

IUSB Design and Technical Production

Portfolio Guidelines

Updated: 2017

The Design/Tech Portfolio:

(Complied from Policies of Christopher Newport University as presented at the SETC conference)

Introduction:

As a requirement of graduation all Design and Technology students must create a professional quality portfolio that will be viewed and critiqued by faculty as part of the review process. In addition the portfolios will be presented as part of the Design/Tech student exhibition at the end of each year of study.

I. Stages of development for the Design/Tech portfolio

1) The 'Starter' Portfolio (Year 1)

In the first year Design/Tech students, or those considering taking this track, should begin by putting together a 'starter' portfolio. This portfolio can be created with a black 3 ring binder or a presentation binder (such as the Itoya or Prat presentation books). Students are advised against investing in an expensive portfolio until they have a degree of certainty as to their career path and experience creating a portfolio. Ideally the starter portfolio should be presentable in all regards and reflect the students commitment to creating a quality product.

- 1) The starter portfolio should present the students Design/Tech course work as well as production work with the department of Theatre and Dance. Though supporting documentation and photographs may not yet be fully formatted an attempt should be made to include these items.
- 2) The Starter portfolio must include a current resume and a sample letter of application. These should be properly formatted and grammatically correct.

Copies of the resume and letter of application should be available for each faculty member at departmental reviews. The faculty review the students work and the student will leave with a list of notes and suggestions from the faculty on improvements to be achieved.

2) The Intermediate Portfolio (Year 2)

By the middle of the second year Design/Tech students should be making significant steps towards the intermediate portfolio and should have a completed intermediate portfolio by the end of the second year.

- 1) Notes and suggestions from the faculty review of the starter portfolio should be implemented.
- 2) The collection and inclusion of images and supporting documentation are significantly manifested in the intermediate portfolio. Both class work and production work should be included. Documentation (photographs, working drawings, rough sketches, selected research) should be included in this portfolio.
- 3) The student may be interested in investing in a more substantial portfolio case, however, at this stage it is acceptable to present the portfolio in a presentable 3 ring binder or presentation binder as before.

- 4) Portfolio pages should be properly labeled indicating pertinent information based on project (for design: Your role, Show, Theatre, Director, Date; For technology: Your Role, Show, Theatre, Designer, Date). Additional labels indicating cast names and describing each project are encouraged.
- 5) The Portfolio must include an updated resume and a sample letter of application should accompany the portfolio. These should be properly formatted and grammatically correct.

Copies of the resume and letter of application should be available for each faculty member at departmental reviews. The faculty review the students work and the student will leave with a list of notes and suggestions from the faculty on improvements to be achieved.

3) The Advanced Portfolio (Year 3)

By the middle of the third year Design/Tech students should be making significant steps towards the advanced portfolio and should have a completed an Advanced portfolio by the end of the third year.

- 1) Notes and suggestions from the faculty review of the intermediate portfolio should be implemented.
- 2) The collection and inclusion of images and supporting documentation are significantly manifested in the advanced portfolio. Both class work and production work should be included. Documentation (photographs, working drawings, rough sketches, selected research) should be a significant part of the portfolio along with representation of skills specific to area of study (Design or Technology and Costume, Scenic or Lighting). A second area of specialty is encouraged.
- 3) Work from areas of design or technology outside of a student's first and second area of specialty should be presented in a separate intermediate style portfolio.
- 4) The student must now invest in a professional design portfolio appropriate to their area of study.
- 5) Portfolio pages should be properly labeled indicating pertinent information based on project (for design: Show, Theatre, Director, Date; For technology: Show, Theatre, Designer, Date). Additional labels indicating cast names and describing each project or step in the process are encouraged. For designers inclusion of a design statement for each production should be considered.
- 6) All work should be properly and artistically formatted to a presentational level. Images should be shrunk, enlarged, cropped, etc. to present the work in the best way possible. All images and documentation should be aimed at showing your process as a design or technician. The portfolio is the 'selling tool' for your skills... make sure it is a showcase of your talents and successes.
- 7) The Portfolio must include an updated resume and a sample letter of application should accompany the portfolio. These should be properly formatted and grammatically correct.

Copies of the resume and letter of application should be available for each faculty member at departmental reviews. The faculty review the students work and the student will leave with a list of notes and suggestions from the faculty on improvements to be achieved.

4) The Professional Portfolio (Year 4)

By the middle of the fourth year Design/Tech students should have a completed professional portfolio.

- 1) Notes and suggestions from the faculty review of the advanced portfolio should be implemented.
- 2) New and more focused imagery and documentation has been added.
- 3) The area of specialization is clearly identifiable in the portfolio.
- 4) This portfolio should be able to serve, without the students presence, as the center piece of a tabletop display (such as those presented at URTA's). Students may choose the amount of 'verbage' in the portfolio based on the anticipated usage; or students may choose to create a display portfolio for such instances and an interview portfolio that has less written words to allow for conversation to naturally be instigated in an interview setting.
- 5) The Portfolio must include an updated resume and a sample letter of application should accompany the portfolio. These should be properly formatted and grammatically correct.

Copies of the resume and letter of application should be available for each faculty member at departmental reviews. **This portfolio will be reviewed by the faculty (mid-year of your final year) and approved or updates will be recommended for inclusion in URTAs and graduate school applications as well as professional interviews.**

The Tabletop Format:

This format follows the URTA standards and aligns with the standards for similar audition/interview events. You will be provided with a 6 foot convention/banquet table to display your work. The portfolio and resume should be the centerpiece of this display with additional materials that may draw a potential employer or graduate schools attention displayed alongside the portfolio. These materials may include additional renderings, photographs, crafts projects, sewing or patterning projects including actual costumes and supplementary work like rough sketches or life drawing work from fine arts classes. The organization and arrangement of the display itself speaks as loudly about the students organizational and creative capacities as the objects on display.

The Send-away portfolio:

The send-away portfolio is an offshoot of the professional portfolio that is intended more as a 'teaser.' These are portfolios of copied (not original) artwork and photographs that can be sent away to theatres in applications with the expectation that they will not be returned.

The Web portfolio:

If at all possible students should seek to complete a digital/web portfolio before they graduate. The web portfolio should contain items similar to those in the 'hard' portfolio but may also include additional materials. Remember that a web or digital portfolio should be as clean and polished as your 'hard' portfolio. If you don't have the skills to create a professional looking web portfolio consider having one done professionally or better yet use elective classes while you are still a student to learn how to create a website. Having a website address on your resume greatly increases the chances you will get a call for a potential job.

Business Cards:

Upon graduation students are encouraged to have business cards available to hand out at the USITT or other conferences and in graduate school and professional interviews. Many Internet sources are available for printing business cards at reasonable prices.

Branding:

The truth of the world today is that branding has made a huge impact on all areas of the business world. Consider creating a webpage, send-out portfolio and business cards that follow a similar design aesthetic. (same font, similar color and/or background images, similar formatting) Take care, however, that these presentations don't become "cutesy." Theatre, although fun, is a business and these items are part of your professional image. Your portfolio and presentation materials should convey your personality but should not make you seem unprofessional or they may work against you.

II. Portfolio Content

The portfolio should reflect the student as an actual individual and tell the view something about the student's process as a worker, collaborator and theatre artist. It is useful to think of the portfolio as a tool to tell your story, your work ethic and style.

Collection:

For design/tech student's and professionals it's important to stay on top of the many images and documentation that you will collect over the year. All of this can add up to a lot of stuff over the years, so clear organization is helpful. Collecting class, production and professional work together into labeled files can be very helpful in the long run. Red tag board portfolios or vinyl Drafting zipper pouches work well. Renderings, rough sketches, photos etc. from a show or project can be stored in a pouch or portfolio that can be labeled with the show, theatre and year for easy future access. Staying current with work can avoid the last minute scramble of looking for images and documentation. The faculty or an employer will be able to tell if you have created a last minute portfolio and it will communicate your lack of preparation, not your skill.

What should you save? Everything. The collection should include not just images of the final products, but of the *work in progress*, possibly including images of the student actually doing the work. Always be proactive in the pursuit of image collection. It's better to document everything than to forget to document something and find that that is exactly what a potential employer wants to see.

Images:

Photographs can be stored as print or in digital form. If photos are stored digitally make sure that you have a backup in the case of a computer crash or theft. The cost of a suitable external harddrive is no longer prohibitive; keep photos on an external hard drive as well as your computer and update often. Students can obtain photos from the department, friends and professors but when possible students are encouraged to obtain a quality Digital SLR camera. Having your own camera will be useful for your work here but also as you do summer work and move into the world of professional theatre. While a camera phone may be fine for facebook, the quality is not sufficient for a portfolio.

Photos for presentation in the portfolio should be printed at high resolution on PHOTO PAPER and IN COLOR. If at all possible a photo printing service should be used as the level of quality will be much higher than a desktop printer. 'Shutterfly' and similar sites offer reasonably cost effective printing for digital pictures in a number of sizes. Some retail stores like 'Target' offer in store digital printing that can be done on short notice, however, the cost may be greater than on-line ordering.

Supporting Documentation and Research:

Students should save other forms of documentation such as working drawings, management paperwork, costume patterns, research, and detail drawings or sketches done in communication with a draper. Relevant research should always be included in design portfolios.

Process Documentation:

Perspective employers and graduate schools are interested in more than just the final product, they are keenly interested in the process that led to that final product. Theatre is a collaborative art and a potential employer is interested in making sure you have the skill but also the ability to be a good team member. So, the portfolio should include examples of thumbnail sketches and research of an orderly creative process.

Content and Quality:

Less is more in terms of a portfolio. Images and work should be included only if it is of high quality and shows your work in the best light. The things in your portfolio should be work that you can be proud of; things that you can speak highly about in an interview. Remember interviews should always remain positive, if you can't speak well of a project it should not be a part of your portfolio.

Even if the work looked good in person, if the image quality is poor it will appear amateurish and should not be included in the portfolio. Sift through your collection of images and content and pick the best things as pieces in your portfolio.

Contextual images will help make the portfolio more vivid. For instance, if the student has built a garment, how it appeared on stage in the production should be included in the portfolio, not just a close up shot in the shop. That is not to say that detail shots of the costumes need not be a part of the portfolio, but for the outside observer a contextual image will give them a sense of how your work fit into the larger show.

Neatness and Labels:

Neatness is perhaps one of the most important parts of the portfolio presentation. EVERYTHING about the portfolio should be meticulously presented, including labels. Labels should be neatly printed, cut and mounted straight. Labels should be the same style, font and layout throughout the portfolio. Borders tend to make labels look more professional and consider using the same resume paper for your portfolio labels and your resume (that's a form of branding). Saving your label files on the computer can make changes to the portfolio easier. There will be several varieties of portfolio pages available; choose the ones that work best for you. Vinyl ones work well and kink less than harder plastic pages but rubber cement will warp the vinyl so can not be used with vinyl pages. When pages become scratched or cloudy, replacing them will give the portfolio an easy face-lift.

One hint for easier adaption and revision of the portfolio is to arrange each page on its own black backing sheet... that way when you want to move things around in the portfolio you can just re-arrange the pages rather than completely taking them apart and putting them back together. This will keep the sheets in nicer condition, you don't want to have rips in the black backing sheets as they will make the portfolio look messy.

Organization and Orientation:

There is not set order of content for a portfolio, only suggestions. Typically your first page should display your resume; especially important in the case of a Tabletop display where you may not be there to accompany your portfolio. Then you typically lead with the strongest work in your primary area (or the area that your may be interviewing for) and group all of that area together. Follow that with your second area and ending with another strong, attention drawing work. That being said the important part is that the organization makes sense to you and shows your work best. Looking at the way others set up their portfolios will give you ideas of how you might light to arrange yours.

If you are creating a interview portfolio you may choose to create a "splash page" rather than putting your resume of the first page. The "splash page" is like the front page of a website... it should be something interesting that makes the viewer interested in seeing what's to come. It can be a fantastic rendering, a well done piece of artwork, a interesting detail of a costume you have made or something similar that will get attention.

Portfolios can be oriented horizontal or vertical. Consider which one will work best for your work and how you prefer to present your work. The portfolio, however, should not switch between both... in that case the viewer would have to move the portfolio back and forth to 'read' it which can become cumbersome and awkward during an interview.

Copies or Originals?

While it is best if your work contains a few originals don't be afraid to make copies of your renderings or thumbnails. Copies can be resized to fit your layout better and sometimes copied sketches look better than the original.

Size:

There are a number of sizes of portfolios available. What you choose is partly based on discipline and partly based on personal preference. Portfolios range from 8 ½ X 11 to 24 X 36. In some cases students may want to have more than one portfolio, indeed many professionals have portfolios specific to each area they work in. There are not real rules governing sizes, however, think of how your will be using the portfolio and its mobility. A smaller portfolio like a 8 ½ X 11 can sit on a cluttered desk of a costume shop manager or a café table at a coffee shop and works well for costume technicians but is too small to display original costume designs. So, a costume designer may want a larger portfolio. A portfolio large enough to display one of your original renderings but small enough to easily carry around for some time and that may fit into your luggage if you fly to an interview is good size for you.

III. Presenting the Portfolio

The verbal presentation of your portfolio should reflect as much care as the physical presentation. This is not to say that the presentation should be entirely rehearsed and memorized like a speech, but should reflect the enthusiasm, care, and pride that has gone into the creation of the work.

While the portfolio may need to speak for itself at times, an effective presentation of your portfolio gives you a chance to talk about your work and engage your potential employer in a impression making conversation. Students should understand that as they turn the pages of their portfolios, they are revealing themselves—not just their work—and that it is perfectly acceptable to acknowledge problems in a positive way by saying things like, “The hardest part about this project was learning how to...” or “I leaned never to...” Honesty about overcoming adversity speaks volumes about the presenter... just be careful that you put it into a positive light and don’t ever let the conversation turn to the negative. In the case of a graduate school application these stories of overcoming adversity may be very useful but for a professional interview you may not want to present any potentially negative work.

Proper grooming and attire will go a long way towards achieving confidence. The same holds true for a firm handshake, good posture, steady eye contact, and calm authority in speech. The goal is to project a person who is in control and comfortable with him/herself and who will be a decided asset, if hired.

Remember that presenting the portfolio is a two way street, a conversation, with give and take. People viewing the presentation may wish to linger on a certain page and they may feel free to ask questions or make comments, and presenter should feel comfortable scooting off on a tangent with them. The goal is to engage the viewer, not just show them the pages.

The Resume and Cover Letter

Design/ Technology Resume:

(The following is from Steve Shelley and the USITT Lighting Design Commission)

Notes:

- The point of a résumé is to get work. As such, it's the primary document to show potential employers experience, knowledge, and what sets the applicant apart from the other 20 applicants.
- Not only is the résumé representative of an individual's work, it is also the clue for the employer to find someone else who has worked with the applicant. Supervisory names are as important as the jobs or shows.
- The résumé is the primary document that represents the job seeker. It may be the introductory document sent ahead before a physical interview, the primary referral document during the interview, or the reference document once the interview has concluded.
- Employers typically screen résumés in a time span between 2.5 and 20 seconds. A résumé needs to show strengths, goals, and contacts at a glance. The objective of the résumé layout is to be simple, clean, and clear so it can be easily read.

Rules:

- Cover letter: If a résumé is being mailed, faxed, or e-mailed to an unfamiliar person, it is common courtesy to provide a cover letter. For that matter, it's common practice for some kind of note to accompany any résumé, regardless of the familiarity between the sender and recipient.
- One page or two? While an argument can be made that more than one page allows the writer to provide more description, professional recruiters respond that important information can be buried and it encourages "fluff." When they see two pages, they won't read it. Listen to the pros. Consolidate, cut, or take whatever means to abide by this rule. If more than one page is needed to sell the candidate, it may instead show the candidate doesn't know how to sell himself. From a practical standpoint, when the two-page résumé is faxed and one page is lost, so is the job. If two pages are absolutely required, then have it on front and back. Eliminate the staple, and make certain the paper is thick enough that text can't bleed through.
- One résumé per specialty: If the candidate is a designer and a technician, then there should be two résumés -- one for design, one for tech. The design résumé can mention the tech in the "related skills" category and vice versa. But several lines of shows and jobs from one discipline should not appear in the second discipline's résumé. Combo résumés come off as "I just graduated, need a job, will do anything."
- Proofread carefully: Check the spelling of all names, organizations, locations, and products. Misspellings on a résumé make the reader reconsider the applicant's skills, rather than reading the résumé. If that person can't edit or double check the spelling, does the hiring person really want the candidate working for him? Have someone else edit the résumé for grammar.
- Double-check accuracy for all contact info: Make sure e-mails, addresses, and phone numbers are correct. Résumés should provide information about the candidate. Résumé readers don't want to waste their time gathering the information. A wrong phone number for a reference could send that résumé into the trash

- Don't lie: Don't take credit for a job not done. Assistants or associates should state that fact. If there was a listed designer who slept through rehearsals and the candidate lit the show, it's still not kosher for the candidate to list himself as the lighting designer. This is a very small business, and people either know who has done what, or know other people that were involved with that production. A culprit will be found out.
- Don't duplicate a résumé on highly colored or patterned paper: It looks bad after being faxed. Patterned backgrounds can also mean something completely different than what the applicant may have in mind. I once received a résumé printed onto textured paper that had the appearance of crumpled up paper. Though the applicant might have used it to imply resiliency, I took one glance, interpreted it as lack of self-esteem, and re-crumpled it into the circular file.

Jason's Rules:

- Don't use more than one abbreviation... for example if you use IUSB don't also use BSC to abbreviate Barrington Stage Company; choose the one that you have done the most shows with or don't abbreviate anything.
- Whatever font you choose to use should be simple and easy to read... if the employer can't read the script you've chosen they will disregard it immediately. Your work should show your creativity, not your choice of font.
- Remember you can change the margins of your pages to allow for more information without additional pages.
- Never, ever, ever embellish on a resume... I've seen otherwise good designers and technicians get caught in lies.
- Your resume should not be more than one page... if it can't be reduced to a single page it should be printed 1 page front and back but no more.... If you choose to print the back it should be filled at least 2/3 of the page.
- Work should be listed in reverse chronology (most recent thing first)
- You must give contact information address, email and phone.
- Make sure your phone is being answered by a reliable person and has a professional sounding voice mail. Emails should be professional in nature.... IE: cutekitten123@email.com is not appropriate for work use.
- You don't need to list high school if you have a college education... it is presumed that you graduated from high school. But, if you continue to graduate school you would list your undergraduate degree and anything past that. The exception is if you had high school training outside of the country... for example if you did a year or more of high school in England then it should be listed even with a college degree (at least for a graduate school application)
- If you choose to use a "special skills" section, make sure you are exceptionally good at the skills you list. It is better for your employer to find you have skills they didn't know you had than to think you have a skill you clearly don't.
- You should provide at least 3 references. References should include their name and title as well as contact information. When asking for a reference you should ask how they would like to be listed and what contact information they would prefer you use.
- Make sure to list your immediate supervisor on shows; often employers are scanning for people they know... if they see that you have worked with someone they know it may help get you hired.
- Generally in theatre you don't give lengthy descriptions of work like you might on a business resume... it's just a list of the shows you have done. The work duties are presumed to be the same in most theatres.

Types of Resumes:

Resume: a document used by individuals to present their background and skill-sets. Résumés can be used for a variety of reasons but most often to secure new employment. A typical résumé contains a summary of relevant job experience and education.

- Not more than 1 page front and back
- Emphasizes employment but may not include all employment.
- Education is listed at the end.
- Generally used for professional work.

Curriculum Vitae (CV): a CV is used in academic circles and medical careers as a "replacement" for a résumé and is far more comprehensive; the term *résumé* is used for most recruitment campaigns. A CV elaborates on education to a greater degree than a résumé and is expected to include a comprehensive listing of professional history including every term of employment, academic credential, publication, contribution or significant achievement.

- Emphasizes educational and academic pursuits.
- May be many pages and should include all work and generally also includes a listing of published articles or books. If for an educational job may also include a list of courses taught at previous universities.
- Education is listed at the top.
- Generally used for academic work... IE applications for academic jobs.

Creating a Cover Letter:

- Should include your contact information at the top.
- Should greet the person you intend to receive the letter... or the person listed in the job posting. Often I will make it clear that I expect others to see the letter... IE "To Mr. A. Guy and staff at the A Theatre:"
- The first paragraph should let the reader know what job you are applying for and where you found the posting for the job.
- The second paragraph should start out with a bold statement about you. Then get into arguing that you are the right person for the job. If possible address all, or as many as you can, of the list of qualifications included with the job posting.
- The third paragraph should direct the reader to the resume or any other attached materials (like a "send out" portfolio) – This paragraph is optional.
- The fourth paragraph should reiterate your contact information and request that the reader contact you for further information.
- Close with a friendly statement... but with the greeting and closing make sure you remain business like. Closing a cover letter with "love and kisses," will not get you a job.
- Generally it is a good idea to use the same font and graphic style as you use in your resume... consider it "branding".
- If you use a special paper for the resume you should print the cover letter on the same paper.

An Example Resume:

Name Here

123 Street LN; City, ST 00000 - Cell: 555-555-5555 - Home: 555-555-5555
name@email.com - www.website.com

Costume Design

2012	<i>A play</i>	A Theatre; South Bend, IN	Dir. A. Guy
2012	<i>Another Play</i>	B Theatre; Mishawaka, IN	Dir. Same Guy
2012	<i>Yet Another Play</i>	C Theatre; Notre Dame, IN	Dir. A. Gal

Related Experience

2012	Assistant Designer	<i>A play</i>	A Theatre; South Bend, IN	Des. A. Guy
2012	Costume Research Assistant	<i>Another Play</i>	B Theatre; Mishawaka, IN	Des. Same Guy
2012	Stitcher	<i>Yet Another Play</i>	C Theatre; Notre Dame, IN	Mgr. A. Gal

Other Areas you could list: Teaching Experience, Specific Technology Area, Crew/Wardrobe Work, Union and/or Organizational Memberships, Exhibitions of your work, Special Skills.

Education

Bachelor of Fine Arts in Costume Design and Technology	Indiana University South Bend; South Bend, IN Anticipated: 2015
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References

A. Guy Freelance Director Cell: 555-555-5555 name@email.com	Same Guy Costume Shop Manager B Theatre; Mishawaka, IN name@email.com	A. Gal Artistic Director C Theatre; Notre Dame, IN Office: 555-555-5555 name@email.com
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Job Listing:

Seeking costume stitcher/first hand with at least four years experience in professional costume shops. We are building costumes for PIPPIN, a 40th anniversary production at American Repertory Theater in Cambridge. The designer is Dominique Lemieux, who is well-known for her work with Cirque Du Soleil. Ability to work with stretch knits, leather, fine fabrics, and excellent knowledge of industrial sewing equipment are required. Job begins November 5, ends December 7. Salary commensurate with experience. Send resume and 3 references to: A. Guy

An Example cover letter:

Name Here

123 Street LN; City, ST 00000

Cell: 555-555-5555 - Home: 555-555-5555

name@email.com - www.website.com

Mr. A. Guy and Staff of the American Repertory Theater:

I am writing you in regards to your posting for a stitcher/first hand in your costume shop as posted on BackStageJobs.com.

I am a dependable and confident first hand with experience using a variety of materials and techniques. I have worked as a first hand at a number of theatres including C Theatre, A Theatre and B Theatre. I am familiar with the use of Industrial sewing equipment including Consew and Juki industrial strait and zig zag machines and industrial sergers as well as a variety of other common tools and machine brands, both industrial and domestic. I have served as a first hand At B Theatre for the past 5 years where, on our production of Hamlet, we used period appropriate materials including leather and wool knits to create many historically accurate garments. For Hamlet my team (for which I was the only first hand and which included 3 stitchers) built 12 full costumes including those for Hamlet and Gertrude. I have instructed stitchers at various skill levels from intern to experienced professional and have worked with both equity and non-equity actors.

Attached you will find my resume outlining my technical experience. You can find additional information and portfolio examples on my website: www.website.com.

Please don't hesitate to contact me if you would like any further information. I can be reached by phone at 555-555-5555 or by email at name@email.com. I look forward to hearing from you.

Best,
Name Here

Job Search Information:

The following is a list of available resources for seeking summer work and post graduation employment.

www.backstagejobs.com

This is a free website that offers job listings... National but Chicago Based

www.playbill.com

The playbill website offers job listings primarily for acting positions but it does include some design and technical listings, though national, most listing are for the East coast/NYC area.

www.tcg.com/artsearch

Theatre Communication Group's ArtSearch Service is subscription service offering users national job listing in a variety of areas including design and technical positions as well as directing and academic positions. IUSB maintains a subscription to this service available to students for seeing internships and jobs.

<http://minnesotaplaylist.com/>

This is a free website that offers job listings for Minneapolis based theatre companies.

<http://creativealliancemke.org/>

This is a free website that offers job listings for Milwaukee based theatre and arts companies.

www.higherEdJobs.com

This is a free website that offers job listings for Academic positions... most require an MFA.

www.chicagoplays.com

This is a fee website that offers job listings for Chicago based theatre companies.