

# **AMDA HEADSHOT AND RESUME WORKSHOP Spring 2013**

(AMDA neither recommends nor endorses  
any of the people or companies mentioned in this packet or Workshop.  
They are only references and are provided as points for comparison.)

**Familiarize yourself with all of the information  
contained in this packet BEFORE the workshop/fair.  
Do NOT get photos taken before the workshop/fair.**

# HEADSHOT DEADLINE– MAY 24, 2013

## PLEASE REMEMBER:

ON OR BEFORE May 24, 2013

Submit ONE digital image professional headshot to:  
[headshot@amda.edu](mailto:headshot@amda.edu)

The final digital image you submit to AMDA must be **LESS THAN 1 MB** in size and in **.JPG format**.

Upon request you must have **another high-resolution digital image that is LARGER than 1MB in file size**

The email **SUBJECT LINE** AND attached **FILE NAME** should be titled:  
(Last name,first). i.e.: *Smith,John*

You will receive an email confirming receipt of the properly submitted image -- or-- information why the submission was rejected and what is necessary to properly resubmit.

### **Conservatory : By the start of your next semester you will need to have:**

**At least ONE hard copy**, properly attached, 8x10 sample headshot/resume for review/feedback/discussion. Soon after, you will need up to 100 duplicate hard-copy, properly attached, 8x10 headshot/resumes.

### **BFA: Toward the end of your 7<sup>th</sup> semester (If accelerating and skipping 7<sup>th</sup> semester, then by 8<sup>th</sup> semester), you will need to have:**

**At least ONE hard copy**, properly attached, 8x10 sample headshot/resume for review/feedback/discussion. Soon after, you will need up to 100 duplicate hard-copy, properly attached, 8x10 headshot/resumes.

### NOTE:

MISSING CLASS FOR HEADSHOT APPOINTMENTS IS NOT ACCEPTABLE

# Overall Goal:

## GET A PICTURE THAT LOOKS LIKE YOU!

Starting the search for a photographer:

1. Do you like the photographer's "book/online website portfolio"?
  - Do the people look like individuals, or do they tend to conform to the photographer?
  - Is the background distracting, or does it enhance the photograph? Is there tone separation between the face and the background?
  - Do you like the use of light? Is there detail in the faces, or do they seem over-lit (washed out) or overly-retouched?
  - Does the photographer seem to photograph one gender or one ethnicity better than the other? One "type" better than another "leading man/woman" better than "character" people) or one type of shot better than another (commercial shots better than soap/legit)? Some photographers have a broader range than others. It's a matter of what kind of shots you particularly want, and finding someone who does those shots best.
2. Does the photographer take time meeting with you, and does he/she seem to enjoy doing headshots? Do you sense that perhaps he/she is burned out, or into a numbers game of high volume – high turnover?
3. How would the photographer actually be working with you while shooting?
4. Most importantly, how do you feel about the photographer? Can you imagine working with this person and feeling comfortable? One photographer will not be right for everyone. It is up to you to find the one whose work you like, and with whom you feel the best personal connection.

# Photographer and Headshot Checklist

Currently, the old questions of “digital vs. film” and “color vs. black-and-white” should no longer be an issue. For now, it would be best for you to find a photographer working with digital media, get color shots, and get matte (not glossy) reproductions. It is also widely suggested that your name appears on the final headshot.

1. What is the session fee?
2. Does the photographer give (AMDA) students a discount?
3. What is the average length of the session?
4. How far in advance do I need to make an appointment? To cancel?
5. How many shots or “looks” are included in the cost? How many 8x10s? What do additional 8x10s cost?
6. Does the photographer have samples of both portrait and landscape style shots?
7. How long does it take to get my images? My hard copy 8x10's?
8. Do I own/take possession of all digital images? If so, how, on disk? If not, why?
9. How does the *photographer* recommend I get reproductions?
10. Am I getting photo or litho reproductions?
11. How many reproductions should I get?
12. Do I get borders/borderless?
13. Does the reproduction company give discounts to my particular photographer? To students?
14. What does the photographer do/suggest about hair, makeup?
15. How do I best prepare the days/night before my shoot? (see following pages)
16. What does the photographer do/suggest/charge for retouching?
17. What if, assuming valid reasons, I'm really not happy with my shots?

## *Expenses*

1. If you do not already have headshots and resumes, you could spend from \$250.00 to over \$1,000.00 for the photography and copies of your pictures (average is \$400-\$600). Resume costs will vary greatly depending upon who prepares the original, quality of paper, and quantities of copies.
2. Postcards will cost approximately \$75.00 to \$150.00.
3. Mailing costs will vary, and will include costs of envelopes, stamps and cover letters. (Postcard mailings will be more economical, of course).

## Headshot Preparation

### A Week before the Photo Shoot

- If you want to have your hair re-colored or cut be sure to take care of it at least one week in advance so that you can settle into your new style.
- Avoid alcohol, drink plenty of water, stay away from harsh face/acne products, limit salt intake and avoid the sun so you will look your best on the day of your shoot.
- Begin selecting and trying on tops. If you will be doing your own hair and make-up do a trial with clothing and take a few Polaroid's.
- If you haven't already done so, contact your photographer to discuss your shoot. Be sure to mention the kinds of photographs you are trying to achieve and what you will be using them for. Ask any questions you have about the day of your shoot: clothing, hair and make-up, arrival time, etc.

### The Day before the Photo Shoot

- Prepare a selection (at least 6 pieces) of clothing in a variety of bold medium to dark tones (not colors) with various neck-lines. Make sure items are clean, pressed and hung on hangers ready to go. You may want to consider bringing shoes to match the look- they may not be seen but they will affect the way you carry yourself during the shoot. Women: be sure to bring a selection of bras.
- Shape eyebrows, shave, clean fingernails (ladies clear polish only), and take care of any other necessary trimming/grooming (to avoid redness and irritation of your skin on the day of the shoot).
- Bring a few of your favorite CD's- it may help you to listen to music during your shoot.
- Assemble hair accessories, grooming tools and make-up items for touch-ups and "look" changes.
- Call to confirm your session time.
- Get a good night's rest.

### Do's

- Go with a fresh faced natural look. Headshots are not glamour shots. You should look like yourself. MEN: probably no make-up needed. To absorb sweat, perhaps powder or Rice Paper is all you will need.
- Always feel free to call your photographer and talk about your photo shoot in advance of the session.
- Go Color. With internet submissions becoming more and more the "norm", you want your picture to pop on screen.
- Bring your make-up kit with you in case you need a small touch-up during the shoot.
- Shoot a few different looks- including changes in hair, slight changes in make-up and color/structure of tops. (casual, dressy, elegant, scruffy, glamorous) Bring more tops than you need- your photographer will help you select the ones most effective.
- Women: Get your make-up done professionally if you can afford it. Your photographer should have some referrals. Men: you will likely not need make-up (possibly face powder to reduce shine.)
- Arrive early with a clean face and clean dry hair if your hair and make-up are being done professionally on site.
- Allow the best of you to shine through your body language, smile, and EYES...you've heard it, and it's true...the eyes are the window to the soul. Let them see you.
- After the shoot (during, if digital), try to review the shots with your photographer if possible. They can help you start to choose your best shots.
- Before moving on to the photo reproduction phase, get opinions from a variety of professionals you trust about which shots are the most effective. Especially people with knowledge of the field in which you intend to use the photo.

### Don'ts

- Don't go overboard on make-up. Do your make-up as if you were going out to dinner with a friend. MEN: probably no make-up needed, just light powder or even just Rice Paper.
- Don't wear too loud patterned clothing, too revealing clothing, or too heavy clothing (it makes you look heavier than you are).
- Don't shoot in front of backgrounds that are too busy...the focus should be on YOU not the background.
- Don't try too hard to be what you think "they're looking for" or pose to the point where you are uncomfortable.
- Don't style your hair in a way that you cannot duplicate. Simple is better.
- Don't wear necklaces, bracelets, watches or heavy jewelry. For women who wish to wear something, choose small studs in the ears or something simple.
- Don't plan anything else for that day if possible. You will definitely feel more prepared and relaxed, which makes for better pictures.
- Don't go overboard on re-touching your photograph. When you take out all the details of what makes you YOU, the shot becomes less effective.

## **Sample Costs/Packages**

**(Prices may have changed from packet printing)**

(Again, AMDA neither recommends nor endorses any of the people listed, they are merely a range of samples)

### **Sample 1**

Sterling Andrews

3 looks, 3 set ups, 3 retouches

\$350

### **Sample 2**

J Alan Photography

**ACTORS PACKAGE** (3 looks) **\$199** (SALE: only **\$130**)

- Approx. 1 1/2 hour session
- 150-200 digital photos
- Makeup included if needed
- Up to 3 free basic retouches
- Disc of all photos at the end of the session

### **Sample 3**

Poppipix Photography

\$225 / 2 looks

\$325 / 3 looks

### **Sample 4**

Suzanne Allison

Package 1 – 1 look \$200

Best 60 images, online proofs and retouching

Package 2 – 2 looks \$280

Best 100 images, online proofs and retouching

Hair and Makeup \$125-\$150

**Always ask about student discounts, “bring-a-friend” discounts, AMDA discounts, On-line discounts, etc.- you might be able to save a lot of money.**

**Also: Investigate: [www.lacasting.com](http://www.lacasting.com) (Casting Networks)**

**Click on “Talent” (on the bar at top), then**

**click on “photographer galleries”**

**No membership required to search galleries.**

# REPRODUCTIONS

Photographers will often have a working relationship with a particular reproduction company. If so, they will often suggest their clients go to that particular reproduction company and, in turn, usually will provide you information in order to get a discount.

## Research –

There are plenty of reproduction places around.  
Smart consumer homework is the key to getting what you want.  
Below are some sample Reproduction companies:

- **Richard Photo lab**- 323-939-8893979 N. La Brea  
[www.richardphotolab.com](http://www.richardphotolab.com)  
*No set up fee charged if you use their digital software and set up your own border/text etc. Relatively close to AMDA and Usually gives AMDA up to 20% discount. Just say you are from AMDA and request the discount.*
- **Photo Impact** - (323) 469-3690  
[www.photoimpactimaging.com](http://www.photoimpactimaging.com)
- **Isgo Lepejian Photo Lab** - (323) 856-5280  
[www.isgophoto.com](http://www.isgophoto.com)(online kiosk available)
- **Argentum Photo Lab** - (323) 461-2775  
[www.argentum.com](http://www.argentum.com)
- **Reproductions** - (888) 797-7795  
[www.reproductions.com](http://www.reproductions.com)
- **Pixels Digital Imaging**, (323) 954-1582  
[www.pixelsla.com](http://www.pixelsla.com)



# RESUMES

Please find the following pages:

- \* 'Tutorial' page; it should address many questions you might have.
- \* SAMPLE RESUME: non-musical with few, or 'AMDA only' credits
- \* SAMPLE RESUME: musical with few, or 'AMDA only' credits
- \* SAMPLE RESUME: mixed credits w/ strong dance
- \* SAMPLE RESUME: Seasoned Actor
- \* Two pages for you to hand write your own resume samples
- \* Frequently Asked Questions

# (TUTORIAL)

## Rule #1: NEVER LIE ON A RESUME.

**Also:** Always cut to 8x10 size and staple to picture at the corners.

Balanced and easy to read at a glance are essential

Performing Resumes should always fit on one page; attached to the 8x10 photo

*Sometimes a simple border can be used on the resume; it frames the information and might help a resume from looking to 'sparse'; however, don't be afraid of the "White Space" on a resume.*

# YOUR NAME

Unions

Phone number

[E-mail@act.com](mailto:E-mail@act.com)

*'Dividing lines' can help frame the information nicely*

**AGENT:**

**MANAGER:**

**EYES:**

**HAIR:**

**VOICE:**

This area above is for "stats". Only use phone and email info that you would approve as being 'public' knowledge. In the current age of color photos, many people feel that HAIR and EYES are unnecessary categories to list. Many also do NOT put HEIGHT and WEIGHT. Conflicting schools of thought on this – trial and error will help you know what is right for you. For musical resume; sometimes just voice TYPE is ok (soprano, baritone, etc...) or you can also indicate the actual range by note.

*This next area is for Credits. Categories such as THEATRE, FILM/TV, etc...*

*Listings and order depend entirely upon location (East Coast vs. West coast), Primary area of audition/work (musicals, plays, TV ...) and overall desired focus. Below are some Sample headings.*

**THEATRE** - Actors working predominantly in NY and/or Theater venues will put this category first.

This can be a broad enough category to include many credits. Credits for theatre are usually listed in three neat columns: Play, Role, Theatre. Sometimes a Director's name will accompany the theatre. List your credits in order of 'importance'. Generally list credits in order of importance of **theatre**, then importance of role. (For example, a small role/ensemble in a National Tour would be more important than a leading role in your community theatre.) However, if the venue is equal, then the more important **role** would be listed first.

**TV/FILM** - Actors working predominantly in LA and/or TV-Film will put this category first. Credits in this category are listed differently than in theatre. The name of the show or Film would still go in the first column, but, instead of listing the role, it is standard to list the 'category' of the role – or contract you fulfilled. The hierarchy **for Film** is: **Lead** (also – Principal), **Supporting**, **Featured** (this is basically background but identifiable or seen close-up), and **Background** (Just what it says - generally considered good experience, but not a strong credit unless it is your only one and is with a major film studio). **For TV**, the hierarchy is: **Series Regular**, **Recurring**, **Recurring Guest Star**, **Guest Star**, **Co-star**, and **Background** (again, good for experience, but generally not that impressive on an acting resume). Soap Operas, and Variety shows (shows with sketch segments) also contain the category: **Day Player**.

**OTHER, or OTHER EXPERIENCE** - Beginning actors with few credits might choose this heading which can encompass many things (Modeling, Concerts, Pageants, Hosting, Festivals, Fairs, even Awards, etc...) and make the resume appear more comprehensive. As your resume grows, you will slowly leave off credits of lesser importance.

**CONCERTS, CABARET, IMPROV, CHILDREN'S THEATER, etc...** - All are useable based on having a couple credits to justify listing one as its own category.

**COMMERCIALS** – This usually goes last and the phrase: "Conflicts upon request" is all that goes there

**EDUCATION** List Degree (s) or Graduate status, College or Higher Education School, Any additional school/place. DO NOT put high school down unless it was a performing arts high school. Depending on your formatting choices, you might choose to use only Education OR "Training"; not both.

**TRAINING** (While it is not 100% required, it is highly advised that you check with ANYONE being listed on your resume to assure that they can provide a positive recommendation of you and your work.). Internships can go here.

**SPECIAL SKILLS** Have fun here, but don't get too cute! Use the "4 Very" rule; you should be, very, very, very, **very** good at something if listing it in this category; otherwise indicate your 'limited' level of proficiency in some way. If it does not require 'equipment' of any kind, you should be able to demonstrate the skill immediately when asked. **NOTE: Licensed Driver is not considered a special skill. Neither dance nor singing is considered a 'special skill' on a musical theater resume.**

# Ann Falactic

[www.shock.com](http://www.shock.com)

818-555-1212

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## **FILM & TELEVISION**

Student Film Project

Lead

Dir: Anna Mae Shin/AMDA

## **THEATRE**

An Evening of Scenes:

A MIDSUMMER NIGHT'S DREAM

*Helena*

AMDA showcase, LA

POETRY SLAM

Featured Performer

AMDA Perf Space, LA

## **TRAINING**

AMDA College and Conservatory of the Performing Arts, NY/LA

*Graduate (upcoming) June '13*

Acting: person 1, person 2, person 3

Voice Production/Speech: Person 1, person 2

Dance and Movement: Person 1, Person 2

Improvisation: Person 1, Person 2

Stage Combat: Person 1, Person 2, Person 3

## **SPECIAL SKILLS**

Stage Combat: hand-to-hand, broadsword, rapier, dagger; certified.

Gymnastics

Sky Diving

Water Skiing

Dialects: High British, Cockney, Southern, Texan

**DON A. CAP**  
Non-Union  
[www.Bonnet.com](http://www.Bonnet.com)  
*voice: lyric baritone*  
**323-555-6305**

## **EXPERIENCE**

LIFE IS A HIGHWAY;  
A MUSICAL REVUE

*Featured Performer*

AMDA LA/ Dir; Diane Uvhunger

An Evening of Scenes:  
BIG MISTAKE

*Brian*

AMDA showcase; LA

AWAKENING (Dance Workshop)

*Ensemble/feature*

AMDA LA/ Dir; Marge Inaveror

## **Concerts**

Century Singers

Alto/Soloist

Norma Lee University

Show Choir

Featured Soloist

Howie Doin High School

## **TRAINING**

BFA - AMDA College and Conservatory of the Performing Arts, LA

Singing: person 1, person 2

Dance: Tap: person 1, ballet: person 1, Jazz: person 1

Acting: person 1, person 2, person 3

On Camera Acting: person 1

Voice Production/Speech: Person 1, person 2

Improvisation: Person 1

## **SPECIAL SKILLS**

Contortionist

High Falsetto

Sight Sing

Speak fluent Chinese

# Rhonda Jom

AEA – SAG – AFTRA

Tally Talent Agency  
111 Street Road  
Los Angeles, CA. 90036  
323-555-3333

EYES: Blue  
HAIR: Auburn  
VOICE: Lyric Soprano  
[www.RJdances@mac.com](http://www.RJdances@mac.com)

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## THEATRE

OPENING DOORS  
SELECTED SCENES  
BRIGADOON  
A CHORUS LINE  
SINGIN' IN THE RAIN

Featured Performer  
*Beth* (Little Women)  
Ensemble  
*Judy*  
Ensemble

AMDA Revue, Los Angeles  
AMDA Showcase, Los Angeles  
Heidi High School, MN  
Heidi High School, MN  
Mountain Players, RI

## DANCE

Azkaban Dance Tour  
Awakening (workshop)  
Pauly Paul's Dance company  
Various Dance Recitals  
Various Dance Recitals

Guest artist  
Soloist  
Company member  
Soloist/ensemble  
Soloist/ensemble

Vienna, Paris, Israel  
AMDA, Los Angeles  
A. Pauling studio, FL  
Dinks, PA  
Bea's Perf. Arts Academy, NY

## FILM & TELEVISION

STUDENT FILM PROJECT  
HOPPY; Dance Video

Lead  
Featured Hip-hop

Dir: Dan Scaptin/AMDA  
Dir: Matt Glossy / VS Prods.

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## EDUCATION/TRAINING

AMDA College and Conservatory of the Performing Arts, LA —*Graduating Feb '11*  
Acting, Musical Theater, Dance (ballet, Tap, Jazz, Theater), Singing, Speech, Acting for Camera...  
Dolly Dinks Dance Academy, PA; Ballet:Tara Cotta, Tap:Bill Jingle, Jazz: Casey Diaz  
Creek Manor Community College; 1 year business and arts courses

## OTHER

Miss Tennessee Pageant – first runner up  
Louisiana state baton twirl-off - blue Ribbon



**Resume for the more seasoned actor**

**Sue Nahmee**

SAG-AFTRA-AEA-AGVA-AGMA-ASCAP

Bea Starr Talent Agency  
1212 Fame Street  
Hollywood, CA. 90000  
323-555-8888



Studio! Management  
86 Studio Blvd.  
Studio City, CA. 90000  
800-STU-DIOS

[www.lightmeup.com](http://www.lightmeup.com)

**FILM**

MALCOLM Z  
THE COLOR GREEN  
CINDERELLA

*Lead*  
*Supporting*  
*Supporting*

Paramount / Clara Fication, dir.  
Universal / Lou O'pay, dir.  
Miramax / Ann Hance, dir.

**TELEVISION**

WACKY WOMEN  
HOSPITAL WORLD  
HOW I MET SOMEONE  
LAW & LAWYERS  
GALAXY BATTLES (pilot)  
ALL MY NEPHEWS

*Series regular*  
*Recurring*  
*Guest Star*  
*Co-star*  
*Guest Star*  
*Day player*

ABC / Emanuel Labor, dir.  
CW / Sal Amander, dir.  
CBS / Ann Chovee, dir.  
NBC / Bob Forapples, dir.  
FX / Cy Figh, dir.  
ABC TV, NY / Ann Jyna, dir.

**B'WAY / OFF-B'WAY**

BRAND NEW SHOW  
A FUNNY...FORUM (u/s perf)  
SYLVIA  
GOLDA  
HAVE I GOT SOMETHIN' FOR YOU

*Crystal*  
*Philia*  
*Sylvia*  
*Standby*  
*Chicken*

Original Broadway Company  
St. James Theatre / Major Director  
John Houseman Theatre  
Helen Hayes Theatre  
2<sup>nd</sup> Ave. Theatre

**STOCK AND REGIONAL**

A CHRISTMAS CAROL  
DRACULA  
SUNSHINE BOYS  
DIARY OF ANN FRANK

*Christmas Past*  
*Mina*  
*Nurse*  
*Diary*

Generic Arts Center, SC  
Anywhere Playhouse, PA  
Someplace Theatre, MI  
Maura DeSame Rep, FI

**SPECIAL SKILLS**

Fluent Japanese, minimal Spanish  
Dialects: High British, Cockney, Russian  
Juggling 3 objects, Splits



**COMMERCIALS**

*list upon request*

# **MY ‘MOCK’ RESUME 1**

# **MY ‘MOCK’ RESUME 2**





## **RESUMES – FAQ's**

### **Is it okay to glue my headshot and resume together or should I use staples, or does it matter?**

Generally, the majority of industry guests that have visited AMDA, LA, express their preference for staples – at the four corners. Glue inevitably does not remain adhesive. Printing your resume directly onto photos is of course, possible, but can be very costly. The hope is that your resume will change and grow rather frequently; you don't want to have to print new pictures every time you add a credit to your resume.

### **What are some good font sizes to use for the different sections and titles of my resume?**

Experiment. Your name will get a large font. Comparatively, headings might be larger than credits, but smaller than name and stats. It all depends on the resume and individual's credits; whatever looks good and can be read easily. Having said that, many feel that anything smaller than 11pt or 10pt of many fonts will probably be too small to be effective (except perhaps for the very seasoned professional with many TV or film credits).

### **What if my name on my headshot is different from the name on my resume?**

Change one or the other. The name on the resume should match the one on the photo. If you change your name – change everything that contains the info. If you're not sure, don't change anything until you are certain.

### **Should you put your union status on your resume?**

If you ARE union, definitely list the union(s) of which you are a member (usually centered under your name). If you are NOT union, then, it is a personal preference whether or not you put "non-union" on your resume; some would advise yes, others no. Go with what you are comfortable with.

### **Do I need a 323 area code?**

No, however a LOCAL number is strongly advised. Even though many people live locally, but have cell phones with out-of-state numbers – it is still considered a risk that someone will dismiss you from consideration based on the assumption that you do not live here.

### **Should you put a high school credit or two down?**

If you have limited credits, sure. Be clear and honest that it is indeed a High School credit (no fancy names of the theater IN the High School). As you build your resume remove the High School credits. Regardless, it is usually advisable to list only one or two.

**If you do a scene at AMDA that is actually a one-act, meaning that you performed the one-act in its entirety, could you put that under theater experience?**

If the goal of the product was for educational purposes, it is not in the same category as the 'credits' you are listing on your resume. If it was not a production, (something designed for an audience's experience; not the actor's) with production elements (lights, sound, costumes, audience who arranged a ticket, etc.) then do not put it down. Ultimately it is class/scene work and is valuable as part of training. Do not expand it to a "performance" credit. If you decide to list names of scenes you worked in class (unusual, but not an absolute "don't"), then list it in 'Scene Study' or Training or something in there. But only if it was something truly advanced and specialized.

**If I was cast in a role but was incapable of finishing rehearsals and/or performances, can I still put it on my resume?**

NO. Conversely, If you understudied a role and got to perform it, you put "u/s perf." next to the role.

**Should you put "reel available on request?"**

If you have one ready to hand to someone – sure. Not required, but not bad either. However in this era of advancing technology, citing a "link" on your resume is even better.

**What about things I wrote, directed, stage managed, crewed, designed, dance captained, etc...?**

Generally a performing resume should be just that. Directing, choreographing, writing, etc., are all skills associated with professionals who devote their entire resumes to those credits. Listing one or two of those things on your performing resume will frequently diminish your impact as a performer. If you feel the credit is very important to display on your resume, then find a place/category that you feel gives effective information without undermining the overall goal of the resume.

**What do I do about references?**

Generally, performing resumes do not have a separate category for references. ANY person's name you put on your resume is considered a 'reference' (it's WHY you put their name on there). If placing a name on your resume, it is advisable to feel certain that the person would provide positive feedback about you if asked.

# AMDA

## A TIMELINE FOR GETTING HEADSHOTS AND RESUMES

### PLAN AHEAD; A STEP-BY-STEP REFERENCE

This list is just to give you an idea of how much planning and time is needed to successfully shoot, choose, order, and prepare your headshots and resumes for AMDA. Remember that whether you are in showcase rehearsal, film projects, or classes, your **hard copy Headshot/Resumes should be complete and ready by the start of 4<sup>th</sup> semester for conservatory students and 7th semester for BFA students**. Take a second to plan the next few weeks so that you are prepared and confident when taking this important step towards beginning your professional career.

- **MEET AND GREET** –AMDA's Photographer Fair is probably the first step many of you will take towards getting your headshots. You should take advantage of the fair and meet as many of the photographers as you can – but don't stop there. Feel free to explore other photographers until you find someone with which you are comfortable and confident.
- **MAKE AN APPOINTMENT** - Be aware that many of your fellow students will be doing this same thing so assume that photographer schedules will fill up fast! Beside their AMDA clients, all photographers have other clients and travel schedules to coordinate. Plan ahead and get a date that works for both of you as early as possible!
- **PHOTO SHOOT** - Be ready and well-rested for your scheduled appointment. Be professional and prepared, but also don't let anyone rush you. You've paid for a service that is very important and you should take advantage of this special time and enjoy yourself! Remember, the calmer you are and the more you're enjoying yourself, the better your photos will be.
- **CHOOSE YOUR HEADSHOT(s)** - You may get a disc of photos on the day of your shoot or you may have to wait a few days - it depends on the photographer. Either way, you should give yourself at least a week to review all your pictures, talk with your friends and family, and discuss your best options with AMDA's faculty and staff. Narrow down your photos to your top 5-15 before you show them around.
- **TOUCH-UPS, BORDERS, FONTS & REPRODUCTIONS** - After you've decided on which headshot you'd like to reproduce; you must plan for the turn-around time it will take to get those copies. Some companies will ask you to approve a "proof" or a sample of what you've ordered. Some places may be backed up and have a longer turn-around time. It's best to research your options and plan for how long this process will take.
- **PRINTING RESUMES, CUTTING & STAPLING** - You need to plan for the time it will take to assemble all your headshots; this includes: deciding where/how you are going to have your resumes printed, how much that will cost, and trim resumes and attach to Headshots.  
**PLEASE DO NOT PLAN ON COMPLETING THIS PROCESS AT AMDA ON THE DAY YOUR HEADSHOTS ARE DUE!** AMDA is happy to support this step in your professional career, but planning to use the supplies that might be available at reception is not a good idea. After all the time, money, and effort you will have put into your headshots, hastily cutting and clipping them together is not a smart plan. Plan ahead and do this at home or at a professional company.