into the day-to-day workings of design firms. If you like, you can see examples of some of this work at <http://portfolios.risd.edu/pkern> along with my oil and watercolor paintings.

I look forward to hearing from you and appreciate your consideration for an internship at Century Graphics. I am excited about this possibility and believe I would be a great fit in your studio. I will contact you in a week to see if an interview can be scheduled. Thank you for your time.

Sincerely,

Pica Kern

# PICA KERN

2 College Street  
Box 00  
Providence, RI  
401-001-1212  
pica@picakern.art  
www.picakern.art

## OBJECTIVE

Seeking a summer internship with an innovative design studio where my knowledge of branding, package design, print and web can be used to create outstanding design solutions.

## EDUCATION

Rhode Island School of Design, RISD Providence, RI  
Bachelor of Fine Arts, Graphic Design 2010-present  
Dean's List

Maryland Institute College of Art Baltimore, MD  
Pre-College Summer Program, Graphic Design 2009

Central Park Day School New York, NY  
Valedictorian 2008

## DESIGN INTERNSHIPS

Silo Design Group New York, NY  
Design Intern 2013

Assisted art directors with development of corporate identities, signage systems, brochures and annual reports. Clients: Bel Systems, HTWT, Aqua 4

Cambridge Design, Inc. Cambridge, MA  
Design Intern 2012

Created style guides, selected colors, and refined type choices for companies ranging from major corporations to small businesses.

Rockefeller TV Enterprises New York, NY  
Design Intern 2011

Worked with creative directors and designers on all aspects of on-air/off-air broadcast design including storyboards, motion graphics, and corporate identities.

## EXPERIENCE

Freelance Graphic Designer Providence, RI  
Graphic Designer 2008-present

Develop graphic design solutions for numerous clients including small businesses, restaurants, advertising agencies, and non-profit organizations. Manage all business aspects as well as marketing and promotion.

Admissions Office, RISD Providence, RI  
Tour Guide 2012-present

Provide tours to prospective students and their families. Answer questions regarding classes, schedules, housing and student life.

Lost Dreams Theater New York, NY  
Set Designer & Fabricator 2010

Created set design in coordination with professional design staff for this off-Broadway theater group. Assisted with fabrication for two major productions - 'Clairvoyants' and 'Pink Flamingos'.

## SKILLS

### Design

Broad range of skills in branding, logos, signage, publications, editorial layout, and package design. Experience with typography, typeface design, color theory and information architecture. Digital pre-press production, color correction, and photo retouching skills.

### Computer

Macintosh and PC Platforms.  
InDesign, Photoshop, Illustrator, Fontlab, Dreamweaver, Fireworks, Flash, AfterEffects

### Artistic

Highly trained in a variety of painting techniques — oil, acrylic, watercolor and gouache. Skilled in figure drawing using pencil, charcoal, and pen & ink. Extensive photographic experience — digital, color, and B&W processing.

## ACHIEVEMENTS

AIGA Student Membership 2013  
RISD Graphic Design Biennial Exhibition 2013  
RISD Scholarship Award 2012, 2013

# OLIVIA PHLAIR

College: 2 College Street, Box # 123 >> Providence, RI 02903 >> Home: 7 Big Design Way, Noihsaf, NY 22210  
222.999.8888 >> [oliviaphlair@risd.edu](mailto:oliviaphlair@risd.edu) >> [www.oliviaphlair.art](http://www.oliviaphlair.art)

March 15, 2013

Mr. Patrick McKing  
3 Silk Boulevard  
London, England

Dear Mr. McKing,

You may recall, we met last spring when I came to interview for a summer internship at Patrick McKing. Due to financial and practical considerations, I was unable to take the internship at that time. However, I left our meeting extremely excited about your company and hoped that a future opportunity would develop to work with you on your women's knitwear collection. For this reason, I was happy to see your recent posting to RISD's job board, ArtWorks, for an entry-level position in the same knitwear division.

I have been closely following your collections over the past several years, and I am consistently inspired by your notable experimentation with materials and the richness and elegance of your clothing. Your Spring 2012 Collection was breathtaking and many of your designs continue to resonate with me. Being able to see how the creative, technical, and logistical processes inform each other in a successful business in the fashion industry is exactly the kind of professional perspective I would like to attain after my RISD studio experience.

Since speaking with you last year, I have further developed my knitting and apparel skills. I feel that I am now in an even better position to offer my assistance. I have drafted patterns for knitted and finished garments and broadened my understanding of the principles of shape and structure in knitwear. I have been fortunate to have three internship experiences including my most recent at Renegade Rose in NYC where I also provided freelance work for their knit dresses and tops. Additionally, I have served as the Head Dresser and Runner for RISD's Apparel Show 2012 and provided my support to the Apparel Department by serving as a mentor to underclassmen as well as a studio monitor.

Thank you for once again considering me for an opportunity at Patrick McKing. Attached is my resume and a PDF of samples of my work. You can see further examples of my projects at [www.oliviaphlair.art](http://www.oliviaphlair.art) and I can be reached by email at [oliviaphlair@risd.edu](mailto:oliviaphlair@risd.edu) and by phone at 222-999-8888. I would be happy to schedule a phone interview in the coming weeks and look forward to hearing from you soon.

Sincerely,

Olivia Phlair

# OLIVIA PHLAIR

College: 2 College Street, Box # 123 >> Providence, RI 02903 >> Home: 7 Big Design Way, Noihsaf, NY 22210  
222.999.8888 >> oliviaphlair@risd.edu >> www.oliviaphlair.art

## ➤ OBJECTIVE

Seeking an entry-level apparel design position working for an established label where I can apply my extensive design skills while being exposed to the professional fashion industry.

## ➤ EDUCATION

### **Rhode Island School of Design, RISD > Providence, RI > 2013**

Bachelor of Fine Arts, Apparel, Honors

### **Fashion Institute > New York, NY > 2006**

Pre-College Concentration, Apparel

## ➤ APPAREL DESIGN EXPERIENCE

### **Renegade Rose > New York, NY > 2012**

**Freelancer for Knit Dresses & Tops** > Sketched designs for Spring 2013; created artwork including eyelet, embroidery and soutache designs which were sampled; utilized NedGraphics software to draw and fill CADs; and updated tech packs for Resort 2013 Collection. Conducted extensive research for inspirations, design concepts and trend forecasting for Spring 2013; developed presentation boards and participated in handoffs and sample fittings.

### **RISD Apparel Fashion Show > Providence, RI > 2012**

**Head Dresser > Runner** > Directed models, designers and dressers backstage as well as prepared the order of the designs; set up the modeling racks and handled other venue preparations during the Fall 2011 and Spring 2012 Senior Critiques for RISD Collection 2012.

### **Tracy Harris & Victory > New York, NY > 2011**

**Design Intern** > Worked directly with owner/head designer to develop color story, silhouettes, patterns, flats and tech packs for Holiday 2011, Spring 2012, and Fall 2012, lines of the company. Sourced materials, coordinated production, and served as fit model and showroom model during market events.

### **Elocin von Thurstenburg > New York, NY > 2010**

**Design Intern for Womenswear** > Swatched for fabrics and trims; fabric dyed; researched for inspiration images; executed patterns; communicated and worked with sample room and production team; assisted with fittings and styling meetings in preparation for Fall 2011 show. Also worked as a dresser at Fall 2011 fashion show.

## ➤ SKILLS

**Design** > Pattern drafting, draping, and tailoring. Strong apparel design and construction skills using knit, woven, and innovative materials. Advanced experience in machine, hand sewing, knitting, fabric dyeing and screen printing. Confident fashion illustration and observational drawing skills in various mediums. Instinctive color design ability with conceptualization, layout, and presentation skills. Thorough execution of graphic design and marketing work.

**Computer** > Macintosh + PC. Photoshop, Illustrator, InDesign, Kaleido, Excel. Ability to learn programs quickly and adapt them to studio needs.

**Organizational** > Ability to perceive and execute necessary tasks in advance. Excel in taking direction and able to work independently when needed. Personal: Resourceful, optimistic, motivated, enterprising, adaptable, and collaborative work ethic.

## ➤ RELEVANT EXPERIENCE

### **Office of Institutional Engagement, RISD > Providence, RI > 2012**

**Phonathan Supervisor > Caller** > Oversaw RISD Phonathon callers while contacting alumni and donors, tweeting Phonathon updates and news, and inputting data from nightly calling sessions into Microsoft Excel. Called alumni and donors to update contact information, discuss donating to RISD, and providing alumni with RISD resources.

### **Apparel Design Department, RISD > Providence, RI > 2010-2011**

**Mentor > Studio Monitor > Model** > Worked in the department to support and guide underclassmen with design and technical challenges. Answered questions, problem-solved, and sought resources when necessary.

# LUKAS STRATOR

000 Telegraph Hill Road, San Francisco, CA 33245

415-001-5015 ♦ lukas@lukasstrator.art ♦ www.lukasstrator.art

October 23, 2013

Mr. Andy Bing  
Creative Director  
San Francisco Mural Arts Program  
000 Market Street  
San Francisco, CA 33255

Dear Mr. Bing:

I was excited to learn of your recent posting for an Assistant Director of the San Francisco Mural Arts Program, which appeared in the October issue of Art Job. I have been working with arts organizations and museums in the Bay area for the past 5 years and wish to continue contributing my artistic experiences to community-driven organizations like yours. I believe your Assistant Director position is the perfect match for my commitment to creative outreach, classes, and exhibitions.

Since 2011, I have been working as Assistant Director of Educational Programs at the Cable Car Art Studio Project. Our organizations have numerous similarities including overlaps with the communities that we serve, and I realize that we've attended many fundraising events in the Bay area. Currently, I am developing programming for students age 8-14 and deal with a variety of cross-disciplinary projects, representing 20 class offerings. Ideally, I would like to expand my reach to a broader array of students including those that have dropped out of high school. My previous work as an Art Instructor for Bay City Arts involved this age group, and I found these experiences very fulfilling. I understand that these communities are a focus of the San Francisco Mural Arts Program.

My arts administrative work has been supplemented for over 10 years by my career as a Freelance Illustrator, which has also guided my teaching and program development. My illustrations have appeared in numerous magazines, books, zoos and aquariums as my images run the gamut from editorial and children's book to scientific illustration. A selected list of my clients can be seen on my attached resume. Additionally, my artwork has been seen in several regional exhibitions including 'Inked!', which was featured at the Exploratorium Art Space. I believe this professional career path has served to inspire many of the students that I've taught since it provides a tangible outcome for their creativity.

This love of Illustration is also what draws me to your organization where my background can be fully utilized through the numerous mural projects you develop in the Bay area. The day-to-day involvement with drawing and painting would be very rewarding! I would balance this commitment with my skills in fund raising and public relations to further strengthen the San Francisco Mural Arts Project's outreach.

Thank you for considering my application for the position of Assistant Director. I welcome meeting with you at your convenience and can arrange to take some time most days of the week to come to your offices due to our proximity. Please contact me if I can provide any further materials that would afford you an understanding of my qualifications. I look forward to hearing from you.

All the best,

Lukas Strator

# LUKAS STRATOR

000 Telegraph Hill Road, San Francisco, CA 33245

415-001-5015 ♦ lukas@lukasstrator.art ♦ www.lukasstrator.art

## Objective

Seeking an arts administrative position within a community-driven organization supporting creative outreach through classes, exhibitions, and funding opportunities.

## Professional Experience

CABLE CAR ART STUDIO PROJECT, SAN FRANCISCO, CA  
ASSISTANT DIRECTOR OF EDUCATIONAL PROGRAMS 2011-PRESENT

Develop collaborative projects including mural, performance, costume, and sculpture for students ranging in age from 8-14. Work in conjunction with the Golden Gate Museum of Art to offer extensive studio spaces and equipment. Manage 20 class offerings and 12 instructors including evaluation of projects and class plans. Draft and apply for grant funding for outreach initiatives.

GOLDEN GATE MUSEUM OF ART, SAN FRANCISCO, CA  
EXHIBITION COORDINATOR 2010-2011

Prepared five themed exhibitions each year working with curators, artists, directors and trustees of the museum. Created layouts for shows including wall color selection, placement of artwork and installation procedures. Guided delivery of artwork, insurance coverage, security, de-installation and packaging of pieces for return to artists. Worked with public relations for promotional efforts of each exhibition.

BAY CITY ARTS, OAKLAND, CA  
ART INSTRUCTOR 2008-2009

Taught a range of painting and illustration classes focused on skill development and conceptual growth for students ages 12-16. Exploration of oil and watercolor painting techniques along with charcoal, pencil and ink drawings of still lifes and figures. Encouraged portfolio for college-bound students with additional instruction and critiques.

## Freelance Illustration

STATOR STUDIO, SAN FRANCISCO, CA  
FREELANCE ILLUSTRATOR / DESIGNER 2006-PRESENT

Editorial, scientific and children's book illustrations for a broad range of magazines, publishers, design studios, zoos and aquariums. Selected clients include Aquarium of the Pacific, Spin Magazine, Psychology Today, RI Monthly Magazine, McGraw Hill, Bostonia Magazine, Scholastic, and North Carolina Zoo.

## Skills

COMPUTER: Photoshop, Illustrator, InDesign, Flash, Dreamweaver, Microsoft Word, Access.  
PERSONAL: Exceptional organizational abilities, detail oriented, resourceful, self-disciplined, collaborative work ethic, excellent interpersonal skills, and management experience.

## Education

RHODE ISLAND SCHOOL OF DESIGN (RISD), PROVIDENCE, RI  
BACHELOR OF FINE ARTS, ILLUSTRATION 2008

BROWN UNIVERSITY, PROVIDENCE, RI  
CLASSES IN PHILOSOPHY, THEOLOGY AND THEATER ARTS 2007, 2008

## Exhibitions / Residencies

Small Works/Big Thoughts, Forum Gallery, San Francisco, CA 2013  
Inked! Exploratorium Art Space, San Francisco, CA 2011  
Illustrated Tinkering, Palo Alto Art Center, Palo Alto, CA 2010  
Headlands Artist Residency, Sausalito, CA 2010  
Birds, Birds, Birds, Audubon Headquarters, Half Moon Bay, CA 2009  
Illustration Department Biennial, Woods-Gerry Gallery, Providence, RI 2008

# SAMANTHA SMITH

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1776 Colonial Way | Boston, MA 02020 | 617.001.5678 | samantha@glime.art | www.samantha.glimeart.art

4 March 2013

Timothy Richman  
Principal  
Island Architectural Collaborative  
0 Main Street  
Nantucket, MA 20112

Dear Mr. Richman,

I was recently speaking with Jack Larsen of Larsen & Larsen Associates, and he recommended that I contact you regarding a potential opening in your firm for an architect. I have worked with Jack on a freelance basis for nearly 5 years and he has spoken highly of your work at Island Architectural Collaborative. I understand that one of your architects, Jennifer Tyme, may be leaving her position and I would like to be considered for this possible opening.

I am quite familiar with your projects and have greatly admired your careful integration of green design and contemporary aesthetics with the beloved historical architecture of Nantucket. Your recent renovation of the Captain Jacob Hotel was especially impressive with notable sensitivity to the historic details while doubling the size of the existing structure with the addition of the spa facility. The reproduction of the original hand-blown window glass in the new high efficiency windows is outstanding. My own commitment to green design and historical preservation has significantly impacted my work for the past 5 years and I've been fortunate to address these issues throughout my projects with Torque Associates in Boston.

In my current position, I have gained extensive experience across a range of projects from residential, office and corporate facilities. I especially enjoy the master planning phase of my work and always remain focused on exceptional client relationships. I played an integral role in the design of the Charles River Condominium Development which also won the Boston Architects Design Excellence Award, and our work on the AlTech Headquarters in Dallas achieved the American Green Lead Honor for Outstanding Design. Recently, Torque Associates has been involved in the design of a 25,000 sq/ft project for Montefalco Estates in Montefalco, Italy and this has proven an ambitious and exhilarating experience for both its scale and international scope. It also has marked my return to Italy nearly 10 years after my studies in Rhode Island School of Design's European Honors Program.

After 6 years of working in Boston, I am focused on relocating to Nantucket or Martha's Vineyard. Your potential opening at Island Architectural Collaborative is of great interest to me and a perfect fit for my background and this change. I hope this letter reflects my enthusiasm for your firm, and I appreciate this advance consideration for the position of architect. I will follow up on receipt of these materials and contact your office to see if an interview can be arranged. I can often flex my schedule on Fridays and this would be an ideal day to take the ferry and travel to Nantucket. Thank you.

Sincerely,

Samantha Smith

# SAMANTHA SMITH

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1776 Colonial Way | Boston, MA 02020 | 617.001.5678 | samantha@glime.art | www.samantha.glimeart.art

## SUMMARY

Ten years of extensive experience with high-end residential projects with an emphasis on green design and historical preservation. | Exceptional skills managing client relationships and establishing strong communication with consultants and contractors. | Proven ability in architectural visualization to successfully complete challenging projects. | Global perspective and commitment to international clients.

## PROFESSIONAL EXPERIENCE

### **Torque Associates | Boston MA**

Architect | 2010-present

Design residential, office, and corporate spaces from master planning and programming to finished details and punch lists. Focus on integration of green design construction elements in coordination with contractors and code consultants. Manage construction administration; record meetings; review drawings; and provide project timetables. Oversee all financial aspects of projects from pricing and change orders to payment applications.

Selected clients include: Montefalco Estates, Montefalco, Italy - 25,000sq/ft | AI Tech Corporate Headquarters, Dallas, TX - 18,000sq/ft. | Cambridge Housing Development Charles River Condominiums, Cambridge, MA - 35,000sq/ft. | Tucker, Smith & Johnson LLP, Boston, MA - 7,000sq/ft.

### **Charlie Golden Associates | New York NY**

Project Manager + Architectural Designer | 2007-2010

Design and layout of corporate offices, religious facilities and private residences. Coordinated structural contractors and furniture and lighting consultants for cohesive construction documentation. Provided space planning and specified furniture and finishes. Reviewed contracts, developed project budgets, and analyzed vendor bidding.

Selected clients included: Johnson & Johnson Residence, Saratoga Springs, NY - 5,000sq/ft. | Temple New Town, New Town, NY - 6,000sq/ft. | Feelgood Residence, White Plains, NY - 3,800 | Solid Rock Insurance Company, New York, NY - 8,000sq/ft. | Hyper Genetics, Tenafly, NJ - 9,200sq/ft.

### **Green & Green | Providence RI**

Architectural Intern | 2006-2007

Contributed to project teams with preparation of construction drawings, space planning and specifying furniture and finishes. Managed architecture design library. Prepared marketing presentations for prospective clients. Created models with high attention to detail and materials. Projects included law offices, residences, retail spaces, and educational facilities.

## COMPUTER SKILLS

Macintosh + PC | Revit, Form Z, AutoCAD, 3D Studio Max, InDesign, Photoshop, Illustrator, Filemaker Pro, Excel

## EDUCATION

### **Rhode Island School of Design | Providence RI**

Bachelor of Architecture | 2006

Bachelor of Fine Arts, Architecture | 2005

European Honors Program | 2005

### **Syracuse University Florence Study Program | Florence Italy**

Architectural Studies Exchange Program | 2006

## AWARDS

Boston Architects Design Excellence Award | 2013

American Green Leaf Honor for Outstanding Design | 2013

National Architectural Forum Competition Best in Show | 2011

Architectural Society Athena Award | 2010

NAAF Residential Professional Team Award | 2007

Thompson Award for Innovative Solutions in Assisted Living | 2005

## DESIGN + VOLUNTEER ACTIVITIES

Cambridge Housing Initiative | 2011-present

Boston Architects: Affordable Housing Planning Committee | 2013-present

Long Island City Green Design Fund Raiser | 2010

Suburban Urban Fall Event NYC | 2009

# HANNAH KIRSHNER

PROVIDENCE, RI

[hannahheartattack@gmail.com](mailto:hannahheartattack@gmail.com)

<http://hannahheartattack.blogspot.com>

617-909-1841

## Artist's Statement

### *RIDING A STORY: MY BICYCLE AS A VEHICLE FOR MAKING ART*

My bicycle is a vehicle for making art. It literally transports me through the environment where I collect images and ideas to use in my art. And, it is an expressive medium in and of itself. From the 'zines' I published as a teenager, to the comics and paintings I made throughout my studies at RISD, to my senior thesis, my artwork implies personas and narratives, and attempts to capture the zeitgeist of a moment and location. As my life comes into my art, so too my aesthetic and conceptual interest impact the way I live. My choices in appearance and action belie my artistic values. My bicycle is a prime example of such a choice. I ride it for its utilitarian, aesthetic and ethical qualities. Further, as a female cyclist and artist, I am thrilled by the opportunity to excel in fields historically dominated by men.

The form of a (racing) bike represents an elegant synthesis of beauty and efficiency. Objects in nature that we consider beautiful - the petals of a rose, an opalescent abalone shell, a swallow's outspread wings— are not designed to be pretty; rather, their beauty emerges from function and efficiency. A bicycle's design optimizes human anatomy and mechanical technology to propel motion.

Bicycles represent autonomy and freedom. They took on this significance for me when, as a teenager, I moved from a small farm in a rural town to an apartment in the city where my bike amplified my access to new resources and stimuli, and aligned with my political convictions. I love experiencing the sensory input that car travel would alienate for me; the excitement of feeling strong and fast as I maneuver through traffic, the physical challenge of competition, and the ethical satisfaction of utilizing environmentally low impact transportation.

Cycling involves me with local and global communities. I learn the geography and culture of each place I live in by riding my bike through it. Locally, I discover resources and friendships that imbue my artwork and afford me an opportunity to contribute to the place where I live. Globally, cycling connects me with other bike lovers. Both working in a bike shop at home and touring by bicycle through sections of the United States for days or weeks at a time, I have made friends from England, Korea, Germany, Wales, Australia, and all over this country who are eager to share tools or trade tales. Often, more than our passion for bicycles ties us together, because that passion springs from other interests and values that drive us.

My first overseas destination for bicycle travel is Japan. As a teenager in Seattle, I spent hours at a time at Kinokuniya (A Japanese bookstore) and Owajimaya (a huge Asian supermarket) because I admired the aesthetic and attention to detail in the Japanese objects I found there - from mayonnaise to magazines, and I felt a strong affinity for this pervasive sensitivity to visual beauty. There I discovered drawings and paintings of Yoshitomo Nara in two diary-sized books. Nara's pictures stunned me. I saw myself in his images of angry/innocent little girls drawn and painted with skillful simplicity - cute, tough, vulnerable, subversive, and frustrated; and I saw the way I wanted to make art in the paintings' form - sincere, direct, subtle, and yet complex. In the work of Nara and his contemporaries, I see the kind of dialogue between art and life that I strive for in my own work. I need to go to Japan and explore the source of this affinity, within myself and within Japanese culture, and transform it into a creative product.

# • FINN ARTISTE •

000 BROADWAY, NEW YORK, NY 10001 • 212.001.4040 • FINNARTISTE@FINNARTISTE.ART • WWW.FINNARTISTE.ART

Born • New York, NY

## EDUCATION

- 2005 **Rhode Island School of Design** • Providence RI  
Master of Fine Arts • Painting
- 2003 **Pratt Institute** • Brooklyn NY  
Bachelor of Fine Arts • Painting

## PUBLIC COLLECTIONS

**Fuller Craft Museum** • Brockton MA  
**Newport Art Museum** • Newport RI  
**RISD Museum** • Providence RI  
**Warwick Museum** • Warwick RI  
**Worcester Museum of Art** • Worcester MA

## SELECTED SOLO EXHIBITIONS

- 2013 **Drawing Center** • New York NY
- 2013 **PS1** • New York NY
- 2012 **Clayfeet Gallery** • New York NY
- 2012 **Gallery 100** • New York NY
- 2011 **Virginia Lynch Gallery** • Tiverton RI
- 2011 **New Art Center** • Newton MA
- 2010 **Under the Radar Gallery** • Provincetown MA
- 2009 **Jenny Jenny Fine Art** • Jersey City NJ
- 2009 **Big Town Gallery** • Stowe VT
- 2008 **The Barn Gallery** • Kent CT

## SELECTED GROUP EXHIBITIONS

- 2013 **Exit Art** • New York NY  
"Water Water"
- 2012 **Art Society** • New York NY  
"Box Art"
- 2012 **Ruth Hall Gallery** • New York NY  
"Popped"
- 2012 **LOL Gallery** • New York NY  
"Satiated"
- 2011 **Vision 5 Space** • Boston, MA  
"Out of Focus"
- 2011 **The Golden Sparrow** • Boston MA  
"Midas Touch"
- 2010 **ICA Boston** • Boston MA  
"Shimmering" • Curator • John Kritik
- 2009 **RISD Museum of Art** • Providence RI  
"Site Specific"
- 2009 **Firehouse 39** • Providence RI  
"Fire Fire"
- 2008 **New Art Center** • Newton MA  
"RISD on the Road • Painting & Printmaking"
- 2007 **Olive's** • New York NY  
"In Pursuit"
- 2007 **The Pier 50 Show** • New York NY  
"Beautiful Dreamers"
- 2006 **Woods-Gerry Gallery** • Providence RI  
"Painting Graduate Show"

## BIBLIOGRAPHY

- 2013 Art in Review Magazine, July 2013, p. 30,  
Smith, Jane. "Water Water".
- 2012 The New York Times, October 16, 2012,  
p.E40 Hock, Jack. "3 Boxes".
- 2012 Art Pulse Magazine, December 2012, p.20,  
Cutter, Michael. "Popped".
- 2011 Boston Globe, february 2, 2011, p.C15  
Bocagrande, Andrea. "New Art".
- 2011 Bostonia Magazine, May 2011, p.55,  
Pious, Heather. "Gold".
- 2010 The Dig, May 2010, p.10  
Angus, Andy. "All That Shines".
- 2010 Vermont Times, September 21, 2010, p. D12  
Reader, Jonathan. "Big Art".

## REVIEWS BY ARTIST

- 2012 Village Voices, October 20, 2012, p. B14,  
"Out of the Box".
- 2012 Time Out Magazine, December 2012, p.8,  
"Pop Culture".
- 2010 The Phoenix, May 18 2010, p.22,  
"Creative Mining".

## LECTURES

- 2013 "Artists Talk", Exit Art • New York NY
- 2012 "Boxed In", Art Society • New York NY
- 2010 "Art Conversations", New Art Center • Newton MA
- 2009 "Visiting Critic", RISD Grad Seminar • Providence RI

## AWARDS • GRANTS

- 2013 New York Foundation for the Arts
- 2013 Marie Walsh Sharpe Art Foundation
- 2012 Creative Capital
- 2011 Leif Foundation
- 2010 NEA Artistic Development Grant
- 2009 Fullbright Grant  
17th Century Romanian Painting Techniques
- 2005 RISD Graduate Painting Fellowship

## RESIDENCIES

- 2013 Henry Street Settlement
- 2012 Vermont Studio
- 2011 Skowhegan
- 2010 PS1 Project Studio

## TEACHING EXPERIENCE

- 2013 Pratt Institute • Brooklyn NY  
Adjunct Professor • Painting Department
- 2011 Massachusetts College of Art • Boston MA  
Adjunct Professor • Fine Arts Division
- 2005 Rhode Island School of Design • Providence RI  
Graduate Teaching Assistantship

# OBLLOT BOZZONO

Associate Professor of Film & Art / Celluloid University / Boston, MA 02020  
617-001-1776 / oblot@celluloiduniversity.edu / www.greatfilmmaker.art

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Graduate & Undergraduate-Level Teaching Experience • Program and Curriculum Creation & Development • Award-Winning Filmmaker  
Media Design & Production • Extensive Public Speaking Experience

## EDUCATION

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**THE SCHOOL OF THE ART INSTITUTE OF CHICAGO** / Chicago, IL / 2006  
Master of Fine Arts, Film - Full Merit Trustee Scholarship

**RUSSIAN STATE INSTITUTE OF CINEMATOGRAPHY** / Moscow, Russia / 2003

**RHODE ISLAND SCHOOL OF DESIGN** / Providence, RI 2002  
Bachelor of Fine Arts, Film/Animation/Video - President's Scholar

## TEACHING EXPERIENCE

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**CELLULOID UNIVERSITY** / Boston, MA / 2011 - present  
Associate Professor - Filmmaking & Studio Art

- Instituted the college's new professional Filmmaking curriculum within the Art Department, overseeing program budget, events, adjunct hires and course development.
- Created and taught courses in Studio Drawing, introductory and advanced 16mm Film Production and Video Production for undergraduate course levels.
- Organized a university film society and film series; created and oversaw a juried public student film festival.
- Developed various public screenings and events, bringing notable guest speakers to campus and the region at large.
- Organized operational procedures including film checkout and ordering; wrote the student film handbook for all majors/minors; purchased all equipment and supplies; maintained/repaired all equipment; and provided technical support.

**MOTION PICTURE INSTITUTE** / Columbus, OH / 2006 - 2011  
Assistant Professor - Filmmaking & Film Studies

- Developed and instituted the university's professional Film Production program, including the filmmaking curriculum.
- Created and taught courses in American Cinema, Russian Cinema, Religion and Cinema, World Cinema, introductory and advanced 16mm Film Production and Video Production for the graduate and undergraduate levels.
- Responsible for fund-raising and securing donations of money and equipment to the Department; managing program budget and accounts with various laboratories, stock and equipment suppliers.
- Featured in regional radio, television and print promoting the film program in addition to design and content of the department's website.
- Awarded competitive university-wide teaching grants for curriculum development, course enhancement and professional activities; regularly selected to give trustee, faculty and alumni event presentations.
- Created and designed a DVD of student media work distributed to 2,000 national liberal arts colleges as part of the president's initiative to increase visibility of university academics and the undergraduate film program.
- Advised and directed graduate and festival award-winning senior honors thesis projects.

## TEACHING COMPETENCIES & INTERESTS

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Filmmaking: Production Techniques • Studio & Field Cinematography • Low & No-Budget Film Production Methods Directing for Film (Actors and Non-actors) • Fiction and Non-Fiction Filmmaking • Digital Video Production • Non-Linear Post-Production • Analogue Animation • Sound Design • Screenwriting • American Cinema • Religion and Cinema • Russian/Soviet Cinema, Culture and History • Experimental/Avant-garde Film Aesthetics, Techniques

## SELECTED SKILLS

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- Working experience in narrative and non-fiction video, 16mm sync-sound cinematography and lighting; grip/support, spot/incident meters; Aaton, Arri-S/M/BL/SR-2, Bolex Rex-EBM, Eclair, ACL, NPR, Scoopic, CP-16, Konvas, Quartz, K-3; Intervalometer, HD, DVCam, Beta; Conforming-negative-cutting; Animation on Oxberry and Mitchell stands; timing and contact printing on Bell & Howel Model; Media software including Photoshop, Flash, AfterEffects, DVD Studio Pro, GoLive, Word.
- B/W photo processing and printing; medium-format photography; printmaking (photo-litho, etching) & drawing skills.
- Knowledge of Russian history and culture, especially Orthodox Icon Painting and Russian Cinema; Avant-garde and Experimental Film History. Russian Language Fluency.

## **SELECTED CINEMATOGRAPHY**

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### **UNDERGROUND** / 120 Minutes / Color / DV / In-Progress

A narrative feature-length film about a man whose life is subterranean

Rockefeller Media Arts Fellowship / *Feature Film Grantee* / 2013  
Bellagio Study & Conference Center Residency / *Rockefeller Foundation* / 2013  
Sundance / *NHK Award / Nomination for United States Region* / 2012  
Annenberg Foundation Film Fellowship / *Sundance Institute Production Grant* / 2012  
John Simon Guggenheim Memorial Foundation Fellowship / *Filmmaking* / 2012  
25 New Faces of Independent Film / *Filmmaker Magazine* / 2011  
Creative Capital Foundation / *Film Production Grant* / 2011

### **STRATUS** / 8 Minutes / 35mm Film / 2010

A series of short films exploring the dynamic undulations of weather systems.

Rotterdam International Film Festival / *International Short Film Competition* / 2012  
International Bunker Film Festival / *Ventimiglia, Italy* / 2012  
Sundance Film Festival, Frontier / *International Short Film Competition* / 2011  
Chicago Underground Film Festival / *Nature Studies Program* / 2011  
Portland Institute of Contemporary Art / *Time-Based Art Festival* / 2011  
Cinematexas / *Opening Night Film / International Short Film Competition* / 2010  
Virginia Film Commission / *VA Film Office Completion Grant* / 2010  
Sowell Fund Research Grant / *Film Production* / 2010

### **UPROOTED** / 84 Minutes / B&W / 35mm Film / 2009

A documentary film that considers the isolation of migrant workers.

Southern Circuit Tour / *Clemson / Sweetbriar / Millsaps / Columbia Colleges* / 2011  
Pacific Film Archive / *Berkeley Art Museum / Alternative Visions* / 2011  
Edinburgh Film Festival / *Official Selection / Black Box* / 2010  
Stockholm International Film Festival / *American Independent Film* / 2010  
Calgary International Film Festival / *American Independents* / 2010  
Jeonju Film Festival / *Indie Vision* / 2009  
Emerging Filmmaker Special Jury Prize / *Minneapolis-St. Paul Film Festival* / 2009  
Ceres Foundation / *Film Production Grant* / 2008

## **ACADEMIC AWARDS & GRANTS**

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College Faculty Research Grant / *Filmmaking* / 2013  
Herta Freitag Legacy Award / *Professional Accomplishment* / 2012  
Teaching Innovations & Curriculum Development / *Motion Picture Institute* / 2011  
Research and Travel Grant / *Motion Picture Institute* / 2010  
Sowell Fund Project Grant / *Studies Production* / 2010  
Verizon Technology Grant / *Verizon Communications* / 2009  
Experimental Learning Grant / *Motion Picture Institute* / 2009  
Moviemaking Monograph & DVD / *Academic Enhancement Grant* / 2009  
Kodak Target of Opportunity Grant / *Graduate Thesis Product Grant* / 2008  
Eastman Product Grant / *Kodak Student Filmmaker's Stock Grant* / 2008

## **MEMBERSHIPS & SERVICE**

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Chair - Budget/Finance Committee / *Motion Picture Institute* / 2012 - 2013  
Association of Independent Video & Filmmakers / *Individual Member* / 2010 - present  
College Art Association / *Faculty Member* / 2010 - present  
Society for Cinema and Media Studies / *Faculty Member* / 2010 - present  
University Film/Video Association / *Faculty Member* / 2009 - present  
Electric Light House Student Film Society / *Founder/Advisor* / 2006 - 2010  
Pennsylvania State Media Fellowship / *Jury Member* / 2010

## **PUBLIC PRESENTATIONS & INVITED LECTURES**

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RISD Experimental Techniques Class / *Visiting Artist Lecture* / 2013  
Montclair University / *Film Forum: Visiting Filmmaker Series* / 2013  
Playwrights Horizons, NYC / *Staged Screenplay Reading* / 2012  
George Mason University / *Art & Visual Technologies Advanced Course* / 2011  
Environmental Film Festival / *Presentation at Eckherd College* / 2010  
RISD FAV Senior Class / *Alumni Presentation* / 2010

# RESUME ACTION WORDS

Abstracted	Consulted	Expressed	Managed	Reasoned
Achieved	Contracted	Extracted	Manipulated	Recorded
Acquired	Contributed	Facilitated	Mastered	Received
Acted	Converted	Fashioned	Maximized	Reduced
Adapted	Cooperated	Financed	Mediated	Referred
Addressed	Coordinated	Fixed	Memorized	Related
Administered	Copied	Followed	Mentored	Relied
Advertised	Correlated	Formulated	Met	Reported
Advised	Counseled	Fostered	Minimized	Researched
Advocated	Created	Founded	Modeled	Responded
Aided	Critiqued	Gained	Modified	Restored
Allocated	Cultivated	Gathered	Monitored	Revamped
Analyzed	Dealt	Gave	Narrated	Reviewed
Answered	Debated	Generated	Negotiated	Scanned
Anticipated	Decided	Governed	Observed	Scheduled
Applied	Defined	Guided	Obtained	Screened
Appraised	Delegated	Handled	Offered	Set Goals
Approved	Delivered	Headed	Operated	Shaped
Arranged	Designed	Helped	Ordered	Skilled
Ascertained	Detected	Identified	Organized	Solicited
Assembled	Determined	Illustrated	Originated	Solved
Assessed	Developed	Imagined	Overcame	Specialized
Assisted	Devised	Implemented	Oversaw	Spoke
Attained	Diagnosed	Improved	Participated	Stimulated
Audited	Directed	Improvised	Perceived	Strategized
Augmented	Discovered	Inaugurated	Perfected	Streamlined
Authored	Discriminated	Increased	Performed	Strengthened
Bolstered	Dispatched	Indexed	Persuaded	Stressed
Briefed	Displayed	Indicated	Planned	Studied
Brought	Dissected	Influenced	Practiced	Substantiated
Budgeted	Documented	Initiated	Predicted	Succeeded
Built	Drafted	Inspected	Prepared	Summarized
Calculated	Drove	Instituted	Presented	Synthesized
Cared	Edited	Integrated	Prioritized	Supervised
Charged	Eliminated	Interpreted	Produced	Supported
Chartered	Empathized	Interviewed	Programmed	Surveyed
Checked	Enabled	Introduced	Projected	Sustained
Clarified	Enforced	Invented	Promoted	Symbolize
Classified	Enlightened	Inventoried	Proposed	Tabulated
Coached	Enlisted	Investigated	Protected	Talked
Collaborated	Ensured	Judged	Proved	Taught
Collected	Established	Kept	Provided	Theorized
Comforted	Estimated	Launched	Publicized	Trained
Communicated	Evaluated	Learned	Published	Translated
Compared	Examined	Lectured	Purchased	Upgraded
Completed	Exceeded	Led	Queried	Utilized
Complied	Excelled	Lifted	Questioned	Validated
Composed	Expanded	Listened	Raised	Verified
Computed	Expedited	Located	Ran	Visualized
Conceived	Experimented	Logged	Ranked	Won
Conducted	Explained	Made	Rationalized	Wrote
Conserved	Explored	Maintained	Read	

# BASIC RESUME

Use this information to guide you in developing a job resume for most disciplines and markets. Please refer to separate sections in this booklet for samples of the Cover Letter, Exhibition Resume, Artist's Statement, and Curriculum Vitae.

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## WHERE TO BEGIN?

### Take a Deep Breath

- Think of the resume like a blank canvas. You have to start somewhere and the best place to start is at the top. Resumes are all about hierarchy—information at the top is most important and each entry further down the document is slightly less critical to the potential employer. Always keep this in mind because you may need to shuffle sections for different employers based on their needs. For this reason, do your best to learn about the employer and position you're interested in before you work on your resume. The more you can match their expectations, the more likely they'll contact you for an interview.
- Remember—the resume gets you the interview; the interview gets you the job. In most cases, the employer knows nothing about you prior to seeing your resume. Typically, employers make several cuts and the first one involves pulling out the best resumes to move to the interview stage. To prepare for an interview, check out our Interview Advice at: [http://www.risdcareers.com/files/pdf/jobs\\_internships/InterviewCreativeJobs.pdf](http://www.risdcareers.com/files/pdf/jobs_internships/InterviewCreativeJobs.pdf)

### From the Top

- It's all about your name! They're hiring you, and it's essential that they connect the information on the resume with your name. Imagine someone reviewing 100 resumes; how do certain candidates stick in their mind? Think of your name as a brand and all the detailed information on the resume supporting that brand.
- Make your name pop; give it impact. Is it one of the first things you see when you look at the resume or does it get lost with all the other type? It doesn't have to be billboard in scope but consider making it a point size larger than the rest of the type on the page. Try bolding it or adding space between the letters to give it prominence.
- Avoid placing your name and contact information in other areas of the resume—at the bottom or along the side. There's a very high expectation to see your name at the top and you don't want the employer to go hunting for it.
- Your contact information is nearly as critical as your name, and you must keep this information up-to-date. Always double check that your correct email address

and phone number are listed. Also, consider the kind of phone message an employer will encounter if they call you. It may be time to change your voice-mail to something succinct and professional; remember these are all first impressions.

- Though seemingly simple, the address is important; employers want to know where you're coming from and this does affect how they consider the resume. If you can, it is always a plus to include an address that is relatively close to the employer's place of business, even if this is not your main address. If the employer sees you as a local candidate, it could make it easier for them to hire you. You can list all of your contact information in a block style—line by line, or you can run it in a masthead approach where the information forms one or two long lines across the top of the page. Be sure to separate information with spaces, bullets, lines, backslashes, etc. so it will be easy to read.

## OBJECTIVES + SUMMARIES

### Objective

- Yes, they can sound simplistic and overly generalized, but they have a purpose—an objective gives an employer a quick fix on what you're seeking and at what level, which frames how the employer evaluates you through the rest of the resume. Typically an objective works best for applications to internships or entry-level positions, or when you're making a career change to a different market or field. EXAMPLE: 'Seeking an entry-level product design position in which knowledge of diverse materials, fabrication techniques and innovative problem-solving can be used to create outstanding design solutions.'

### Summaries

- Once someone is established in their profession, a summary is often used to provide critical details to prospective employers and further encourage them to review the rest of the resume. Think of the summary as sound bites that quickly grab their attention. This section may have titles like 'Summary of Qualifications', 'Achievements', or simply list bulleted details at the top after your name and contact information.

## EDUCATION

### Purpose

- ‘Education’ usually appears at the top of the resume since many employers require a college degree for their positions. List all colleges you’ve attended and note them in reverse chronological order with most recent first. Spell out the name of the school and indicate location and dates attended. You may want to include RISD’s acronym next to its name if you’re using it in other parts of the resume and to save space. Consider bolding or capping the name to make it pop.

### Name Dropping

- Many details on a resume serve as markers to a prospective employer. By listing RISD’s name, an impression of your abilities may result which will help in their selection of candidates. Over time, your work experience will take precedent over the ‘Education’ category and ‘Education’ may move down on the resume. After RISD, you’ll want to list your degree. Although you can use an acronym for this, we recommend that you spell it out to reflect its importance. If you have a few awards/honors and want to list them with the schools, you can do so, but a separate ‘Awards/Honors’ category may be best. Additionally, travel courses, EHP, and workshops may be listed with the schools.

### High School or No High School?

- In most cases, there is no need to list your high school. However, if you’re job hunting in a region where you’re from, then include your high school since there’s often strong interest for employers to hire people who are from their region. This may also open up networks you have in the community. If you attended a well-known private school, you’ll want to indicate this on your resume, too.

## DATES + LOCATION

### Consistency, Consistency, Consistency

- Make it easy for a prospective employer to see and read your information: a consistent layout helps! Whatever you do in one category of the resume, try to maintain the same layout in other areas.
- Simplify employment dates by focusing on the year and leaving out months or seasons.
- Dates can be placed in many different locations but keep in mind that they’ll draw more attention to themselves if they’re placed in a column design. If they’re embedded in the text, they’re not as apparent, which may be helpful if you do have gaps in your record or changes in your career path. Also, avoid the ‘running leap’ format where the dates are justified left or right with some distance to the text. This can create awkward negative spaces in resume design.

- The same approach should be followed for listing locations. Always include a location, typically a city and state, even if you think the employer will know where a company or school is located. You don’t need to indicate a street address.

## SKILLS

### Purpose

- A ‘Skills’ category is especially helpful when you don’t have as much work experience to list. Since work descriptions often note skills, you’ll need to reassure the employer that you can either do the work required or adapt readily to the work environment. Think of the skills section as a pre-job checklist for the employer. While you’re in college, it’s understood that many of your current skills may result from experiences you’ve had in class.

### Studio = Skills

- This is an important concept to utilize on your resume, and a way to articulate what skills you’ve gained from your studio work. One of the best ways to start is to look in the course catalog at descriptions of the classes you took. This text will jog your memory, and usually provides a good synopsis of the core skills gained in that studio.

### What to Include

- Sub-categories may be necessary to organize your skill sets and allow the employer to quickly identify your abilities. Usually the first sub-category pertains directly to the kind of work you hope to acquire. For a graphic design position, this category may be ‘Graphic Design’ or ‘Design’.
- The next sub-category is often ‘Computer’ where you would list the software programs you know in order of importance (to the employer). Start with creative software packages first and follow with other supportive programs that may be used in the work environment. When you’re starting out, you don’t have to list your experience level with each program, but over time this may be necessary depending on which industries you’re working in. Also, the employer will definitely question you about any software experience they need or even give you a test/assignment to ascertain your ability.
- While you’re a student, you may want to include a category such as ‘Organizational’ or ‘Office’, which describes your ability to function in an office—meeting deadlines, researching materials, working collaboratively, answering phones, greeting clients, etc. These skills demonstrate that you’re ready for a professional work environment and show your willingness to take on various responsibilities.
- Try to keep your sub-categories limited to 3 or 4 sections, as more than that can become confusing and take away from your strengths. Over time, the

'Skills' category may diminish to simply a listing of software and move down the resume superseded by 'Professional Experience'. This category is beneficial, though, when you're starting out, or switching careers and need to convince an employer of your abilities, which may be different from your work experience.

## EXPERIENCE

### It Takes Work to Get Work

- This is one of the most important sections on a resume and builds your case for being interviewed. As you gain more and more professional experience, this category moves to the top of the resume where it's most valued in the resume hierarchy.
- Basically, the employer is looking for who you have worked for, where they are located, your dates of employment, and what your level or title was. This is followed by a description of your responsibilities, which more or less relates skills.
- Remember to keep your formatting the same as other sections of the resume. Consider bolding or capping the names of companies or your level or title in order to draw attention to them. Also, it is standard that experiences be listed in reverse chronological order (most recent to oldest).

### Differentiating Experiences

- It may be necessary to group your experiences into different categories in order to better frame how an employer thinks of them. If you've completed several internships while in school, for example, you can title the category 'Internships'. As a rule, a category should have at least two items in it. So if you've had only one internship, combine it under another experience title.
- In general, if you've had a variety of experiences, then name the category 'Experience' or 'Professional Experience'. If your experiences have been specific to the industry in which you're looking for work, then title the category with a name like 'Design Experience'. This can also confirm for the employer that they might have the right candidate for the job.
- Many artists and designers freelance and wonder how this should be listed. A separate category can be titled 'Freelance' with individual listings of projects and clients. Or, the freelance work can be integrated into the 'Experience' category along with other job listings. In both cases, still note dates and location, usually the current location you're freelancing from. If you've completed numerous freelance projects, you may want to provide an overview description of your skills and services and then add a selected client list in order to consolidate your experiences.
- You may find that you have other experiences that don't fit neatly into one of your categories, but that

you know are worth including. These may be grouped with titles like 'Relevant', 'Other', and 'Additional'. If these experiences are focused on an area of interest, then the category may reflect this with a title like 'Photography Experience'. Or, if you've devoted your time to volunteering, then a category may be used such as 'Volunteer'.

### Studio = Experience

- Although your studio experiences may be best listed under a skills category, there are times you may want to note 'Studios' as its own category and list the titles of classes and possibly a brief description of each. This method is valuable when you have little work experience outside of school. Another option is to describe studio experiences separately when they relate to sponsored studios, in which a company is working with your class.
- Film/Animation/Video students may also want to list their productions as a new category in order to imply experience. Using a title like 'Films', 'Selected Films', or 'Filmography', list the name of the production, dates, and running time along with specific roles you had and a very brief description of the film.

### Action Words

- All of your experiences should include at least brief descriptions and it's important that you begin each description with an action word. This is a common and expected element of resumes, and it places your skills in an active context. Avoid beginnings like 'Responsibilities included...' and cut-to-the-chase with verbs like 'Created', 'Designed', 'Assisted', 'Managed', etc. These action words make you seem like a doer- a person who can accomplish things on the job. Be careful, though, not to use the same verbs repeatedly or they will lose their impact.
- To find a list of action words that will help you get started, check out page 26 of this booklet.
- As you write your descriptions, emphasize skills and accomplishments that would be most valued by prospective employers by placing them early in the description. Occasionally provide concrete details or projects, and if you've worked with specific clients, integrate a 'Selected Clients' list in the description. One to three sentences are typical for descriptions but they should vary depending on how important the experiences were to you.

## EXHIBITIONS, AWARDS + HONORS

### Icing on the Cake

- For a job resume, these categories usually appear lower on the page and are supportive of the other categories. Depending on your accomplishments, each of the three can be listed separately or combined. If you have a couple of awards and honors that are connected

directly to your educational experiences, you may want to forgo a separate category and combine them under the 'Education' category.

- Try to be more succinct in the amount of information you provide for these categories. Formatting may also be adjusted; for instance, it may be overkill to bold all exhibits or awards even though you've bolded other information. For awards and honors, list titles, dates and possibly the sponsoring organizations or institutions. If there were unique or notable aspects to the award, such as famous jurors or a highly competitive selection process, then describe this, too.

### **Exhibitions**

- Depending on the job you're applying for, an exhibition record may be important to some prospective employers. This is especially true for fine artists considering positions in arts administration and with non-profit arts organizations, as well as artist's assistant positions.
- Although you can submit a separate exhibition resume, it may be beneficial to expand this category on your job resume. Doing so can result in a two-page resume, but this length is acceptable in these circumstances. Please see the 'Exhibition Resumes' section if you need to create a separate document.
- List the name of the show, the gallery or space where the exhibition took place, its location and dates. As with awards, include prominent jurors or selection process details if they're notable.

## **OTHER CATEGORIES**

### **More Options**

- If you think of other categories or titles that enhance your background, then consider including them on the resume. These might include options like the ones described below.
- Professional organizations, affiliations, and certain memberships can proclaim your commitment to your field and suggest a further base of knowledge you may bring to a job.
- Conferences, workshops and training sessions also demonstrate your professional commitment and imply your willingness to learn and adapt in your field.
- For fine artists, categories such as grants, residencies, fellowships, commissions, and public art projects may be necessary additions to your job resume, as well as including them in your exhibition record.

### **Hobbies?**

- This was a common category of past resumes that has all but disappeared from current versions. These days it's best to list more relevant information in the skills section or under other categories.

### **References**

- This category also has all but disappeared from current resumes. The preference seems to be for an employer to contact you for your references' phone numbers or email addresses if needed. Always have this information ready as you job hunt. Although noting 'References Available Upon Request' is redundant and takes up valuable space, in certain professional fields and job listings, references may still be required for inclusion on the resume.

## **FORMATTING + TYPE**

### **One Page?**

- Yes! Really! For most jobs, the prospective employer is expecting to see a one page resume and there is a belief that all important details of your background can fit in this format.
- Many experienced professionals may find the need to extend their credentials to a second page. When this is necessary, try not to fill the second page entirely as this can seem like information overload; aim for a 1/2 to 2/3 proportion of text to page coverage. If you only have a small section carried over to the second page, you should examine the formatting on the first page and consolidate the information to this page only.
- Additionally, fine artists and arts administrators may need to expand the resume to 2 pages when they include their exhibition records with the other categories.
- Always update and edit your resume as new experiences occur in your career.

### **Keep It Simple + Spellcheck**

- When in doubt, keep the resume simple and straightforward. Avoid integrating other visual elements into the design except for a small logo or similar image. In general, save your work for the portfolio. Images screened in back of text can distract from the information at hand.
- Use plain white or off-white paper for your resume if a hard copy is requested. Keep the design consistent throughout the resume and carry over formatting to other documents like your cover letter. Be sure to utilize the white space of the page and consider the impact of negative space in improving readability.
- Always use spellcheck and re-read your resume several times for errors. Misspelling names of people and companies can be a critical mistake. It's helpful to have other people review your resume before sending it out.

### Type

- Choose a typeface that is legible and doesn't distract from the content of the resume. Limit your font selection to one or two typefaces and try to choose fonts that complement each other.
- Type size is very important! Keep the size legible and avoid microscopic type for the sake of the design. Depending on what font you're using, the point size should range between 8-12 points.
- Bolding, capping, and italicizing are all effective in capturing attention but stick with one or two methods to avoid overkill. Also, be consistent throughout the document with the method you select.
- Indentations, tabs and bullets provide further methods for organizing information but follow the same rules above for usage and consistency.

# COVER LETTER

The cover letter works in tandem with your resume and serves as an introduction of yourself to a prospective employer. It's a narrative that explains who you are, why you're contacting them, what you know about them, what skills and experiences you have to contribute, and why they should hire you. It can be printed, emailed or serve as the basis for a phone message or conversation.

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## IT'S ALL ABOUT APPEARANCES

- Once you've formatted your resume, this document is a breeze. Repeat the layout style of the resume by using the same type fonts, similar point sizes, margins and tabs. Your name and contact information should be exactly the same. If you follow these suggestions, your cover letter and the resume will appear cohesive, well organized, and professional.
- There is a glitch, though. Since the first point of contact with a prospective employer may be an email, simple email formatting may be contradictory to your resume layout. The resume is often attached to the email as a PDF document— a cover letter could be handled similarly— but this would probably miss the opportunity for introduction provided by an email.
- Consider copying the text of your cover letter and pasting it into the message area of your email so that you make a strong, immediate impression when an employer opens the email. The subject heading of your email can be as important as your text since they won't open your message unless the subject line is clear, pertinent and relates to them. This is also an opportunity to use the RISD name to your advantage. EXAMPLE: 'RISD Student Applicant for Entry-level Design Position'

## WHO'S WHO

- Whenever possible, the cover letter should be directed to a specific person. This improves the chances that your materials will be reviewed and helps channel them to the right people. If a name isn't listed on a job posting, conduct research at

the website of your potential employer and search staff directories and other company information, if available.

- Be formal with your initial introduction and avoid first names; address people by their last name using 'Mr.' for men and 'Ms.' for women. If you don't know who to direct your letter to, then send it to the Human Resources Office or the Creative Department with the introduction: 'To Whom It May Concern'.

## FIRST PARAGRAPH – INTRODUCTION AND CONTEXT

- Remember that a prospective employer usually knows nothing about you, so your cover letter will make an important first impression. In the opening paragraph, explain who you are and why you're contacting them. If you're a student, state your department, year in school and spell out RISD's name.
- When your response is based on a job listing, be sure to mention the listing and where you saw it. If it's a RISD listing, you'll want to be sure to connect the dots for your job lead and emphasize its posting to ArtWorks and your own background within the college. Also, try to integrate the company's name into the first and last paragraphs.

## SECOND PARAGRAPH – WHAT YOU KNOW ABOUT THEM

- Yes, of course, they know about themselves, so why should this be reiterated? Because they would like to be confident that you are familiar with them and have done your homework by researching their company.

- One of your key sources of information will be their company website. Work diligently to scour their website and jot down unique notes. We also recommend highlighting a project or two, which adds a concrete component to the cover letter. As you review their website, think about how you fit in and how your strengths may be applied to their creative needs.

### THIRD PARAGRAPH – WHAT YOU CAN CONTRIBUTE

- This section often accesses your resume for details. You're stating your skills and experiences while identifying how they connect to your potential employer. You may be concerned with redundancy but some repetition can be confirming of your abilities as an employer evaluates your credentials. Be careful, though, not to highlight all the details of your resume.
- Think of this area of the cover letter as a one-sided interview. Try to imagine what questions an employer might ask you and then provide the answers which will

help compose this paragraph. Focus on your strengths and unique aspects that are memorable and separate you from the pack of other applicants.

### FOURTH PARAGRAPH – THE VALEDICTION

- Close your cover letter on a positive note. Thank the prospective employer for their time and restate your enthusiasm for working for the company while noting their name. Indicate your desire for an interview and affirm your flexibility in scheduling a meeting.
- If you want to take a more assertive approach, state that you will follow up on the receipt of your credentials and explore whether an interview can be arranged at that time. When taking this approach, it's critical that you do what you indicate; otherwise, most employers will not take the next step.

# EXHIBITION RESUME

This resume serves specifically as a record of your accomplishments as an artist with an emphasis on exhibitions. It's often provided to galleries and museums but may also be used to apply for grants, fellowships, scholarships, competitions and residencies. Additionally, it may be submitted as part of a Curriculum Vitae for teaching jobs or included in a job resume for arts administration and curatorial opportunities.

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## FIRST STEP

- Be sure to read through the information on the 'Basic Job Resume' as many of the details noted there apply to the 'Exhibition Resume', especially tips on formatting and type.

## FROM THE TOP

- Include your name, contact information and website. Many exhibition resumes list 'Born' below the contact information since galleries and museums often identify an artist as 'American' or 'International' and note the place of birth, including the city/state/province and country, along with date of birth.

## EDUCATION

- This is usually one of the first categories seen, but unlike the job resume, you don't need to list every school you've attended. Most artists list the colleges where they've attained their bachelors' and masters' degrees. Some artists include workshops and

residencies here, but these categories tend to be placed later in the resume after exhibition listings.

## SOLO EXHIBITIONS

- Since solo exhibitions indicate a level of achievement in the fine art world, the category appears near the top of the resume. Some artists will list 'Public Collections' and/or 'Private Commissions' before this category and younger artists will usually begin with solo exhibitions. Many emerging artists may simply begin with the category 'Exhibitions' or 'Group Exhibitions' as these reflect the starting point of their exhibition record.
- List the name of the exhibition, the gallery or space where the exhibition took place, its location and dates. Provide prominent juror names or selection process details if they're notable. As you gain more experience and add more shows, you may want to use the term 'Selected' preceding your category title in order to focus on the most important exhibitions only. However, since exhibition resumes can run for several pages if necessary, you may list all of your exhibitions if you prefer.

## GROUP EXHIBITIONS

- This category follows the same guidelines described under ‘Solo Exhibitions’. In addition to listing prominent jurors and selection processes, you may want to include the names of other artists in the show if their names are notable.

## BIBLIOGRAPHY

- This section includes listings of all materials published about you. Typically, it is focused on printed items: articles and reviews in magazines, newspapers, books and catalogs, but it can also include radio and television interviews along with material at websites and blogs. Information can be organized in alphabetical order by the last name of the author or it can be grouped in reverse chronological order by date. Within each year, use alpha order by author to organize the information.
- Information may include the following if applicable: the year, name of author, title of article, name of publication or material, volume number, location, issue month & date, and page number.

## PUBLICATIONS / REVIEWS BY ARTIST

- Unlike the ‘Bibliography’ category, this section contains listings of materials that you’ve written, including reviews, articles, books, critical pieces,

blogs, and other published writings both printed and online. Follow a format very similar to that of the bibliography, but, of course, without the author listing.

## PUBLIC COLLECTIONS

- This is a record of places that have your work (whether purchased or donated) within their collection. This can include museums, foundations, non-profits, libraries and universities. Dates are not necessary, but provide the name of the institution, and its location—city, state, and country if applicable.

## OTHER CATEGORIES

- As in a job resume, you can create categories that reflect your unique creative path if you believe they enhance your exhibition record and professional development. Within each section, be sure to keep the design and formatting similar to other parts of the resume so that your information is consistent and easy to follow. Possible categories include: Awards, Commissions, Residencies, Fellowships, Grants, Competitions, Lectures, and Exhibitions Curated (those that you’ve selected work for) among others.

# ARTIST’S STATEMENT

An artist’s statement is a document often included with your exhibition resume for galleries, museums, grants, residencies and teaching positions. Think of it as a cover letter, serving as the narrative to the details of the resume. Since it is a statement about your work, it can also be used by those writing about you for reviews, articles and other publications.

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## LENGTH?

- One page is the standard and usually 3 to 4 paragraphs will suffice. Although an important reflection on your work, the statement is simultaneously a bit of promotion and should be long enough to have substance but short enough for a quick read.

## WHAT TO SAY

- What you say can depend on the use of the statement. If it’s submitted for a specific

exhibition, then the statement may be specific to that work. If it’s combined with grant or residency applications, for example, then it may be more generalized about your work and creative process.

- It can be tough to summarize and articulate your creative process in several paragraphs, so consider approaching your statement like a critique. How would you explain and defend your work in a critique at RISD? To start, jot down your thoughts in a free-form manner so that you can begin to get them organized for a final document.

- Focus on the work's strengths; the things that matter most to you such as color, mark, composition, materials, concept, and process. Include some concrete details correlated to the work that is to be seen.
- Note influences, if applicable, including other artists, historical references, environmental conditions, etc.
- It's very helpful to review the statements of other artists before you write yours. You can often find examples of these on artists' websites, so check those of RISD alumni and students at: <http://previous.delicious.com/risdalent> or explore the websites of galleries you admire, as many of them include resumes and statements from the artists they represent.
- Be descriptive and personal, but clear in your reasoning, and substantiate concepts and ideas. Use care with artistic terms and jargon, and avoid excessively stereotypical 'artsy' language.

## FINISHING TOUCHES

- Review your statement for grammar and spelling. Read it aloud to check the flow of language. Have a friend or colleague read it and ask them to point out areas they don't understand.
- Format the statement so it's cohesive with your exhibition resume. Use similar margins, fonts, type sizes and tabbing along with your name and contact information.
- Consider the use of the artist's statement in other contexts such as postcards, your website, or part of a review of your show. Does your statement encourage and entice the reader to want to see your work?

# CURRICULUM VITAE (CV)

A Curriculum Vitae is used predominantly for teaching positions, although it is occasionally requested for grant and residency applications. It may be identified by this Latin name or the lower case letters 'cv' which do not have periods. In other countries, the cv may refer to a job resume, but in the United States the cv is considered a record of your professional academic career and may have categories and documentation that go beyond the needs of a standard resume.

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## FIRST STEP

- As with the 'Exhibition Resume' be sure to read through the 'Basic Job Resume' as many of the details noted apply to the cv, especially tips on formatting and type.

## FROM THE TOP

- As on a resume, give your name prominence on the cv, and be sure all of your contact information is up-to-date. Keep similar formatting, font, type size, margins, etc., throughout all of the documents you submit including your cover letter, artist's statement and teaching philosophy statement. This cohesiveness will enhance the impression of your organizational ability and professionalism.

## EDUCATION

- This category includes all colleges you've attended and degrees you've acquired. Don't be concerned if there are colleges and degrees that are not art-focused as these may, in fact, enhance the range of your educational experiences.

## TEACHING EXPERIENCE / PROFESSIONAL EXPERIENCE

- A critical category on a cv, include all teaching-related experiences including teaching assistantships during college and graduate school. This category faces great professional scrutiny so specific titles are essential and it's important to learn the differences between them. Indicate whether you were an "Instructor of Record" or a "Teaching Assistant" for the classes you taught.
- Provide a description for each experience, noting responsibilities, skills, processes, projects, and level of students. Begin descriptions with action verbs and make sure that your information is understandable to those who may not be involved in the arts, since search committee members can come from other areas of the institution.

## RELATED EXPERIENCE / WORK EXPERIENCE

- The format and content for work experience follows the structure of a traditional job resume.

## SKILLS

- Similar to the 'Skills' category on a job resume, you may need to emphasize your abilities here to counter limited teaching experience. Utilize subcategories to highlight discipline-specific skills that may be applied to teaching opportunities. Focus on processes, equipment, and materials. If you're comfortable with more than one discipline area, it may be necessary to juggle these subcategories in the skills section depending on which teaching positions you're applying for.
- You may want to create a skills category for 'Teaching', especially if you have limited experience, in order to demonstrate knowledge of curriculum development, syllabi creation, teaching methodologies, and approach to critiques.
- A 'Computer' subcategory may be expected and you will want to list platforms and software. Start with creative software that would be most beneficial in the classroom and continue listing other supportive software programs that may be used for administrative work or other projects.

## EXHIBITIONS

- When listing exhibitions, include sections for 'Solo' and 'Group' shows, or organize all exhibitions together in reverse chronological order by year. If you do this, indicate which exhibits are solo shows.
- Teaching positions typically demand an active exhibition record and this adds clout to your candidacy along with providing some indication of your role as a teacher and administrator. While job hunting, you may want to pursue gallery opportunities at the same time.

## RELATED EXHIBITION CATEGORIES

- Usually, the categories of 'Public Collections', 'Bibliography', and 'Publications' will follow directly after 'Exhibitions'. Other categories like Awards, Commissions, Residencies, Fellowships, Grants, Competitions, Lectures, and Exhibitions Curated may be placed here as well or shifted earlier in the cv depending on their value to the positions you're applying for.

## MORE CATEGORIES TO CONSIDER

- Other possibilities for categories include Conferences, Workshops, Visiting Artist Lectures, Professional Affiliations/Memberships, Research, and Professional Service.
- Professional Service can be an important category since most teaching positions will require additional commitments outside of the classroom.

## COLLEGE ART ASSOCIATION

- The College Art Association is an important resource for those seeking college-level teaching positions. Membership allows access to job listings and their annual conference provides valuable networking and learning opportunities. It is also worth exploring their website for information on legal issues and professional practices, along with cv guidelines for visual artists, art historians and museum professionals.  
<http://www.collegeart.org/guidelines>

**FOR MORE INFORMATION,  
PLEASE REMEMBER TO VISIT:**

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