

## PERFORMING ARTS RESUME

### Content

A performer's resume details your experience in a performing arts discipline, your abilities as a performer, and your physical characteristics. In a professional resume, it is considered inappropriate to include personal information, but in your performer's resume, you will *have* to include personal information. Often, employers will want to know your height, weight, hair color and build. Sometimes, they'll even want your measurements, for costume purposes.

### Format

Unlike professional resumes, performer's resumes are often broken into columns and kept to a page a length. Traditionally, performers' resumes can include sections on education/training, union membership, performing experience, related work experience, awards/distinctions, and special skills. Professional resumes tend to have short paragraph sections. Performer's resumes are usually divided into concise list form.

### Resume Guidelines for Multitalented People

If you have focused on more than one discipline, get specific! Don't try to cram all of your theater, dance, and singing experience into the same document. You will not be able to do justice to your experience *or* your resume. If you have enough experience in more than one discipline to warrant more than one resume, then **write more than one resume**, and only submit the resume pertinent to the job title.

If you are an actor and a singer, a choreographer and a dancer, a composer and a director, have a separate resume for each title. Keep each one very focused. If you decide to include a section like Other or Special Skills, you can mention your other talent in a single phrase; for example, *Extensive theater background* or *Proficient in Alexander Technique*. It may feel as though you are minimizing your other areas of expertise, but what you're really doing is focusing. Do not underestimate your special skills when submitting a resume. A director or organization may be looking for something rare and atypical during an audition scenario, and those special skills may give you an edge.

Your resume is suppose to convince an employer that they want to hire you, and that you are perfect for the job they're offering. That means you have to keep everything in the document *relevant*. If you're auditioning for a musical, you'll need to highlight a variety of abilities; if you're auditioning for a Hollywood comedy, it might be unwise to highlight your career in modern dance.

If you have developed a unique performers art genre that incorporates aspects of more than one discipline, *and the job you are seeking requires this ability*, then you should develop your resume accordingly. You should still keep it to one page. Remember, choose representative highlights of your training and experience. You don't need to include everything. Be discerning. Choose your most impressive accomplishments, and in this case, choose a sample representative of your range.

## **Performer's Resume Options**

### **Effective and Appropriate Photo Options From Headshots to Galleries**

In addition to providing your stats and measurements within your resume, you'll probably want to include a photograph. Accompanying your resume, a good photograph can help convey the intangible qualities about you that make you a good performer. During a large audition, putting a name to a face is important, and not including a photograph could lessen the chances of getting the part. Performers of all disciplines can use a single headshot, but sometimes more is appropriate. For instance, a dancer may want to include a full body action shot to highlight a particular strength (for instance, jumps or turns). An actor may include a photo featuring him/herself in costume in a particular role. This approach can highlight a physical and technical versatility. Whatever you choose, be sure your face is clearly defined, and easy to recognize. Be careful your visuals to not detract from your resume, including a single headshot on the same page as your text is appropriate. Anything else should be kept separate. These separate documents are your gallery. You may not want to include your gallery with every copy of your resume that you send out. It is more appropriate to offer a gallery to an employer who has expressed interest in you, or who has specifically requested it.

You may be thinking, "That's all very well and good, but how am I going to afford this gallery when I can't even afford head shots?" One option is to work with a photography student. This arrangement can be a good, even trade. The photographer gains experience and additions to her portfolio; you gain a valuable service for a nominal fee instead of astronomical professional costs.

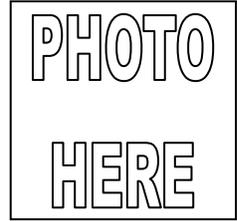
### **Scannable Resumes**

Your chances of being discovered improve greatly when your resume is available online. Once your resume is scanned, you can upload it into searchable databases. In this situation, employers may call you if they are interested, which tips the interviewing/auditioning power-balance in your favor.

**SAMPLE PERFORMING ARTS RESUME**

**TRISH MILLER**

123 James Drive  
Brooklyn, NY 11201  
Cell: 917- 123-5678  
[tmiller@slc.edu](mailto:tmiller@slc.edu)



Height: 5'8"  
Weight: 130 lbs.  
Eyes: Brown  
Hair: Brown

**PERFORMING EXPERIENCE**

<b>Show</b>	<b>Role</b>	<b>Theatre</b>
Dancing at Lughnasa	Rose	Sarah Lawrence College
As You Like It	Rosalind	The British American Drama Academy
Our Town	Stage Manger	The Lovett School
My Fair Lady	Chorus	The Lovett School

**DIRECTING EXPERIENCE**

Insert title	Director	Sarah Lawrence College
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**TRAINING/EDUCATION**

**Sarah Lawrence College**, Bronxville, NY, Bachelor of Arts, anticipated May 2006;  
Theatre concentration

**The British American Drama Academy**, London, England, Study Abroad Program,  
Spring 2005. Norman Ayrton, Mick Barnfather, Christopher Cook, Daniel Evans, Lynn  
Farleigh, Nick Hutchinson, Mike Loades, Jackie Matthews, Fiona Shaw, Michael Thomas,  
Ian Wooldridge.

**AWARDS**

Insert name of award, date received

**SPECIAL SKILLS**

Proficient in Alexander Technique, Stage Fighting, Theatre History, Dramaturgy, Dramatic  
Criticism, Improvisation, Guitar, Voice, British (London) Dialect