

Work Plan & Reporting Tool
Public Access Television Program: SF Commons

Report date: December 15, 2009
Covers period: September 1 – December 15, 2009

Description: The Bay Area Video Coalition (BAVC) is operating public access television services under a three-year contract with the City and County of San Francisco’s Department of Technology from September 1, 2009 – August 31, 2012. This document is a tool for program work planning, including goal setting, development and allocation of resources, development of program strategy, services, and policies, and assessment of achievement against contract deliverables and program goals. For ease of use, contract deliverables are presented verbatim, followed by a report of achievement to date and future goals set against each deliverable.

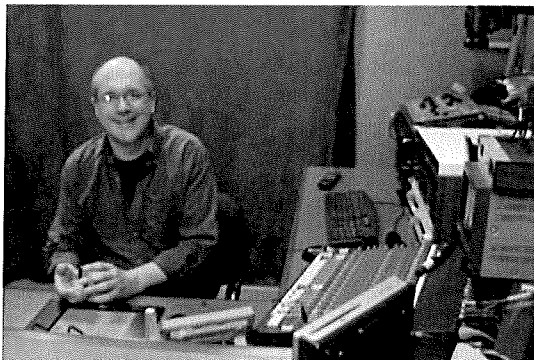
Our first three months:



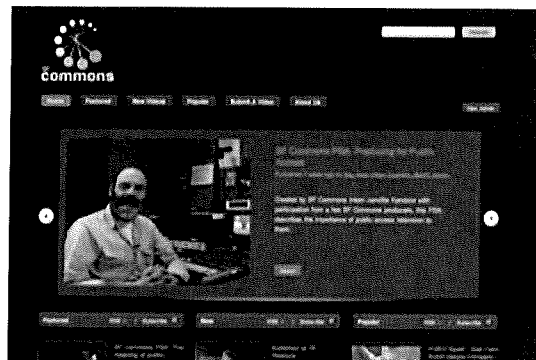
Producers gather at an SF Commons Orientation



SF Commons Community Advisory Board, elected by membership



24/7 programming continues, with additional *SFLive* shows supported



Initial development of online tools for audience engagement and outreach

Year One, September 1, 2009 – June 30, 2010

Contract deliverables

Primary service level

1. Scheduling of the channel and playback of programs produced by public access producers, including basic maintenance of related equipment.

Achieved: September 1, 2009 and ongoing

2. Retention of certified producers, and assistance in producing initial and subsequent Public Access Programming.

Achieved: September 1, 2009 and ongoing

3. Administration, oversight, and enforcement of channel facilities and policies.

Achieved: September 1, 2009 and ongoing

Primary Service Level Deliverables:

1. Within thirty (30) days of executing this agreement, Grantee shall provide to the City for approval a management plan to ensure efficient and sustainable operations, including but not limited to: automated program scheduling, playback and encoding; channel operations and administration policies and procedures; maintenance schedule for equipment and facilities; and one-year and three year program goals.

Achieved: See resulting document: Addendum A: Management Plan

2. Within sixty (60) days of executing this agreement, Grantee shall provide to the City for approval the following:

- a. Policies for channel administration, oversight and governance, including:

- i. Channel policies, including policies for acceptable use of facilities and channel
- ii. Handling obscene and illegal content
- iii. Policies to ensure openness and transparency for all meetings and actions taken by the governing body
- iv. Enforcement and remedies for violation of policies

- v. Appeal of enforcement decisions
- vi. Role of the City in deciding appeals, if any

Achieved:

- 1. Reviewed policies and procedures of SFCTC, other public access stations nationally
- 2. Engaged legal professional to review and develop policies
- 3. See resulting document: Addendum B: Current Policies

- b. A plan to retain and develop producers and volunteers, including but not limited to: producer retention and recruiting; volunteer staff development; training and production support.

Achieved: September 1 – November 30, 2009

- i. Waived membership fees through March 1, 2010 for existing and incoming producers to encourage retention
- ii. Retained and registered 190 producers, increasing membership by over 35% in first three months of operating
- iii. Integrated volunteer program into formal BAVC internship program; developed, trained, and supported three program interns in first three months of operations

- c. A funding and resource development plan that targets the implementation of the Enhanced Service Level no later than July 1, 2010, which shall include strategies for obtaining additional funding, and a list of actual or proposed funding sources.

Surpassed:

- i. Enhanced Service Level met with available resources, year 1
- ii. See Addendum D: Funding & Resource Development Plan

- 3. Beginning no later than October 1, 2009, Grantee shall schedule and playback no less than one hundred (100) hours of locally produced original programming each month.

Surpassed: Supported an average of over 155 hours of locally produced original programming per month, plus an average of eight (8) hours of original live programming per week, for a total of over 180 hours/month of local, original programming.

4. Throughout the term of this agreement, Grantee shall ensure equitable availability to program time slots and all other services offered to certified producers under the Primary Service Level.

Achieved: All services offered on an equitable basis. Policies, including duration and number of equipment and facilities reservations, number of allowable reservations, lottery-based time slot selection process, time slot duration, time slot cancellation process, and reservation cancellation policies are designed to ensure equitable offerings to all eligible producers. See Addendum B: Current Policies.

5. Grantee shall develop strategic partnerships with community groups, nonprofit groups and government, including the government and education access channels, and, during year-one of this agreement, shall endeavor to produce and distribute public service announcements or video programming for at least three such groups at no cost to the group.

⊕ *Surpassed:* September 1 – November 30, 2009

- a. Designed and programmed community bulletin board announcements and PSAs for over forty (40) nonprofits, community services, and events
- b. Conducted partnership meetings with government and education channels, and with over ten (10) local community organizations, producer groups, and schools
- c. Developed relationships and knowledge-sharing partnerships with other regional, state, and national public access stations; visited and met with management of over ten (10) other PEG stations; participated in both national and regional Alliance for Community Media (ACM) conferences; participated in or hosted four (4) Bay Area / regional collaboration meetings
- d. Developed nonprofit membership program to be implemented March 1, 2010

6. As resources allow, Grantee shall develop and implement and outreach and marketing plans for public access channel services and programming, including the distribution, both electronically and by other means, a detailed program guide on a monthly basis.

Achieved: September 1, 2009 and ongoing

- a. Live, on-demand program guide available online and in print upon request
- b. Print materials created for services; delivered at programming

- meetings, public meetings, drop-ins, and trainings
 - c. Registered over four hundred (400) individuals for SF Commons newsletter and announcements list
 - d. Services marketed on BAVC web site and in BAVC E-newsletter and SF Commons member newsletter
 - e. Additional communications and marketing conducted via public meetings, BAVC events, press releases, feature articles (including features in SF Weekly and Cinesource magazine), presentations (including events for local organizations TechSoup and Renaissance Journalism Center)
 - f. Two original PSAs developed for SF Commons services by volunteers and producers; PSAs outline and promote services and were broadcasted on the channels and online
7. Grantee shall assume the lease for the facility at 1720 Market Street, and shall be responsible for all costs associated with the lease, maintenance and security of that facility and all assets housed at that facility, through April 30, 2010. No later than January 1, 2010, Grantee shall provide for the City's approval a plan to either (1) renegotiate the lease or (2) exit the facility by March 30, 2010.

Achieved to date:

- a. Assumed lease
- b. Operated facility from September 1 - December 20, 2009, including maintenance, repair, and utilities, public services hours of 38/week
- c. Negotiated agreements with landlord to minimize costs and lease requirements (including demolition requirements)
- d. Developed plans to accommodate facilities, assets, and programs at BAVC's existing facilities at 2727 Mariposa, 2nd Floor
- e. Negotiated agreements with re-use specialist/architect, building contractor, and engineering specialists to conduct move and renovations and to meet lease and permitting requirements

Other key contractual requirements:

- 1. Procure property insurance, officers and directors insurance, workers' compensation insurance, cablecaster's liability insurance, professional liability insurance and general liability insurance.

Achieved

Addendum A: Management Plan

Description (from contract): Management plan will ensure efficient and sustainable operations, including but not limited to: automated program scheduling, playback and encoding; channel operations and administration policies and procedures; maintenance schedule for equipment and facilities; and one-year and three year program goals.

One-year program goals (and achievements/outcomes, where already accomplished):

1. Continuously program channels; increase monthly hours of local original programming
 - a. Channels programmed continuously -- 24 hours/day, 7 days/week on two channels
 - b. Offered reception, program drop off and ingest/encoding services - 38 hours/week
 - c. Developed producer and program database, including system for tracking producers and projects, and tying programs to services
 - d. Offered dub station for transfers and formatting -- 38 hours/week
 - e. Held monthly programming meetings, August 31 – November 30, 2009 -- 4 meetings attended by approximately 80 producers
 - f. Offered live call-in programs (with no interruption for existing shows during transition); increased hours of local/participatory live programming to eight hours per week; trained six (6) new live program hosts;
 - g. Offered graphics workstation for creating program graphics – 38 hours/week
 - h. Offered production space and equipment for pre-recording of programs – 38 hours/week

2. Retain existing producers, and increase membership and participation
 - a. Waived membership fees for six months (September 1, 2009 – February 28, 2010) for all existing and new producers to facilitate retention
 - b. Held regular orientation meetings to answer community questions, explain services, policies, and procedures, and sign up new members and programs
 - c. Developed affordable producer and nonprofit membership program to launch March 1, 2010

3. Conduct outreach and communications about transition

- a. Developed program branding, materials, and web site
 - b. Held public meetings to explain transition, answer questions, solicit feedback
 - c. Conducted survey of producers
 - d. Responded to inquiries via phone, email, and in person meetings
 - e. Developed database and mailing list
 - f. Sent out regular (at least monthly) newsletters to producers and newsletter subscribers
4. Completed transition of operations
- a. Completed short-term and long-term facilities and program planning and budgeting
 - b. Conducted total inventory and transfer of assets; implemented barcode system to facilitate inventory management and use by staff, volunteers, and producers
 - c. Planned renovations of BAVC facilities to accommodate public access assets, programs and services with more efficient use of available resources and funding
5. Developed a volunteer Community Advisory Board to facilitate community participation and input
- a. Held nominations and elections open to all active members (expansive definition of active member included anyone who had accessed any SFCTC service in last year of their operations, between September 1, 2008 and August 31, 2009)
 - b. Conducted meetings and correspondence with Community Advisory Board
 - c. Set up tools for communication among Community Advisory Board, BAVC staff, and membership (file share/message board, community discussion group, web page, email list, contact form)
6. Develop policies and procedures
- a. Policies and procedures developed to maximize participation and promote fair and accessible use of program resources, localism (allow non-residents to support resident members' productions, receive training and use facilities to support productions)
 - b. Reduce lead time requirement for program drop-off to two business days (from one week)
 - c. Policies and procedures support other program goals listed here
 - d. Policies and procedures will undergo a review and update post-transition (spring/summer 2010) to reflect any changes due to facilities relocation, new systems development, and program

integration with BAVC

7. Increase facilities and equipment access
 - a. Immediately increased public service hours – from 16 hours/week to 38 hours/week as of September 1, 2009;
 - b. Packaged field kits and offered field equipment checkouts to any certified producer for free rental – supported over 190 days of field equipment rentals
 - c. Offered editing suites to any certified producer for free rental – supported 45 days of edit suite use
 - d. Offered production space and equipment for pre-recording programs 38 hours/week – supported ninety (90) hours of studio and flash studio production

8. Develop and implement training and certification programs at low cost – trainings offered at between \$20 and \$60 each
 - a. Live flash studio trainings/certifications -- held four (4) flash studio workshops
 - b. Production trainings/certifications – held seven (7) production workshops
 - c. Postproduction trainings/certifications – held seven (7) postproduction workshops
 - d. Offered online, phone, and in person workshop registrations

9. Build online tools and increase participation in programming
 - a. Provided live streaming of both channels online
 - b. Worked with premier open source development organization, Participatory Culture Foundation, to develop and prototype online digital channels of local content, including public access programs, for San Francisco, launched prototype (<http://sf.commons.tv>)
 - c. Beginning in 2010: Develop web site systems, add tools to help producers find collaborators and crew members; find volunteer crew opportunities to increase skills and experience; increase participation of audiences, and tools for communication among producers and audiences; offer tools to promote producers' programs; build an online archive of local, searchable content

Year one (September 1, 2009 – June 30, 2010): outline of available resources, required resources, additional resource development, and allocations in support of contract deliverables and goals:

Operations funding:

- \$170,000, City of San Francisco (per contract, guaranteed)
- \$375,000 (final amount TBD), Additional one-time grant from Comcast via Department of Technology to support transition
- \$20,000 (pending), foundation support for development of nonprofit network
- \$3,000 (pending), revenue generated from training, rentals

Operations funding allocated for:

- Program staff – three full time staff members and related expenses
- Operations of 1720 Market, September 1 – December 20, 2009
- Operations at 2727 Mariposa, January 4 – June 30, 2010
- Consultants – legal, architectural, design

Capital funding:

- \$695,000, City of San Francisco (requested)

Capital funding allocated for:

- Rent at 1720 Market Street, September 2009 – April 2010
- Renovations at 2727 Mariposa Street to accommodate public access equipment and programs
- Equipment move and installation
- Demolition at 1720 Market Street
- Portion (as percentage) of rent at 2727 Mariposa
- Purchase, installation, and maintenance of training and postproduction computer lab
- Purchase of four camera kits to equip nonprofit network

Three-year program goals:

1. Develop nonprofit network
 - a. Development of partnerships with organizations that have fiber-optic capacity and hardware (the Comcast resources that already exist in each supervisorial district)
 - b. Develop nonprofit program, base some operations and resources at partner sites (training, field kits, remote production studios)
 - c. Fundraising to support central coordination of network, and programming at partner sites
 - d. Systems development to allow for remote streaming and ingest of programs for broadcast
2. Develop and support community news and information capacity
 - a. Explore and develop partnerships with local journalism schools, nonprofit organizations, and/or news outlets

- b. Fund development to support training and programming for local news and citizen journalism
 - c. Development of tools and systems to support community news gathering, distribution, and participation
3. Develop new media infrastructure for public access
- a. Develop and implement robust web systems to support public access producers and programs
 - b. Develop special workshops to train producers on use of online tools, citizen journalism, submission of content, promotion of work, audience engagement
4. Explore the development of a jointly operated public, educational, and government (PEG) production studio

Addendum B: Current Policies

As part of our intake process, producers submitting content to the channels are required to sign a Statement of Compliance with our policies and procedures. Those policies are subject to change at any time, and are always available on our web site along with other program information at <http://bavc.org/sfcommons> or in print form at our facilities. Below is a summary of our current policies.

MEMBERSHIP POLICY:

1. Anyone may attend an orientation to become an SF Commons member. For a limited time, orientations and SF Commons memberships are free, and are good until March 1, 2010. Producers may also opt to become BAVC Members to receive additional benefits.
2. Proof of current San Francisco residency (identification) is required to be an SF Commons "Producer." Only San Francisco residents may produce programs and reserve facilities and equipment.
3. SF Commons members who are not San Francisco residents may attend trainings and certifications in order to crew for SF Commons producers' programs, but may only use equipment and facilities when working on a program for SF Commons with an SF Commons producer. SF Commons "crew" members cannot produce programs nor reserve facilities and equipment.

RESERVATIONS & CANCELLATIONS POLICY:

1. Cancellation must be made at least 48 hours in advance for ALL services, including field equipment reservations, edit suites, studios, and trainings/certifications.
2. There is a \$20 fee for any cancellation made less than 48 hours in advance, or for a no-show. A Producer may not make any subsequent reservations nor utilize any services until the fee has been paid.

EQUIPMENT & STUDIO USAGE POLICY:

1. All field and studio equipment may only be used for a program produced for SF Commons, and may only be used by SF Commons Producers in good standing. Producers may not use SF Commons facilities or equipment for

commercial activities, nor for activities unrelated to a program for SF Commons. If a Producer is discovered to be using public access equipment or facilities for commercial purposes or for projects unrelated to programs SF Commons, the Producer's membership may be suspended or revoked.

2. All reservations can be made up to two months in advance, and may only be made and fulfilled by SF Commons Producers (San Francisco residents). The Producer who has made the reservation must be physically present to check out and return field gear and to use the facilities. Any crew members who use or touch the equipment must be SF commons members and must be trained/certified to use the equipment.
3. To reserve field equipment and facilities, you must have completed a training/certification to utilize the service, and must have filled out a project application (information about your planned program). All field equipment and facilities reservations must be linked to programs you are expected to deliver. If a producer is utilizing equipment or facilities for three months without delivering an expected program, equipment or facilities access may be suspended. Instances of mis-use will be evaluated on a case by case basis at the discretion of SF Commons staff.
4. Producers assume financial liability for damaged and/or missing equipment. If any piece of equipment that is in a Producer's care is lost or damaged, the Producer will be billed for the cost of the repair or replacement. The payment must be received before any future use of services.
5. No food or drink is allowed in studios or edit suites, nor on surfaces next to computers or equipment. Producers and their guests may keep a capped water bottle at their feet during studio production.

TIME SLOT RESERVATIONS:

1. Time slots for recurring programs, including live shows and pre-recorded series, are selected at monthly programming meetings, currently scheduled at 7:00pm on the last Monday of every month for programs with air dates beginning just over one month later. Producers must be in

attendance to select a time slot. Time slots can be kept for up to one year, but will be lost after three occurrences of repeats (no new content delivered on time). Time slots can be selected for up to one half-hour program per week or a total of two hours per month. Producers are encouraged to request only as much programming time as they are certain they can fulfill with new content.

2. Producers of "specials" (one-off programs of any length) may request a preferred playback window (particular day of the week, time range) on their playback form, and will be notified when their program is scheduled for playback.
3. Programs must be delivered at least two business days prior to the scheduled program air date. (Business days do not include weekends. For example, if a program is scheduled to air on a Sunday, the program must be delivered by close of business Wednesday.) If a program is not delivered at least two business days prior to the program's scheduled air time, staff will attempt to accommodate the producer by repeating a previous program; however, this is considered a "repeat."
4. Producers are allowed up to three repeats. Upon the fourth repeat, the time slot will be lost, and will be re-opened to the open selection process. The producer must then attend a programming meeting to select a new time slot.
5. Producers may work together to co-produce programs, developing series and content together and sharing the burden of production and delivery of programs. In this case, one Producer should be identified as the lead, and other producers may be linked to the project as Co-Producers. For example, a team of producers working on similar content could select a weekly time slot and coordinate related programs for that time slot, or rotate hosting of a live show with a theme or topic of shared interest.

LIVE SHOW POLICY:

1. Live show time slot selection is subject to the same selection process as pre-recorded programs, and are good for up to one year. Time slots are limited

and are available on a first-come, first-served basis. If all live show time slots are filled at a time slot selection meeting, producers may choose to sign up for a live show wait list in the order of their selection.

If a producer does not show or does not arrive on time for a live show, the show will be canceled after two such occurrences. Live show producers are encouraged to pre-record at least one (preferably more) program that can be used in case of illness or emergency.

Code of Conduct

Code of Conduct: We attempt to create an environment of cooperation, creativity, and community. In order to maintain this environment so everyone involved can have a positive experience while at the our facility, it's important that everyone - staff, producers, volunteers, and guests - understand and follow the Code of Conduct.

- a) Please treat everyone with respect and consideration. Be mindful that we're all sharing a community space.
- b) Follow the staff's instructions in use and handling of SF Commons equipment and facilities at all times.
- c) The following activities and behaviors are not allowed on SF Commons premises, and violation of the following may result in suspension of access privileges, depending on the severity of the violation:
 - i) Physically or verbally threatening or harassing any person in any way. This includes such behavior used in person as well as over the phone while communicating with staff.
 - ii) Using sexually explicit language, obscene gestures or racial, homophobic, religious or ethnic slurs that are likely to upset or disturb the peace of staff, clients, volunteers or visitors.
 - iii) Engaging in sexual behavior.
 - iv) Nudity.
 - v) Defacing, damaging, or destroying property.
 - vi) Possession, use, or sale of illegal drugs, weapons or contraband.
 - vii) Possession or consumption of alcohol in any public or common area of the building without prior authorization. Alcohol may be consumed at events with prior authorization.
 - viii) Being "under the influence" of alcohol or other substances, taken prior to arrival at SF Commons.

- ix) Soliciting, for any purpose, including asking for money, contributions or donations unless such activity has been approved by SF Commons.
 - x) Assembling for the purpose of disturbing the public peace.
 - xi) Committing any unlawful act.
 - xii) Shaving, bathing or changing in the bathrooms, except as preparation for going on camera for a studio production.
 - xiii) Fighting, disrupting other activities, or in any other way creating a disturbance which is disruptive or dangerous to others or the business activities of SF Commons during any on-site or off-site SF Commons activity or meeting.
 - xiv) Running, skating, rollerblading, skateboarding, or otherwise obstructing or interfering with the free flow of pedestrian traffic. Bicycles are only allowed inside the building with prior authorization from SF Commons.
 - xv) Throwing, discarding, or depositing any paper, glass or other matter of any kind except in designated trash receptacles.
 - xvi) Bringing animals onto SF Commons property, with the exception of service animals. A service animal is any guide dog, signal dog, or other animal individually trained to provide assistance to an individual with a disability. A service animal is not a pet.
 - xvii) Posting or distributing flyers or notices without prior approval from SF Commons.
 - xviii) Video or audio recording, or photographing, of any individuals by producers, guests, or visitors on SF Commons premises, including staff or members of the public, without prior consent.
 - xix) Smoking inside of the building or near any building exit or entrance.
 - xx) Use of permeating and lingering scents including but not limited to perfumes, colognes, candles, and incense.
 - xxi) Sleeping.
 - xxii) Leaving unattended personal belongings or possessions without prior authorization from SF Commons.
 - xxiii) Using SF Commons facilities for other than their intended purpose.
- d) If the staff feels that someone is either causing a disruption and/or is a potential threat to the safety of other persons, equipment, or facilities, that person will be asked to leave the premises immediately.
- i) A person asked to leave the premises may be subject to disciplinary actions, including immediate loss of facility and equipment use privileges, loss of channel access and legal action, including, but not limited to, the filing of criminal charges.

- ii) Any suspension may be appealed in writing. Appeals should be submitted in writing to the station manager. Escalation of appeal of suspension may be submitted in writing to the Department of Technology of the City and County of San Francisco.
- iii) If the police must be called to expel someone who refuses to leave the premises once asked to leave, this will likely lengthen any suspension.
- e) The code of conduct must be observed at all times, including during production, in SF Commons facilities. If the content of a program would violate the code of conduct, then that content must be produced off-site.

Adult Content

As a public access channel, SF Commons has been advised by legal counsel that it may be prevented by law from exercising censorship of constitutionally protected first amendment free speech. However the courts have determined, in cases involving controversial programming, that while speech cannot be banned outright (censored), certain forms of speech sometimes referred to as “indecent” can and should be restricted to late-night hours (time-shifted) where children are less likely to find content not intended for or suited for children. In accordance with these considerations, we have established the following programming timeslot categories:

any time of day or night

Non-Adult: Programming intended for all audiences

This category is similar to what viewers are generally accustomed to seeing in MPAA* (Motion Picture Association of America) G, PG, and PG-13 rated material, or on network broadcast television.

10pm -- 4am

Mild Adult: Programming intended for mature audiences only

This category of programming intended for adult audiences may include infrequent profanity, mild violence, and brief frontal nudity of a non-sexual or non-erotic nature. This category is similar to what viewers are generally accustomed to seeing in stronger MPAA* PG-13 rated material, and some mild R rated material, or on some network broadcast and cablecast television (TV-14 or TV-MA) after 10pm.

1am -- 4am

Strong Adult: Programming intended for mature audiences only that may include constitutionally-protected “indecent” material

This category includes any uses or depictions of violence, profanity, or nudity that is persistent or otherwise goes beyond brief or infrequent uses. This category is



similar to what viewers are generally accustomed to seeing in stronger MPAA* R, NC-17 and X rated material, or in some cable TV pay-channels or pay-per-view channels. Please note: the courts have determined that material that is so-called “XXX” or “hardcore” pornography is legally obscene and is not permitted to be cablecast on public access. At no times may such constitutionally unprotected material be cablecast on the channel. Producers of such material may be subject to prosecution.

Producers submitting programming for cablecast must self-identify the content of their programs and choose timeslots appropriate for their content. Series producers must choose the category appropriate for the strongest content in any episode of their series. Producers purposefully misrepresenting the content of their programs and/or scheduling at inappropriate times are subject to a timeslot move, suspension, or other action.

Addendum C: Contract Deliverables, Years 2 and 3

Year Two-Three, July 1, 2010 – June 30, 2012

Enhanced Service Level

Grantee shall begin providing some or all Enhanced Service Level services no later than the beginning of year two of the agreement. Enhanced Service Level services include, but are not necessarily limited to, the following:

1. Organized and regularly scheduled training for Producers.
2. Check-out/in of equipment and reservation of facilities used by community producers.
3. Ensuring adequate staff or volunteer personnel are available to operate the studio and control room facilities as needed.
4. Preventive and corrective maintenance of facilities and equipment provided for use by community producers.
5. Outreach to and recruitment of community organizations and individuals.
6. Promotion of both the services provided by the public access facility and the programming airing on the access channel.

Enhanced Service Level Deliverables. In addition to all of the deliverables required for the Primary Service Level, Grantee shall provide the following:

1. Training:
 - a. Grantee shall provide at least twelve (12) Public Access Producer Orientation/Certification Trainings per year and will successfully train at least one hundred thirty-five (135) students per year.
 - b. Grantee shall provide at least six (6) Field Production/Post Production Workshops per year and will successfully train at least thirty (30) students per year.
 - c. Grantee shall provide at least six (6) Flash Studio Workshops per year and will successfully train at least thirty (30) students per year.
 - d. Grantee shall provide at least six (6) Social Networking and/or Citizen Journalist Workshops per year and will successfully train at least thirty (30) students per year.
 - e. Grantee shall develop marketing and outreach strategies to promote these services and increase participation.
2. Production Services:
 - a. Until December 20, 2009, grantee shall provide access to the following services at 1720 Market Street, at least seven (7) hours per day, five (5) days per week, including some evening hours:
 - i. Field Production check out

- ii. Flash Studio reservations
 - iii. Edit system reservations
 - b. No later than February 15, 2010, and only after prior approval by the City, grantee shall implement comparable alternative services to replace the above services at 1720 Market Street.
 - c. Coordinate and maintain an active list of volunteers available to serve as production crew, and to provide one-on-one training and assistance for producers.
- 3. Outreach and Marketing:
 - a. Within sixty (60) days of receipt of additional funding from the City, and no later than September 1, 2010, Grantee shall provide to the City for approval detailed outreach and marketing plans for public access channel services and programming. These plans shall include, but not be limited to:
 - i. Marketing plan to promote the training, production and distribution services available through this agreement.
 - ii. Marketing plan to increase viewer awareness of the public access programming available on the cable channels and through other distribution channels.
 - iii. Plan to develop strategic partnerships with community groups, nonprofit groups and government, including the government and education access channels, and to distribute public service announcements or video programming for at least three such groups each month, at no cost to the group.
 - b. Each of these outreach and marketing plans must include some method of assessing before-and-after producer and viewer awareness of public access channel services and programming, and must identify specific and measurable outcomes to be achieved through implementation of the plan. In addition, each plan should include a proposed budget detailing the costs of implementation.

Addendum D: Funding & Resource Development Plan

BAVC is committed to generating other resources in support of public access operations, including but not limited to new programming support.

In Year One, September 1, 2009 – June 30, 2010:

- \$20,000, Renaissance Journalism Center (pending)
- Conversation with Knight Foundation on local reporting innovations
- Conversation with Ford (existing BAVC funder) on public access in support of diversifying public media
- Conversations with Corporation for Public Broadcasting to jointly develop tools and applications in support of producers
- NTIA BTOP stimulus funds in support of operational infrastructure and a local public media fiber ring (facilitation)
- \$3,000, Earned income from memberships, workshops, rentals (pending)
- \$30,000, Jobs Now Stimulus-funded base salary for program assistant (pending)

Years Two-Three, September 1, 2010 – June 30, 2012

- \$20,000, Earned income from memberships, workshops, rentals
- \$200,000, Forecast for foundation support with increased emphasis on programming support over infrastructure and tools/applications development.
- \$14,000, Capacity-building Americorps staff support