



RYMAN ARTS

Career Preparation

2011

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The business of Art is a big business. It's a varied business, and it is a business that needs quality and excellence. The outlines in each of the following categories are brief because each area, in whatever place it is found, will have a somewhat different job description. The variety of jobs are illustrated in different art areas so that someone entering the art field will have a broader choice and a clearer picture of how their particular background in art training can be used. Then, it is up to the person looking for work in the business world of art to get into the field and decide what areas (s)he wants to explore and contribute to.

CAREERS IN THE ARTS

ADVERTISING
ARCHITECTURE
ART THERAPY
FASHION
FILM & TELEVISION
GRAPHIC DESIGN
INDUSTRIAL DESIGN
PHOTOGRAPHY
PUBLICATION DESIGN
FINE ART
THEATER

ADVERTISING

Art Director

The role of the Art Director in advertising is a most important one in the field, and it is the most widely held art career in the business. The ability to maintain a steady, creative working relationship with a copywriter is required for this job. As a team, they develop and design advertising campaigns based on demographic market research. This research tells them at what kind of audience to aim their campaign. Then they apply their creative intuition and imagination in order to find original ways to execute their advertising. Once developed, the campaign must be approved by the account executive and the creative director. Then it is presented to the client. The art director executes the final ad using type with illustration by an artist of his choice.

Copywriter

The strict art career in advertising is that of the Art Director, but a Copywriter's job - dealing with words and writing - is strongly connected to design and visuals. People who write copy are not necessarily writers. Often some of the best copywriters are those whose backgrounds are in commercial art. The copywriter creates the words that accompany the pictures in print advertisements and television visuals. The copywriter is expected to come up with concepts that include both copy and visuals either alone or in working with an art director. It is valuable for a copywriter to know the ins and outs of print production (newspapers, magazines and annual reports) as well as the production aspects of film, radio & video tape.

Illustrator

See Section on "Illustration"

Layout Artists

Layout Artists create the visual aspects of advertising in magazine and newspaper ads, television commercials, and product packaging. They select photographs, draw illustrations, and decide on the colors and style of type to be used. They also prepare samples of art work for account executives who are planning advertising campaigns with clients and prospective clients. Using materials received from the Art Director, the person who prepares art for reproduction must be able to follow accurately the art director's instructions. With these materials, a mechanical is prepared. This is done by pasting up type and pictures on an illustration board. When finished, the mechanical must appear exactly as the ad will look when reproduced. One who does paste ups and mechanical must have excellent manual dexterity, drafting skills, and eye for spacing type, thorough knowledge of reproduction techniques, and the ability to work with painstaking precision.

Letterer

The letterer must understand and execute both built-up and calligraphic letter forms and be able to design new lettering. Knowledge of the history of lettering is necessary. In most instances, the letterer would work on a freelance basis. Absolute precision, expert draftsmanship, and a highly refined sense of proportion, letter spacing, and the inter-relationships of words and letters are required.

Photographer

See Section on "Photography"

ARCHITECTURE

Architect

An architect designs buildings and other structures, anything from a private home to a large office building or an entire city's re-development. (S)he must oversee all phases of the project from initial idea to completed structure, and must solve complex, technical problems while retaining artistic design.

Architectural Graphic Designer

Working with architects, this artist uses type and color to design the graphic symbols that identify buildings. Depending on the purpose of a building or complex of buildings, (s)he may also design presentation brochures, stationery, marquees, or shopping bags. The job requires color reproduction skill, a knowledge of typography, and an understanding of contemporary architecture and building materials.

Architectural Renderer

This artist creates a realistic, accurate drawing or painting of a building or interior for presentation by the architect to the client. The renderer usually works for an architectural firm, but (s)he might also deal with city planners and independent site developers. Among the basic skills necessary is the ability to accurately depict building and indoor furnishing materials in pen and ink, colored pencil, and watercolor. Precise drawing and painting are required, as well as attractive architectural lettering.

Landscape Architects

Landscape Architects design the built environment of our neighborhoods, towns and cities while they protect and manage the natural environment of our forests, fields, rivers and coasts. They have a special commitment to improving the quality of our lives through the best design of places for people.

ART THERAPY

Art Therapists

Talented art students who don't want to isolate themselves in a studio, who want to work with people as well as art, and who have a lot of patience, can be trained to help the emotionally disturbed as part of a therapeutic team headed by a psychiatrist. The Art Therapist must be both artist and practitioner to fulfill the functions which legitimately lie within the range of the profession.

FASHION

Animator

Careers in animation are a blending of the disciplines of graphic arts and film. Designers and illustrators often create the still visuals. From this, the animator creates the movement, i.e., gives life or "animation" to the character. The illustration and design skills are most important to the creation of characters that will animate well. Serious animation professionals are fine graphic artists, as well as creative filmmakers.

Art Director

The fashion art director is employed by an advertising agency which may be devoted solely to fashion, producing ads showing fashion items for department stores and for fabric, jewelry, or clothing manufacturers. This art director must choose photographs, models and illustrators with whom to work in the production stage of the ad. The fashion art director sees the ad through the reproduction phase, using type and layout. A concern for what is "au-courant" in dress is necessary.

Fabric Designer

Fabric designers are the ones who create the printed patterns that appear on dress fabrics, blouses, scarves, upholstery, curtains and dozens of other things we wear or buy for our homes. They may also create wallpaper, develop decorative patterns on wall and floor tiles, and design rugs, knitted and embroidered fabrics, shower curtains, lamp shades, towels, linens for the bedroom and dining room, wrapping paper, decorative screens and wall hangings, wallboard and any surface that might be enriched by design.

Fashion Designers

Fashion and clothing designers create new styles or adjust and change existing styles. They may work in men's, women's or children's clothing design. Designers work with sketches or directly with fabric in creating a design. They must understand color, fabrics, production processes and costs, as well as the public's tastes and preferences. Many designers work on one type of ap-

parel such as sports clothes or evening wear. People who want a career in designing often take any job they can in the fashion field to get a start. The field is popular and always has more new talent than it can adequately support.

Fashion Illustrators

Fashion illustrators draw models wearing the latest fashions. They also do accessories such as gloves, handbags & hats. The artwork appears in catalogs, newspapers, magazines & television commercials. Most are freelancers. Others are staff members of clothing manufacturers, fashion designers, mail-order firms, or department stores. A definitive style and excellent technique are required.

FILM AND TELEVISION

Visual artists who go into this area should be trained in communications or media arts programs in addition to art.

Art Director

The film art director is responsible for the authenticity of sets, costumes, props, locations, and sometimes for the design itself. The job requires all that the theatre set designer's job requires plus knowledge of motion picture history and technique.

TV Electronic Designer

This designer explores the use of video tape, computers and advanced electronics in pursuit of making a cohesive film. (S)he must have a thorough knowledge of the latest in electronics technology, and (s)he must be imaginative and resourceful in applying this knowledge to new approaches in this field. (S)he may work on a freelance basis or in a small studio.

GRAPHIC DESIGN

Animation

The animator has grown in popularity with the tremendous burgeoning of the television medium, and there are many companies who produce for advertising agencies. Another area which we know well is in movies dealing, specifically with cartoon. There has been a new growth in the use of animation in full length features, as well as the continuing use of the cartoon material.

Audio Visual Designer

In audio visual design, the artist generally creates educational or sales presentations. A client submits a script which must be illustrated with a series of drawings, collages, or typographic images calculated to reproduce well in slide form. These pictures symbolically or illustratively present the ideas put forth in the script. The

designer sees the slides through the production phase, organizes them to follow the script, and adds the sound track necessary to complete the presentation.

Caricature

The Caricaturist is primarily a freelance artist who works for newspapers and magazines, but (s)he may also be called upon to illustrate advertising. While similar to the cartoonist in skill, the caricaturist also has a special ability to emphasize facial and body features in a drawing in order to create a comic but completely recognizable drawing of a particular individual.

Cartooning

This field of illustration is familiar to everyone. There are as many variations in style as there are cartoonists. Each has a unique humorous or dramatic point of view and the ability to illustrate it in a direct and economical pen and ink technique. In most cases, the ability to write is essential. The cartoonist may do spot drawings or gag or satirical cartoons on a freelance basis. (S)he may have a staff job for a publication, or (s)he may be syndicated as a comic strip artist or political cartoonist. In any case, the ability to sustain a high level of humor or drama over a long period of time is vital.

Corporate Art Director

4 The corporate art director establishes an image for a company and maintains it in all printed work which represents the organization. Using type, design, and color, the artist devises a logotype or symbol which provides immediate recognition for the company. This may appear on business forms, stationery, brochures, delivery trucks, the office door or wall, in the lobby of the building, and on product packaging.

Editorial Illustrators

Generally, this is freelance work. The artist illustrates magazine and newspaper articles as well as advertisements. The art director and the illustrator decide which important point in the copy should be illustrated. The illustrator then executes a drawing, painting, or collage in a unique personal style to illustrate the focal point of the copy.

Fashion Illustrators

Fashion Illustrators are among others who work only in one subject. They draw models wearing the latest fashions. They also do accessories such as gloves, handbags, and hats. Their artwork appears in catalogs, newspapers, magazines, and television commercials. Most are freelancers. Others are staff members of clothing manufacturers, fashion designers, mail-order firms, or department stores.

Freelance Illustrators

Freelance illustrators may do many kinds of artwork or they may produce only one kind. Most illustrators do not start in staff positions doing illustrations. Many begin freelance work right after graduation. Some may get staff jobs in related fields as they build up their portfolios. As a rule, illustrators work for many clients, instead of one company. They line up jobs and plan their work so that they will be busy but not rushed. Some artists call on art directors, show samples of their work, and get assignments. Other artists hire agents (called reps) to get work for them. Well-known freelance illustrators have clients who come to them. Freelancing is the aim of many illustrators. This work lets them do the kind of illustrations they like best and allows them to schedule their own work load. Many of them travel or do assignments by mail. They may develop a unique style and do only one kind of illustration such as animals, children, home furnishings, or fashions. Freelancers do all the tasks of an assignment. They get the job, buy supplies, hire models, do the project (from rough sketch to finished illustration), and deliver it. Some have aides who fill in color or background, add lettering, or do other tasks. Some freelancers have agents who acquire jobs for them to do.

Graphic Designer

The graphic designer often works on a freelance basis designing magazines, ads, and promotional material. The job requires familiarity with type, color, layout and methods of reproduction. One must be able to work with illustrators, photographers, letterers, typesetters, and printers because a job must be supervised through every phase from rough sketch to final production. A high degree of organizational ability is necessary.

Illustrators/Graphic Artists

Their work appears in books, magazines, papers and television ads. They illustrate posters, calendars, greeting cards, and comic books. They draw pictures for soup can labels and cereal boxes. They illustrate catalogs, technical manuals, and medical texts. They draw for children's story books and school history books. Your style, your interests, and "the breaks" will determine what field of illustration you choose.

Letterer

The letterer must understand and execute both built-up and calligraphic letter forms and be able to design new lettering. Knowledge of the history of lettering is necessary. In most instances, the letterer would work on a freelance basis for advertising agencies, promotion departments, and package designers. With the increasing use of photo-graphic typesetting, the need for letterers who can also design type is increasing. Absolute precision, expert draftsmanship, and a highly refined sense of proportion, letter spacing, and the interrelationships of words and letters are required. This job demands precision and very steady hands.

Medical Illustrators

Medical illustration is used in textbooks, magazines, charts, and advertising directed to the medical profession. This work demands both a scientific and an artistic knowledge of anatomy. Precise and accurate draftsmanship combined with a realistic style is necessary.

Municipal Graphic Designer

This person designs signs and symbols for a city in order to make travel directions and locations clearly understood even to people unfamiliar with the city and its language. The work appears in parks, municipal buildings, on city vehicles, subway systems and in bus stations.

Mural Designers

The primary application for the mural is in hotels, restaurants, and residences. One must have the ability to emulate various artistic styles. Excellent painting technique is required. One should approach this field with an education in fine art and art history. Muralist usually works with an interior designer.

Technical Illustrators

Technical illustrators, who do most of their work in black and white, also use drafting tools and machines. Their work may consist of layouts showing how to install equipment, diagrams for wiring, or perspective and cutaway views of machines. They study blueprints, models, engineers' drawings, and equipment to make sketches. They often use computer-aided design techniques.

Storyboard Illustrator

This illustrator may be employed in large ad agencies or may work freelance. Taking the agency art director's roughs, (s)he develops finished drawings for presentation of a potential TV commercial or industrial film to a client. This series of drawings, which illustrates the progress of the action, is called a storyboard. The appropriate dialogue is typed underneath each drawing. This gives the client an idea of how a film might look before the client undertakes the expense of production. This technique can also be used to illustrate a potential TV pilot. Since multiple drawings must be produced within a short period of time, the artist must work rapidly and carefully, using economy of means to suggest detail.

Product Illustrator

Most often this is freelance work. The artist usually works with advertising agencies. In order to create a finished drawing or painting of a product, precision, drafting ability, and the capacity to render varied materials realistically are required.

Promotion Designer

This designer works for a specific company and designs the material necessary to sell the company's services or products, with the exception of consumer advertising. The output may include brochures, slide presentations, catalogues, posters and direct mailing pieces. (S)he then assigns work to freelance photographers, illustrators and letterers and must establish and maintain satisfactory working relationships with many others. One needs to be able to design, layout, create rough drawings, use type and color well, and be thoroughly familiar with production methods and reproduction techniques.

Record Cover Designer

This designer does the graphic design of record album covers, designing the visual counterpart of the musical mood of the music. A design decision is arrived at with the input of the record company sales department, respecting wishes of the featured recording artist. This person must be aware of the current musical trends.

INDUSTRIAL DESIGN

Industrial design is the imaginative development of manufactured products and product systems which satisfy the physical needs and psychological desires of people.

Department Store Display Designer

Large department stores sometimes maintain a staff artist to design interior and window displays. In other cases, the work may be done on a freelance basis. Mechanical drafting ability, carpentry skills, color study, and some knowledge of the history of art, furnishings and decoration are required. It is necessary to keep abreast of all new trends in textiles, furnishings and fine arts.

Exhibit and Museum Display Designer

This kind of designer needs basic knowledge of graphic design, type, lettering, and color. Drafting, model building and carpentry skills are necessary. An understanding of architectural design is helpful, particularly in determining how best to move people through the display. An exhibit display designer must be versatile enough to produce displays for conventions, exhibits, and department stores to be used both inside and out-of-doors.

Furniture Designer

The pursuit of this profession requires some knowledge of the areas of architectural design, interior design, and carpentry. In addition, a furniture designer should be familiar with the history of furnishings, and should be aware of new developments in structural and decorative materials. Expertise in the use of color and textiles is necessary.

Interior Designer

Interior designers select and organize the furnishings of homes and offices, as well as hotels, banks, restaurants, hospitals, schools and other public places. They determine what furnishings are needed, then decide where these will be located. They determine color schemes and choose furniture, fabrics, carpeting, wallpaper, lighting fixtures, and other items to fit into the plan. Designers prepare plans like those drawn by an architect, make sketches in color, and may even build scale models of fully furnished interiors to explain ideas to the client.

Package Designer

Most products need a package, and every package must be designed. The package creates graphic design in three dimensions. All new developments in materials that have an application to packaging must be studied. The ability to create new and different ways to package things is important. The package designer must be familiar with production and printing methods, and know how to use color and type for maximum effect in attracting a consumer to a product. (S)he must be able to relate the package design to the nature of the product it holds. Precision drawing with tools and excellent lettering skills are required.

Product Designer

Product design requires a background in art and engineering.

This designer must know the proper application of specific materials to particular functions, and must be able to design a product which performs well, is attractive to the consumer, and is economical to manufacture. Design ability, precision draftsmanship, model-building, and a knowledge of type and color are required.

Toy Designer

A toy designer must function in many areas. (S)he must know something about the proper use of materials in relation to safety, durability, and ease of maintenance. (S)he must possess mechanical skill and a love of gadgetry. (S)he should be able to work with experts in the field of child psychology and be knowledgeable about the levels of skill development in children at specific ages. In addition, (s)he must be able to use graphic design, type, mechanical drawing, and color effectively. Imagination and a sensitivity to color are specifically valuable.

MUSEUM

Like a teaching job, a job in an art museum rarely involves producing art. Museums (like schools) are educational institutions that collect works of art, conduct research and teach people about art. The main teaching medium of the museum is the exhibition, rather than classroom teaching, but organizing exhibitions is only one of many possible museum jobs. The most publicized

figures in the museum field are the curators who buy works of art (or charm them away from wealthy collectors as gifts or legacies); assemble works of art for exhibitions; supervise the installation of these exhibitions; write exhibition catalogs, which are becoming more and more elaborate these days, like small-scale art books; and lecture on the exhibitions they organize.

PHOTOGRAPHY

Advertising Photographer

This photographer works with an agency art director to fulfill the demands of a layout for the advertisement. The layouts may be for a proposed magazine or newspaper page. It indicates all important details so the photographer has guidelines to create the finished photograph. The photographer hires models, finds locations for the photographs or helps design sets when necessary. Lighting, props, costumes are also essential parts of his/her responsibility. The technical and artistic skills to take the photograph are, of course, the major responsibility.

Architectural Photographer

An architectural photographer photographs buildings and interiors. Contacts are usually made through architects. The photographs are used for annual reports and trade magazines. Architects often need photographs of work in progress from all angles. Magazines like "House Beautiful", "House and Garden", etc., often publish photographs by architectural photographers.

Fashion Photographer

The fashion photographer arranges and photographs fashion merchandise displayed on a model or in a still life situation. The most prestigious and imaginative work is done for fashion magazines such as Vogue, Harper's Bazaar, etc., where pure fashion is often shown. Other work is done for department stores and advertising agencies to sell everything from cosmetics and clothes to fabrics and fashion furniture.

News Photographer

Newspaper work is highly pressured. The photographer must be able to work under extraordinary conditions. For example, in scenes of human tragedy, and still maintain the objectivity necessary to spot a good shot and get it. Technique must be second nature so that the photographer can reach for the right camera and film in sometimes chaotic situations.

Product Photographer

The product photographer specializes in taking a picture of a product for a client in such a way as to make it dramatically appealing. At the same time, the purpose of the product must be made clearly understandable to the audience. The photographer may work for a magazine or for an advertiser; (s)he may work in a studio or on location.

PUBLICATION DESIGN

Book Designer

Expertise in the use of typography is required for this job. Book design requires the ability to take a typewritten manuscript and transform- form it into a typeset book. A knowledge of bookbinding is helpful. The job requires highly refined judgment with the ability to balance type and illustration on a page in order to produce the most effective publication possible.

Book Jacket Designer

This artist may be employed by a studio specializing in book jacket design, or may work on a freelance basis. The purpose of a book jacket design is to promote the sale of the book, using type either alone or in conjunction with photography or illustration. The book jacket designer needs a strong sense of design and a knowledge of the latest developments in typography and lettering.

Editorial Art Director

The Editorial Art Director works for magazines and newspapers. Working in a format established with an editor or publisher, the artist must have the capacity to find the salient points of an article or story and conceptualize them with the illustrator or photographer who is hired to illustrate the assignment. The editorial art director designs each page, balancing type, art, and photography.

TEACHING

In one sense, the most important art profession of all is art teaching. For it's teachers who discover and bring forth the hidden potential of the future artist, designer, or architect. Equally important, Art Teachers train the art public - educating an audience on art by training people to understand and enjoy what the artist creates. What subjects you teach depends upon where you teach. In a primary or secondary school, you'll probably be expected to teach a wide variety of subjects. Particularly if you're the only art teacher in your school. You could teach drawing, painting, sculpture, ceramics, fabric design, stage design, fashion illustration,

and perhaps even more. However, if the school is big enough to support more than one art teacher, then you may be able to specialize in a few favorite subjects.

FINE ART

If you plan to devote your life to fine art - painting, drawing, sculpture, printmaking - be prepared for lots of public curiosity, but not much understanding. It takes real courage to become a fine artist.

This is the toughest of all art careers.

Although the market for fine art encompasses greater areas, a real market for the work is very limited, so it's important for us to point out that fine arts should not be a field one enters to "make money". The intention here is not to discourage anyone, but rather to emphasize the point that a career in the fine arts might necessitate the consideration of an additional career as a means of support. Many fine artists also have another art career.

Prospective teachers may find information on available positions at state department and school district offices, in country bulletins and newsletters, and on state education department web sites. California state education agency is www.goldmine.cde.ca.gov. NAEA offers job information on their website at www.naea-reston.org as well.

THEATRE

Costume Designer

The costume designer must know all that the fashion designer must know. In addition, the ability to reconstruct costumes of various historical periods is necessary. Sometimes the costume designer is called upon to create highly imaginative, innovative costuming; and must be able to invent new ways of structuring costumes. Ideas must be sketched so that they may be understood by all colleagues. Supervision of costume construction is required.

Set Designer

In order to design and create stage sets the artist must have a knowledge of drawing, plan drafting, painting, model building, carpentry, and lighting. Ideas must be articulated in sketches & models clearly enough so that they can be understood by producers, directors, costume designers, lighting designers & carpenters. The set designer must also supervise the construction of sets.

CAREERS RELATED TO VISUAL ART

advertising art director
advertising commercial director
advertising copy writer
advertising creative director
advertising illustrator
advertising photographer
aerial photographer
animation director
animator (digital/traditional)
antique restorer
architect
architectural illustrator
architectural technologist
art auctioneer
art consultant
art critic
art dealer
art director-film/video/print
art editor
art historian
art lecturer
art librarian
art publisher
art therapist
art/film critic
artist-in-residence
artists' agent
assistant director
automobile specialty painter

B

background artist
basketry artisan
billboard designer
book jacket designer
buyer

C

cabinet maker
calligrapher
caricaturist
carpenter
cartographer
cartoonist
ceramic tile artisan
ceramicist
child's day care worker
children's book designer
children's book illustrator

choreographer
cinematographer
color consultant
comic book inker
comic book creator
comic strip artist
computer graphics designer
conservator
corporate designer
costume designer
court artist
crafts artisan
creative director-advertising
curator
cutter & editor

D

dark room technician
dentist
design consultant
design engineer
digital artist
digital film maker
diorama artist
director
display artist
display designer
documentary photographer
drafts person
dressmaker

E

editorial art director
editorial illustrator
editorial photographer
elementary teacher
exhibition designer

F

fabric designer
fashion buyer
fashion designer
fashion editor
fashion illustrator
fashion photographer
fiber artist
field-expedition artist
film editor
film/video camera operator
film/video lighting designer

film/video sound engineer
floor covering designer
florist
foundry artist
functional designer
furniture designer

G

gallery director
gallery owner
glass blower
glass designer
graphic artist
graphic designer
greeting card designer
guide

H

hair stylist
haute couturier

I

illustration agent
illustrator freelance
industrial designer
industrial photographer
interior decorator
interior designer

J

jeweler
jewelry designer

L

landscape architect
layout artist
layout designer
lecturer
letterer
lighting consultant
lighting designer
lithographer
logo designer

M

machine designer
magazine designer
makeup artist
marine illustrator
market researcher

medical illustrator
metalworker
milliner
mock-up artist
model maker
mosaicist
motion picture camera operator
multi media designer
muralist
museum guide

P

package designer
painter
parade float designer/builder
paste-up artist
performance artist
photo journalist
photo-retoucher
photographer
photography editor
police & legal photographer
police artist
primary teacher
print maker
properties artist
publicity director
puppet maker

R

renderer
researcher
restorer

S

salesperson
scenic designer
scientific illustrator
sculptor
serigrapher
set designer
sign painter
silversmith
special effects technician
stained-glass designer
stonemason
structural design engineer
stylist

T

tailor
tattoo artist
taxidermist
teacher
technical illustrator
textbook author
textile designer
theatrical photographer
tool designer
tour guide
toy designer
travel photographer
TV animator
TV background artist
TV commercials director
TV director
type designer
typography designer

U

upholsterer
urban planner

V

visual aids artist

W

wallpaper designer
weaver
website designer
window decorator
woodcarver

SAMPLE STUDENT RESUME

A resume is a document you give to potential employers to show the training and experience you have. Use this template to create your own resume, tailoring it to fit your need.

YOUR NAME
YOUR ADDRESS
YOUR PHONE NUMBER AND EMAIL ADDRESS

EDUCATION (Start with your most recent education first.)

NAME OF COLLEGE YOU CURRENTLY ATTEND:

Major:

Number of Semesters completed:

Expected date of Graduation and Degree:

Arts Courses you have taken:

NAME OF HIGH SCHOOL YOU ATTENDED OR ATTEND:

Grade:

Arts courses you have taken:

OTHER ART COURSES YOU HAVE TAKEN:

(This is where you list Ryman Arts. List the classes you have taken here and the year you took each class. Also list any other related classes you have taken out side of school.)

HONORS, AWARDS, EXHIBITIONS OR OTHER SPECIAL RECOGNITION YOU HAVE RECEIVED

(List each semester you've been at Ryman Arts as a scholarship, list any exhibitions you have been in)

YOUR VOLUNTEER/COMMUNITY SERVICE, WORK OR INTERNSHIP EXPERIENCE

(List ALL experiences, putting the most recent first.)

Type of Work:

Name of Business or Organization:

Dates of Work (from—to)

How many hours or days per week?

Indicate if it was: Volunteer? _____

Paid Work? _____ Internship? _____

(Repeat as needed for each experience.)

OTHER TALENTS AND SKILLS YOU HAVE

(List and explain if necessary.)

___ Software/Word Processing (PC/Mac)

List programs:

___ Filing

___ Public speaking

___ Languages

List languages:

___ Organizing Gallery Exhibits/Art Installations

___ Other:

REFERENCES (List 3 people such as teachers or past employers who would be willing to be contacted by a prospective employer

about your abilities and personal qualities. Be sure to ask their permission before giving out their names, and let them know when someone might call them. Include the best way to reach them, usually a telephone number at work.)

Name of Reference:

Occupation:

Telephone:

How this person knows you:

LETTER OF RECOMMENDATION

If you need a letter of recommendation, here are certain things you should do before you ask.

1) Prepare an information sheet that you will give to the person from whom you are requesting the letter and include the following:

- Name and address of the person to whom the letter is to be sent.
- An addressed envelope or envelopes with proper postage included for the recommendation to be sent in. You should always pay the postage.
- A short description of what you would like the focus of the letter to be.
- A short paragraph about yourself, goals, hopes, future plans, activities you enjoy.

2) How to ask

- Give the person writing the letter at least two weeks advance notice. (Most professionals have very busy schedules and it is unrealistic to ask them to write a letter for you in less than two weeks).
- Do not ask unless you think the person will give you a good evaluation.
- If you need more letters in the near future, let the person know ahead of time, so they will keep a copy on their computer. The date and address can be changed easily. A whole new letter is not necessary.

3) Something Important to Remember

- You are asking for a favor. Please make it as easy as possible for the person you ask.

PORTFOLIO GUIDELINE

ONLINE PORTFOLIOS

ANIMATION PORTFOLIOS

ARCHITECTURE PORTFOLIOS

ART PORTFOLIOS

DESIGN PORTFOLIOS

Self-assessment
Organization
Design
Review
Production

The portfolio is a career communication tool that creates a narrative about your work and artistic philosophy. It is a showcase of what you have to offer as an employment, exhibition, or academic candidate and is a compilation of your best and most recent work. Your portfolio is a piece that is always in progress and always evolving as you in turn evolve as a creative professional. There are five steps to creating a successful portfolio:

Self-Assessment

Articulate your vision. Your portfolio should not only highlight your technical competence, but also reflect your artistic philosophy. Learn about the gallery, employer, or institution that will review your work. Ask yourself if that organization's vision is consistent with your own, and tailor your portfolio reflect your compatibility.

Organizing a Portfolio

Remember that the quality of your work is more important than the quantity. Group your pieces by type, rather than placing them in chronological order. This will allow your interview to flow better (put pieces in chronological order by section if appropriate). Show your process. Employers, judges, and faculty love to see sketches, drafts, and works in progress. Include a publications section. You may include work published in a student publication. Provide your contact information in your portfolio, it could become separated from your cover letter and resume. If you have any loose pages, be sure that they are clearly labeled as well.

Designing a Portfolio

Develop a coherent image. Use similar design elements for your resume, cover letter and portfolio. Present all of your samples in the same manner. Inconsistency is perceived as lack of taste or

lack of focus. Strive for simplicity and clarity. Use line, alignment, font, and font size to organize your information. Consider the angle from which you shoot 3-D work. Try to capture the project in a single image as too many images of a single project will clutter your portfolio and dilute its potency. Be ethical. Remember to take credit for only what you did in a group, ensemble or firm project. Be prepared to USE your portfolio in an interview. Do not include any pages that you would not feel comfortable explaining. Use your pages as visual references to your verbal ideas.

Review

Solicit feedback before showing your portfolio to an employer, gallery owner, or admissions committee. Approach your faculty advisor, or contact the Career Center to schedule a portfolio review with your school's consultant.

Production of a Portfolio

Invest in quality reproductions. Your portfolio is only as strong as your weakest image or lowest resolution. Be sure that your first page is particularly sturdy; it will be subject to the most wear and tear. Proofread, proofread, proofread, and then have someone else proofread. Then proofread one more time!!!

ONLINE PORTFOLIOS

Online portfolios are a great way to showcase your creative talent in any medium while at the same time highlighting your technical skills. However, you must plan your website carefully to maximize usability. Your website should be easy to navigate, quick to load, and aesthetically pleasing.

Programming

Coding your website yourself allows you to maintain total control over the page. It also allows you to easily edit the code later. However, website software is becoming more and more powerful and easier to use. Before beginning, investigate your possibilities: Adobe Photoshop, Imageready, GoLive, and Dreamweaver are some popular choices.

Navigation

Create a main menu page with links to different areas/categories. Create sub-menus within each category or area. Provide links. Each project page should at least include a link back to the main menu and to the next page. Provide a link to your resume. Store it in .pdf format so that your viewer can open it and print it in Adobe Acrobat. Use links to showcase your education and experience. Provide links to your school's web page, your previous employer's web page, or your references' web pages. Be SURE to ask permission first. Consider each possible user pathway. Your site should be organized enough to allow visitors to follow a logical sequence of samples, but flexible enough to allow viewers to tailor their visit to their own needs by focusing in on specific points of interest.

Speed

Make it snappy. Viewers will not wait for a slow page to load. Be sure images load quickly. The maximum resolution of anything on the web should be 72 dpi. Save images as .gifs except where color and clarity is important. In that case, save images as .jpegs. Place several small images on a page and give viewers the option of clicking on the image to see an enlarged version. This way viewers can get more detail if they want, but don't have to wait for a large image to load. Save your .gifs as "interlaced." Interlaced images, rather than loading from top to bottom, appear fuzzy and then grow clearer as the images loads. Viewers are more patient with these interlaced images.

Size

Consider that many viewers may work on monitors smaller than your own. Avoid any images which will require the viewer to scroll horizontally. Limit the number of times a viewer has to scroll vertically. Consider how this will affect the overall look of the page. Figure out what the narrowest monitor is that you want to target, and make sure your website is narrower than that. Don't forget to leave room for scroll bars and menus.

Animation

Make animation eye-catching, but don't let it distract the viewer. Again, consider speed. Don't let animation slow down your loading time.

ANIMATION PORTFOLIOS

For students pursuing a career in animation, an excellent portfolio is absolutely essential. Most studios or companies only grant an interview after they have seen your work. To expedite your job search, make multiple copies of all your portfolio materials so that you can circulate your work. Never include work on canvas. Use photographs or slides. Limit your portfolio to twenty-five pages. Organize your samples according to size and subject matter. Include copies of your work from your sketchbook as well as finished drawings. Show that you can draw fast, that you draw often, and that you draw well. Think about your potential employer. Large studios or projects look for candidates with specific expertise, smaller operations look for one candidate who can wear many hats. Use what you know about the studio to determine if you should emphasize the breadth or the depth of your experience. Always highlight the area you are most interested in working in.

Here are tips for specific areas of interest:

- Background Layout Design: Include drawings in various styles and of various locations.
- Character and Prop Design: Showcase life drawings. Be sure to include costumed figures. Showcase your own creations rather than interpretations of classic cartoon characters. Vary the props you include in your portfolio. Include everything from mundane items like tables and chairs to large vehicles like planes trains and boats.
- Background painting: Include quality copies of original material that show your ability to work with color. Because background painters use fast-drying mediums, show work done with acrylics. You may include work done on a computer, but you must also demonstrate traditional skills.

Most studios want to see your work in action along with your portfolio. When putting together videotape, remember:

- Quality is more important than quantity. Choose 2-3 minutes of your best work. Even 1 minute of excellent footage is better than 5 minutes of spotty footage.
- Orient your viewer. Add a verbal introduction to the beginning of the tape in which you explain the nature of the project, your roll

in the project, and the type of software used to produce the piece.

- Add sound. Even if dialogue or music is not an essential part of the work, adding a blanket of sound beneath the video will add dimension to the work.
- Share the credit. Make it clear what role you took in a collaborative project. Your honesty will pay off-employers want to see that you are able to work in a team.

ARCHITECTURE PORTFOLIOS

Explore formatting options. Three effective options are:

- A container with plates (for mixed uses)
- A book or several books (to be mailed/carried)
- A master version (to be carried and self presented)

Choose a flexible format. Your choice should be able to accommodate the following:

- Different image types and sizes
- Interchangeability for client/target
- Future expansion

Think of the portfolio as a coherent book format: cover, contents, chapters, pages. A portfolio shouldn't have fewer than 10 to 12 samples of projects, and probably no more than 15 to 18.

Design the table of contents for your portfolio so that it will expose the content, structure and organization of all that will follow. Consider using some of these categories:

- built work
- competitions
- computer drafting
- computer modeling
- furniture design
- construction drawings
- design projects
- drawings
- exhibitions
- photography
- graphic design
- industrial design
- installations
- paintings
- research
- sculpture
- sketches
- writing

Pay attention to the groupings and sequence of the contents. Consider the overall structure/composition and the type of representation, then seek to transfer/overlay this strategy within each page.

Develop your text. Titles should include when, where, why. Project descriptions include what, why and how.

ART PORTFOLIOS

There are three types of art portfolios that students can develop:

- School/program entrance
- Creative field - Visual Arts
- Exhibition

School/Program Entrance and Creative Field:

- Compose a story or narrative out of your slide sheet-this will enable you to order your images effectively.
- Edit your portfolio to include only the most important works and sketches. Include no less than 10-12 pieces, and no more than 15-18.
- Select a series of works within your concentration. If you represent too many media, you won't provide an in-depth view into your specialty.
- Mat your work.
- Keep your presentation neat and professional.
- Include your sketchbooks. Schools like to see what kind of work you're doing outside of class and to see how you translate an idea through to processed work.

Exhibition:

- Edit your slides for both focus and appropriate light levels.
- Include multiple examples of similar work.

DESIGN PORTFOLIOS

Format

- Cover your bases. Creating a web site or CD portfolio can effectively showcase your knowledge and competency with various technologies, but be prepared with a back-up paper copy in case something in the technology fails during your interview.
- Choose your paper carefully. Think about the value of the interaction of an employer opening a brochure, thumbing through a pamphlet, etc.
- Produce your final product in color if color is an important element of your work.
- Think about logistics. Choose a format that you can travel with or mail safely and inexpensively.
- Plan to update your portfolio often. Choose a format that can easily accommodate additions and deletions. An idea is to present a series of boards in a hand-constructed box/carrier.

Content

- Be concise. For a portfolio, limit yourself to 20 pieces.
- Tailor the content of your portfolio to the position you are seeking. For example, if you are interviewing for a position that focuses on the design of the structure of interactions you would choose a different set of materials than if you intended to work on content strategy.
- Present your process work- if you can present it neatly. Show a series of thumbnails used in developing an idea along with the final product.

Text

- Pay special attention to the cleanliness of the typography. Use a consistent style for each element of your complete employment package (your resume, cover letter and portfolio).
- When presenting the portfolio in a personal interview, don't expect the employer to read the text, explain by talking.

ART SPECIFIC SITES

ARTS RELATED JOB SEEKER RESOURCES

Art and Design

Career and Employment

http://art.nmu.edu/department/AD_Career-Jobs.html

Art Deadline

Artist Income and Exhibition Opportunities

www.artdeadlines.com

Art Deadline List

Monthly newsletter providing information about juried exhibitions and competitions, call for entries, jobs, internships, scholarships, residencies, and more.

www.artdeadlineslist.com

ArtJob Online

A bi-monthly publication listing U.S. and international art jobs.

Subscribe online.

www.artjob.org

Art Search

www.artsearch.us

ArtsLynx

www.artslynx.org/jobs.htm

American Association of Museums

www.aam-us.org/aviso/index.cfm

Aquent

The creative, web, and technical talent agency

www.aquentpartners.com

College Art Association

Listing of employment opportunities for visual arts professionals, published bi-monthly.

www.collegeart.org/careers

Current Jobs for Graduates

Subscription-based listing (bi-monthly updates) for entry-level jobs in art

www.graduatejobs.com/art.htm

Entertainment Careers

Entertainment Jobs, Internships and Career Information in the Entertainment Industry

www.entertainmentcareers.net

Idealist

www.idealism.com/career.html

Museum Employment Resource Center

www.museum-employment.com

The National Network for Artist Placement

A comprehensive guide to job opportunities and other resources

<http://artistplacement.com>

New York Foundation for the Arts

www.nyfa.org

Nonprofit Jobs Cooperative

www.nonprofitjobscoop.org

The Artrepreneur

Links to visual and performing art-related job sites

www.theartrepreneur.com/career_planning/artist_jobs.asp

PrintJobs.com

Nationwide job listings in the printing/graphic arts industries

www.printjobs.com

TEACHING SPECIFIC SITES

(INCLUDING ART)

Academic Employment Network

www.academply.com

HigherEdJobs

www.higheredjobs.com

The Chronicle Of Higher Education

www.chronicle.com/jobs

GENERAL JOB FINDING SITES

CareerBuilder : www.careerbuilder.com

Craigslist, Los Angeles: www.losangeles.craigslist.org/med/

Got a Job: www.gotajob.com

Intern Jobs: www.internjobs.com

Job-Hunt: www.job-hunt.org

JobWeb: www.jobweb.com

LA Youth at Work: www.layoutthatwork.org

Los Angeles Times: www.latimes.com/classified/jobs

NationJob: www.nationjob.com

Monster Jobs: www.monster.com

Summer Jobs: www.summerjobs.com

ARTS RELATED JOB OPPORTUNITIES

Organization: Streetlights Production Assistant Program

Website: www.streetlights.org

Eligibility: Ages 20 and over

Organization Description: Streetlights is a non-profit job training, job placement and mentor program that provides opportunities in the entertainment industry for economically or socially disadvantage young minority men and women. Founded in 1992 by commercial and documentary producer Dorothy Thompson.

Job Description: This a freelance position. This is not a steady 9 to 5 pm position. It is an entry-level position into the Entertainment Industry with the potential for advancement in position and money depending on the participant and his/her interests.

Job Requirements: Individuals must be highly motivated, energized and assertive. They must exhibit a positive attitude toward learning and the goal to be a Production Assistant. They be punctual, and have the willingness to work long and hard hours.

To Apply: Visit their website for more details.

Organization: Hollywood Cinema Production Resources

Website: www.hollywoodcpr.org

Job Title: Part-time School Track Trainee

Salary: unpaid

Organization Description: Hollywood CPR provides industry-specific training in trade skills to under-served young adults in what is expected on entry-level person in the art department of film and television.

Job Description: Hollywood CPR's goals are to train qualified students in what is expected of an entry-level union employee in the crafts of the entertainment industry (prop making, set painting, set dressing, grip/craft service, upholstery/drapery, wardrobe/makeup and others). The entire program takes 18 months (five 10-week sessions) to complete and students earn credits at West Los Angeles College.

Job Requirements: For the School Track, you must be between 15 years old and referred by your school counselor, teacher or administrator, have a valid CA driver's license or ID and a valid Social Security card.

To Apply: Attend an orientation and complete an application. Visit their website for application deadline and details.

Organization: Bowen Foundation

Website: www.emmabowenfoundation.com/main.html

Salary: contact for more information

Organization Description: Emma Bowen Foundation was established in 1989 by the media industry to help increase access to permanent job opportunities for minority students.

Job Description: Bowen Foundation selects minority students to work in paid internships for media companies during summer and school breaks from the end of their junior year in high school until they graduate from college.

Job Requirements: Any minority student has a cumulative GPA of at least 3.0, is interested in pursuing a career in the media industry, and plans to attend a four-year accredited college or university.

Deadline: March 18, 2011 (If the 2011 deadline has already passed, visit their website for next year's deadline.)

To Apply: School transcript, two educational references from teachers and/or advisors, and a 500-1,000 words essay must accompany the application form. Applications are available through their website or by calling 310-358-4922.

Organization: Inside Out Community Arts

Website: www.insideoutca.org

Job Title: Part-time Youth Artist Mentor

Salary: Call for more information

Hours: after school

Organization Description: Inside Out Community Arts utilized the arts to promote healthy interaction among diverse at-risk and underserved Los Angeles middle-school youth through community events and after-school workshops.

Job Description: Work with middle school age youth in after school arts program.

Job Requirements: Must be a high school junior or senior and have a love of working with youth and the arts.

To Apply: Visit their website for application form. For more information, please call 310-397-8820.

INTERNSHIPS

in Los Angeles

Organization: Museum of Contemporary Art, High School Apprenticeship Program

Website: www.moca.org/museum/hs_appren_program.php

Organization Description: The MOCA Apprenticeship Program is a wonderful opportunity for 12 high school students each year to learn about contemporary art, MOCA, and related careers in the arts. An invaluable initial step in pursuing careers in the arts, apprentices gain hands-on work experience, while they meet and work with a wide variety of artists and museum professionals. This is a paid internship.

To Apply: Recruitment for the MOCA Apprenticeship Program begins in the spring, prior to each school year. Although application packets are sent primarily to selected high-school teachers who nominate candidates for the program, motivated students who are committed to learning about the arts are encouraged to apply. For more information, contact Patricia Nam at pnam@moca.org. The deadline is June 4, 2011

Organization: Ryman Arts Sklar Internships with the Walt Disney Company

Website: rymanarts.org/currentstudents/special.stm

Description: A very special opportunity only for Ryman Arts alumni! To honor the retirement and 54 year career of Disney Legend and Ryman Arts Co-Founder Marty Sklar, The Walt Disney Company will provide two paid internships to Ryman Arts alumni each year, one each in Walt Disney Feature Animation and Walt Disney Imagineering. These interns will be known as the "Ryman Arts Sklar Interns". If you are currently in college or recently graduated, and if you aspire to be an animator or Imagineer, apply for this internship!

Deadline: April 15, 2011

To Apply: A resume, cover letter and portfolio must be submitted to Ryman Arts. It will then be passed on to either Imagineering or Animation, depending on which internship you are applying for. More details can be found on the Ryman Arts website.

Organization: LACMA High School Internship Program

Website: www.lacma.org/programs/TeachersSchoolsHSInternship.aspx

Organization Description: The paid internship provides participants with an introduction to the museum as both a workplace and an exhibition site. Interns meet after school one day per week, from late September through April. They are introduced to the museum and its exhibitions and staff, take part in special projects, and work with exhibiting artists. Through intensive training sessions, participants gain knowledge about special exhibition and gallery teaching techniques and work on public-speaking skills. At the conclusion of their training, interns lead exhibition tours for younger students and peers one morning per week.

Deadline: Contact them for this year's deadline.

To Apply: Applications with resumes. For information, please email Ben Shaffer, program coordinator at bshaffer@lacma.org

Organization: Los Angeles County Arts Internship

Website: <http://lacountyarts.org/internship.html>

Salary: \$350 per week for 40 hours a week for 10 weeks

Organization Description: The purpose of the County's program is to provide undergraduate college students with meaningful on-the-job training and experience in working in nonprofit arts organizations, while assisting arts organizations to develop future arts leaders.

Job Description: All interns will be required to work 40 hours a week for ten weeks between June and September. Students work at nonprofit literary, performing and presenting arts organizations and municipal arts agencies.

Deadline: Varies by agency, visit the website for details.

To Apply: You must apply directly to each organization (contact information is listed on their website). Submit a detailed cover letter outlining why you are qualified for the position along with a resume including education, work experience, and extracurricular activities. Be aware that some organizations may request additional information such as writing samples, references and/or letters of recommendation. For more detailed information, contact internship@arts.lacounty.gov

Organization: Disney Professional Internships

Website: <http://disney.go.com/disneycareers/internships/home.html>

Job Description: Professional Internships are available in many disciplines at the Walt Disney World® Resort, Disneyland® Resort, and Walt Disney Imagineering. Each of these unique areas of our global company offers students the ability to apply classroom studies while networking with Disney professionals and gaining valuable experience.

To Apply: To view internship opportunities and apply online visit DisneyCareers.com, keyword 'internship.'

Organization: Getty Multicultural Undergraduate Internship

Website:

www.getty.edu/grants/education/multicultural_getty.html

Salary: \$3,500 for ten-week summer internships

Organization Description: The Multicultural Undergraduate Internships at the Getty are intended specifically for outstanding students who are members of groups currently underrepresented in museum professions and fields related to the visual arts and humanities. Eligible undergraduate college students apply directly to the organizations of their choice. A list of these organizations will be available online at www.getty.edu/grants/

Deadline: Varies by agency, visit website for details.

To Apply: 1) submit the online portion of your application. 2) supplemental applicant information form, 2 letter of recommendation, official undergraduate transcripts and self-address postcard. For more information, please call 310-440-7320 or email summerinterns@getty.edu

Organization: Constitutional Rights Foundation Youth Internship Program

Website: www.crf-usa.org/internship/general_info.htm

Application: www.crf-usa.org/internship/App-form.pdf

Organization Description: The Youth Internship Program (YIP) places qualified urban students as paid interns in law firms, businesses, government offices, and non-profit organizations. Each paid internship program lasts seven weeks.

Job Description: YIP's job site work experience provides interns with an opportunity to work in the arts, business or finance, education, government, health, human services, law or public relations. Interns are paid \$8/hour and work at their job site Monday through Thursday, six hours a day for six weeks.

Deadline: Varies, from January - April

To Apply: Students must (1) complete a written application, (2) submit a transcript and two letters of recommendation, (3) write an essay, and (4) pass two rounds of interviews.



References

1) 197 Careers Related to Visual Arts
www.visualnation.com/arts/197artcareers.html

2) Careers in the Arts
www.visualnation.com/arts/artcareers2.html

3) Carnegie Mellon, Career Center > Career Quick Tips & Academic Resources > Portfolios
www.studentaffairs.cmu.edu/career/CareerBriefs/portfolio.html

4) City Guide for Jobs & Internship - Los Angeles
http://careers.wustl.edu/UGR_Students/LA.pdf

Organization: Academy of Television Arts and Sciences

Website: www.emmys.org/foundation/internships.php

Salary: Approximately \$4000 for 6-8 weeks.

Organization Description: The Television Academy Foundation internships are designed to provide internships to give an in-depth exposure to professional television production, techniques and practices, also includes administrative and/or production duties.

Job Requirements: Interested students send a cover page with a name, address, college attending and major/minor and GPA, along with a professional statement, resume, 3 letters of recommendation and transcripts. Undergraduate and graduate college students are eligible to apply.

Deadline: March 15, 2011 (If the 2010 deadline has already passed, visit their website for next year's deadline.)

To Apply: 1) cover page 2) professional statement of 300-400 words 3) resume 4) 2 letters of recommendation 5) transcripts. For more information contact the education department at 818-754-2800.

Ryman Arts Career Program 2011

Career Events:

Career Day. Saturday, March 26. 12:00 - 1:30, Harris Hall Auditorium

Lunch and Learn with BRC Imagination Arts. Saturday, April 16, 12:30 - 1:00, Harris Hall Courtyard

Behind the scenes tours :

AECOM Architecture. April 14

Walt Disney Animation Studios, April 15

Thinkwell. April 19

Lexington Design + Fabrication. April 21

Walt Disney Imagineering. April 21

Disney Animation Research Library. April 22

Each Spring, Ryman Arts provides a Career Program to focus on the expansion of our students' career horizons. A rewarding, fruitful career in the arts is a possibility for all our students, and there are many options available that they may not know about. We want all our students, and their families, to know that nobody has to be a "starving artist" – you can find a career in the arts that suits you!

The best way to get a taste of the marvelous career opportunities in the arts is to visit the workplaces of artists, and see for yourself the variety of skills that are in demand in Los Angeles' creative workforce.

The above tours and events have been arranged especially for Ryman Arts students, giving them a unique chance to explore their options for a career in the arts.

This program is available to current Ryman Arts students, and Ryman Arts alumni. Contact Rebecca at the Ryman Arts office if you have any questions or need further information.

All of the companies participating in our Career Program are members of the Themed Entertainment Association. The Themed Entertainment Association (TEA) is an international non-profit association representing the world's leading creators, developers, designers and producers of compelling places and experiences.

TEA members bring the experience of engaging storytelling and entertainment to a vast number of casinos, restaurants, retail stores, museums, zoos, theme parks and an ever-growing list of destinations that aim to bring a higher level of visitor experiences world wide.

The TEA provides the proper channels and opportunities to network, educate and help your business or career grow.



CAREER TOURS

Ryman Arts Career

Program 2011

The best way to get a taste of the marvelous career opportunities in the arts is to visit the workplaces of artists, and see for yourself the variety of skills that are in demand in Los Angeles' creative workforce.

The following tours have been arranged especially for Ryman Arts students:

AECOM ARCHITECTURE. This tour is a unique opportunity to take a look into one of the world's leading providers of professional technical and management support services to a vast range of markets, including architecture. AECOM Architecture seeks a balance between art and technology, form and function, beauty and purpose, vision and result. AECOM's architects and interior design professionals have helped shape the world around us, from high-rise buildings that form city skylines, to educational, cultural, research and transportation facilities that enable our way of life and future. With a commitment to excellence, AECOM continuously develops and adapts advanced technologies, discovers new ways to apply proven techniques, and implements creative approaches to solve complex challenges. Limited to 20 students per tour.

Thursday, April 14. 10:00 a.m. - 12:00 p.m. Downtown Los Angeles.

WALT DISNEY ANIMATION STUDIOS. This tour is a special opportunity to go behind the scenes at Disney Animation, seeing how animated films are made, as well as learning about the history and seeing some of the archives from decades of Disney animated films. Limited to 20 students per tour.

Friday, April 15, 10:00 a.m. - 12:00 p.m., Walt Disney Animation Studios, Burbank.

BRC IMAGINATION ARTS. This special event will take place on campus where students can learn more about how BRC creates, designs, and produces award-winning experiences that are enjoyed by millions. BRC's team includes some of the industry's most accomplished and innovative talents from a wide variety of creative and technical backgrounds. Working with some of the world's most recognizable brands, corporations, cultural and regional institutions, BRC has produced one-of-a-kind experiences ranging from theme parks such as Walt Disney's Epcot Center, to live shows and various special attractions.

Saturday, April 16. Harris Hall, USC Campus, Los Angeles.

THINKWELL. This tour is a unique opportunity to learn more about Thinkwell Group and its involvement in the construction of one-of-a-kind attractions, branded and educational experiences, events, exhibits, entertainment, and master planning services. As a full-service creative group, Thinkwell's diverse and talented team works with dozens of different industries to create immersive guest experiences in physical and digital environments. Limited 20 students per tour.

Tuesday, April 19. Thinkwell Headquarters, Burbank

WALT DISNEY IMAGINEERING. This tour is a special opportunity to go behind the scenes at Walt Disney Imagineering, seeing how new theme parks, rides, and other "experiences" for Disney parks and resorts are developed by a team of artists, engineers, builders and dreamers. Limited to 20 students per tour.

Thursday, April 21. 3:00 – 5:00 p.m. Walt Disney Imagineering, Glendale.

LEXINGTON DESIGN + FABRICATION. This tour is a special opportunity to take a look into this unique full-service, creative design and custom fabrication company known for its expertise in producing a wide variety of projects that require complex technical design and inspirational experiences. With over 25 years experience creating themed environments, unique architectural ornamentation, custom furniture, character lighting, and engaging exhibits for museums, casinos, theme parks, restaurants, retail, and broadcast television, Lexington has demonstrated an exceptional talent for crafting dynamic, beautiful projects, and excels in bringing unique visions to reality. Limited to 20 students per tour.

Thursday, April 21. Lexington Studio, Los Angeles.

ANIMATION RESEARCH LIBRARY. This tour is an extraordinary opportunity to take a look into the history of Walt Disney animation. Entrusted to conserve and protect the artistic heritage of Walt Disney Animation Studios, the Animation Research Library ensures the ability of the Walt Disney Company to utilize the collection, "in-house," as a creative resource for brand enhancement, product development, and inspiration. Limited 15 students per tour.

Friday, April 22. Animation Research Library, Burbank.

Before selecting any dates, make sure you can definitely attend. Talk to your parents to make sure there aren't any school or family conflicts with the date and time, and to make a transportation plan (you will need your own transportation). All tours have limited space and if you are given a spot and can't go, it means that someone else who wanted to go was turned down. Due to limited space we cannot allow your parents, siblings or friends to join you on the tour. Turn the form below in to Rebecca by Saturday, April 9. You will be notified of your placement by April 14. We cannot guarantee that you will get a space in any of the tours.

If your parents and school teachers feel it is appropriate for you to miss a day of school for a tour, Rebecca can provide an excuse letter for your school attendance office.

If you have any questions, contact Rebecca Tuynman at rtuynman@ryman.org or (213) 629-2787.

-----CUT OFF AND TURN IN TO REBECCA BY SATURDAY, APRIL 9 -----

Your Name: _____

Your Ryman Instructor: _____

The following tours have been arranged especially for Ryman Arts students.

Check the boxes of the ones you would like to attend.

All the tours have limited sizes, and you may not be able to attend all the tours you check off.

You are not signed up for a tour until you get a confirmation from Rebecca.

When you receive your confirmation, you will get parking and driving directions.

- Thursday, April 14. 10:00 a.m. – 12:00 p.m. AECOM Architecture
- Friday, April 15, 10:00 a.m. – 12:00 p.m. Walt Disney Animation Studios
- Saturday, April 16. Lunch & Learn. 12:30 – 1:00, Harris Hall BRC Imagination Arts
- Tuesday, April 19. 1:30 p.m. Thinkwell
- Thursday, April 21. 10:30 a.m. Lexington Design + Fabrication
- Thursday, April 21. 3:00 – 5:00 p.m. Walt Disney Imagineering
- Friday, April 22. 2:00 – 4:30 p.m. Animation Research Library

