

HOW TO WRITE A LETTER OF RECOMMENDATION

(When requesting a letter of recommendation, write up a draft of the letter in which you address the following information for inclusion in the letter. In other words, what qualities or special skills do you have that make you a strong candidate for this particular job or internship. Submit the typed draft to me for approval at least one week before your deadline).

ACADEMIC ABILITY

1. Grades in: 1) TV Production courses; 2) Courses in Major; 3) Overall G.P.A.
2. Rank in class (Top 5%, 10%, 20%?)
3. Any Scholarships, Awards, or Academic Honors?

SPECIAL TALENTS/STRENGTHS

1. Writing, Producing, Directing, Art Direction, Unit Managing, Sound Design, Casting.
2. Camera, Lighting, Avid Editing, CG Titling, Audio, Boom, TD, AD, MIDI, Web Design, DVD Authoring.

QUALITY OF PRODUCTION PROJECTS

1. Portfolio/Demo Reel highlights that provide evidence of your particular strengths in TV production.
2. Any Awards for your production work in student video competitions and festivals. (CSU Fest/Emmys).

INTERPERSONAL SKILLS

1. Professionalism - punctual, dependable, disciplined, focused, team player, well liked, resilient.
2. Personal Drive - self-starter, motivated, flexible, willing to relocate, nothing more important than career.

PROFESSIONAL WORK EXPERIENCE

1. Employment on Campus such as TA for production courses or Student Worker for Distance Learning.
2. Internship Experience in the television industry (the more, the better).
3. Any Job Experience in television or related experience.

TECHNICAL/EQUIPMENT SKILLS

1. Any software proficiency such as Word, Excel, Pro Tools, After Effects, Photo Shop, Flash, etc.
2. List model numbers of pro equipment with which you are proficient and experienced. (See List below):

TV PRODUCTION EQUIPMENT EXPERIENCE

Multi-Camera Studio Production

1. Operating **Grass Valley 1200 Digital Switcher** with **Ultimatte** for *Hard Cyc Blue Screen Effects*.
2. Designing/operating CG titles using **Inscriber CG Supreme**.
3. Hanging and operating **Mole-Richardson** and **Kino Flo Studio Lights**.
4. Patching and operating **Strand Dimmer System** (Mantrix 2S Console).
5. Directing live, 3-camera studio productions with crew.
6. Multi-camera system setup and calibration using **Tektronix Waveform Monitor and Vectorscope**.
7. Operating **Hitachi Z-3000W Studio Cameras**.

EFP Location Shooting Techniques

1. **Betacam** (UVW-100) with **Fujinon 19x1** Inner Focus Broadcast Lens.
2. Peripheral Accessories: **Sachtler Tripod**, **Sony PVM-8041 Field Monitor**, and **Cine 60 Battery Belts**.
3. **Lowel Lighting Kit** and accessories such as **Flex-Fill**, **Conversion Gels**, and **Diffusion Materials**.
4. **Sony ECM-55 Lav Mics** and **Sennheiser 416 Shotgun Mic** with Fishpole, Shock Mount, & Zeppelin.

On-Line Video Editing

1. **Avid Xpress** editing on MAC and PC platforms; **Final Cut Pro 3.0**; and **Premiere 6.0**.
2. **Linear Tape Editing** with **UVW-1800 Beta Decks**, **Sony FXE-120 Editor**, and **Tektronix WFM/VEC**.

Audio Sweetening Post Production

1. Digital Audio Editing, MIDI music scoring, ADR, or Foley using the various software programs.
2. **Mackie 1402** Audio Mixer.