

Karine CHOR IMAC1 – Group TD1 [The Big Transcript] Version 2.0

I chose an interview with recruiter Deanne Koehn for DreamWorks Animation:

http://www.youtube.com/watch?v=NuFE6FuX_A0

<http://englishmake.wordpress.com/2008/12/21/my-final-video-to-transcript/>

[1:06 → 7:16]

[Yellow Background]: The woman is speaking too fast or I don't know these words...

[Green Background]: Some changes for version 2.0

WHAT KIND OF CANDIDATE ARE YOU LOOKING FOR?

I think that we're looking for different kinds of individuals. We were very fortunate. We have so many different projects going on all the time and that we need people... We have some movies that allow for junior members that have some time to wrap up and train. And sometimes when you're just finishing a project you really need a really experienced person to help.

But... And just because of the nature of the industry, and it's a... you know... ~~open up~~ **been a** lucky time for the entire CD community, there's a lot of work. So you have to be willing to look for the student that's up and coming, any experienced person and be able to go for both ~~hands~~ **ends**. Otherwise you'll be looking for **a** much longer **period of time**. ~~and waste~~ **your time**.

So when you're applying, I think it's ... you can look at it from a couple of different ways. Of course, we are talking about a visual medium unless you are looking for a technology or tools position. A reel or a portfolio is a really important part of the process. We completely understand if you don't have the reel with the sexiest shots from all of the biggest movies. We understand that you're going to be showing us probably some student material likely to be some group projects. That's all really helpful to know about. But the thing that sets the part is we're giving us a breakdown that says what you did as supposed to someone else and showing us your best stuff. We don't want to see more, more isn't better. We want "better is better". We want the best of that you could have that really shows off your talent. And if you are passionate about being a character animator, focus on the character animation. If you're open to other things though that's a really helpful thing too.

So I think it's about highlighting your strengths, talking about what you're passion about, being realistic about the things that you're strong at and that you're not so strong **or** you're working on. All of those things are really really helpful.

WHAT IS THE MOST COMMON MISTAKE?

Probably the most common and unfortunate mistake is things that have nothing to do with your ability or education.

You wouldn't believe how many times we get reels that have names improperly spelled, no e-mail, no contact information. A reel doesn't have to be fancy or well packaged. It needs to have your name and your contact information on it, in a short piece so we know how to reach you later. I think that's the really... the really basic thing. I think the other thing is that sometimes people put group projects and we don't know what they did. We don't know if they did the beautiful character animation in the foreground or the less detailed... minor

characters in the background. And I think that when you have questions and you're moving quickly sometimes you can be overlooked if you don't have complete information.

DO TRADITIONAL SKILLS HELP?

Coming from a 2D background is still a really great training. It may... if that's all you're specialized in, it may limit what your opportunities are. But if you want to be a sculptor or a painter, that's skills that obviously you're going to come in to play. One of the harder things is I think we had a period of time when we were training 2D animators to become 3D animators and right now we don't quite have the ability to do that so it's more about getting that training outside most of the time.

I think though it's nice that there's... Disney has reemerged with some 2D in the world because I think that we all come from a love and respect for that training and culture and so having some of in there just may limit your opportunities. It's unlikely that we're going to look at you for a **hair and cloth** position if you're a painter. **[You're not gonna have]** to go **out** and get some of that technical training before **[hunt]**.

HOW SHOULD I LIST MY SKILLS?

I think that, you know, listing the combination of the software that you're familiar with as well as your programming skills. You know... Coming from a computer science... Background is always really helpful... Depending on the facility that you're applying to, it may be great to have only used the few software packages with a lot of **[devs]** but it can depend on that facility depend... you know, using that consistently.

I think having some versatility, having some scripting skills always makes you much more valuable. And some... The eagerness to learn or the openness to the idea, I think it's also really helpful.

DO YOU LOOK FOR GENERALISTS OR SPECIALISTS?

At DreamWorks, because we do full length CD features, we tend to specialize. We don't do short term work very often. So if you're coming as a junior person, you get in a FX position and you work on that for eighteen months. At the end, you're going to be that much better an FX person. Although you may have some lighting experience in your past. So that tends to be an **[hard / art]** side of it. We tend to look for more specialized but we're open to depending on how many positions we need to fill, we're open to people with very backgrounds.

HOW IS THE WORK CULTURE?

I think that you know, DreamWorks is... One of our strengths is that we've had a company... We're a sort of a new old company. I mean we're young but in the world of CD feature animation, we've been around for a long time and I think that we're really fortunate because looking around at the company there are many people who have been there since "Prince of Egypt", since "Antz" and so having that richness of knowing how the company grew and changed and the mistakes **[will remained / we remade]**... is a great thing and recently we've also incorporated a lot of people from live action, from commercials, from games, so we kind of found a way to fold everybody in there and I think there's a real culture of an eagerness to

learn and share information. And that makes it a really great place to work. And I think that we're also... We're very fortunate to kind of know our slate at a time and know that we have some work. So we're good at rolling people from a project to another project and keeping them long term. You know... There's definitely benefits to having people who have been there for a little while, that you're not constantly training new people. I think that makes it, you know one of a... It makes it a fun and dynamic place to work.