

FALL 1999



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FRAME

QUARTERLY PUBLICATION OF ASIFA/Central

FALL 1999

Animation Job Hunting @ SIGGRAPH

by Randall Rockafellow

If you're looking to advance your animation career, the one place you want to be is the annual SIGGRAPH convention. I had heard this from a number of sources so I decided to try my luck at the SIGGRAPH 1999 convention in Los Angeles. Since this was my first SIGGRAPH, some of the job hunting opportunities took me by surprise, some I was prepared for, and some were downright intimidating but all of them were worth experiencing. Read on to discover the best places at SIGGRAPH to further your career, and how to be ready for them so you can get hired while at the convention.

Before you head to the conference make sure you have your resumes, demo reels, portfolios, and business cards all polished up and looking as professional as you can get it. Bring 20 or 30 black and white (no gray scale) resumes, five to ten VHS demo reels, about 50 business cards and one attention getting resume/portfolio. There are always exceptions to these employment-getting tools; one person might bring an interactive CD-ROM demo reel for a job in the interactive market and another might bring a hardcopy portfolio of developed Internet sites. It's usually a good

Job Hunting (Rockafellow) continued on page 3

Call for Officers: ASIFA/Central Election: Deadline January 15, 2000

by Deanna Morse

Ever thought of running for PRESIDENT? Here's your chance to be on the ticket

Our election for Officers will take place Spring of 2000, with preliminary voting by mail in early April, and final voting and ballot counting at the ASIFA/Central Midwest Animator's Retreat, April 22, 2000.

To run for our board, please send a statement of intent to Deanna Morse, President, School of Communications, Grand Valley State University, Allendale, MI, 49401, morsesd@gvsu.edu. This statement should include a brief paragraph of your interest and vision for ASIFA/Central, and a few sentences that describe your background. Statements are due January 15, 2000. These will be printed in our spring newsletter.

Opportunity to Run for President

Albert Gore, George W. Bush, and Bill Bradley - watch out! Here's the ASIFA/Central version of the national election!

I have served as President of ASIFA/Central for about ten years, and

LAST CHANCE!

This is your last opportunity to enter your work for the ASIFA/Central Sampler Reel II. The entry deadline is January 15, 2000. Don't let this opportunity pass you by! For information on how you can enter, see page 4.

I have decided to step down from that office. I have decided not to run again for several reasons; all of these are positive reasons. The organization is strong, healthy, financially stable, visible, and active. There are several capable people who have been active volunteers and could easily serve as President.

Under new leadership, our organization can be more responsive to change, and can follow a new path. I think it is a good time for such a change - when we are strong and healthy. I am willing to remain on the board, and to assist the new President in making a smooth transition.

Thanks to our other current board members and Project Leaders: Jennifer Eldred (Newsletter Designer/Editor and Vice President), Randy Rockafellow (Webmaster and Membership Coordinator), Mary Lou Haynes (Conference Chair and Storyboard Contest Coordinator) Dave Daruszka (Marketing Coordinator and Conference Co-Chair), and Jim Schaub (Editor, Member's reel). Thanks, too, to our regular correspondents for the newsletter including T.L. Champion, and Melissa Bouwman.

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Letter from the Editor *by Jennifer Eldred*



As the year comes to an end, I would like to give thanks to all the ASIFA/Central members and contributing newsletter writers of '99!

THANK YOU!

Without your support through membership

renewal and volunteer work ASIFA/Central couldn't survive!

On that note I would like to remind members that 1999 membership will be up December 31st. Please take a moment after reviewing the articles and opportunities in this edition of Frame by Frame to fill out and send in your 2000 membership.

Change is coming in 2000, we want you to be a part of it!

Contributing writers for this edition include Randy Rockafellow, M. L. Haynes, and Deanna Morse. If you are interested in submitting an article for the first Frame by Frame issue of 2000, the deadline is January 15, 2000.

In addition, ASIFA/Central is still in need of members work to include in the ASIFA/Central Sampler Reel II. Don't be shy, check out page 4 to learn how you can be included. The deadline for entries is also January 15, 2000.

Reminder: Don't forget to send in your registration for the 2000 ASIFA/Central Conference and Retreat.

Happy Holidays!

Jennifer Eldred

Arizona State University Art Museum 4th Annual Outdoor Short Film and Video Festival

NO ENTRY FEES -

NO MESSY PAPER WORK

Deadline for entry is **February 18, 2000**

Information, guidelines, history of festival, and print-post flier can be found at the following web address:

<http://asuam.fa.asu.edu/filmfest/main.htm>

ASU Art Museum
Tenth Street & Mill Avenue
Tempe, AZ 85287-2911
phone: 480.965.2787
fax: 480.965.5254

ASIFA/Central Member **Jim Middleton** has completed his 16th edition of "Uncle Stan's profusely Illustrated World of Pharmacy" calendar, a humorous look at the health care profession.

The calendar is available by mail for \$8.00, postpaid, from:
The Animating Apothecary
P.O. Box 1325
Battle Creek, MI 49016

**Ottawa Festival
September 19-24, 2000**

Hiroshima 2000: The 8th International Animation Festival August 24th - 28th, 2000.

The deadline for submitting the entry form is March 21st, 2000 and films / videotapes must be received between March 1 - April 21st, 2000.

Hiroshima 2000 Festival Office:
email: hiroanim@urban.ne.jp
www.urban.ne.jp/home/hiroanim/
phone: 81 82-245-0245
fax: 81 82-245-0246

ASIFA/Central Mission Statement

ASIFA: Association Internationale du Film d'Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. - adopted 3/92

ASIFA/Central Volunteers and Project Leaders

Newsletter Designer/Editor & Vice President

Jennifer Eldred
eldredj@usa.net

President

Deanna Morse
morsed@gvsu.edu

Marketing Coordinator

Dave Daruszka

Storyboard Contest

Mary Lou Haynes, morgpk@aol.com

Conference Chair

Mary Lou Haynes, morgpk@aol.com

Conference Co - Chair

Dave Daruszka

Webmaster, Directory Coordinator

Randall Rockafellow
rrockafellow2@juno.com

Web site:

<http://www.asifa.org/animate>

E-mail: asifa@asifa.org

ASIFA/Central Conference:

April 21 - April 23, 2000

To contribute or volunteer contact:

Deanna Morse
Phone #: 616.895.3101
E-mail: morsed@gvsu.edu
US mail: ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401 USA

To join ASIFA/Central:

Send a check (payable in US dollars to ASIFA/Central) to the address above.

Printed in the U.S.A on recycled paper.

idea to research what the portfolio requirements are each of these animation markets and of the individual companies.

Your black and white resume should be faxable, photocopyable and easy on the eyes. This means your resume should be easy to follow and legible even after a couple of generations of being faxed or photocopied. Make it obvious on your resume what type of job you want and what skills you have. Don't be vague (Computer artist/ animator) specify exactly what job(s) you want (character animator, 3D modeler, texture artist, CG lighting, special effects compositor.) Be sure to include any and all of your computer animation software skills (Adobe Photoshop 5.5, 3D Studio Max 2.5, Maya 1.0, Softimage, Painter 6.0, etc.) Demo reels should be short, have an opening and ending credit list, and have a shot by shot playlist. They should be no longer than two to three minutes and ideally be only the best work you've ever done. Be sure to list your name, phone number and an email address on your credits (some people don't do this and lose out on the job.) A demo reel playlist is usually a small piece of paper taped inside a demo reel case. Be sure to identify what you did on each shot, who it was for, and what it was for. If you did everything, say you did everything.

I think of business cards as little keepsakes. People pull them out and start to remember the person who gave it to them. I found them essential when attempting to get recruiters to remember me. I spent around ten dollars for a pack of two hundred white tear off business cards. I then printed an image of a couple ballroom dancing along with all my contact information on the card. When I concluded my conversation with the recruiter I handed him/her my business card and told them I ballroom dance. It was a little something that helped me stick out from the mob of animation job seekers they were faced with. Instead of a business card you could also use a postcard, or some other small inexpensive item that will get them to remember you.

I can speak very little about portfolios. I didn't bring one to SIGGRAPH so unfortunately I have no advice to offer. There is a web site <http://www.house-of-cool.com>, which gives very good advice about portfolios and is maintained by Warner Brothers' animator, Ricardo Curtis.

I recommend creating one very eye-popping attractive

resume/portfolio piece. At SIGGRAPH you will use this piece to stand out against all the other flashy resumes posted on career services bulletin boards. I would create this as two pages. The first page would have my name, contact information, the type of job I was looking for, and a list of my computer skills all in rather larger than normal type. Include in slightly smaller type a brief list of your animation job employment (if you don't have any, don't put any work experience down), Education (if you're from a reputable animation school put it down) and finally at the bottom of the page a sample of an eye-catching image. On the second page I would put two or three more portfolio pieces. These images must indicate that you have skill and or talent. If they don't then the recruiter will decide not to bother picking up your demo reel (remember they are looking to see if you are either a great modeler, texture artist, storyboarder, character designer, etc., as indicated by your desired job type, make these images show your talent.)

Now you've landed at the SIGGRAPH convention. Your armed with your demo reels, shielded with resumes, and covered with business cards. Where do you go first? Head to SIGGRAPH's career services, or as I like to call it career central. At career services, you get your resume posted, forward your resume on to companies, and sign-up for interviews with selected companies. You register your name and are assigned a number (yes you are reduced to a number, but a talented number). This number establishes your own personal folder for your resumes and up to four of your demo reels. To start, give career services two demo reels, ten resumes, and have them post your bold, attention-getting resume/portfolio piece on their artist for-hire board. Recruiters now have the opportunity to see your posted resume and ask career services for a copy of your resume and demo reel. Within career services recruiting posters for animation houses are tacked to the walls. Browse the posters and recruitment literature; then forward your resume on to the company(s) of your choice. Career services will also sign you up for open interviews. Only a few companies offer open interviews and they are available on a first come first serve basis. That's why I call it career central because you have to keep finding your way back to career services to check on your folder and interview opportunities. It's a good idea to check your folder to see if you still have demo reels left and better yet to see how much interest you've gotten.

After career central there is the one-day job fair in which

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Opportunities for Volunteers

One of our open board positions will be President. There is also an opportunity for someone to serve as Treasurer. If one of the board members or project leaders decides to be president, they may wish to give up their current area of responsibility.

We are always in need of correspondents for the newsletter, and for people wanting to help with projects that link our members.

Got an idea? Want to be more active? Contact me or one of the board members for more information and assistance.

And think about running for election. Please send in your statement of intent before January 15, 2000. Let's have some lively debate and an interesting election.

(And thanks for your continuing support of ASIFA!)
Deanna Morse

CALL FOR WORKS ASIFA/Central Reel II

ASIFA/Central is looking for 3-5 minutes of sampler work from ASIFA/Central members. Your work can be pre-cut or you can give us permission to edit several of your pieces together.

The ASIFA/Central reel will be offered to ASIFA chapters, others would be charged a small fee. Contact information will be included with the reel. Each participant included on the reel will receive a free copy.

To have your work included please send us a letter of permission. In the letter please include your name, the name of the piece(s), contact information, background information about

your work, an artist statement and the completed form below. ASIFA/Central will accept material in the following formats: VHS, SVHS, 3/4 and Beta. Photographs and stills are optional but may be included in promotion materials. Please only include information you want published in the newsletter, on the ASIFA/Central website and in contact information released with the ASIFA/Central sampler reel.

ASIFA/Central sees this opportunity as a benefit of being a ASIFA/Central member. In creating this second sampler reel it is our intent to spotlight the diversity and to increase the visibility of work being created by our midwest animators.

Deadline: January 15, 2000

Name: _____

Address: _____ State: _____ Zip: _____

Phone: _____ Fax: _____ Email: _____

Format: ☐ VHS ☐ SVHS ☐ 3/4 Inch ☐ Beta

☐ Precut -Please list title(s) and running times of animation(s) included (Note: 5 minute limit):

☐ Uncut, please edit segments from the following animation:

I hereby release the above clips of animation for ASIFA/Central's use in compiling an ASIFA/Central Sampler Reel. I am the contact person regarding all pertinent questions about the rights to the above film(s). ASIFA/Central is free to place my animation in any order on the reel and has my permission to edit work(s) together if I checked the Uncut box on the form above.

Signature required.

ASIFA/Central is not responsible for misdirected, lost or damaged tapes.

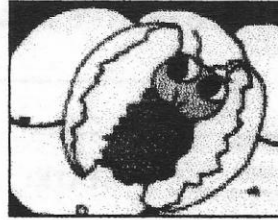
Send tapes to: ASIFA/Central,
c/o Deanna Morse,
School of Communications,
Lake Superior Hall,
Grand Valley State University,
Allendale, MI 49401.

ASIFA/Central Sampler Reel Available for Purchase

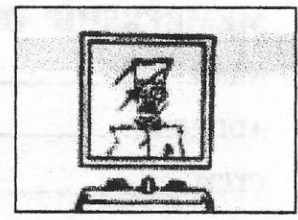
The first demo reel of ASIFA/Central members is available for purchase. The reel includes works from 17 members and includes the following:

Flips Bad Hair Day, Dan Kessler
Excerpts from *Law of Averages*, James Duesing
Animated Credits, Mike Allore
The Great Cookie Escape, Dave Valko
Excerpts from *Recent Work*, Eric Oerhl
3D Demo, Jason Jarvis
Sesame Street spots, excerpts from *Sand Paintings*, Deanna Morse
Through the Magnifying Glass, Melissa Bouwman
Demo Reel, Knock Knock Cartoons
Uncooked Festival Opening, Randy Rockafellow
3D Graphics Reel, James Schaub
Animation Reel, Jim Middleton
The Magic Shoes, Jennifer Eldred
Joey Learns to Fly, Ed Counts

Through the Magnifying Glass, Melissa Bouwman



Flips Bad Hair Day, Dan Kessler



Self Portrait, Kim White
ASIFA/Central Anijam, Adwoa Muxea
World Peace, Phil Simoncelli

The cost of the reel is \$22 for ASIFA members, \$32 for non-members. Shipping and handling charges are included. To order, please send a check (payable to ASIFA/Central) to Deanna Morse at the address on the back of the newsletter.

What's in it for you? An hour of delightful animation for your viewing pleasure. Place your order today!

Continued from Job Hunting (Rockafellow) on page 3

thirty plus companies wait for the eager job hunters to fill employment positions. Bring your portfolio, demo reels, resumes and business card to this one. Walking into a room filled with other job hunting hopefuls can be a little intimidating. Before you muster the courage to talk to a company recruiter, sit down and go through the list of companies at the fair. Pick four to eight companies that you would honestly be interested in working for. Have your demo reels, resumes, portfolios, and business cards ready. Then one by one go up to each booth and talk with the recruiter. You probably will start with the resume, fork over the demo reel, and talk for a minute and then end with a parting word as you hand over your business card or other keepsake. If you're not feeling confident, take a minute to regroup and go in with the idea that you need to know more about the company, what they do and what they are looking for. Get a business card and make sure you know where to send your demo reel. Tell them that if you don't hear from them you will send them another demo reel in six months.

In addition to the job fair, animation houses such as Rhythm and Hues, Pixar, and Big Idea have booths on the exhibition floor where you can talk to recruiters and submit demo reels. Some companies even setup their recruitment center at a nearby hotel where job seekers can once again meet with recruiters and hand over a demo reel.

If you don't get a job while at SIGGRAPH, bank on SIGGRAPH paying dividends later on in your career

maybe even as soon as a month after the conference. All the networking that you did should set things in motion. If you spent some time over the past year or more networking before heading to SIGGRAPH you might be pleasantly surprised to run into those contacts at SIGGRAPH. A chance meeting that can spark talk about future job possibilities. After Siggraph, follow up on the contacts you've made. Get your next demo reel ready to send them in six months.

Remember, there are tons of interesting people, and weeks worth of things to see and do at the convention. Most of them have nothing to do with your job search, but have a lot to do with SIGGRAPH being fun, exciting, and educational. This is said, first to remind you that you need to be prepared and aware of scheduled job events and activities available at SIGGRAPH so you don't miss them. Secondly remember, you're also there to enjoy yourself by meeting new people, checking out the latest hardware and software, taking various animation related courses, watching lots of inspiring animation, and trying out the coolest cutting edge interactive innovations. So network, impress the recruiters, get hired with the help of SIGGRAPH, and have yourself a great time.

After SIGGRAPH Randall Rockafellow landed a part-time faculty position with the Center for Creative Studies in Detroit, Michigan. Randy is also a freelance animator and maintains the ASIFA/Central web site. You can reach him at rrockafellow2@juno.com.

MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 2000

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ FAX: _____

EMAIL: _____

TYPE OF MEMBERSHIP:

- ☐ STUDENT (\$12)
☐ GENERAL (\$20)
☐ INTERNATIONAL (\$40)
(INCLUDES GENERAL)
☐ CORPORATE (\$300)

PLEASE PRINT MY NAME AND ADDRESS IN:

- ☐ MEMBERSHIP DIRECTORY
☐ WEBSITE LISTINGS

**Make checks payable (US dollars) to
ASIFA/Central and send to:**

Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
email: morsed@gvsu.edu



JOIN TODAY !



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1.73160



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