

## TO BE AGENT READY...

- You need to have a CV with a number of film/production credits (there is no set minimum number). You should be aiming to have a “specialty” in either one area or a small number of complementary areas.
- Don’t ask an Agent for work as “anything” simply because you want to work in the film and television industry, or because you’ve helped out here and helped out there on any number of independent or semi professional productions - the task for an agent is near impossible.
- It is worth noting that 9 times out of 10 when “jack of all trades” is asked “How did the work you have done to date come to you?” The reply is that they knew someone who was looking for someone or a friend asked them to give them a hand.
- The one advantage of doing a “little bit of this and a little bit of that” in the first instance is that an individual can gauge and assess what area of production most interests them. Having done that however, you need to concentrate on one or some complementary areas and forget the idea that *every single thing you have ever done* needs to go on your CV.

### When assessing a CV Agents look at:

- Number of years in the industry
  - How many have been “professional”
  - How many have been “semi professional” (low budget/short film type productions)
  - How many of those have been volunteer
- Who have you worked with / who has employed you?

### Important information to include on your CV:

- Name of the production
- Type of production i.e., Short Film / TV Drama / Feature Film etc
- In some cases it is relevant to know the format of the production and the duration i.e., HD / 15 minute Short Film.
- What your role was (if it was more than one, pick the one(s) that most supports your “field”)
- Who was your immediate Head of Department?

- In most cases it is worth noting either the Director or the DOP and either the PM/Line Producer or Producer.
- Without going over board, showing who you have worked with can sometimes help place you with a future employer.

**Questions Agents ask themselves when considering new applications:**

- What is the applicant putting themselves forward as?
- How full is the category(s) they are applying for?
- What is the demand for that role?
- How experienced is the applicant overall?
- What training or education has the applicant completed?
- Is the applicant a specialist within their field? i.e., a Remote Head Technician? A Clapper Loader with both HD and film experience? A Special Effects Makeup Artist?
- What are the levels of production at the time the application is made?
- How proactive does the individual appear to be?
- Are they prepared to be proactive?
- Has the individual
  - Already got a network, contacts, and clients?
  - Do they see themselves as a business?
  - What are their references like?
  - Do they have a car?
  - Have they got an ABN?
  - Do they have any insurance?
  - Do they have any equipment?
  - Do they understand onset protocols?
  - Are they known to HOD's in their area, how are they viewed by those HOD's and other peers?

**REMEMBER**

- Having an agent does not mean that you can sit back and wait for the phone to ring.
- Some agents are more interactive than others but a lot of responsibility for follow up, networking and self promotion still lies with the individual.
- Some agents have more of a “team approach” working with the individual to increase work opportunities, others are less involved but provide other opportunities such as “overflow work”. Being a small name on a big list can present opportunities when the more established crew are not available especially in peak production times.

**Q: IF YOU ARE NOT AGENT READY – WHAT NEXT?? A: NETWORK, NETWORK, NETWORK !!!**

**Other Things You Can Do:**

- Take out a listing on Screenhub. Particularly for their employment bulletins and their events and their advertised unpaid opportunities. [www.screenhub.com.au](http://www.screenhub.com.au)
- Consider carefully what projects you volunteer for and how much is asked of you.
- Limit the number of unpaid projects you work on – you do not want to earn the reputation of the *FREEBIE KID*.
- Go to as many industry events as possible – sign up to Film Victoria’s *E News*.
- Consider a subscription to one of the Trade magazines, i.e., Encore Magazine, Production Book Online or Inside Film.
- Take advantage of the production directories available through these magazines and the free directory on the Film Victoria website to make contact with established crew and production companies.
- **BUT DO NOT** send generic or blanket emails/correspondence entitled “To Whom it May Concern.” Do your research on the person or the company and let them understand that you are not just another “kid” sending an unsolicited email. Make yourself stand out by taking the time to write personal emails specific to your application.
- When you go to an event, take someone with you. Mingle! Even if you only get a few minutes to chat to the “Film Maker” or whoever, make sure you tell them your name and what you do. Try to leave a positive impression so that that will remember you if they get an email from you.
- Build your own database to remember who you have written to, what you said and when you said it. If you meet someone, go home and make a note so that you don’t forget.
- In your correspondence be careful not to overstate your experience. “Brief, humorous and humble” is a good adage to remember.

Good luck - within a short time - you will find that you have a few more contacts, a few more credits and will have built upon your overall experience!