



# Community Memory

A public access information and resource exchange

August 20, 1991

Zane Blaney  
3878 22nd Street  
San Francisco, CA 94132

Dear Zane:

Thanks for taking so much time to update me on the San Francisco Community Television Corporation. You and Hartha are justly proud of the organization's accomplishments, and despite the obstacles ahead, I think the future looks bright.

Nonetheless, I must decline your invitation to join the Corporation's Board of Directors. The Community Memory Project, like so many small nonprofits, is entering a particular challenging phase. I am not sure I would be able to keep my commitments to both the SFCTC and Community Memory. Clearly, a committed, working board is crucial to your organization at this time. My concern is my commitment could not be translated into the important work that you must now accomplish.

For the health of the SFCTC, I believe new board members are crucial. By recruiting people who have not yet served the organization, you significantly expand the community of supporters while garnering new ideas and resources. Because so many current members are members of longstanding, I believe it would counterproductive to bring on board former board members.

As we discussed, no single individual -- board member or staff -- can "save" an organization. When the organization seeks a "savior" in the form of a single, familiar individual, the organization becomes, in your word, "dysfunctional." Instead of reinforcing this "savior syndrome" where a single individual gives the rest of the board a feeling of security, you have an opportunity to develop a board which is confident because of the work of the entire team. As the new executive, you'll be able, I am convinced, to pull together a devoted, active, effective board, without falling back on past members, (who I'm sure will be delighted to share their expertise on occasion with your important organization.)

If there is any other way I can be of assistance to you, Zane, or to the SFCTC, please don't hesitate to let me know.

Warm regards,

Evelyn Pine

cc. Kathleen Schuler

SFCTC -  
Barbara Blum  
8/13/91

encourage use of chd 25 by reaching out  
in the community

promotion

training - lighting  
Wkshp.

- community  
org wkshp

grants program -

SFCTC -  
1988

goal: to take over channel 25  
in 5 years

T.P.C = dealing w/franchise windows  
cable issues - by Dec. closed.

Viacom  
est

track record  
funding base

Cable complaints -

Public Access -

Increase  
revenue

MCAP - Municipal - Roberto  
Library & Muni -

SFCTC - 18 reqs.

Educ - City College chd.  
52

\$105,000 → annual ✓ @.2. 2 millions -  
split 3 ways -

85,000.  
+ 35,000 next fiscal yr.

Donis Ward → understands Bd of seepes  
must allocate addit. fnds

Martha Smollens - lobbyist at City Hall  
for Viacom -  
TPC - 3 Viacom people  
10 total  
Carol Roberts, City College  
Roberto - Muni Access  
NO/SFCTC

Franchise Window

City Team - 3 TPC  
+ City Attorney -  
Martha Schmidt →  
consultant -

ex officio pos;

18 reps -

may have to lobby super directly  
for 18 reps -

Viacom - operate channel on Sunday  
nights -  
SFCTC program

Continued training - lighting wksp  
producers wkshp.  
handbook -

increase visibility in community,

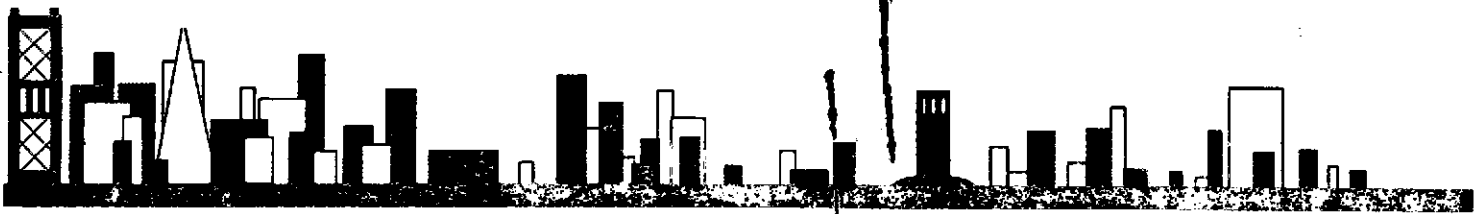
- (o) Zane
  - (o) Herb Kaplan
  - (o) Jesse Drew
  - Viacom → '1
  - (N) Janab Sim - KTSF 26-
  - (N) Julian Low - NAMAC -
  - (o) Carol Piasante - SF Chamber of Commerce
  - (N) Cassie Turnipseed - KQED access producers (secretary/treas.)
  - (N) Deena Zacharin - AH, access prod. adv.
- Oct. Retreat  
• by-law changes  
→ voting  
seat for  
Viacom

### Board

- Mtgs - 2 hrs - 1/month -
- Committee Mtg - 1/month -
  - o Development
  - o Governance - city hall  
bd devel
  - o Exoc. Committee -
  - o Outreach - training / newsletter
- Retreat in October -

oversight ED & BD.  
vision for next yr.

- ① get form:
- ② in write to Bd Mtg -
- ③ next Mtg vote -



# **SAN FRANCISCO COMMUNITY TELEVISION CORPORATION**

## **M E M O R A N D U M**

**TO:** S.F.C.T.C. Board of Directors  
**FROM:** Martha Schmidt, Executive Director  
**RE:** Next Board Meeting  
**DATE:** July 16, 1991

The next Board of Directors meeting will be on MONDAY, AUGUST 5, 1991, AT OUR OFFICE. THE GRANT BUILDING, 1095 MARKET STREET, 7TH FLOOR, SUITE 704, AT 6:00 PM. Please try to be early or on time. The building is locked for security purposes at 6:00 pm. There will be no one to open the door for you after 6:00 pm. If you are late you can call the office from the telephone booth on 7th Street so we can let you in.

Please call me if you cannot make the meeting or if you think you may be late.

All Board meetings are scheduled for the first Monday of every month unless otherwise notified. The September meeting due to Labor Day is scheduled for Monday, September 9, at 6:00 pm. Please let me know if you cannot make either meeting.

If you were unable to attend the July meeting the materials distributed at that meeting are enclosed.

BOD\EDMEMOS\meeting.081

SFCTC BOARD OF DIRECTORS MEETING  
MINUTES - JULY 1, 1991

CALLED TO ORDER: 6:30 PM

PRESENT: Zane Blaney, Herb Kaplan, Deena Zacarine. Staff: Martha Schmidt.

ABSENT: Jesse Drew, Janel Lim, Julian Low, Carol Piasente, Cassie Sade Turnipseed.

NO QUORUM - Recommendations will be forwarded to the full board.

MINUTES: Amended to include -  
Board Development - M. Schmidt is to call each Board member in the next week to get two names for nomination to the Board.

EXECUTIVE DIRECTOR REPORT: Martha Schmidt  
Finance - submitted actuals through third quarter current fiscal year (see attachment). Will be meeting with an accountant to discuss computerized spread sheet for programmatic areas for fiscal year 1991/92.  
Producer's Workshop - there were nine attendees at the first workshop plus two observer/evaluators. It was co-conducted by M. Schmidt and Karen Sutherland. The session was offered free of charge. A five dollar fee was charged for the book if attendees cared to keep it. It is recommended, that M. Schmidt conduct future workshops rather than pay additional trainer time. The evaluations rated the orientation/workshop over-all excellent. The current work book will be used in at least one additional training and then amended (as the lighting workshop manual was). Deena offered to re-write the copyright section. Charles Ragland, who assisted in the development of the orientation/workshop, volunteered much of his developmental time to the SFCTC and did not charge us.  
Michael Lee's Vietnamese Youth Development Center request - the SFCTC asked Jon Marx, General Manager of Viacom, to waive the training fees for a group of twelve students from the Vietnamese Youth Development Center (The fees were waived.). Martha set up trainings for them with CityVisions staff for Monday, July 8 and 15.  
N.F.L.C.P. Portland, OR - Martha, Julian, and Jesse will all be attending the meetings in Portland, OR, July 24 - July 28. Martha is participating on two panels. Julian will be participating on one nflcp panel.

FRANCHISE REVIEW: Zane Blaney  
Meeting in Library with the public, educational, and municipal access people - On June 5, Zane and Martha met with a group of concerned and involved p.e.g. access people. Attendees included CTPC members Roberto Esteves and Carol Roberts. The main item for discussion was the upcoming meetings between Viacom and each access group. It was unclear if these individual meetings were "information, f.y.i." sessions or preliminary sessions for the negotiations on the three year window.

MINUTES - Page Two  
July 1, 1991

Martha attended at CTPC meeting following this. It was determined by the CTPC that these were informational meetings, preliminary to the official negotiations. The CTPC determined that they would like a CTPC negotiating team member (preferably the same person) at each of the p.e.g. meetings with Viacom.

Deena questioned the roles of the SFCTC and the CTPC per resolution 277-88 of April 18, 1988, of the Board of Supervisors "Establishing Revised Structure Copncerning the Citizens Telecommunications Policy Committee". This concern was outlined in a letter from Deena to Zane and Martha of February 8, 1991 (see attached letter). Martha reported that the City Attorney, Len Snaider, stated in two separate conversations that the negotiating team for the City would be the CTPC. If the SFCTC disagrees with the CTPC recommendations the SFCTC (or anyone else) may go separately to the Board and lobby for their position directly.

Herb questioned the presence of the CTPC at our meeting with Viacom. Martha reported that the CTPC representative would be there only as an observer. They would not comment during the meeting. Herb also pointed out the problem that Viacom has a seat on the CTPC that there are no voting members representing public access and the SFCTC on the CTPC. Given the make up of the CTPC will the public interest (especially regarding the eighteen public access points) be adequately addressed.

Who should attend the meeting with Viacom was discussed. At a minimum, Zane and Martha will attend. Other Board members will be contacted regarding their participation.

NEW BUSINESS: Herb Kaplan  
Herb presented a proposal for a new program to be undertaken by the SFCTC for discussion at the next Board meeting (see attached).

NEXT MEETINGS: Monday, August 5, 1991, 6:00 pm.  
Monday, September 9, 1991, 6:00 pm.

MEETING ADJOURNED: 8:05 pm.

SUBMITTED BY: Martha Schmidt 7/16/91

bod\meetin. minutes.071

CALLED TO ORDER: 6:25 PM

PRESENT: Zane Blaney, Jesse Drew, Cassie Sade Turnipseed, Julia Deena Zacharine (arrive late). Guest: Kathleen Schuler; Staff Martha Schmidt.

ABSENT: Jennifer Fleming, Herb Kaplan, Janet Lim, Carol Piasente

NO QUORUM - RECOMMENDATIONS WILL BE FORWARDED TO THE FULL BOARD.

INTRODUCTION: Kathleen Schuler.

Kathleen is the former Director of the Foundation for Community Service Television and currently the Chair of the Board of Directors of the Support Center. She has facilitated the first two SFCTC Board of Directors retreats and has been involved with the SFCTC since it was founded. She is a consultant nationally on cable issues and access management.

MINUTES: No amendments.

MARCH MINUTES: Amendments reviewed per April minutes. No amendments to the amendments.

EXECUTIVE DIRECTOR REPORT: Martha Schmidt.

Finance - there will be more detailed account next month.

Hometown Preliminary Judging Site - hosted eight panels of three viewing Ethnic Expression, volunteer, single program category; and information, volunteer, single program category.

Community Organization Training - the first step is a Producer Workshop that has been in development. The first one will be offered on June 26. The time line for the Community Organization Training will be six weeks in the fall. To be completed by mid-December.

Lighting Workshop - the third lighting workshop will be given Saturday, June 8 at the Viacom CityVisions studio.

FRANCHISE REVIEW: Zane Blaney.

Meeting with Viacom - there will be a separate meeting with Viacom between each of the public, educational, and governmental groups. This will be an informational meeting to discuss access issues in general. It is assumed the franchise window recommendations will also be discussed. This is not a negotiation meeting. Zane and Martha will be attending a meeting with the municipal and educational access representatives on Wednesday and should have more information after that meeting including whether or not this is a preliminary negotiation session and if CTPC representation should be there.

Viacom has asked that these meetings be small. Who should represent the SFCTC and how many representatives we should have is up to the Board of the SFCTC. This may be our only opportunity to present our recommendations directly to Viacom (Jon Marx, General Manager; and Sue Levitin, Public Affairs Director). DISCUSSION: Zane and Martha definitely should be there and anyone else they feel would be advantageous to our credibility, technical recommendations, or constituencies we represent (J. Drew).

Kathleen Schuler reminded the Board of the need to keep an open line of communications with Viacom which had been the intent of the Board of Convenors when they created the Ex-Officio seat on the Board of the SFCTC for Viacom.

FY 1991/92 CITY HALL BUDGET: Zane Blaney.

The budget is in the Mayor's office for review and will be coming back to the Board of Supervisors Finance Committee in June. Currently there is \$35,000 allocated for the SFCTC. Municipal and Educational Access each receive \$35,000; totaling \$105,000 allocated for all access from the estimated \$2.8 million dollars received in franchise fees during the 1991/92 fiscal year. The remainder goes into the general fund.

The municipal people are looking for a champion around city hall to help them get the channel started. Currently, no deputy mayors office is willing to take on the channel. The Emergency Preparedness director may be willing.

EXECUTIVE COMMITTEE REPORT: Zane Blaney.

Goals - We had set at the Executive Director evaluation last fall three major areas to work on this year. City hall, funding, and Board Development. We need to revisit them and see where we are and look forward to revising the goals.

NOTE: D. Zacharine arrives. A quorum is now present.

Retreat - We have tentatively scheduled a retreat for the SFCTC Board of Directors for June 29.

DISCUSSION on the retreat:

Kathleen Schuler is willing to facilitate a retreat her recommendations:

\*Be practical on your timing, knowing you will lose emphasis during July and August.

\*Use this as a tool for board development, get new people on prior to a retreat.

\*Look for board members who bring credibility and representation; in the interim there is a lot to do for infrastructure, fundraising strategies, programmatic development. You have limited staff and not much institutionalized yet, that will take time.

\*Get back to the vision, but with concrete options for implementation.

\*Hold interim planning sessions of the board to discuss issues and options. In the summer you could have a brainstorming board session.

\*Hold the retreat in September with new board members (four or so).

\*The Board of the SFCTC needs balance to the media representation. Tap into main line and business contacts. Also, it should be people the Board and the Executive Director can work with.

(Zane mentioned the feasibility of a retreat in August.)

DEVELOPMENT COMMITTEE REPORT: Deena Zacharine.

Grants - The committee met and targeted three local foundations for Martha to focus on. Carol will review the applications and go to any preliminary meetings with Martha.

**Board Fundraising** - The committee needs to know the board's commitment before pursuing the Open House. What would be the focus? It was agreed by the board to table the idea of an open house until fall. **Equipment Grants** - Deena recommends to hire someone who can write proposals for equipment. This would be \$25 per hour if he knows someone who has been very successful.

**DISCUSSION:**

J. Drew - wait until fall. Deena could come to the Board with a proposal of who, what, and how much it would cost the SFCTC. This could take the SFCTC in a new direction that should be examined.

Z. Blaney - would like a new computer for the office.

K. Schuler - there are several components that go into fundraising and grant writing.

\*What to fund and why. \*Research. \*Develop the components that go into a proposal (everything from the proposal, to financial reports, to minutes of meetings, etc. etc.). \*Write the components and collate (the collation could be done by someone else). \*DON'T HIRE ANYONE ELSE TO DO YOUR TALKING FOR YOU. \*If you do hire assistance buy it selectively. \*No one can write your basic prospectus for you.

Julian Low - What equipment would we be asking for?

MOVED: M. SCHMIDT ATTEND THE NFLCP NATIONAL MEETINGS IN PORTLAND and the SFCTC pay her registration \$215.

By Z. Blaney; seconded by J. Drew.

Passed unanimously.

MOVED: APRIL MINUTES

By J. Low; seconded, J. Drew.

Passed unanimously.

**OTHER BUSINESS:** Jesse Drew.

Received a letter from Michael Lee of the Acts of Resistance group on behalf of the Vietnamese Youth Development Center requesting that the SFCTC help them to get the students trained at Viacom for free (ie. get Viacom to waive fees). Jesse had spoken with Michael Lee two weeks ago. J. Drew would like M. Schmidt to write a letter responding to this request as soon as possible.

Also, Jesse would like a key to the office or regular office hours. This will be discussed further at a future meeting.

**NEXT MEETING:**

Monday, July 1, 1991.

Monday, August 6, 1991.

**MEETING ADJOURNED:** 8:15 PM.

**SUBMITTED BY:** Martha Schmidt 7/01/91

BOD\MEETINGS\MINUTES.061

## Time To Improve San Francisco Public Access!

Viacom Cablevision is the sole cable operator in the City and County of San Francisco. To have permission to run cables in the City, Viacom has an agreement with the City. This agreement is called a franchise agreement and covers everything regarding the cable television franchise including requirements for public, educational, and governmental access. It also is legislation that includes provisions for oversight of the cable franchise, technical requirements, and outlines the functions of the SFCTC. The current agreement was developed in 1980 and runs until the year 2005.

Every three years there is a window provided to allow the City and Viacom to amend the franchise agreement. "Amendments shall reflect service requirement changes based on advances in technology or demonstrated community needs. They shall be substantive in nature, affecting a significant number of subscribers and shall be within the authority of the City and County of San Francisco." In February, 1991, the Citizen's Telecommunications Policy Committee (CTPC) of the Board of Supervisors reported recommendations for amendment to the Board of Supervisors. During the last window improvements to the public access facilities included new studio cameras, a conference room for producers, and minimum staffing requirements.

cont. on pg.2



"Interview with Latin America" airs every Tuesday at 9:30p.m. on Channel 25

## A Look at Public Access Nationally

Without a doubt, the power and influence of television will continue to grow throughout the nineties. The immediacy of TV combined with the accessibility of it to almost everyone has dramatically increased our dependency on it for basic information. Unfortunately, along with this increased dependency has come the rapid monopolization and over-commercialization of much of the electronic media by a handful of giant media conglomerates. As TV channels get filled up by Home Shopping channels, scrambled pay-per-view programs and feature length ads, community access will continue to fulfill a vital need by highlighting issues, problems and talents on the local level. Community access television will be of even greater importance in the future if we want to ensure that a wide spectrum of Americans have an avenue to express themselves in ways that commercial television might deem too controversial or just not profitable.

Public access, having started out being denigrated by the major media as amateurish, low quality and just plain kooky, has earned a new respect as community producers develop their skills. Favorable articles on access have appeared recently in publications such as "U.S. News and World Report" and the "N.Y. Times", and several national broadcast programs have dealt with Public Access. Access programming is being distributed nationwide on such programs as Deep Dish TV, The Nineties, and Access America. We are witnessing an unusual phenomenon pertaining to control of the TV medium. On the one hand, large numbers of people have access to TV production due to the proliferation of camcorders and consumer technology. On the

cont. on pg.2



### **SF Public Access cont....**

**WHATS NEXT?** The Board of Supervisors will receive the recommendations and send it to the city attorney who will review the recommendations for legal implications. Then the report will go to a committee of the Board of Supervisors. There will be public input allowed at the committee hearing. When the proposed amendments leave committee they go to the Board of Supervisors. There is a tremendous need to show community support for public access. The Board of Supervisors must understand that this is an important community resource that must be adequately funded and supported.

**WHAT CAN YOU DO?** Write letters of support for the concept of public access and its importance to the community. Send these letters to the Board of Supervisors and a copy to the SFCTC. Come to meetings. Stay in touch with the SFCTC at 621-4224. If you're not already on the mailing list let us know!

Martha Schmidt

**We have a new office on  
1095 Market St., Suite 704.**



**S F C T C**

**NEW ADDRESS**

P.O. Box 470937

SF, CA 94107

415-621-4224

### **Nationwide Public Access cont.....**

other hand, de-regulation coupled with rampant mergers and acquisitions of electronic media has meant domination of the electronic media by a small group of people. Community Access is a vital link to a truly democratic means of communications- television of, by, and for the people. However, access in this country remains very uneven. Some cities have multi-million dollar facilities while others have nothing. In order for us to move ahead in developing Community Access in this city, let's take a look at what some of the other more successful public access stations are doing.

#### **Somerville Community Access TV**

In Somerville, Massachusetts, Public Access is run by a non-profit corporation. The cable company is Time-Warner and their subscriber base is around 17,000. They run 3 channels, 2 for public access and 1 for city government. They offer a 3/4 inch field package, a three camera studio, and 2 3/4 inch edit suites.

#### **Ann Arbor Community Access TV**

Ann Arbor, Michigan's, Public Access facility runs three channels- Educational, Public Access, and City Government. The Cable company is Columbia Cable, and has a subscriber base of 48,000. A non-profit corporation manages the facility. They offer a three-camera studio, one 3/4 inch editing suite, one 1/2 inch editing suite, five VHS camcorders, 2 3/4 inch remote packages, and several multiple camera remote systems.

#### **Tucson Community Cable Corporation**

Tucson, Arizona's Access facility is managed by a non-profit corporation. The Cable company is Tucson Cablevision and has 85,000 subscribers. They program four public access stations. They offer two three-camera studios, and six offline editing suites- 4 Super-VHS, 1 3/4 inch, 1 Hi-8 to 3/4 (3/4 inch) with digital effects and A/B roll. Their remote equipment consists of 7 S-VHS camcorders and one 3/4 inch package.

#### **Multnomah Cable Access**

This facility in Gresham, Oregon, near Portland is run by a non-profit corporation. The Cable company is Paragon Cable and they have approximately 44,000 subscribers. They offer a three-camera studio, two 3/4 inch and one Super-VHS field package and two S-VHS-3/4 inch editing suites. They program 8 channels, including Public Access, Municipal, and Educational.

#### **Grand Rapids TV**

Grand Rapids, Michigan's Access is run by a non-profit. The Cable company is United Artist's Cable, with 107,000 subscribers. They offer a three-camera studio and four edit suites- 1 1/2 inch, 1 3/4 inch, 1 S-VHS-3/4 inch, and 1 S-VHS. They program one channel, soon to be two.

Jesse Drew

## SFCTC Funding

Currently the SFCTC is funded through the Cable Access Development Fund of the City of San Francisco. Last year the fund totalled \$90,000. SFCTC received 1/3 of the fund (\$30,000). The other 2/3 were allocated to the development of municipal and educational access. The source of this money is the Franchise Fees (5% of Viacom's gross revenues - an estimated \$2.8 million dollars this year) required by the City to allow Viacom to run cable in San Francisco.

The SFCTC has received an increased allocation from the City for the current year which will allow the SFCTC to continue developing trainings and workshops for the citizens and community organizations of San Francisco and advocating for increased support for the development of community programming. The SFCTC will also be fundraising for additional community support.

## Mini - Grants Program

The SFCTC offered a pilot Mini-Grants Program this past year. This program provides funds to encourage original local productions that will enhance the quality and quantity of community programming, and thereby maximize the use of public access among the widest possible range of individuals and organizations within the City of San Francisco. This program is intended to be a catalyst for the development of community programming.

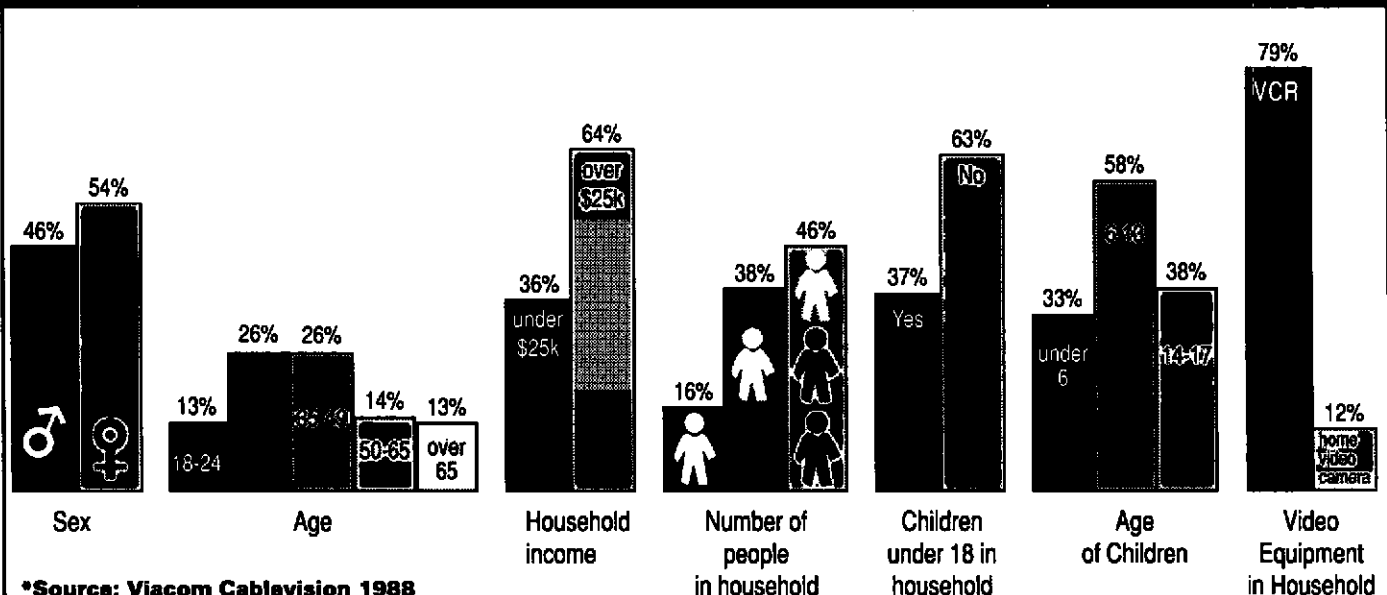
Over 50 individuals applied for a grant. 32 independent producers were funded in grants of up to \$150. Grantees ranged from current series



"Dead Head TV" interviews Carlos Santana, airs first Monday each month at 10:00 p.m. on Channel 25

producers to first time single projects. Program topics ranged from poetry, a documentary on the 10/17 earthquake, gay and lesbian issues, the Haight Ashbury Switchboard, barrier free tv, to experimental video (and more, much more). The Applications for Mini-Grants were reviewed by a panel of three local volunteer experts. The panelists provided years of experience in local cable programming and public access television. Many of the grantees said they would have been unable to begin and/or complete their programs without the support of the SFCTC.

## Characteristics of SF Cable Television Customers



\*Source: Viacom Cablevision 1988

### San Francisco Community Television Corporation

(SFCTC) is a non-profit community access corporation created in 1987 after several years of comprehensive study and evaluation of public access television locally and around the country.

The purpose of the SFCTC is to promote and encourage the use of community access cable television channels to serve the needs of citizens, civic organizations, cultural and arts organizations, ethnic and minority communities, those sectors of the community traditionally underserved by electronic media, and other community users in San Francisco; and to advise the City and County on matters per-

taining to public access television. SFCTC does not manage CityVisions, public access channel 25. Viacom Cablevision manages public access channel 25 and the production facilities per agreement with the City.

San Francisco has a substantial and enthusiastic involvement by its citizens in public access. There are many diverse and exciting programs to be found on CityVisions channel 25. However, it is still currently under-utilized. As involvement increases available channel space and facilities must also increase. It is the job of the SFCTC to articulate the needs and advocate for support for community programming.

### TRAINING AND WORKSHOP PROGRAMS

The SFCTC is designing and will be offering a series of trainings and workshops designed to increase awareness of the potential use of community television for new producers and to increase the technical skills of current producers and volunteers.

#### PRODUCER WORKSHOP

A three hour session outlining the process of creating community television from basic pre-production planning to distribution via channel 25.

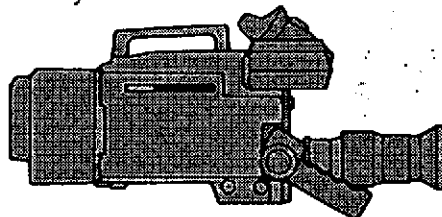
#### COMMUNITY ORGANIZATION TRAINING PROGRAM

A highly structured pilot program designed specifically for non-profit community organizations who have not been involved in community TV. Via a series of workshops selected organizations will produce their own video.

#### LIGHTING WORKSHOP

A one day training session covers basic video lighting techniques and lighting and camera blocking in the CityVisions television studio. Emphasis is given to increasing producers' and volunteers' understanding of lighting in the CityVisions studio. (Rated over-all excellent by the attendees in the November training.)

Call the SFCTC for dates of the upcoming workshops.



Martha Schmidt (STAFF)  
Executive Director

Zone Blaney (President)  
GLAAD

Cassie Sade Turnipseed  
(Sec./Treasurer)  
Cultural Activist, Stations  
Relations Rep. KQED TV

Jesse Drew  
Paper Tiger TV

Prof. Art France  
Professor Broadcast  
Communication SFSU

Jennifer Fleming  
Communications  
Coordinator SEIU Local 616

Herb Kaplan (Chairperson)  
Associate Professor  
San Francisco  
State University

Janet Lim  
KTSF Channel 26  
Promotions Manager

Julian Low  
NAATA

Carol Piasente  
SF Chamber of Commerce  
Communications Manager

Deena Zacharin  
National Lawyers Guild

Help make the  
Newsletter a channel of  
communication for  
people in public access.  
Submit articles, photos  
and cartoons.

Newsletter designed  
by Karen Einsteln



***SAN FRANCISCO COMMUNITY TELEVISION CORPORATION***

**PRODUCERS' ORIENTATION WORKSHOP**

**P.O. Box 470937  
San Francisco, CA 94147-0937**

**(415) 621-4224**

**1095 Market Street, Suite 704  
San Francisco, CA 94103**



## **SAN FRANCISCO COMMUNITY TELEVISION CORPORATION**

### **PRODUCERS' ORIENTATION WORKSHOP**

Welcome to the **PRODUCERS' ORIENTATION WORKSHOP**. It is one in a series of workshops sponsored by the San Francisco Community Television Corporation (SFCTC) for the citizens and community organization of San Francisco. The three hour session will introduce you to the wonderful world of producing your own videos for telecast on Viacom's CityVisions, public access channel 25. This training will cover the basics of planning and producing a television program.

**ABOUT THE SAN FRANCISCO COMMUNITY TELEVISION CORPORATION:** The SFCTC is a non-profit community access corporation established by the Board of Supervisors in 1988 in an effort to encourage the use of community access television by the many diverse communities of San Francisco. The SFCTC has sponsored a Mini-Grants Program for the production of programs; lighting workshops covering basic video lighting techniques, and lighting and camera blocking in the CityVisions studio; a newsletter; and producer meetings. This is one of an on-going series being developed by the SFCTC to assist San Franciscans in the production of community programming.

**FUTURE SFCTC ACTIVITIES:** will include more trainings; sponsoring producers meetings; newsletters; surveys for user needs; and more. If you have any questions regarding the SFCTC or community programming, please feel free to call Martha Schmidt, 621-4224. Thank you for your involvement in making programming by San Francisco, for San Francisco.

**ABOUT CITYVISIONS PUBLIC ACCESS CHANNEL 25:** Viacom Cable of San Francisco operates CityVisions, public access channel 25. They offer basic trainings in the studio and for portable camcorders. They also provide all citizens of San Francisco the opportunity to present their non-commercial television programs on channel 25, free of charge. To get involved call the SFCTC at 621-4224 or call Michail Freeman, CityVisions Coordinator at 252-6325.

#### **ABOUT YOUR INSTRUCTORS:**

Martha Schmidt is the Executive Director of the SFCTC. She is responsible for the daily operation of the organization's activities and the development of trainings, outreach, grants programs, etc. She has over twenty years experience in filmmaking, photography, and video; over fifteen years experience in community organizing, public access television, and teaching. For ten years Martha was the Director of Ann Arbor (Michigan) Community Access Television; an organization acknowledged nationally as a leader in community programming and public access. For six years she was also faculty in the Film and Video Program of the University of Michigan. Martha served on the Board of Directors of the National Federation of Local Cable Programmers for five years and has been active in access advocacy locally, regionally, and in Washington, D.C.

Karen Sutherland is an award winning filmmaker and videographer who has worked in production for the past eighteen years. She has freelanced as a Producer, Director, Production Manager and Editor for large and small corporations, non-profit organizations, government agencies and commercial television. Over the past fifteen years, Karen has taught film and video production on the college level as well as workshops for several Bay Area agencies. In addition to her freelance business, Karen is currently teaching workshops at Bay Area Video Coalition

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P.O. Box 470937  
San Francisco, CA 94147-0937

(415) 621-4224

1095 Market Street, Suite 704  
San Francisco, CA 94103

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# **The Importance of Public Access**

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## **TELEVISION POLICY**

Television is a major provider of information to all strata of society. Its value and power as an educational tool has been assessed most frequently in a commercial context, rather than as an instrument for education and social awareness. We, who used to communicate over the back fence, at the supermarket, and at town meetings must look to the new technologies (such as computers, telecommunications, and interactive electronic communication) to enrich our lives and ability to communicate.

This is creating a fundamental cultural change to every aspect of the way society is organized. The capability each of us has to raise his or her voice as a citizen has changed. There is a need for free or low-cost access to communication tools for production and distribution, and quality trainings to provide all members of society with the skills to communicate via the new media.

## **CABLE TELEVISION**

The use of cable television as a community communications and education tool via local cable access channels has been rapidly growing over the past fifteen years. Today, there are over 365 cable systems in California with over 5 million subscribers and over 100 local cable programming operations. Cable television is changing from an entertainment medium to a communications necessity. While cable television is perceived to be a middle and upper income luxury, **THE INDUSTRY HAS A HIGH SUBSCRIBERSHIP BY LOW AND MODERATE INCOME FAMILIES.** In San Francisco alone, one video tape has the potential of reaching over 152,000 households. Also, once a television program is produced, it may be distributed in a variety of ways including broadcast television, libraries, schools, community centers, human service agencies, and home video.

## **COMMUNITY CHANNELS**

The goal of cable access is to **FURTHER THE DIVERSITY OF COMMUNICATIONS** by allowing anyone -- particularly people who typically have limited opportunities to speak via the mass media -- to produce their own programs for transmission on cable access channels. Some question the validity of funding access channels and question who is watching and question program quality. Most often, our ideas about program quality are formed by the dominant medium of the times, commercial television. Access work should be judged on its own terms: low cost community video; programs produced by non-professionals; programs intended to convey information about the community, rather than to serve only as entertainment; programs that are created to convey cultural diversity, rather than to amass a large audience. **THE SOCIAL GOALS OF ACCESS ARE: PROGRAM DIVERSITY AND FREE SPEECH; COMMUNITY EMPOWERMENT THROUGH COMMUNICATION; AND MEDIA EDUCATION FOR THE COMMUNITY.**

## **ACCESS MANAGEMENT**

In order to reach these goals and to provide all citizens with quality services in outreach programs, trainings, channel use, equipment, staff support, publicity, etc. Access centers should be controlled by the community. The community needs to be actively involved in determining community needs, access policy, and provision of services. Stable, adequate support for the access center is critical. Many communities around the country have established non-profit organizations whose sole purpose is to manage access in the public interest, establishing a more direct relationship between the community and the access center.

## **IN SAN FRANCISCO**

The SFCTC was established in 1988 by the Board of Supervisors to involve the many diverse communities of San Francisco in public access via trainings, community outreach, and advocacy for community access. Also, to advise the Board of Supervisors on matters pertaining to access.

How much access and what kind of support of access for our community rests with all the citizens of San Francisco. It is up to the Board of Supervisors and the Mayor to determine what resources will be provided. How much access and how much support for access for San Francisco rests with them and with the citizens of San Francisco. It's new, but it's important to our future open, communications opportunities and to the ability of our many diverse communities to express themselves.



## **Local Cable Television in San Francisco**

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### **VIACOM CABLE OF SAN FRANCISCO**

Goes to over 152,000 households in the City of San Francisco. For the right to run cable the City may require Viacom to provide additional services including local programming options. In the current agreement, Viacom provides local cable programming on cable channel six. Public affairs programming produced by Viacom includes weekly editions of "City Desk", "Viewpoint", and "Helping Hands". Viacom also makes leased access space available for a fee on cable channel 22.

Viacom is also required by the City of San Francisco to provide channel space for public access, educational access and municipal access. Per agreement with the City, Viacom manages and operates public access channel 25.

### **CITYVISIONS, PUBLIC ACCESS CHANNEL 25**

Required by the City and operated by Viacom, this channel is available free of charge to non-commercial, non-profit programming. This electronic first amendment forum allows all citizens to express themselves openly, without censorship. Programming is scheduled on a first-come, first-served, basis. Programming does not need to be created with Viacom's facilities or locally produced to be presented on channel 25.

Non-profit community organizations may also present information via the electronic community message board. This is on channel 25 over-night and in the mornings. This message board also presents the channel 25 program schedule.

CityVisions provides residents with public access to production equipment. There is a three camera television studio; two VHS camcorders; and VHS editing equipment. Basic introductory classes are available of the studio and the camcorders. Becoming a CityVisions producer is as easy as filling out the Production Application provided by Viacom. Producers must provide their own production crews who are certified to use the equipment. Viacom has a list of qualified volunteers who will assist with productions. There are nominal fees for the training and equipment use.

**PLEASE NOTE:** When Viacom facilities are used in a production they hold joint copyright with the producer and may limit the program's distribution. The SFCTC will provide you with a list of production alternatives so you can own and control your own creative work with no additional restrictions on your program.

**ALSO:** There is a significant waiting list for channel space (especially for a regular series time slot). There is also a back-log for trainings, so get started now and plan ahead. Please notify the SFCTC at 621-4224 if you have any scheduling difficulties.

**TO GET INVOLVED:** Call CityVisions at 252-6325.

Coordinator: Michael Freeman; Assistant Coordinator: Ron Ress;

Assistant: Arron Brennan.

Office Hours: Monday, Noon - 8:00 pm; Tuesday, 10:00 am - 4:00 pm;

Wednesday, Noon - 8:00 pm; Thursday, 10:00 am - 6:00 pm; Friday, Noon - 6:00 pm.

Cablecast Hours: Monday through Friday, 2:00 pm - 11:00 pm.

## **SAN FRANCISCO STATE UNIVERSITY, CHANNEL 35**

A long-time staple of a variety of programs includes: sports, art, international programming, information and documentaries, and now CAL-SPAN — the new public affairs cable program of coverage of the California Legislature. San Francisco State provides a wide range of programming on channel 35 including their inter-active video text information services. Call: 338-2828.

## **EDUCATIONAL ACCESS, CHANNEL 52**

Operated by City College in conjunction with the Unified School District, channel 52 is the newest (as of January, 1991) local cable channel. Credit telecourses and general educational programming are supplemented by culturally diverse programming including international film and video festivals and news and general interest programs from around the world. Locally, SFCTC is working with channel 52 to showcase local public interest programs for San Francisco. Call: 239-3886.

## **MUNICIPAL ACCESS**

A channel for the use of the City is required in the agreement with Viacom. Unfortunately, the start of the channel was set back due to the earthquake. The City is working to turn on an additional local cable channel that will provide cable subscribers with local information about city government, meetings, and community information. This channel has the potential to be an invaluable community communications resource and conduit between city hall and the citizens of San Francisco.

## **THE SFCTC**

We are here to help you get informed and involved in community communications.

**GET and STAY INVOLVED:** call the SFCTC at 621-4224.

Executive Director: Martha Schmidt; Volunteers: Welcome.

Office Hours: Crazy. Best by appointment.

**WHAT YOU CAN DO:** Stay in contact with the SFCTC. We want to help you to get to know the wonderful world of community TV and to help you to realize your dreams for community television. Please feel free to call with questions or comments. We want to know how you are doing and how we can help. You are now part of a great group of people who have learned and contributed to the value of community TV. Please remember, the SFCTC offers additional trainings and holds producer's meetings. Get your organizations and friends on our mailing list.

This is your channel to be involved in, use it, be interested in it, and advocate for ACCESS and your rights to use it.

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**Community Communications by San Francisco - for San Francisco**

# **SFCTC Producers' Workshop**

## **Introduction**

Producing a videotape requires organization, imagination and a focused idea of what is to be communicated. While a video can be very expensive to produce, it does not have to be. Any video can be as aesthetically pleasing as those that cost much more by making use of free facilities, public domain elements and a healthy dose of creativity.

Throughout this manual are forms, checklists and worksheets designed to help the producer through the process of production. Since every production has its own set of circumstances, you will find that each form may contain items of no relevance to your production while other issues may not be covered. This is just the nature of the beast. As you peruse the manual you will notice that there are more forms devoted to Pre-Production (the planning phase) and that any form that encompasses all the phases of production will inevitably contain more items under Pre-Production than any other. Because planning is the key to success, a well planned show is the one that has the best chance of keeping the audience's attention, clearly communicating its message and leaving the producer with hair on their head and a social life.

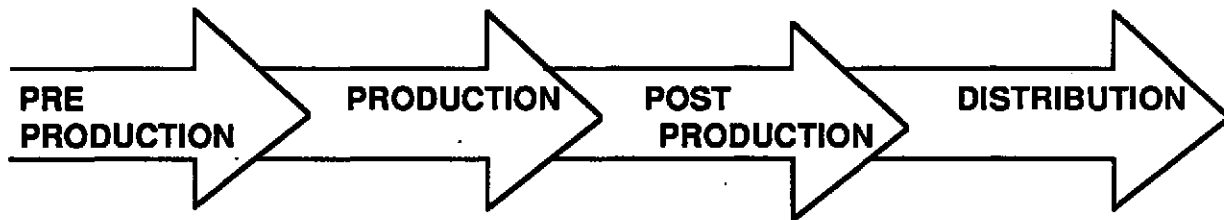
The Producer's Proposal form will help you get your planning started. Try to fill it out as completely as possible, but do not despair if you can't answer some of the questions. Pre-Production is an evolutionary type process that often times requires both skipping and backtracking. In other words, you might not know if everything will be shot in the studio until you create a budget, but you can't write a budget until you do some research on the subject and you can't decide how many crew people you'll need, but you can get some information at the library and you already know there are some good visuals you can shoot with a camcorder, but the show cries out for original music and you do have a friend with a sound synthesizer and another friend who would do a beautiful job on decorating the set, but you're not sure if you'll need an on-camera host although wouldn't it be great if your brother the baseball star could spare some time, etc.,etc., etc. The above example is pretty typical of the beginning of the planning stage of any production, however if you design around your givens (i.e. the things you know you can do) the other elements will fall into place bit by bit and before long you will have a fully planned and realistically accomplishable shoot. In order to complete the Treatment Form you will probably have to do some preliminary budgeting, however once you have completed it, the bulk of the rest of your Pre-Production will be straightforward and comparatively easy.

The Video Script and/or Storyboard forms are generally done after the completed budget. However many types of shows (like talk shows, documentaries, demonstration tapes, etc.) do not require much more scripting than an Intro and/or Outro. This is something to keep in mind if you're not comfortable with writing dialogue and you don't have a writer available. On the other hand, using a story to get your message across can be more interesting and impactful. The Crew List, Equipment List, Site Survey as well as the Guest Bio. Form are all worksheets designed to help the producer plan a shoot that runs smoothly and covers as many contingencies as possible. The Shot List and Routine Sheet are organizational tools used to make sure that everything gets done.

Since video production naturally requires the coordination of a myriad of details it can occasionally become overwhelming for the producer. The Production Schedule and Producer's Checklist are used as a way to stay on track and are the producer's security blanket. Referring back to either or both forms will have a calming effect, as you the producer, will see that you have in fact taken care of everything.

Post-Production is the final phase of the making of a video show. The primary activity is editing. The Log Sheet and Paper Edit Form are the tools necessary for a cost and time efficient edit. Sometimes editing is done in a two-step process (off-line and on-line), however, no matter what your show's Post-Production entails, it can certainly be considered the light at the end of the tunnel. Although some shows (like certain studio shoots) can require no editing at all, be sure to always make at least a "safety" copy of your finished show.

Remember that video production is a fun and rewarding activity that can, at times, make you crazy with anxiety. The best professional producers all make use of forms and notes in order to minimize their stress level. Creating your own forms and organizational systems can be almost as fun as creating your video tape itself. All forms, notes and relevant material are kept in the "Production Notebook" for easy reference and organizational purposes. "Whatever works for you" is an excellent rule of thumb particularly since it is you, the producer, who has taken on the ultimate responsibility of bringing the message to the screen.

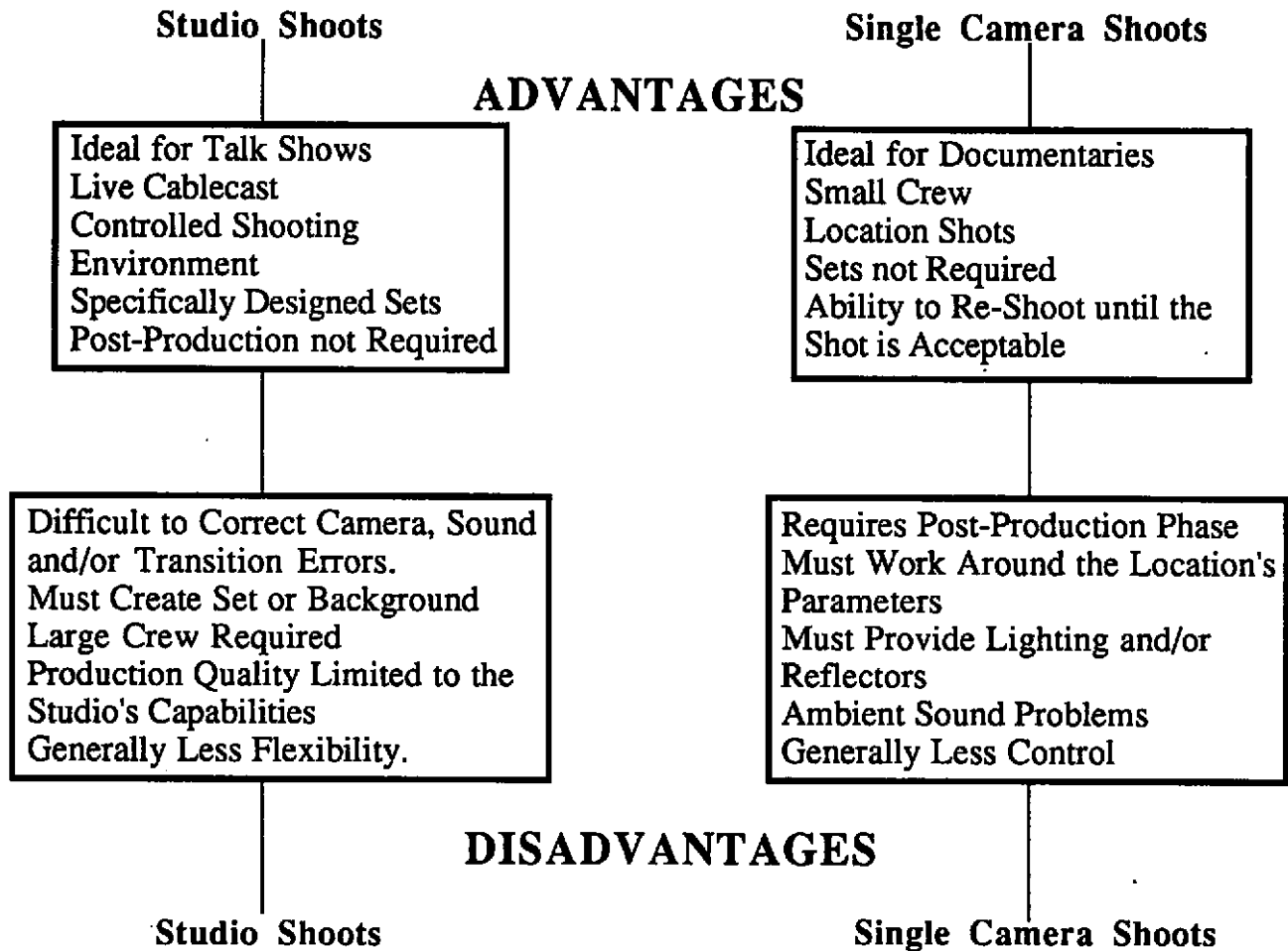


**PRE-PRODUCTION:** Everything that is done before shooting, including proposals, treatments, scripts, planning, raising money, researching the audience, arranging for facilities, equipment, and crew for both production and post-production. Even the final step, marketing and distribution, must be planned for in the pre-production phase.

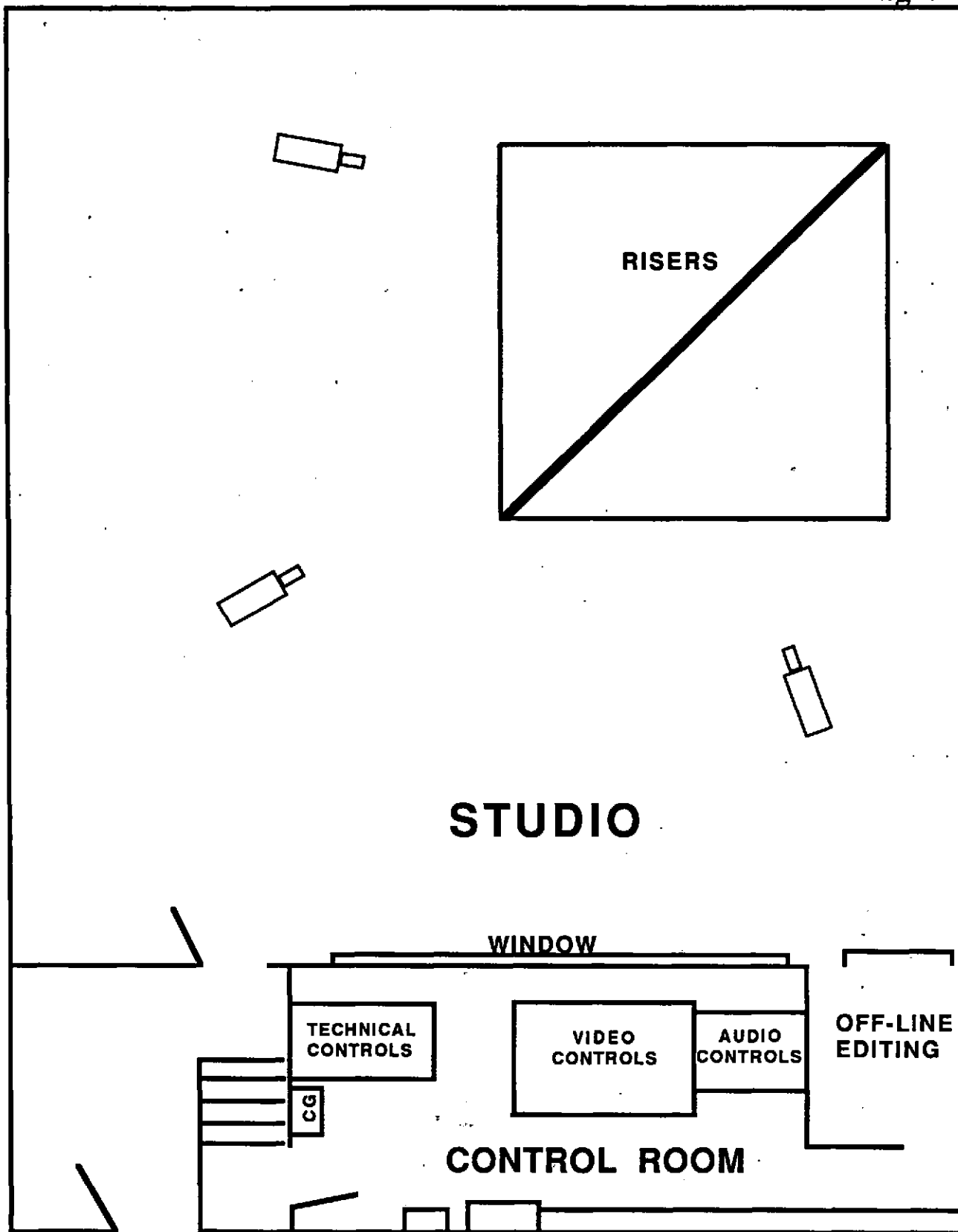
**PRODUCTION:** Shooting, getting the production recorded on videotape. Everything that has been planned now goes into action.

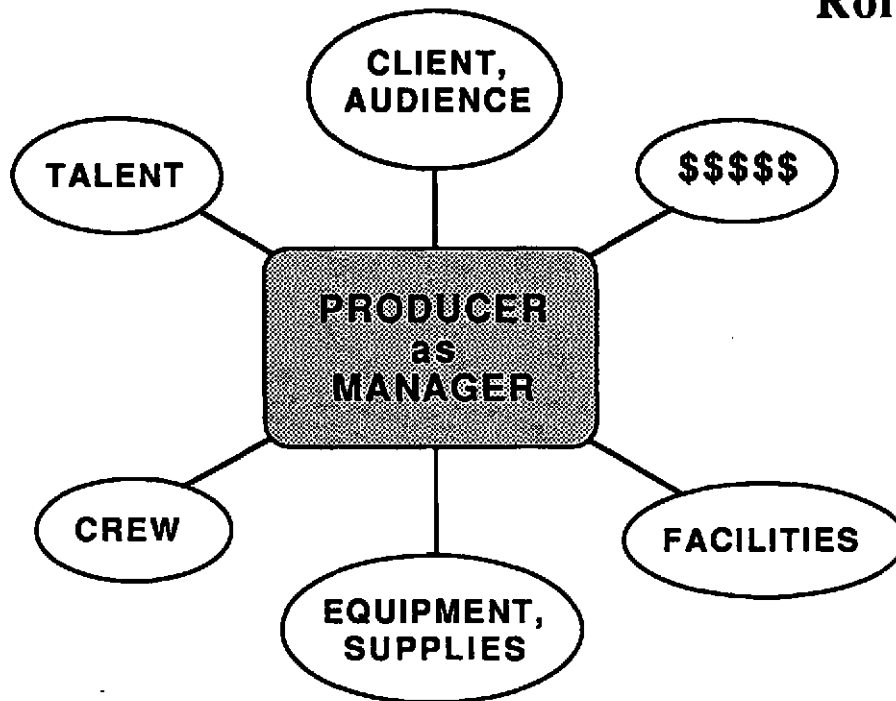
**POST-PRODUCTION:** Editing, adding titles, credits, and special effects are done after production if the piece was not shot in the studio. If the piece was shot in the studio, the post-production phase may be skipped. But remember that it is always possible to add sequences or graphics or other effects to your tape even after recording the complete show in the studio. For example, if roll-ins are not available at the time of taping, they may be added later as inserts if enough space has been left.

**DISTRIBUTION:** This may mean as little as scheduling time for airing at your local Community Access station, but don't forget the possibility of airing at other stations and distributing copies through community organizations and networks, or entering your show in the many video festivals held around the country.



When considering Production Style it is important to weigh the advantages and disadvantages of each style. Studio (also called Multi-Camera Live Cut) shoots generally require less Pre-Production work, particularly if available sets and pre-set lights are used. However, if only previously made sets, Character Generated graphics and lighting is used, your project stands a good chance of looking like everything else shot in that studio. Talk shows and small object demonstration shows lend themselves to a Studio setting, but creation of unique set pieces, camera shot graphics and pre-recorded roll-ins are strongly recommended and will give your show its own look and identity. In order to assure good production value, the Producer should definitely plan on spending a significant amount of time on rehearsal, since camera shots, sound and transitions (cuts, dissolves, wipes, etc.) are accomplished live and in a "one shot deal" setting. Single Camera (also known as "Film Style") shoots are most frequently used in documentaries, training tapes and demonstrations of objects and issues that can't be reasonably brought into a studio. While Single Camera shoots require site surveys, equipment set-up and editing, they usually provide the flexibility and unique look that sets a show apart from the others. Commercial TV has consistently moved away from Studio style and towards Single Camera, which suggests the desirability of the Single Camera production style. When making the all important decision about production style, keep in mind the prevailing time and budget constraints, as well as the best and most appropriate method of communicating the message.





The Video Producer is an organizer. Much like the chef who must get all the elements of a meal to the table at the right time and temperature, the producer brings all the elements of the production together at the right time and appropriate place. He/She has ultimate control of every aspect of the production and pays for this privilege with ultimate responsibility. A good producer lives by the credo "maximum control; maximum flexibility", which means that while they have planned for every contingency they can think of, they are still able to change directions at a moment's notice in order to take advantage of those "golden" opportunities that never fail to arise. Never forgetting "Murphy's Law" (anything that can go wrong will go wrong and/or no matter how much time there is, it won't be enough), the good producer will plan, check and re-check every aspect of their production. This does not mean that they will actually complete every task themselves, but like every good executive, they will delegate work as well as making sure they have the right person for any given job. Video production is a lot of fun and very gratifying because there is always the camaraderie that comes with any team effort and the tangible evidence of a job well done. The producer is the coach who creates the game plan, selects the players, provides the correct equipment and keeps the team happy and running smoothly.

# SFCTC Producers' Workshop

# Producer's Proposal

## 1. AUDIENCE

Who is your audience? \_\_\_\_\_  
What is special about them that you have to keep in mind? \_\_\_\_\_

## 2. PURPOSE

describe how you want the audience to be influenced: \_\_\_\_\_  
entertained? \_\_\_\_\_  
change in attitude? \_\_\_\_\_  
gain skills? \_\_\_\_\_  
gain knowledge? \_\_\_\_\_

## 3. COMMUNITY INVOLVEMENT

What community of people will participate in your production? \_\_\_\_\_  
Describe how they will be involved: \_\_\_\_\_

## 4. SUBJECT

what is your video about? \_\_\_\_\_  
Briefly describe what happens in the beginning: \_\_\_\_\_  
middle: \_\_\_\_\_  
end: \_\_\_\_\_

## 5. FORMAT

where will your video be shot? \_\_\_\_\_  
 Studio \_\_\_\_\_  
 Remote (describe) \_\_\_\_\_  
 Combination (describe) \_\_\_\_\_  
How will it be shot?  
 Single camera \_\_\_\_\_  
 Multiple Cameras (how many) \_\_\_\_\_  
How many shooting sessions will it take? \_\_\_\_\_  
Will you edit the piece later? \_\_\_\_\_

## 6. TIMING

How long will the show be? \_\_\_\_\_  
Will it be one show or a series (How many)? \_\_\_\_\_  
When does the audience need to see it? \_\_\_\_\_  
When will the content become outdated? \_\_\_\_\_  
What is your deadline? \_\_\_\_\_

## 7. DISTRIBUTION

when are you scheduled to show on channel 25? \_\_\_\_\_  
Will you show this on other public access channels? (which) \_\_\_\_\_  
Will you show this on commercial TV? \_\_\_\_\_  
Will you sell this directly to the public? \_\_\_\_\_  
Will you distribute this free to the public? \_\_\_\_\_

## 8. PROMOTION

What are your plans for advertising and promoting your show? \_\_\_\_\_  
\_\_\_\_\_

## 9. FINANCING

Where will you get the money to pay for your production? \_\_\_\_\_  
\_\_\_\_\_

1. AUDIENCE

Who is your audience? GENERAL PUBLIC  
 What is special about them that you have to keep in mind? N/A

2. PURPOSE

describe how you want the audience to be influenced: INFORMED ABOUT SFCTC  
 entertained? YES  
 change in attitude? \_\_\_\_\_  
 gain skills? \_\_\_\_\_  
 gain knowledge? \_\_\_\_\_

3. COMMUNITY INVOLVEMENT

What community of people will participate in your production? COMM. PRODUCERS & CH-25 CERTIFIED CREW  
 Describe how they will be involved: SCRIPT INPUT & CREW

4. SUBJECT

what is your video about? SFCTC (WHAT OFFERS & HOW TO GET INVOLVED)  
 Briefly describe what happens in the  
 beginning: MONTAGE OF S.F. STREET SCENES  
 middle: INTERVIEW WITH DIRECTOR  
 end: MONTAGE OF SHOWS

5. FORMAT

where will your video be shot?  
 Studio INTERVIEW  
 Remote (describe) STREET SCENES  
 Combination (describe) \_\_\_\_\_

How will it be shot?  
 Single camera ON LOCATION  
 Multiple Cameras (how many) IN STUDIO

How many shooting sessions will it take? 1 DAY ON LOCATION & 1 DAY IN STUDIO  
 Will you edit the piece later? YES

6. TIMING

How long will the show be? 10 MIN.  
 Will it be one show or a series (How many)? 1 SHOW  
 When does the audience need to see it? WILL BE VIEWABLE ON A CONTINUING BASIS  
 When will the content become outdated? N/A  
 What is your deadline? 9/30/91

7. DISTRIBUTION

when are you scheduled to show on channel 25? 10/5/91  
 Will you show this on other public access channels? (which) NO  
 Will you show this on commercial TV? NO  
 Will you sell this directly to the public? NO  
 Will you distribute this free to the public? YES

8. PROMOTION

What are your plans for advertising and promoting your show? PRESS RELEASES, FLYERS, SUBMITTING COPIES TO ORGANIZATIONS FOR VIEWING.

9. FINANCING

Where will you get the money to pay for your production? GRANTS

Program: \_\_\_\_\_

## I. Pre-Production

- Purpose Statement \_\_\_\_\_
- Audience Analysis \_\_\_\_\_
- Funding Analysis \_\_\_\_\_
- Treatment \_\_\_\_\_
- Preliminary Budget \_\_\_\_\_
- Preliminary Research \_\_\_\_\_
- Funding Proposal \_\_\_\_\_
- Format Selection \_\_\_\_\_
- Rough Script \_\_\_\_\_
- Budget \_\_\_\_\_
- Payment Schedule \_\_\_\_\_
- Creative Team \_\_\_\_\_
- Research \_\_\_\_\_
- Script Approval \_\_\_\_\_
- Talent Procurement \_\_\_\_\_
- Set/Location Arrangements \_\_\_\_\_
- Permits \_\_\_\_\_
- Crew Procurement \_\_\_\_\_
- Crew Lists \_\_\_\_\_
- Equipment Procurement \_\_\_\_\_
- Transportation \_\_\_\_\_
- Stock Purchase \_\_\_\_\_
- Supplies Purchase \_\_\_\_\_
- Projected Music \_\_\_\_\_
- Projected Graphics \_\_\_\_\_
- Food \_\_\_\_\_
- Releases \_\_\_\_\_
- Petty Cash \_\_\_\_\_
- Routine Sheet \_\_\_\_\_
- Miscellaneous Services \_\_\_\_\_

Particulars \_\_\_\_\_

Confirmations \_\_\_\_\_

## II. Production

- Production Meeting \_\_\_\_\_
- Talent Liason \_\_\_\_\_
- Location Liason \_\_\_\_\_
- Overall Look Approval \_\_\_\_\_
- Circumstantial Decisions \_\_\_\_\_
- Schedule Monitor \_\_\_\_\_
- Strike Supervision \_\_\_\_\_
- Payments \_\_\_\_\_
- Equipment Return \_\_\_\_\_
- Particulars \_\_\_\_\_

## III. Post-Production

- Editor Procurement \_\_\_\_\_
- Edit Facilities \_\_\_\_\_
- Work Dubs \_\_\_\_\_
- Work Tapes \_\_\_\_\_
- Mastering Stock \_\_\_\_\_
- Music \_\_\_\_\_
- Graphics \_\_\_\_\_
- Special Effects \_\_\_\_\_
- Rights \_\_\_\_\_
- Final Accounting \_\_\_\_\_
- Funders' Report \_\_\_\_\_
- Particulars \_\_\_\_\_

## IV. Distribution

- Dub Master \_\_\_\_\_
- Dubs \_\_\_\_\_
- Labels \_\_\_\_\_
- Air Time Arrangements \_\_\_\_\_
- Festival Entries \_\_\_\_\_
- Distribution Contracts \_\_\_\_\_
- Publicity \_\_\_\_\_
- Announcements \_\_\_\_\_
- Particulars \_\_\_\_\_

Program: SFCTC

I. Pre-Production

- Purpose Statement \_\_\_\_\_
- Audience Analysis N/A
- Funding Analysis N/A
- Treatment \_\_\_\_\_
- Preliminary Budget \_\_\_\_\_
- Preliminary Research \_\_\_\_\_
- Funding Proposal N/A
- Format Selection \_\_\_\_\_
- Rough Script \_\_\_\_\_
- Budget \_\_\_\_\_
- Payment Schedule N/A
- Creative Team \_\_\_\_\_
- Research \_\_\_\_\_
- Script Approval \_\_\_\_\_
- Talent Procurement \_\_\_\_\_
- Set/Location Arrangements \_\_\_\_\_
- Permits N/A
- Crew Procurement \_\_\_\_\_
- Crew Lists \_\_\_\_\_
- Equipment Procurement 8/20 & 9/4
- Transportation \_\_\_\_\_
- Stock Purchase \_\_\_\_\_
- Supplies Purchase \_\_\_\_\_
- Projected Music \_\_\_\_\_
- Projected Graphics CHYRON
- Food JIM WILL HANDLE
- Releases \_\_\_\_\_
- Petty Cash 50.00
- Routine Sheet \_\_\_\_\_
- Miscellaneous Services \_\_\_\_\_

Particulars TV, VCR & PREVIOUSLY RECORDED SHOWS FOR SET

Confirmations \_\_\_\_\_

II. Production

- Production Meeting 9:00 AM 9/4/91
- Talent Liason N/A
- Location Liason N/A
- Overall Look Approval N/A
- Circumstantial Decisions \_\_\_\_\_
- Schedule Monitor ME
- Strike Supervision \_\_\_\_\_
- Payments 9/4/91
- Equipment Return 8/21/91 ME
- Particulars \_\_\_\_\_

III. Post-Production

- Editor Procurement N/A
- Edit Facilities \_\_\_\_\_
- Work Dubs \_\_\_\_\_
- Work Tapes \_\_\_\_\_
- Mastering Stock 2 TAPES
- Music DUE 8/30/91
- Graphics \_\_\_\_\_
- Special Effects \_\_\_\_\_
- Rights \_\_\_\_\_
- Final Accounting \_\_\_\_\_
- Funders' Report N/A
- Particulars PREVIOUSLY RECORDED SHOWS FOR EDIT AFTER STUDIO SHOW (3/4" SUITE)

IV. Distribution

- Dub Master 3/4"
- Dubs VHS
- Labels TAPE LABELS INC. DUE 9/22/91
- Air Time Arrangements 10/5/91 (CH. 25)
- Festival Entries ?
- Distribution Contracts ?
- Publicity \_\_\_\_\_
- Announcements \_\_\_\_\_
- Particulars \_\_\_\_\_

**Program:** \_\_\_\_\_

**Project Start Date:** \_\_\_\_\_ **Project Complete Date:** \_\_\_\_\_

**Pre-Production** \_\_\_\_\_ **Production** \_\_\_\_\_ **Post-Production** \_\_\_\_\_ **Distribution** \_\_\_\_\_  
Amt. Time Amt. Time Amt. Time Amt. Time

	<b>Start Date</b>	<b>Complete Date</b>	<b>Reserved</b>	<b>Confirmed</b>	<b>Completed</b>
<b>Pre-Production</b>					
Proposal					
Treatment					
Script/Storyboard					
Budget					
Equip. Procurement					
Crew Procurement					
Talent Procurement					
Set and Props					
Site Survey					
Shot List					
<b>Production</b>					
Set Up					
Shoot					
Miscellaneous					
Wrap					
<b>Post-Production</b>					
Logging					
Paper Edit					
Final Edit					
Dubs					
<b>Distribution</b>					
Air Time					
Copies					
Labels					
Publicity					

**Notes:**

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Program: SFCTC

Project Start Date: 7/15/91 Project Complete Date: 9/30/91

Pre-Production 36 HRS Production 10.5 HRS Post-Production 18 HRS Distribution 8 HRS  
 Amt. Time Amt. Time Amt. Time Amt. Time

	Start Date	Complete Date	Reserved	Confirmed	Completed	
<b>Pre-Production</b>						
Proposal	7/15	7/15			✓	
Treatment	7/20	7/20			✓	
Script/Storyboard	7/22	7/30			✓	
Budget	8/3	8/6			✓	
Equip. Procurement	8/10	8/20, 9/4	8/10	✓	Rtd. 8/21 ✓	
Crew Procurement	8/12	9/4	8/12	8/27, 9/3	✓	
Talent Procurement	8/12	9/4	8/12	8/27, 9/3	✓	
Set and Props	8/10	9/4	8/12	8/26	✓	
Site Survey	8/14	8/14	8/14	8/14	✓	
Shot List	8/18	8/19			✓	
<b>Production</b>						
Set Up	9/4 →	9:00 AM	10:00 AM	8/10	8/27	9:45 AM ✓
Shoot (STUDIO)	9/4 →	10:00 AM	12:00 AM	✓	✓	12:30 PM ✓
Miscellaneous	8/15 →	8/20-10:30 AM	8/20 3:00 PM	8/10	8/15	4:00 PM ✓
Wrap	9/4 →	12:00 PM	1:00 PM	✓	✓	1:00 PM ✓
<b>Post-Production</b>						
Logging	8/21	8/22	✓		✓	
Paper Edit	8/27	8/27			✓	
Final Edit	8/24, 9/10	9/10	8/10	8/27	✓ 8/26 (16 HRS. TOTAL)	
Dubs	8/28	8/28	8/25	✓	✓	
<b>Distribution</b>						
Air Time	10/5 8:00 PM		6/15/91	✓	10/5 8:15 AM ✓	
Copies	9/15	9/15	9/10	✓	✓	
Labels	9/15	9/22	9/12	✓	✓	
Publicity	9/7	10/3			✓	

Notes SINGLE CAM SHOOT ON 8/20/91 MUST BE EDITED BEFORE STUDIO SHOOT DATE SO CAN BE USED AS ROLL-IN (8/24), CLOSING MONTAGE OF PRE-RECORDED SHOWS TO BE EDITED ON AFTER STUDIO SHOOT IN ORDER TO INTEGRATE PORTIONS OF STUDIO SHOOT (EDIT ON 9/10/91).

**Purpose:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Audience Analysis:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Subject Analysis:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Style of Show:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Opening:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Key Content:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Projected Threads:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Closing:** \_\_\_\_\_  
\_\_\_\_\_

**Purpose:** TO INFORM THE GENERAL PUBLIC OF SFCTC'S EXISTENCE & SERVICES IN AN ENTERTAINING MANNER. KEEPING THE SHOW SHORT & FAST PACED, IN ORDER TO EXCITE THE AUDIENCE ABOUT PRODUCING VIDEOTAPES FOR LOCAL CABLECASTING.

**Audience Analysis:** FOR GENERAL PUBLIC (SAN FRANCISCO ONLY).

**Subject Analysis:** SFCTC PROVIDES MINI-GRANTS FOR PRODUCTION, SPONSOR'S PRODUCER MEETINGS, PUBLISHES A NEWSLETTER & TRAINS COMMUNITY MEMBERS & ORGANIZATIONS. SHOW MUST COVER THESE POINTS AS WELL AS MAKING THE IDEA OF PRODUCING VIDEOTAPES EXCITING & ATTAINABLE TO ALL.

**Style of Show:** FAST-PACED COMBINATION OF SINGLE CAMERA AND STUDIO PRODUCTION. STUDIO PORTION WILL BE AN INTERVIEW, WHOSE SET IS FILLED WITH TVs RUNNING DIFFERENT "CITYVISIONS" SHOWS. INTERVIEW WILL BE AN ENACTMENT OF A POTENTIAL PRODUCER GETTING INFO ABOUT SFCTC.

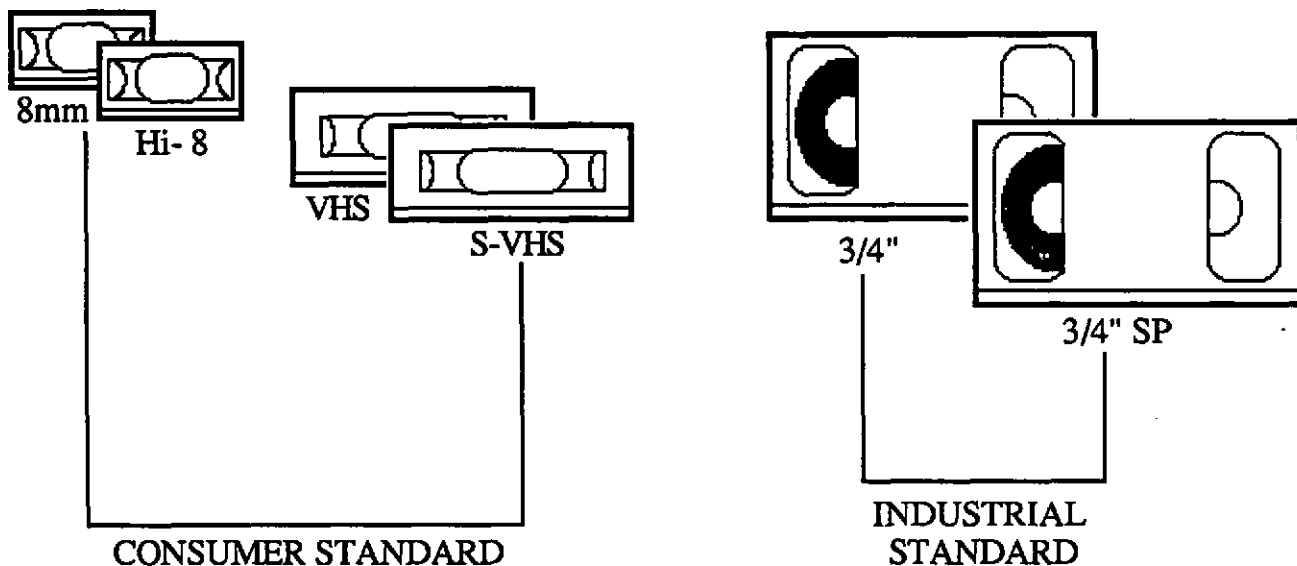
**Opening:** FAST CUT SHOTS OF DIFFERENT S.F. STREET/PEOPLE SCENES THAT FEATURE THE DIFFERENT COMMUNITIES OF SF., BUT ARE DEFINITELY RECOGNIZABLE AS SF. ALSO, SHOTS OF TV ANTENNA & BROADCAST TOWERS WILL BE INTEGRATED INTO STREET/PEOPLE SCENES. MONTAGE WILL END WITH A LONG ZOOM OUT OF SUTRO TOWER

**Key Content:** THAT DISSOLVES TO INTERVIEW IN STUDIO.

THE GOALS & SERVICES OF SFCTC WILL BE COMMUNICATED IN THE INTERVIEW SECTION. THE TYPES OF SHOWS THAT HAVE AND CAN BE MADE WILL BE SHOWN BY EXAMPLES RUNNING ON TVs ON THE SET AND IN THE CLOSING.

**Projected Threads:** THE DIFFERENT COMMUNITIES OF SF. THE INFLUENCE OF TV ON OUR EVERYDAY LIVES. THE MANY DIFFERENT TYPES & LOOKS OF SHOWS CABLECAST ON CH. 25. HOW MUCH FUN VIDEO PROD. CAN BE.

**Closing:** FAST CUT SAMPLING OF DIFFERENT SHOWS MADE FOR CITYVISIONS CH. 25 THAT ENDS WITH A PORTION OF THE INTERVIEW SECTION OF THIS SHOW.



There are several different sizes or formats of videotape. As a general rule of thumb, the larger the format the higher the technical quality. However, with new strides in technology, new formats have been developed that provide higher quality on the same size tape. These new, higher quality formats are HI-8, SVHS and 3/4"SP. In order to take advantage of the higher technical quality, these tapes must be recorded on equipment that is specifically made for that tape (i.e. HI-8, SVHS and 3/4"SP). Most Studios record on 3/4" (or 3/4"SP), while Single Camera shoots can be produced on any format the producer desires. When there is a choice to be made about the format of a production, the predominant factor in the decision is expense. Consumer standard tapes cost approximately \$5.00 to \$10.00 per two hours of tape. The industrial standard tapes are priced much higher, with twenty minute tapes costing around \$18.00 and a sixty minute tape going for about \$30.00. Additionally, rental of equipment costs more for 3/4" than for either VHS or 8mm. Also, the equipment for the newer formats; HI-8, SVHS and 3/4" SP can be more expensive to rent. Video is truly a medium in which the more you spend the more you get, at least as far as technical quality is concerned. Another thing to consider when choosing a format is the distribution plans for the project. Programs that are limited to only a few play times and/or will be cablecast or shown on closed circuit systems only, can be confidently produced on a consumer standard. It might be worth the expense though, to use a better format if there is a possibility that the program will see a wide viewership or has sales potential.

Pre-Production

Audience Analysis:
Reference Materials:
Treatment/Script Prep:
Research:
# Producer: days @per day =
# Director: days @per day =
# Prod. Assist: days @per day =
Copies:

Talent and Rights

# Actors: days @per day =
# Musicians: days @per day =
# Extras: days @per day =
# Narrator: hrs @per hr. =
# Artists: days @per day =
Pre-recorded Music:
Stock Footage:
Script Rights:

Production Crew

Producer: days @per day =
Director: days @per day =
Assist. Dir: days @per day =
# Camera: days @per day =
# Audio: days @per day =
Tape Op: days @per day =
Switcher: days @per day =
Floor Man.: days @per day =
Talent Coord: days @per day =
Lighting Dir: days @per day =
# Stage Hands: days @per day =
# Prod. Assist: days @per day =
Other:

Sets and Associated Items

Design and Construction:
Props and Dressing:
Costumes:
Make-up:
Permits:

Tape Stock

# Video Tape @per tape =
# Audio Tape @per tape =
# Edit Masters @per tape =

Production Equipment

Studio: days @per day =
Cam Pkge: days @per day =
Lights: days @per day =
Tripod: days @per day =
Mics: days @per day =
Cables: days @per day =
VCRs: days @per day =
Power: days @per day =
Accessories:

Post Production

Off-line Equip: days @per day =
On-line Equip: hrs @per hr. =
Editor: days @per day =
Graphics:
Audio Mix:
Special Effects:

Miscellaneous

Travel:
Insurance:
Food:
Clerical:
Phone:
Prod. Stills:
Accounting:

Distribution

Dub Master:
Dub Costs:
Dub Stock:
Labels:
Publicity:

Sub-Totals

Pre-Production:
Talent & Rights:
Production Crew:
Sets & Assoc. Items:
Tape Stock:
Production Equip:
Post-Production:
Miscellaneous:
Distribution:

TOTAL BUDGET:

Pre-Production

Audience Analysis:
Reference Materials:
Treatment/Script Prep:
Research:
# Producer:
# Director:
# Prod. Assist:
Copies:

Talent and Rights

# Actors:
# Musicians:
# Extras:
# Narrator:
# Artists:
Pre-recorded Music:
Stock Footage:
Script Rights:

Production Crew

Producer:
Director:
Assist. Dir:
# Camera:
# Audio:
Tape Op:
Switcher:
Floor Man.:
Talent Coord:
Lighting Dir:
# Stage Hands:
# Prod. Assist:
Other:

Sets and Associated Items

Design and Construction:
Props and Dressing:
Costumes:
Make-up:
Permits:

Tape Stock

# 3 Video Tape @per tape
# Audio Tape @per tape
# 2 Edit Masters @per tape

Production Equipment

Studio:
Cam Pkge:
Lights:
Tripod:
Mics:
Cables:
\*VCRs:
Power:
Accessories: \*VCRS FOR SET (6)

Post Production

Off-line Equip:
On-line Equip:
Editor:
Graphics:
Audio Mix:
Special Effects:

Miscellaneous

Travel:
Insurance:
Food:
Clerical:
Phone:
Prod. Stills:
Accounting:

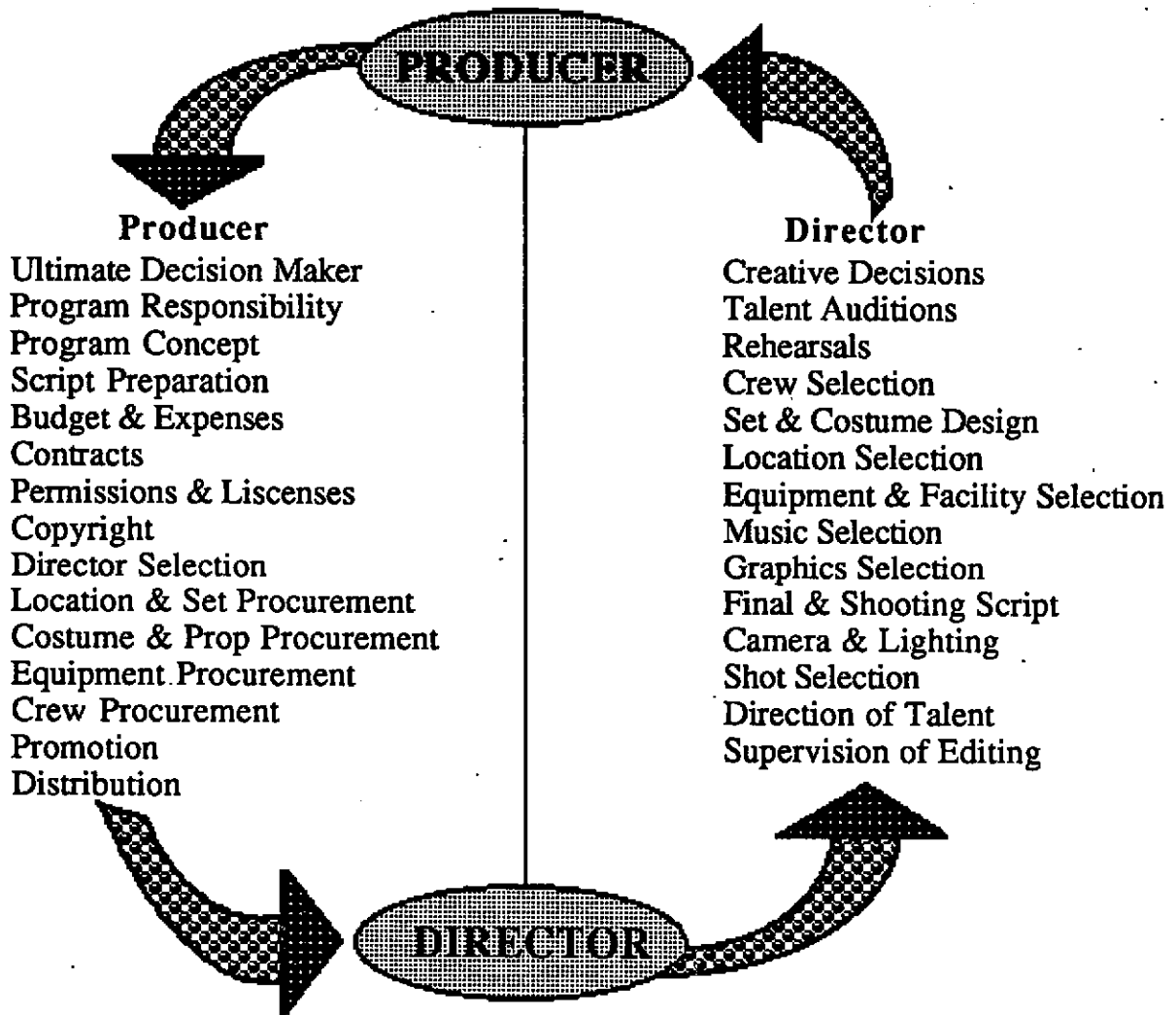
Distribution

Dub Master:
Dub Costs:
Dub Stock:
Labels:
Publicity:

Sub-Totals

Pre-Production:
Talent & Rights:
Production Crew:
Sets & Assoc. Items:
Tape Stock:
Production Equip:
Post-Production:
Miscellaneous:
Distribution:

TOTAL BUDGET:



Program: \_\_\_\_\_

Address: \_\_\_\_\_

Description: \_\_\_\_\_

Street Directions: \_\_\_\_\_

Contact: \_\_\_\_\_

Title: \_\_\_\_\_

Phone: \_\_\_\_\_

Access: \_\_\_\_\_

Availability: \_\_\_\_\_

Ramps: \_\_\_\_\_ Stairs: \_\_\_\_\_

Hours: \_\_\_\_\_

Bathrooms: \_\_\_\_\_ Parking: \_\_\_\_\_

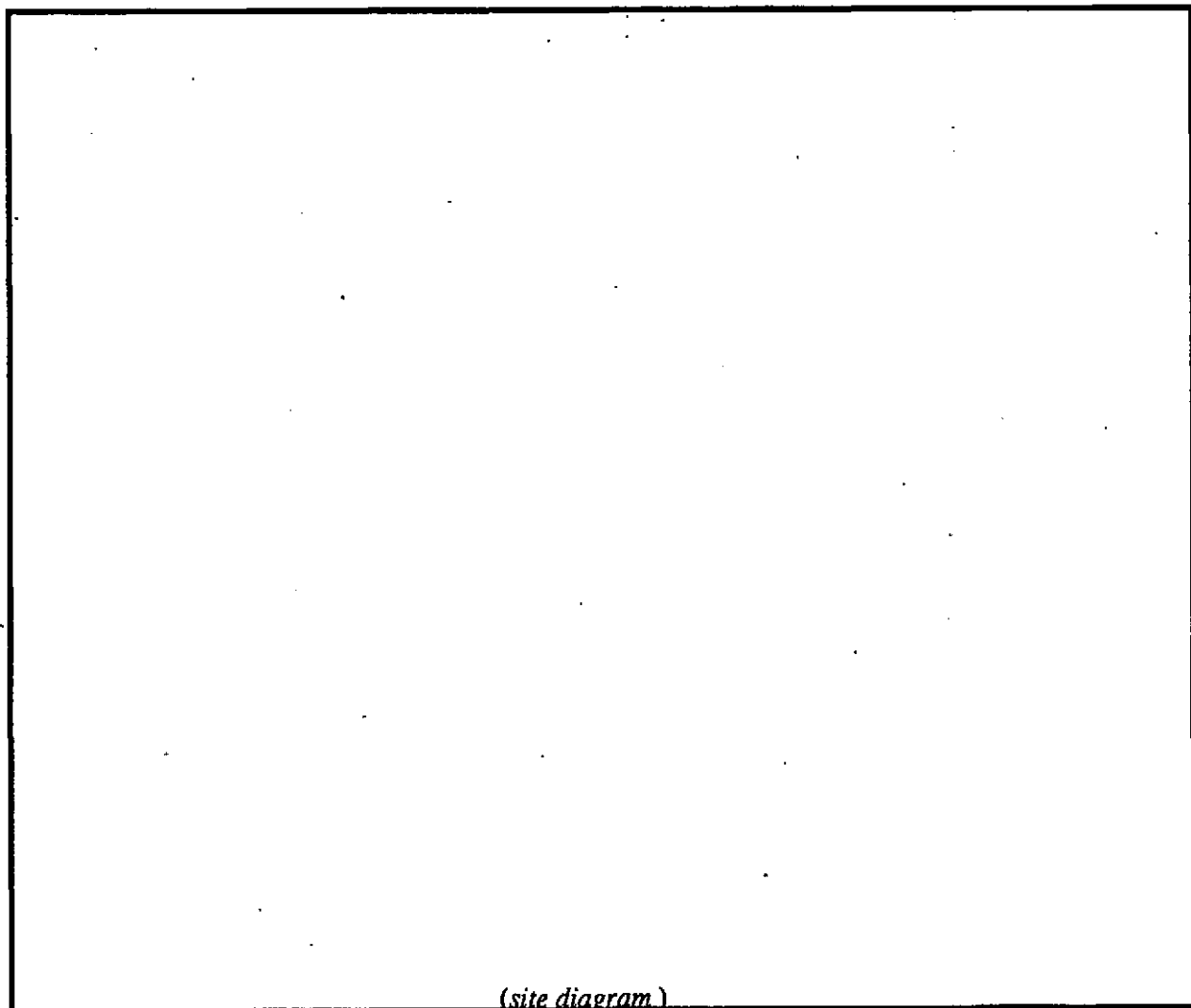
Keys: \_\_\_\_\_

Ambient Sound: \_\_\_\_\_

Permission: \_\_\_\_\_

Lighting/Power Considerations: \_\_\_\_\_

Gels: \_\_\_\_\_  Outlets: \_\_\_\_\_  Circuits: \_\_\_\_\_  Cable Lengths: \_\_\_\_\_



(site diagram)

Set Needs: \_\_\_\_\_

Program: SFCTC (INTERVIEW SEG.)

Address: 1855 FOLSOM STE 546 S.F.

Description: CH-25 STUDIO

Street Directions:

Contact: RON

Title: FACILITY MANAGER

Phone: 252-6325

Availability: 9AM-1PM 9/4/91

Access: ELEVATOR

Ramps: \_\_\_\_\_ Stairs: \_\_\_\_\_

Bathrooms \_\_\_\_\_ Parking: YES

Ambient Sound: N/A

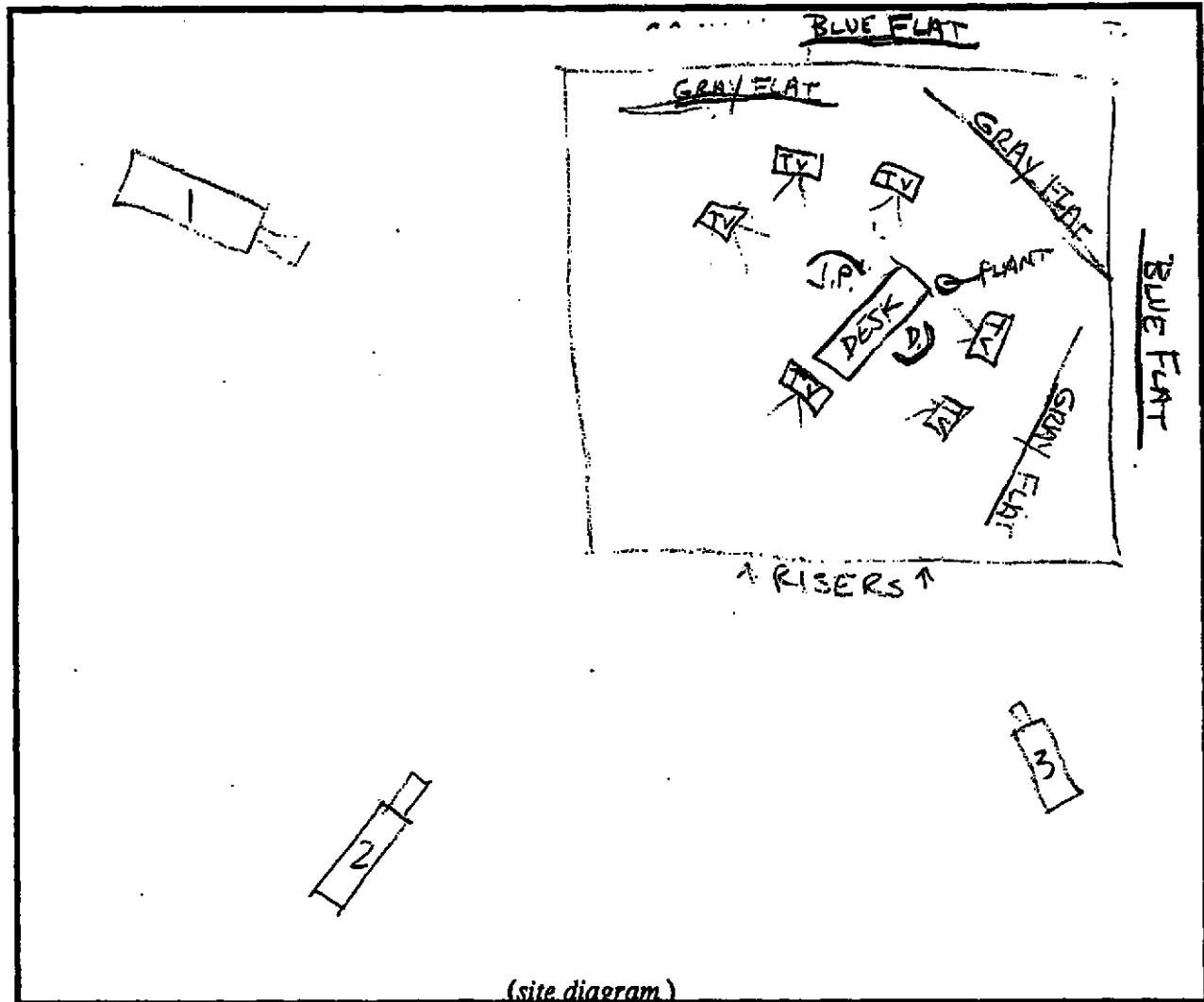
Hours: \_\_\_\_\_

Keys: \_\_\_\_\_

Permission: \_\_\_\_\_

Lighting/Power Considerations: ALL PROVIDED

Gels: \_\_\_\_\_  Outlets: \_\_\_\_\_  Circuits: \_\_\_\_\_  Cable Lengths: \_\_\_\_\_



(site diagram)

Set Needs: PLANT, DESK LAMP, DESK STUFF, TVs WITH VARYING HEIGHT STANDS & HIDDEN VCERS, 2 DIRECTOR CHAIRS

Project Title: \_\_\_\_\_

#	Equipment (Descr.)	Reserved	Date Pick-up	Date Return	Returned
	Camera				
	AC Adapter				
	Batteries				
	Tripod				
	VCR				
	AC Adapter				
	Batteries				
	Time Code				
	Audio:				
	Mics				
	Batteries				
	Fish Pole				
	Windscreen				
	Mixer				
	Audio Tape Recorder				
	Headphones				
	Lights:				
	Kits				
	Camera Light				
	Gels				
	Diffusion				
	Mounts				
	Spare Fuses				
	3to2 Adapters				
	Cables:				
	AC Extension				
	Power Boxes				
	BNC to BNC				
	RF				
	RCA to RCA				
	XLR Extension				
	Adapters				
	Accessories:				
	Reflectors				
	Tele-prompt				
	Lenses				
	Dolly				
	Shoulder Brace				
	Slate				
	Hand Truck				
	Gaffers' Kit				
	Other				

SFCTC Producers' Workshop

SAMPLE

Equipment List

Project Title: SFCTC (OPENING SEG.)

#	Equipment (Descr.)	Reserved	Date Pick-up	Date Return	Returned
1	Camera VHS	8/10	8/20	8/21	JC
	AC Adapter	"	"	"	JC
2	Batteries	"	"	"	JC
1	Tripod	"	"	"	JC
	VCR				
	AC Adapter				
	Batteries				
	Time Code				
	Audio:				
1	Mics SHOTGUN	8/10	8/20	8/21	JC
	Batteries				
	Fish Pole				
	Windscreen				
	Mixer				
	Audio Tape Recorder				
	Headphones				
	Lights:				
	Kits				
	Camera Light				
	Gels				
	Diffusion				
	Mounts				
	Spare Fuses				
	3to2 Adapters				
	Cables:				
2	AC Extension 40 ft.	8/10	8/20	8/21	JC
	Power Boxes				
	BNC to BNC				
	RF				
	RCA to RCA				
	XLR Extension				
	Adapters				
	Accessories:				
2	Reflectors	8/10	8/20	8/21	JC
	Tele-prompt				
	Lenses				
	Dolly				
	Shoulder Brace				
	Slate				
	Hand Truck				
	Gaffers' Kit YES				
	Other				

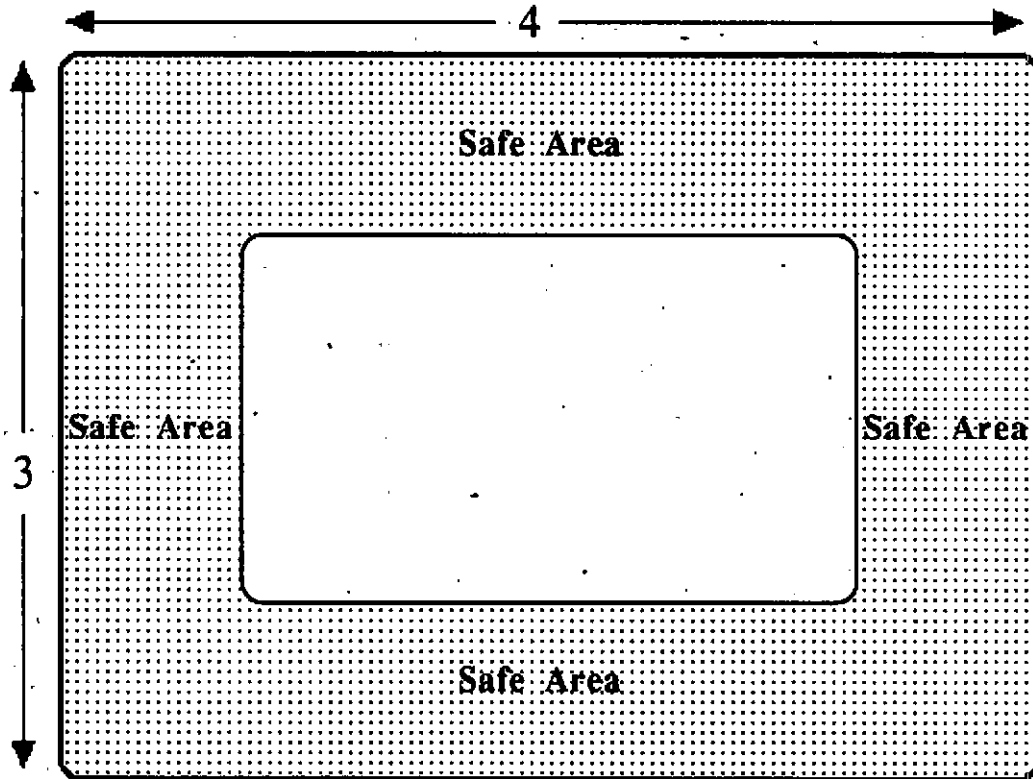
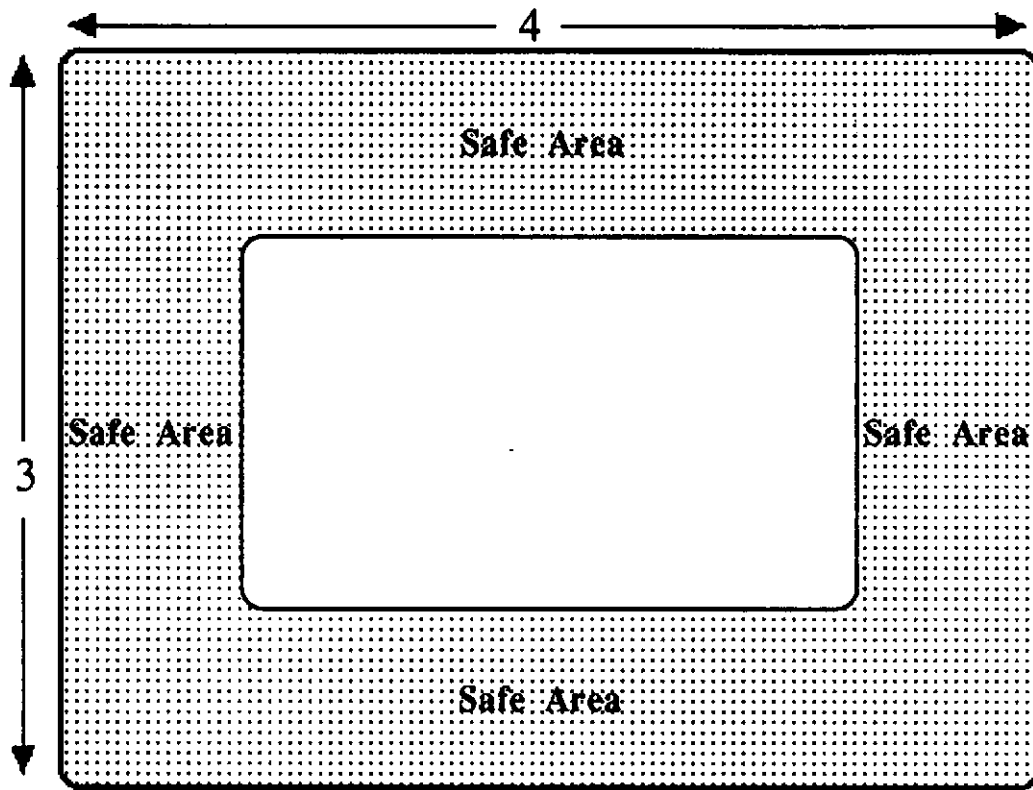
Program: \_\_\_\_\_

Conf.	Crew Position	Name	Phone	Call Time
	Producer:			
	Director: Alternate:			
	Assist. Director: Alternate:			
	Switcher: Alternate:			
	Tape Op: Alternate:			
	Audio: Alternate:			
	Graphics: Alternate:			
	Floor Manager: Alternate:			
	Camera 1: Alternate:			
	Camera 2: Alternate:			
	Camera 3: Alternate:			
	Talent Coordinator: Alternate:			
	Lighting: Alternate:			
	Production Assistant:			
	Production Assistant			
	Production Assistant			
	Other:			

Program: SFCTC (STUDIO SEGMENT)

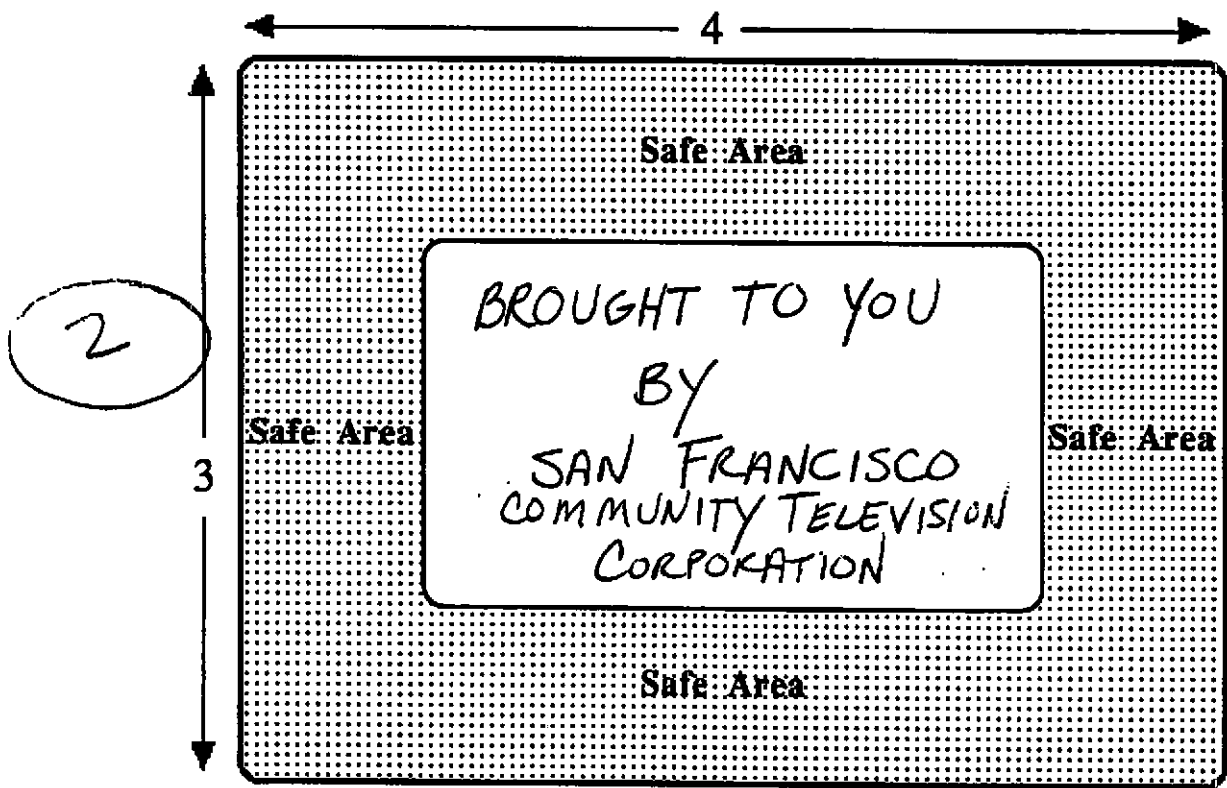
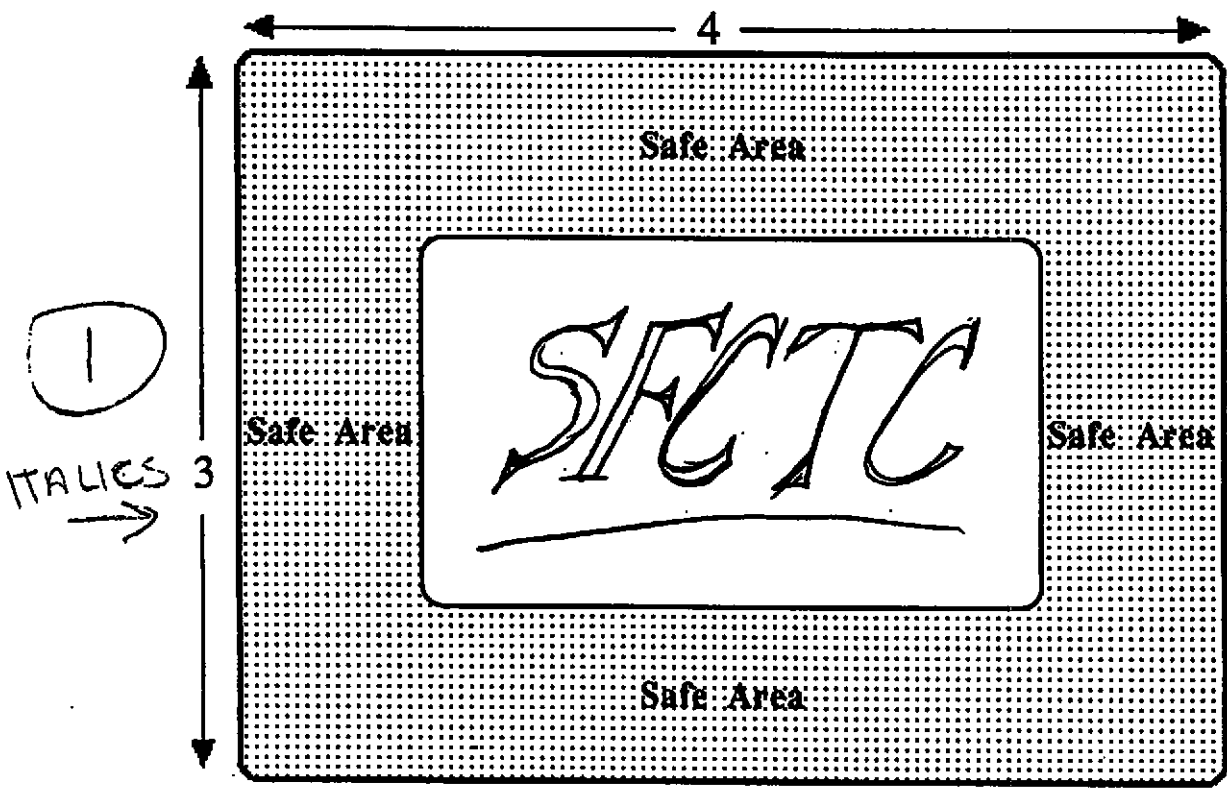
Conf.	Crew Position	Name	Phone	Call Time
✓	Producer:	JANE C.	111-1111	9AM
✓	Director: Alternate:	PETER D.	112-1122	9:AM
✓	Assist. Director: Alternate:	LIZ A. MAGGIE A.	223-2333 223-2224	9 AM
✓	Switcher: Alternate:	SALLY S. TOBY R.	556-6655 766-5611	9:30
	Tape Op: Alternate:	JOE GINA	422-1111	9 AM
✓	Audio: Alternate:	MARY ALICE		
	Graphics: Alternate:	GREG		
	Floor Manager: Alternate:			
	Camera 1: Alternate:			
	Camera 2: Alternate:			
	Camera 3: Alternate:			
	Talent Coordinator: Alternate:			
	Lighting: Alternate:			
	Production Assistant:			
	Production Assistant:			
	Production Assistant:			
	Other:			

Program: \_\_\_\_\_



**Remember:** All graphics need to be layed out in the same dimensions as a TV screen.  
Lettering should be simple and well spaced.  
All TVs have a slightly different viewing area, never place graphics  
closer than 2 inches from any edge.

Program: SFCTC



**Remember** All graphics need to be layed out in the same dimensions as a TV screen.  
 Lettering should be simple and well spaced.  
 All TVs have a slightly different viewing area, never place graphics  
 closer than 2 inches from any edge.

Pg. \_\_\_\_\_ of \_\_\_\_\_

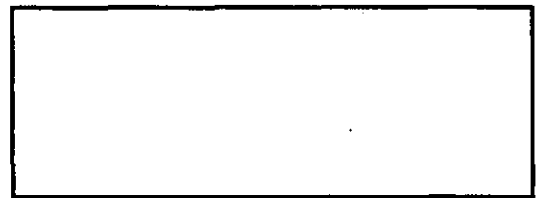
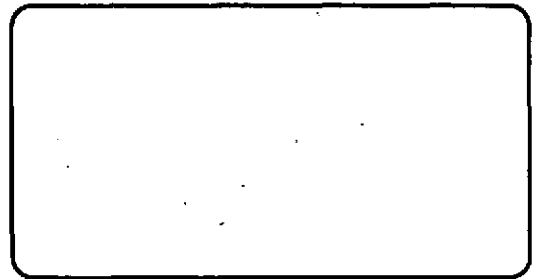
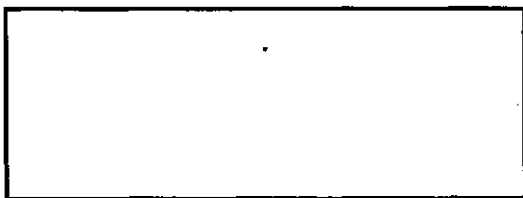
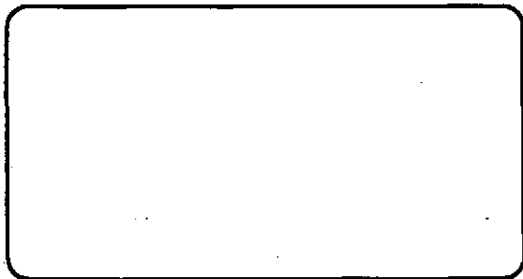
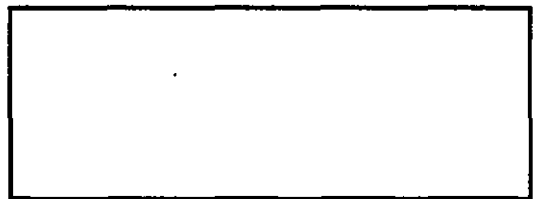
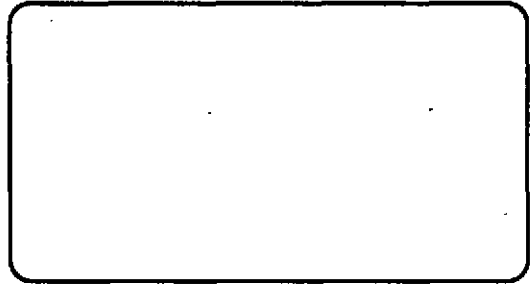
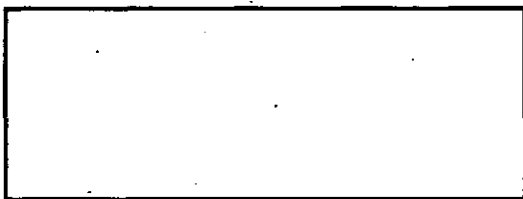
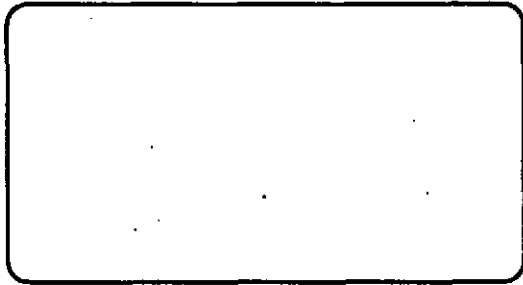
Program Title: \_\_\_\_\_

<u>Running Time</u>	<u>Video</u>	<u>Audio</u>	<u>Accum. Time</u>

Program Title: SFCTC (INTERVIEW SEGMENT)

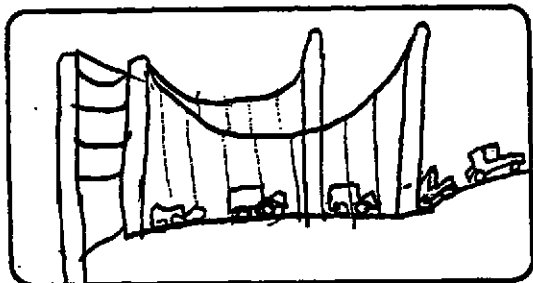
<u>Running Time</u>	<u>Video</u>	<u>Audio</u>	<u>Accum Time</u>
:05	FADE UP ON OPENING OF ROLL-IN	FADE UP MUSIC	:05
:25	↓	MUSIC DOWN & UNDER FOR <u>NARR</u> : "SAN FRANCISCO, THE CITY OF MANY HILLS, THE CITY OF MANY LOOKS, THE CITY OF MANY FACES. SAN FRANCISCO, A CITY OF MANY DIVERSE COMMUNITIES, KNOWN THROUGHOUT THE WORLD AS A LEADER IN NEW AND THOUGHT-PROVOKING IDEAS. AND HOW DO SAN FRANCISCANS KEEP UP ON THEIR GREAT CITY? THROUGH PUBLIC ACCESS, CITY VISIONS, CH-25. YOU TOO CAN LEAVE YOUR MARK IN SAN FRANCISCO... JUST WATCH."	↓
:10	DISSOLVE TO: CU OF TV. WITH SHOT OF "SUTRO TOWER" THAT ZOOMS OUT TO W OF SET. (CAM 2)	↓	:30
↓	CUT TO CU PRODUCER AS SITS (CAM 1)	↓ <u>PRODUCER</u> AS ENTERS SET AND SITS DOWN: "HI, I WANT TO GET MORE INFORMATION ON HOW I CAN PRODUCE SHOWS FOR CITY VISIONS."	:40
8:30	↓ (CUT TO APPROPRIATE CAM THROUGH INTERVIEW SEG.)	↓ START QUESTION & ANSWERS INTERVIEW.	↓
↓		↓	9:10

Program: \_\_\_\_\_



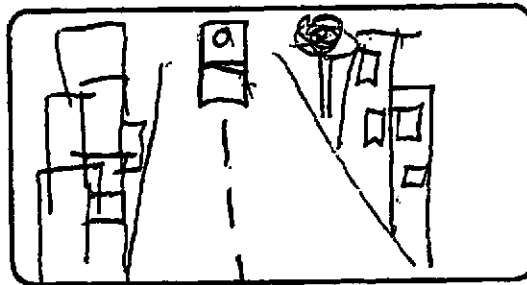
Program: SFCTC (OPENING SEGMENT)

①



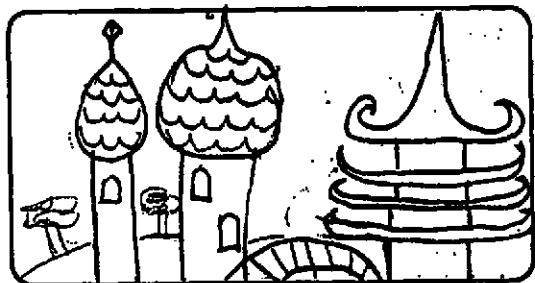
"SAN FRANCISCO, THE CITY...

②



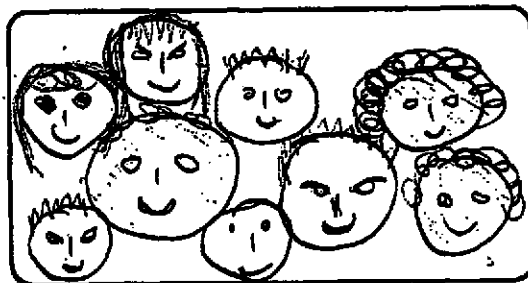
OF MANY HILLS,  
THE CITY OF MANY...

③



LOOKS, THE CITY  
OF....

④



ZOOMS OUT TO X/W OF BUSY STREET  
MANY FACES,  
SAN FRANCISCO...







Pg. \_\_\_\_\_ of \_\_\_\_\_

Program: \_\_\_\_\_

<b>Start Time</b>	<b>Stop Time</b>	<b>Activity</b>	<b>Time Alloted</b>	<b>Accum. Time</b>	<b>Comments</b>	<input checked="" type="checkbox"/>
:	:		:	:		
:	:		:	:		
:	:		:	:		
:	:		:	:		
:	:		:	:		
:	:		:	:		
:	:		:	:		
:	:		:	:		
:	:		:	:		
:	:		:	:		
:	:		:	:		
:	:		:	:		
:	:		:	:		
:	:		:	:		
:	:		:	:		

Program: SFCTC (INTERVIEW SEG.)

Start Time	Stop Time	Activity	Time Alloted	Accum. Time	Comments	✓
9:00 <sup>AM</sup>	9:15	PRODUCTION MEETING	:15	:15		✓
9:15	9:45	SET-UP/LIGHT	:30	:45		✓
9:45	10:00	COLOR BALANCE	:15	1:00		✓ 9:45
10:00	10:10	BREAK	:10	1:10		✓
10:10	10:45	REHEARSE OPENING	:35	1:45	RUN THROUGH TO J.P. SITS	✓
10:45	11:10	REHEARSE CLOSE	:25	2:10	RUN FROM LAST QUES./ANS.	✓
11:10	11:15	BREAK	:05	2:15		✓
11:15	12:00 <sup>PM</sup>	SHOOT	:45	3:00	SHOOT WHOLE SEGMENT 2X	✓ 12:30
12:00	12:50	STRIKE SET	:50	3:50		✓
12:50	1:00	WRAP SHOOT	:10	4:00	Thanks to All	✓
:	:		:	:		
:	:		:	:		
:	:		:	:		

Copyrighting is a form of legal protection designed to safeguard the works of creative people. Published and unpublished literature, music and lyrics, graphics, audio recordings, motion pictures and other audio/video productions as well as other categories can all be copyrighted. According to the law, copyright owners and those authorized by the owner have the exclusive right to reproduce, display or perform his/her works, as well as create secondary works from the original. Although not everything can be copyrighted (such as improvisational performances and speeches that have not been written or recorded, common property like lists and tables taken from public documents or concepts in the idea stage), most material is protected and can not be used without permission.

Any producer that uses copyrighted material without the proper permission opens themselves to a law suit. The cable company that cablecasts copyright infringed material, as well as the facility that records it, is also liable. All festival entries, distributors of home videos, television stations (whether they cablecast or broadcast) all require that all rights are owned by the producer before they will show any material.

Additionally, any person that appears on a videotape must give the producer permission to use their image and/or sound. The only exception to this is people that are in a public place that is background for a shoot. However, many cities require that the producer procure permission to shoot in public places. Luckily for the Community Access Producer this permission is usually easy to obtain and is most often free of charge.

While it is true that many people will not initiate legal proceedings against those who infringe on copyrights, particularly when used for non-profit purposes, it is always an excellent idea to pursue permission to shoot at any location, to use any pre-recorded material and certainly to have signed releases (a sample can be found in this manual) from any persons who are featured in any video show.

Most producers will put a copyright symbol on their programs whether they have officially registered their copyright with the government or not. Much of the time this will suffice to protect a piece. However, a copyright packet can be obtained by writing to: Copyrights, Library of Congress, Washington, D. C. 20559.

I, \_\_\_\_\_ do hereby assign  
(talent)  
to \_\_\_\_\_ all rights to the recording  
(producer)  
and/or taping of myself by means of the video tape and/or sound  
recording made of me this date, \_\_\_\_\_.

And I hereby authorize the reproduction, copyright, sales, exhibition,  
broadcast and/or distribution of any and all, in whole or in part, of  
said recording of my image and/or sound by producer or his agent.

I assign all rights without limitation.

**Assignee:** \_\_\_\_\_  
PLEASE PRINT

**Signed:** \_\_\_\_\_

\_\_\_\_\_  
Parent's Signature (if under 18 years of age)

**Dated:** \_\_\_\_\_

**Producer:** \_\_\_\_\_  
PLEASE PRINT

**Signed:** \_\_\_\_\_

**Dated:** \_\_\_\_\_

I, JOHN PRODUCER (talent) do hereby assign to JANE COMMUNITY (producer) all rights to the recording and/or taping of myself by means of the video tape and/or sound recording made of me this date, 9/4/91.

And I hereby authorize the reproduction, copyright, sales, exhibition, broadcast and/or distribution of any and all, in whole or in part, of said recording of my image and/or sound by producer or his agent.

I assign all rights without limitation.

Assignee: JOHN PRODUCER  
PLEASE PRINT

Signed: [Signature]

Parent's Signature (if under 18 years of age)

Dated: 9/4/91

Producer: JANE COMMUNITY  
PLEASE PRINT

Signed: [Signature]

Dated: 9/4/91

Program: \_\_\_\_\_

Topic: \_\_\_\_\_

Guest's Name: \_\_\_\_\_

Title(s): \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Taping Date: \_\_\_\_\_

Air Date(s): \_\_\_\_\_

Call Time: \_\_\_\_\_

Channel(s): \_\_\_\_\_

Areas of Expertise/Interest: \_\_\_\_\_

Date & Place of Birth: \_\_\_\_\_

Nationality: \_\_\_\_\_

Schooling: \_\_\_\_\_

Cultural Background: \_\_\_\_\_

Where: \_\_\_\_\_

Occupation: \_\_\_\_\_

Degrees: \_\_\_\_\_

How Long: \_\_\_\_\_

Honors: \_\_\_\_\_

Responsibilities: \_\_\_\_\_

Military Service: \_\_\_\_\_

Achievements: \_\_\_\_\_

Branch: \_\_\_\_\_

Leisure Activities: \_\_\_\_\_

Rank: \_\_\_\_\_

Clubs: \_\_\_\_\_

Years Served: \_\_\_\_\_

Hobbies: \_\_\_\_\_

Medals/Decorations: \_\_\_\_\_

Travel: \_\_\_\_\_

Volunteer Activities: \_\_\_\_\_

Sports: \_\_\_\_\_

Civic Groups: \_\_\_\_\_

Politics: \_\_\_\_\_

Public Agencies: \_\_\_\_\_

Party Affiliation: \_\_\_\_\_

Marital Status: \_\_\_\_\_

Offices Held: \_\_\_\_\_

How Long: \_\_\_\_\_

Children: \_\_\_\_\_

Religion: \_\_\_\_\_

How Many: \_\_\_\_\_

Philosophy On: \_\_\_\_\_

Ages: \_\_\_\_\_

Life: \_\_\_\_\_

Genders: \_\_\_\_\_

Family: \_\_\_\_\_

Future Plans: \_\_\_\_\_

Work: \_\_\_\_\_

Talent can Provide:

Issues Talent Wants to Cover:

News Clippings: \_\_\_\_\_

Models: \_\_\_\_\_

Photos: \_\_\_\_\_

Slides: \_\_\_\_\_

Props: \_\_\_\_\_

Video: \_\_\_\_\_

Graphs: \_\_\_\_\_

Audio: \_\_\_\_\_

Program: SFCTC

Topic SFCTC - SERVICES

Guest's Name: MARTHA S.

Title(s): DIRECTOR

Address: \_\_\_\_\_

Phone: 555-5555

Taping Date: 9/4/91

Air Date(s): 10/5/91

Call Time: \_\_\_\_\_

Channel(s): 25

Areas of Expertise/Interest: SFCTC

Date & Place of Birth: \_\_\_\_\_

Nationality: \_\_\_\_\_

Schooling: \_\_\_\_\_

Cultural Background: \_\_\_\_\_

Where: \_\_\_\_\_

Occupation: \_\_\_\_\_

Degrees: \_\_\_\_\_

How Long: \_\_\_\_\_

Honors: \_\_\_\_\_

Responsibilities: \_\_\_\_\_

Military Service: \_\_\_\_\_

Achievements: \_\_\_\_\_

Branch: \_\_\_\_\_

Leisure Activities: \_\_\_\_\_

Rank: \_\_\_\_\_

Clubs: \_\_\_\_\_

Years Served: \_\_\_\_\_

Hobbies: \_\_\_\_\_

Medals/Decorations: \_\_\_\_\_

Travel: \_\_\_\_\_

Volunteer Activities: \_\_\_\_\_

Sports: \_\_\_\_\_

Civic Groups: \_\_\_\_\_

Politics: \_\_\_\_\_

Public Agencies: \_\_\_\_\_

Party Affiliation: \_\_\_\_\_

Marital Status: \_\_\_\_\_

Offices Held: \_\_\_\_\_

How Long: \_\_\_\_\_

Children: \_\_\_\_\_

Religion: \_\_\_\_\_

How Many: \_\_\_\_\_

Philosophy On: \_\_\_\_\_

Ages: \_\_\_\_\_

Life: \_\_\_\_\_

Genders: \_\_\_\_\_

Family: \_\_\_\_\_

Future Plans: \_\_\_\_\_

Work: \_\_\_\_\_

**Talent can Provide:**

**Issues Talent Wants to Cover:**

News Clippings: \_\_\_\_\_

Models: \_\_\_\_\_

SFCTC

Photos: \_\_\_\_\_

Slides: \_\_\_\_\_

Props: \_\_\_\_\_

Video: X

Graphs: \_\_\_\_\_

Audio: \_\_\_\_\_

# SFCTC Producers' Workshop

Log  
Sheet

Program: \_\_\_\_\_

Pg \_\_\_\_ of \_\_\_\_

Tape #: \_\_\_\_\_

Time	Description	Comments	✓

# SFCTC Producers' Workshop SAMPLE

Log Sheet

Pg 1 of 5

Program: SFCTC (OPENING)

Tape #: 1

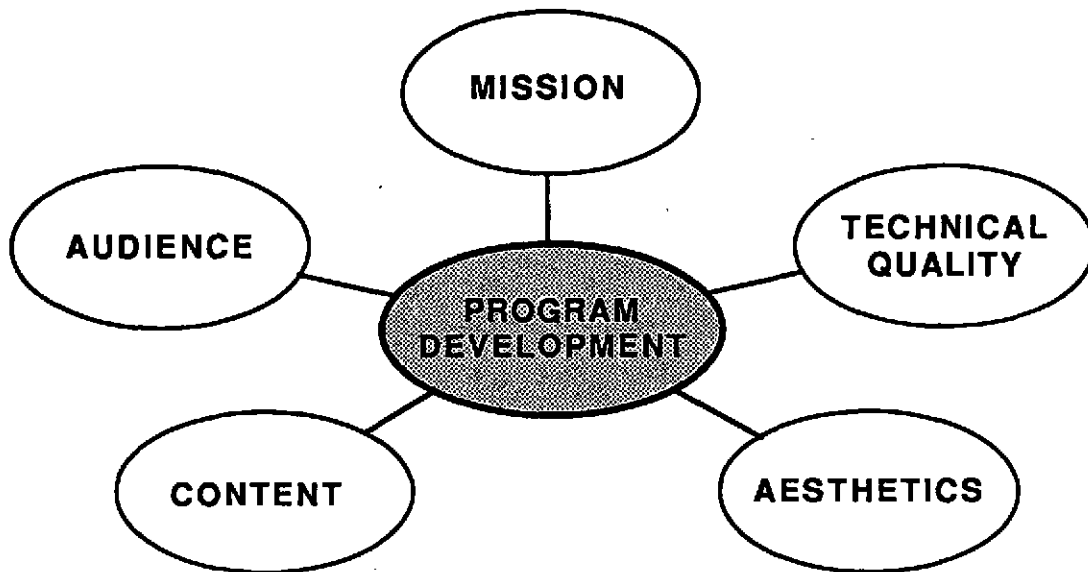
Time	Description	Comments	✓
1:10	W GG BRIDGE		
1:22	M " " Z.O.	*	
1:30	M TILT DOWN GG TOWER	END OF TILT IS BUMPY	
1:47	W CABLE CAR TO CAM		
1:06	MCU " " GOES BY R→		
1:18	CU " " AWAY CAM		
1:32	W STREET - BUS PASSES	R→ *	
1:54	MCU PEOPLE WALK TO CAM SLOW Z.O.		
2:11	MCU PEOPLE TO CAM. Z.O.	*	
2:27	W STREET W/TRAFFIC	<del>**</del>	

Title: \_\_\_\_\_

Event #	Type Cut	Source In	Source Out	Description	Record Reference	Comments	✓
		: : :	: :		: :		
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		: : :	: :		: :		
		: : :	: :		: :		

Title: SFCTC

Event #	Type Cut	Source In	Source Out	Description	Record Reference	Comments	✓
1	✓	1:00:22:05	00:25:10	M GG BRIDGE Z.O.	00:00:00		✓
2	✓	1:01:32:22	01:34:14	W STREET - BUS PASSES R→	: :		✓
3	AV	1:01:06:00	01:09:08	M CABLE CAR GO BY R	: :	AUDIO: CABLE CAR BELL	✓
4	AV	1:01:18:10	01:22:00	M " " AWAY CAM	: :	"	✓
5	✓	1:02:11:18	02:16:01	CU FACES Z.O.	: :		
		: : :	: :		: :		
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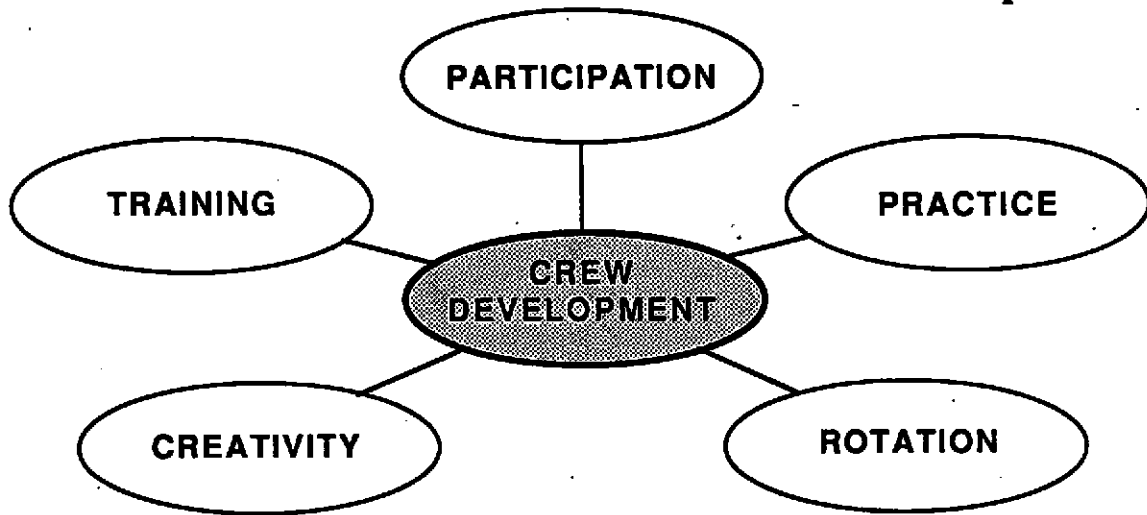
**MISSION:** The goal or mission of the program may need to be evaluated as you gain more experience and collect feedback from your audience. Likewise keeping the program's mission in mind at all times gives it a unity and focus that can help attract an audience.

**TECHNICAL QUALITY:** The technical quality of your program depends a lot on your crew. Selecting and developing your crew becomes a very important part of the development of your program.

**AESTHETICS:** The aesthetic quality of your program can also be improved a little each week. Most producers do pay attention to finding technical volunteers, but volunteers from the art community with no video experience can also contribute a lot to the look of your program. Keep in mind that the look of your show should be consistent with its mission.

**CONTENT:** The content is really the meat of your show, and is the main reason you have an audience. But it is only one of the factors that will keep your audience watching. Developing content means seeking out new people, subjects, and ideas. For some shows, the development of content has also benefitted from the participation of nontechnical volunteers.

**AUDIENCE:** Who's watching? If you can get feedback from your audience, it can go far to improve your show's appeal. Contacting the audience is often difficult for Community Access producers, but knowing about what has been tried elsewhere can be helpful.



**PARTICIPATION:** When crew members participate in making decisions about the show, they will usually take more responsibility in making sure that its technical quality is as good as it can be.

**PRACTICE:** Crew members who volunteer at a Community Access facility are usually trying to develop their skills. Many are beginners who are getting their first experience on your show. A producer needs to give crew members time to practice new moves or techniques before trying them on-air. This may mean renting the studio for a longer period of time, so that the crew will be able to practice as well as set up.

**ROTATION:** Since the crew is probably volunteering to develop their own skills, arranging to have them rotate through different jobs can help them develop their skills. Not only will this tend to improve the crew's participation, but it will also mean having higher technical skills available in the long run. However, you will need to arrange for practice time and perhaps for training, since some crew members will be new in their positions at times.

**TRAINING:** Training programs such as those given by SFCTC can help your crew develop skills that will contribute to the quality of the show. You may also be able to arrange for special sessions in which crew members train each other in areas of their expertise.

**CREATIVITY:** Your volunteer crew has probably worked on several other programs at the Community Access facility. Some of them may have attended classes at local schools. Because of their diverse experience, they may be able to bring a lot of new ideas to the show if they are encouraged to do so.

**PRESS RELEASE**

**FOR IMMEDIATE RELEASE**

**DATE:** \_\_\_\_\_

**CONTACT:** \_\_\_\_\_

**PHONE:** \_\_\_\_\_

**TITLE:** \_\_\_\_\_

**EVENT:**

**PLACE:**

**DATE:**

**TIME:**

**BACKGROUND INFORMATION:**

**RUN TILL DATE:** \_\_\_\_\_

Once your program is completed, your focus must shift to making sure your audience sees the show. Press Releases are one of the most commonly used ways of letting the public know of the program's imminent showing. They should be sent to appropriate organizations, anyone that has expressed interest in the project and the public access channel's publication. Local newspapers, radio, and television stations might also run an item on your show, particularly if the Press Release is written in such a way as to emphasize why your program will be of interest to their customers. The Press Release should always be addressed to the managing editor (or whoever handles such things) in order to insure proper and timely action. Also, if available, a production still (photograph) with an explanation could add extra incentive to a publication to run information about your project. Making the extra effort to address a Press Release properly, or including supplemental materials (such as production stills or background information) demonstrates your excitement about the project as well as your professionalism. What could be better?

Other methods of publicity include flyers, phone calls and announcements. Publicity is in reality a sales job, so be sure to present your program in its best light and include all specifics that would make your show look interesting to any particular viewers.

- AMBIENT SOUND** - the usual background sound of any given place.
- AUDIO** - 1. the sound portion of a video piece.  
2. the person that sets up and operates any sound equipment on a shoot.
- BROADCAST** - to transmit TV programs over the airwaves.
- CABLECAST** - to transmit TV programs over a cable TV system.
- CABLE** - a wire that connects one piece of equipment with another.
- CAMCORDER** - a video camera with a built in video tape recorder.
- CG** - see CHARACTER GENERATOR
- CHARACTER GENERATOR** - a typewriter-like computer used to put text on a TV image.
- CONTROL ROOM** - a room, usually next to the studio, that contains equipment to switch, alter, add to, and record the video and audio signals from the cameras and microphones in the studio. The director and some of the other video crew work in the control room during the production.
- COVER SHOT** - a shot which shows the whole scene or set and establishes where the talent is located. If one of the studio cameras remains on this shot, then it can be quickly selected if the shots of other cameras aren't appropriate.
- CREDITS** - graphics or text that follow a video piece and acknowledge those who participated in its production.
- CUE** - to signal someone to start doing something.
- CUE CARD** - written information held up by the floor director advising talent of needed information.
- CUT** - an instantaneous transition from one shot to another.
- CUTAWAY** - a shot of something that relates to the subject but is not specifically the subject seen in the previous shot.
- DECK** - video tape recorder.
- DIRECTOR** - the person in charge of the production crew.
- DISSOLVE** - a gradual transition from one shot to another, in which one shot seems to blend during the transition.
- DUB** - 1. to copy a videotape.  
2. a copy of a videotape.
- EDITING** - selecting portions of recorded video and putting them together on another videotape.
- EFP** - Electronic Field Production: remote or field production (outside of a studio).
- ENG** - Electronic News Gathering: remote or field production (outside of a studio).
- EXTRA** - an on-camera person that is in the background only.
- FADE** - a gradual transition from black to a shot or vice versa ("fade up"/"fade down").
- FILM CHAIN** - a device used to transfer film to videotape.
- FLATS** - large panels which are positioned to form a background for a set.
- FLOOR MANAGER** - the person that supervises activity on the set during a studio production.
- FORMAT** - 1. type of program (talk show, drama, news show, etc.)  
2. type of videotape (VHS, S-VHS, 8, Hi8, 3/4", Betacam, etc.)
- FRANCHISE** - a legal agreement between a local government and a cable company granting rights to provide cable TV service to that area.
- GAFFER'S KIT** - a collection of items that come in handy on a shoot (i.e. scissors, thread, flashlight, strong adhesive tape, fuses, pens, labels, screwdrivers, notebook, etc.)
- GEL** - special heat-resistant filter covering on lights that either colors or diffuses the light.
- GLITCH** - a momentary break or distortion of the TV image.

- GRAPHICS** - text or pictures prepared for TV production.
- INTERCOM** - a device used for communication between the studio and the control room.
- JUMP CUT** - a cut in which the subject seems to jump from one position to another.
- KEY** - a special effect that permits one video image or graphic to appear with another video image.
- LOCAL ORIGINATION** - a type of community TV channel that offers programming produced locally by that cable company's staff and which may carry some commercial advertising.
- LOCATION** - remote or field, away from the studio.
- LOG** - a written record of the contents of a videotape.
- MASTER** - the tape that the final edit is recorded on to.
- MIC** - short for microphone; the device that picks up and transmits sound to the recorder.
- MONITOR** - a TV set which can accept a direct video input without going through an antenna connector. A monitor may not have a speaker for audio.
- NARRATOR** - the person that tells or explains the content of a production (usually off-camera).
- NARROWCAST** - to transmit to a very specific audience.
- OFF-LINE** - to edit a work copy of a production.
- ON-LINE** - to edit the finished copy of a production.
- ON LOCATION** - video production taking place away from the studio, remote, or in the field, where the videotaped event normally occurs.
- OUTLINE** - a pre-production document in which the major parts of the program are listed and described very briefly.
- PAPER EDIT** - to plan the order of shots on paper before the actual editing.
- PL SYSTEM** - a audio system using headphones and microphones that connects production crew in the studio with the production crew in the control room; another name for intercom.
- PORTAPAK** - basic portable video production equipment that can be operated from batteries. The camera and the video tape recorder are usually separate devices.
- POSTPRODUCTION** - the phase during which the video material is edited.
- PREPRODUCTION** - the phase during which the production is planned.
- PRODUCTION** - the phase during which the video material is recorded.
- PRODUCTION ASSISTANT** - person that helps with any task needed; from getting food to pulling cables to traffic control etc.
- PROPS** - furniture and other objects appearing on the set.
- REMOTE** - taking place outside the studio, in the field, on location.
- RISER** - platform in a studio that forms the floor of a set.
- ROLL-IN** - pre-recorded video material shown during segments of a studio production, such as the remote reports shown during a news program.
- ROUTINE SHEET** - a form used to plan and monitor the schedule of a shoot.
- SCRIPT** - written description of the audio and shots that make up a video piece.
- SEG** - special effects generator, a device found in the control room that allows the director to alter the video images or to mix them together. It is also called the switcher.
- SET** - the setting in which the subjects of the video are placed. There may be several sets in a studio. An outside location may also temporarily become a set.
- SEGUE** - a transition from one scene or sequence to another. (pronounced SEG-way.)
- SHOOT** - 1. to record a video image from a camera.  
2. a TV production.

- SHOT SHEET** - 1. a list of the shots needed for a video piece.  
2. a list of the shots to be taken by each cameraperson.
- STAGE HANDS** - people that build and/or move and operate items on a set.
- STOCK** - 1. blank video or audio tape.  
2. pre-recorded footage that can be purchased (i.e. rocket launches).
- STRIKE** - to remove props and equipment from a set.
- STORYBOARD** - a form of script in which each shot is sketched and the accompanying audio is generally described.
- SUBTITLES** - text that is supered across the bottom of a video image.
- SUPER** - to superimpose graphics or text onto a video image.
- SWITCHER** - 1. a device found in the control room that allows the director to cut, dissolve, fade, key, super or wipe from one camera's shot to another's during production.  
2. the person that operates the switcher.
- TALENT** - persons appearing on camera.
- TAPE OP** - the person that operates the video tape machines.
- TD** - Technical Director: an assistant to the director in the control room who operates the switcher.
- THREADS** - underlying storylines or themes that tie a script together or give it more interest.
- TITLE** - Graphics or text that introduce a video piece.
- TREATMENT** - a preliminary form of the script that tells the story in a general way.
- TRIPOD** - a three-legged stand that the camera is mounted on.
- VCR** - video cassette recorder, virtually the same as VTR
- VTR** - video tape recorder.
- WIPE** - a gradual transition from one shot to another, in which the shots do not blend during the transition.
- WRAP** - finish the shooting.

## **SFCTC Producers' Workshop**

## **Some Other Resources**

### **CLASSES:**

*BAVC: Bay Area Video Coalition*, 1111 17th St., San Francisco, 861-3282  
*Film Arts Foundation*, 2nd Floor, 346 9th St., San Francisco, 552-8760  
*Media Alliance*, Bldg. C, Fort Mason Center, San Francisco, 441-2557  
*City College*, 239-3525  
*San Francisco Art Institute*, 771-7020  
*San Francisco State University*, 338-1509 (Instructional Technologies)  
or 469-1788 (Broadcast Communication Arts)  
*College of Marin*, 485-9596 (Telecommunications Dept.)  
*Viacom; CityVisions - Ch. 25*, 1855 Folsom, San Francisco, 252-6325

### **ORGANIZATIONS:**

*BAVC: Bay Area Video Coalition*, 1111 17th St., San Francisco, 861-3282  
*California Media & Library Educators*, 1575 Old Bayshore Hwy., #204, Burlingame, 692-2350  
*Film Arts Foundation*, 346 North St., 2nd floor, San Francisco, 552- 8760  
*Media Alliance*, Building D, Fort Mason, San Francisco, 441-2557  
*NFLCP: National Federation of Local Cable Programmers*, 666 11th St. N.W., Suite 806,  
Washington D.C., 20001, (202) 393-2650  
*Northern California Women in Film & Television*, P.O. Box 89, San Francisco, 431-3886  
*S.F. Bay Area Film /Tape Council*, P.O. Box 77024, San Francisco, 343-3010  
*San Francisco Community Television Corporation*, P.O. Box 470937 San Francisco, 621-4224

### **EQUIPMENT RENTAL:**

*BAVC: Bay Area Video Coalition*, 1111 17th St., San Francisco, 861-3282  
*ACE TV*, 1316 Folsom St., San Francisco, 864-3348  
*HALF-INCH VIDEO*, Suite 6501, Bldg. 2, China Basin Bldg., San Francisco, 495-3477  
*Adolph Gasser's Film & Video Rental*, 495-3852

### **EDITING/POSTPRODUCTION:**

*BAVC: Bay Area Video Coalition*, 1111 17th St., San Francisco, 861-3282  
*ACE TV*, 1316 Folsom St., San Francisco, 864-3348  
*HALF-INCH VIDEO*, Suite 6501, Bldg. 2, China Basin Bldg., San Francisco, 495-3477  
*HIGHLIGHT PRODUCTIONS*, 989-9134  
*FULL FRAME PRODUCTIONS*, 363 Brannan St., San Francisco, 546-0155

### **LEGAL ASSISTANCE:**

*Bay Area Lawyers for the Arts*, Building C, Fort Mason, San Francisco, 775-7200

### **BOOKS TO READ:**

*How To Shoot A Movie & Video Story* by A.L. Gaskill & D.A. Englander  
*Television Production* by Alan Wurtzel  
*The Corporate Scriptwriting Handbook* by D. Matrazzo  
*Television Production* by T.D. Burrows, Wood, & Gross

### **BOOKS TO OWN:**

*The Reel Directory* - the industry resource book for the San Francisco Bay Area





***SAN FRANCISCO COMMUNITY TELEVISION CORPORATION***

**APPENDIX**

**P.O. Box 470937  
San Francisco, CA 94147-0937**

**(415) 621-4224**

**1095 Market Street, Suite 704  
San Francisco, CA 94103**

## Time To Improve San Francisco Public Access!

Viacom Cablevision is the sole cable operator in the City and County of San Francisco. To have permission to run cables in the City, Viacom has an agreement with the City. This agreement is called a franchise agreement and covers everything regarding the cable television franchise including requirements for public, educational, and governmental access. It also is legislation that includes provisions for oversight of the cable franchise, technical requirements, and outlines the functions of the SFCTC. The current agreement was developed in 1980 and runs until the year 2005.

Every three years there is a window provided to allow the City and Viacom to amend the franchise agreement. "Amendments shall reflect service requirement changes based on advances in technology or demonstrated community needs. They shall be substantive in nature, affecting a significant number of subscribers and shall be within the authority of the City and County of San Francisco." In February, 1991, the Citizen's Telecommunications Policy Committee (CTPC) of the Board of Supervisors reported recommendations for amendment to the Board of Supervisors. During the last window improvements to the public access facilities included new studio cameras, a conference room for producers, and minimum staffing requirements.

cont. on pg.2



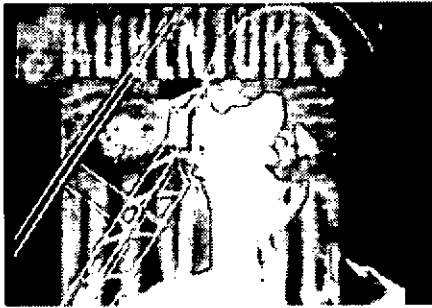
"Interview with Latin America" airs every Tuesday at 9:30p.m. on Channel 25

## A Look at Public Access Nationally

Without a doubt, the power and influence of television will continue to grow throughout the nineties. The immediacy of TV combined with the accessibility of it to almost everyone has dramatically increased our dependency on it for basic information. Unfortunately, along with this increased dependency has come the rapid monopolization and over-commercialization of much of the electronic media by a handful of giant media conglomerates. As TV channels get filled up by Home Shopping channels, scrambled pay-per-view programs and feature length ads, community access will continue to fulfill a vital need by highlighting issues, problems and talents on the local level. Community access television will be of even greater importance in the future if we want to ensure that a wide spectrum of Americans have an avenue to express themselves in ways that commercial television might deem too controversial or just not profitable.

Public access, having started out being denigrated by the major media as amateurish, low quality and just plain kooky, has earned a new respect as community producers develop their skills. Favorable articles on access have appeared recently in publications such as "U.S. News and World Report" and the "N.Y. Times", and several national broadcast programs have dealt with Public Access. Access programming is being distributed nationwide on such programs as Deep Dish TV, The Nineties, and Access America. We are witnessing an unusual phenomenon pertaining to control of the TV medium. On the one hand, large numbers of people have access to TV production due to the proliferation of camcorders and consumer technology. On the

cont. on pg.2



### **SF Public Access cont....**

WHAT'S NEXT? The Board of Supervisors will receive the recommendations and send it to the city attorney who will review the recommendations for legal implications. Then the report will go to a committee of the Board of Supervisors. There will be public input allowed at the committee hearing. When the proposed amendments leave committee they go to the Board of Supervisors. There is a tremendous need to show community support for public access. The Board of Supervisors must understand that this is an important community resource that must be adequately funded and supported.

WHAT CAN YOU DO? Write letters of support for the concept of public access and its importance to the community. Send these letters to the Board of Supervisors and a copy to the SFCTC. Come to meetings. Stay in touch with the SFCTC at 621-4224. If you're not already on the mailing list let us know!

Martha Schmidt

**We have a new office on  
1095 Market St., Suite 704.**

**S F C T C**

**NEW ADDRESS**

**P.O. Box 470937**

**SF, CA 94107**

**415-621-4224**

### **Nationwide Public Access cont....**

other hand, de-regulation coupled with rampant mergers and acquisitions of electronic media has meant domination of the electronic media by a small group of people. Community Access is a vital link to a truly democratic means of communications- television of, by, and for the people. However, access in this country remains very uneven. Some cities have multi-million dollar facilities while others have nothing. In order for us to move ahead in developing Community Access in this city, let's take a look at what some of the other more successful public access stations are doing.

#### **Somerville Community Access TV**

In Somerville, Massachusetts, Public Access is run by a non-profit corporation. The cable company is Time-Warner and their subscriber base is around 17,000. They run 3 channels, 2 for public access and 1 for city government. They offer a 3/4 inch field package, a three camera studio, and 2 3/4 inch edit suites.

#### **Ann Arbor Community Access TV**

Ann Arbor, Michigan's, Public Access facility runs three channels- Educational, Public Access, and City Government. The Cable company is Columbia Cable, and has a subscriber base of 48,000. A non-profit corporation manages the facility. They offer a three-camera studio, one 3/4 inch editing suite, one 1/2 inch editing suite, five VHS camcorders, 2 3/4 inch remote packages, and several multiple camera remote systems.

#### **Tucson Community Cable Corporation**

Tucson, Arizona's Access facility is managed by a non-profit corporation. The Cable company is Tucson Cablevision and has 85,000 subscribers. They program four public access stations. They offer two three-camera studios, and six offline editing suites- 4 Super-VHS, 1 3/4 inch, 1 Hi-8 to 3/4 (3/4 inch) with digital effects and A/B roll. Their remote equipment consists of 7 S-VHS camcorders and one 3/4 inch package.

#### **Multnomah Cable Access**

This facility in Gresham, Oregon, near Portland is run by a non-profit corporation. The Cable company is Paragon Cable and they have approximately 44,000 subscribers. They offer a three-camera studio, two 3/4 inch and one Super-VHS field package and two S-VHS-3/4 inch editing suites. They program 8 channels, including Public Access, Municipal, and Educational.

#### **Grand Rapids TV**

Grand Rapids, Michigan's Access is run by a non-profit. The Cable company is United Artist's Cable, with 107,000 subscribers. They offer a three-camera studio and four edit suites- 1 1/2 inch, 1 3/4 inch, 1 S-VHS-3/4 inch, and 1 S-VHS. They program one channel, soon to be two.

Jesse Drew

## SFCTC Funding

Currently the SFCTC is funded through the Cable Access Development Fund of the City of San Francisco. Last year the fund totalled \$90,000. SFCTC received 1/3 of the fund (\$30,000). The other 2/3 were allocated to the development of municipal and educational access. The source of this money is the Franchise Fees (5% of Viacom's gross revenues - an estimated \$2.8 million dollars this year) required by the City to allow Viacom to run cable in San Francisco.

The SFCTC has received an increased allocation from the City for the current year which will allow the SFCTC to continue developing trainings and workshops for the citizens and community organizations of San Francisco and advocating for increased support for the development of community programming. The SFCTC will also be fundraising for additional community support.

## Mini - Grants Program

The SFCTC offered a pilot Mini-Grants Program this past year. This program provides funds to encourage original local productions that will enhance the quality and quantity of community programming, and thereby maximize the use of public access among the widest possible range of individuals and organizations within the City of San Francisco. This program is intended to be a catalyst for the development of community programming.

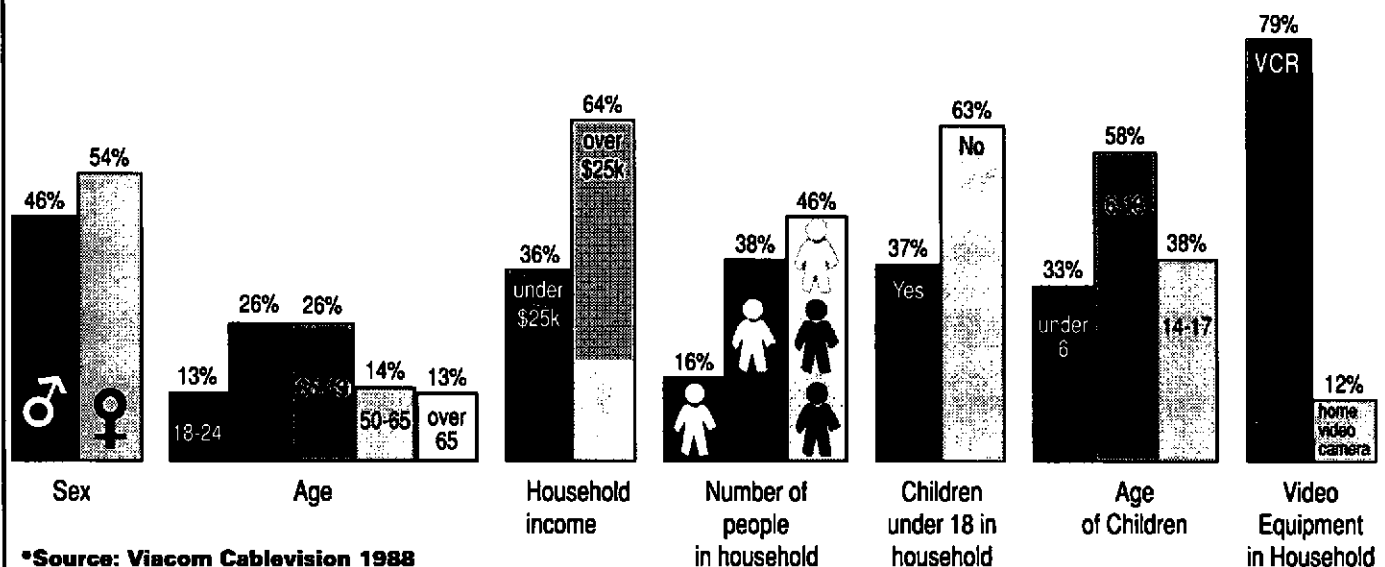
Over 50 individuals applied for a grant. 32 independent producers were funded in grants of up to \$150. Grantees ranged from current series



"Dead Head TV" interviews Carlos Santana, airs first Monday each month at 10:00 p.m. on Channel 25

producers to first time single projects. Program topics ranged from poetry, a documentary on the 10/17 earthquake, gay and lesbian issues, the Haight Ashbury Switchboard, barrier free tv, to experimental video (and more, much more). The Applications for Mini-Grants were reviewed by a panel of three local volunteer experts. The panelists provided years of experience in local cable programming and public access television. Many of the grantees said they would have been unable to begin and/or complete their programs without the support of the SFCTC.

## Characteristics of SF Cable Television Customers



### San Francisco Community Television Corporation

(SFCTC) is a non-profit community access corporation created in 1987 after several years of comprehensive study and evaluation of public access television locally and around the country.

The purpose of the SFCTC is to promote and encourage the use of community access cable television channels to serve the needs of citizens, civic organizations, cultural and arts organizations, ethnic and minority communities, those sectors of the community traditionally underserved by electronic media, and other community users in San Francisco; and to advise the City and County on matters per-

taining to public access television. SFCTC does not manage City Visions, public access channel 25. Viacom Cablevision manages public access channel 25 and the production facilities per agreement with the City.

San Francisco has a substantial and enthusiastic involvement by its citizens in public access. There are many diverse and exciting programs to be found on City Visions channel 25. However, it is still currently under-utilized. As involvement increases available channel space and facilities must also increase. It is the job of the SFCTC to articulate the needs and advocate for support for community programming.

Martha Schmidt (STAFF)  
Executive Director

Zane Blaney (President)  
GLAAD

Cassie Sade Turnipseed  
(Sec./Treasurer)  
Cultural Activist, Stations  
Relations Rep. KQED TV

Jesse Drew  
Paper Tiger TV

Prof. Art France  
Professor Broadcast  
Communication SFSU

Jennifer Fleming  
Communications  
Coordinator SEIU Local 616

Herb Kaplan (Chairperson)  
Associate Professor  
San Francisco  
State University

Janet Lim  
KTSF Channel 26  
Promotions Manager

Julian Low  
NAATA

Carol Pisante  
SF Chamber of Commerce  
Communications Manager

Deena Zacharin  
National Lawyers Guild

### TRAINING AND WORKSHOP PROGRAMS

The SFCTC is designing and will be offering a series of trainings and workshops designed to increase awareness of the potential use of community television for new producers and to increase the technical skills of current producers and volunteers.

#### PRODUCER WORKSHOP

A three hour session outlining the process of creating community television from basic pre-production planning to distribution via channel 25.

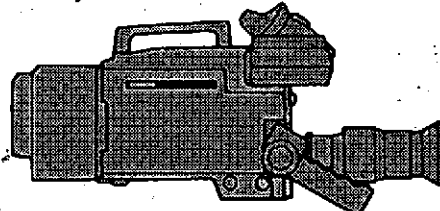
#### COMMUNITY ORGANIZATION TRAINING PROGRAM

A highly structured pilot program designed specifically for non-profit community organizations who have not been involved in community TV. Via a series of workshops selected organizations will produce their own video.

#### LIGHTING WORKSHOP

A one day training session covers basic video lighting techniques and lighting and camera blocking in the City Visions television studio. Emphasis is given to increasing producers' and volunteers' understanding of lighting in the City Visions studio. (Rated over-all excellent by the attendees in the November training.)

Call the SFCTC for dates of the  
upcoming workshops.



Help make the  
Newsletter a channel of  
communication for  
people in public access.  
Submit articles, photos  
and cartoons.

Newsletter designed  
by Karen Einstein

**WE**  
Design

*Chronology of Important Dates Related to*  
**PUBLIC ACCESS CABLE TELEVISION**  
**and the CITY of SAN FRANCISCO**

- 1964:** The City of San Francisco grants a franchise to Television Signal Corporation to build and operate a cable television system in the city and county of San Francisco.
- 1970:** The franchise is transferred to Viacom Cablevision, Inc.
- 1970's:** Public Access Cable TV Channel 25 is created for the use of residents of San Francisco.
- 1980:** The franchise is extended to December 31, 2005.
- 1980:** The franchise is amended to provide for the establishment of a Citizen's Telecommunications Policy Committee (TPC) to oversee matters related to cable television in San Francisco.
- 1984:** The franchise is amended to provide for a disbursement of 0.2 of the total 5% franchise fee paid to The City by Viacom for "access programming and development." "Access" includes municipal, educational, and public access to cable TV channels.
- 1985:** The TPC begins a comprehensive review of the state of public access television in the U.S. and, specifically, public access cable TV Channel 25 in San Francisco.
- 1986:** The TPC adopts a proposal to create a non-profit corporation to enhance the community's use of public access cable TV Channel 25. (See Appendix A)
- 6/1987:** The San Francisco Community Television Corporation (CTC) is created and a Board of Conveners is appointed.
- 4/1988:** The City of San Francisco revises the structure of the TPC, relieving it of all of its oversight functions. Concomitantly, the City resolved "that the public access functions of the TPC no longer shall be performed by the City, but instead performed by a not-for-profit corporation which shall be funded through a contract with the Board of Supervisors, with the not-for-profit corporation to receive not less than one third of the 0.2% portion of the franchise fee, provided, however, that such payment by the City shall not exceed funds which the not-for-profit corporation receives from non-City sources."
- 6/1988:** The franchise is amended to recognize the creation of the San Francisco Community Television Corporation (CTC) to promote and encourage the use of public access cable TV Channel 25 in San Francisco.
- 9/1988:** The Board of Conveners of the CTC completes all of its designated tasks and selects the first Board of Directors.

Martha Schmidt  
*Executive Director*

Maria Agudelo  
*Independent Producer*

Herb Kaplan (Chairperson)  
*Professor, SFSU*

David Bolt (President)  
*Bay Area Video Coalition*

Humberto Cintron  
*Galleria De La Raza*

Jesse Drew  
*Independent Producer*

Zane Blaney  
*Western Public Radio*

Art France  
*Professor, SFSU*  
*Bay Area Black Journalists*  
*Association*

Jennifer Fleming  
*SEIU Local 616*

Janet Lim  
*Asian American Journalists*  
*Association*  
*KTSF*

Carol Piasente  
*SF Chamber of Commerce*

Deena Zacharin  
*National Lawyers Guild*

Barbara Torell  
*ACI PTP*

Newsletter designed  
by Karen Einstein  
**WE Design**

# SF WEEKLY

JULY 4, 1990 ■ VOL. IX, NO. 18 ■ ISSUES/ARTS/CULTURE/COMMENTARY ■ FREE

**Berkeley Turning Right?**  
*Attacks on rent control and marijuana use raise eyebrows (p. 6)*

**Reel Rebels**  
*Filmmakers who challenged Hollywood — and won (p. 16)*

**Private Snoops**  
*Forget the FBI — credit bureaus have the real scoop on you (p. 18)*

## Czech Mate: Slovak Win For Ethnic Tolerance

By Jeremy Mindich

BRATISLAVA, CZECHOSLOVAKIA

**O**N JUNE 9, the second day of Czechoslovakia's first free elections in 44 years, a playwright led a celebration at the party headquarters in the capital. When the results were announced, he threw his hands in the air and cheered.

No, the man was not Vaclav Havel. He was a Jewish writer named Peter Stolicny. The city was Bratislava, Czechoslovakia's second largest and the capital of Slovakia. The party was Public Against Violence (PAV), Slovakia's equivalent of the Czech Republic's Civic Forum.

For Stolicny, the election results were the culmination of a campaign that pitted Public Against Violence's message of ethnic tolerance and understanding against the common Eastern European trend of growing nationalism and ethnic animosity. Havel's victory may have received more media attention, but Stolicny's was more significant and much more dramatic.

While Havel's Civic Forum coasted to a relatively easy win in the Czech Republic, collecting 50 percent of the vote in races against 21 other parties for both national and Czech regional assemblies, many experts up to the day of the elections expected Public Against Violence to lose in Slovakia. But when the ballots were counted, Public Against Violence won with roughly 30 percent of the vote, almost as much as its two nearest competitors — the conservative Christian Democrats (20 percent) and the ultra-nationalist

*continued on page 9*

# TELEVISION FOR THE PEOPLE



Public access TV  
sometimes seems  
like amateur hour,  
but it may hold  
the key to  
media democracy.

*page 11*



# SF WEEKLY

JULY 4, 1988 ■ VOL. IX, NO. 18 ■ ISSUES/ARTS/CULTURE/COMMENTARY ■ FREE

## arts



**E**VERY EPISODE OF *Paper Tiger TV* begins with the same provocative, slightly threatening question: "It's 8:30 pm. Do you know where your brains are?"

The words are likely to be scrawled in crayon or magic marker on a piece of plain brown paper and dragged slowly across the screen. The show's look and feel are decidedly funky and handmade. *Paper Tiger TV* makes no effort to hide its minuscule budget. In fact, most episodes conclude with hand-held cards displaying the modest price of the show's ingredients: "Magic markers \$5, tape stock \$80, subway fares \$8, labor and guts — no charge."

*Paper Tiger TV* isn't the sort of television most of us are used to seeing. The program exists to criticize the mass media. Past episodes have featured press critic Ben Bagdikian reading Bay Area dailies, and journalist Alexander Cockburn dissecting the *Washington Post*.

More recently, *Paper Tiger* has included analyses of popular television shows, as in pop culture critic Joan Braderman's hilarious *Joan Does Dynasty*, in which Braderman's superimposed image wanders through an episode of *Dynasty*, wryly commenting on the action and eventually ending up in a bubble bath with Joan Collins.

Despite the show's unconventional look and subject matter, the New York-based show has been very successful. *Paper Tiger* has been on the air since 1981 and is seen in cities across the

country. It's been shown in university classrooms, at film festivals, and in art-movie houses. The show was even the subject of a museum exhibit at the Whitney Museum of American Art in New York.

But don't expect to see *Paper Tiger* on network or even public television.

Instead, the only place to see *Paper Tiger TV* is on your local community access cable channel. San Francisco is able to watch *Paper Tiger* and other unusual, alternative programming on CityVisions, Viacom Cable's community access channel 25.

Public access television represents TV's answer to the corner soapbox speaker — equipment and air time are made available to anyone who wants to pick up a video camera and produce a show. Access programmers accept shows from the public on a first-come, first-served, non-discriminatory basis. In other words, they have to broadcast almost anything you give them.

**P**UBLIC ACCESS TELEVISION AROSE in the late 1960s, when activists saw the introduction of cable technology as an opportunity for community access to the mass media. Public access facilities are usually provided for in the contract, or franchise agreement, between the city and the cable provider. In 1989, more than 1,200 public access television stations across the country produced more than 10,000 hours of programming a week.



**TV ALL:** Barbara Liu (left), Erin McVinnay, and Ellen Wets grab their 15 minutes of fame on Doghouse, the low-budget public access talk show and showcase for future celebrities and has-beens alike.

# TELEVISION for the people

## Community access TV and the birth of a "media democracy"

By Lawrence Kanter

Critics often dismiss public access as the exclusive domain of kooks, oddballs and other misfits. They point to shoddy production values and off-the-wall subject matter. People notice that the Ku Klux Klan has a show. They see programs titled *Li'l Al's Poker Party* or *Dr. Farkle's How to Pick Up Babes*. A recent article about CityVisions in the *San Francisco Chronicle*, for example, ran under the headline "From Sex to Used Cars."

But public access advocates say that such critics are missing the point of public access TV. They contend that public access — because it is completely non-commercial and available to any community member or group that has something to say — provides a unique opportunity to create a truly alternative, democratic form of television.

"Media is not something you just have to sit back and take," said Jesse Drew, an independent public access producer for *Paper Tiger West*. "The mainstream media tends to ignore the serious programming on public access TV," continued Drew. "There's a lot of documentaries, a lot of good news and information, a lot of really good entertainment. You can hear the views of community people that you'll never hear anywhere else." Indeed, CityVisions' schedule reflects the full range of San Francisco's many voices, with programs produced by, among other groups, the city's Latino, gay, atheist, Muslim, Indian, New Age and arts communities. "It's very empowering to produce your own

show instead of always having to listen to what the networks are saying," said Drew.

"Public access producers have their own vision for their show, and that's what they're acting on," he said. "People put their heart and soul into their shows — no one is doing this to get rich."

**O**NE SUCH LOCAL visionary is paralegal Dave Swan, also known as "Dog," host of CityVisions' popular underground talk show *Doghouse*. Every Thursday at 9 pm, Channel 25's studio is transformed into a giant doghouse complete with a semi-oval doggy door through which Swan and his guests enter and leave (until recently, Swan's co-host was punk pioneer and local hero Penelope Houston). The *Doghouse* crew then proceeds to trash the talk-show format by featuring an unlikely array of guests, mostly culled from the artistic underground.

"We try to get the kind of people you don't usually see on television," said Heather McCollom, a fashion photographer who co-produces the show with Swan. "Then we try to find new ways to integrate them into the talk-show format."

Past guests on *Doghouse* have included Mexican Elvis impersonator "El Vez," lewd '70s comedian Rudy Ray Moore and the members of Creativity Explored, a group of disabled visual and performance artists. One of the show's most memorable segments featured late-night TV commercial fixture "Paul from the Diamond Center" dancing in slow motion to James Brown's "I Feel Good."

"All the arts come together in TV, but most of what we see is bland and moralistic," said McCollom. "Public access gives us a chance to do what we like, with no one telling us what to do."

What sets Channel 25 apart from most other forms of television is a station policy that insures you will never see a commercial. "Our goal is to create a true alternative," said Babette Silberberg, assistant access coordinator for CityVisions. "It has to be non-commercial."

CityVisions' policy, said Silberberg, is to "provide equipment to people whose intent it is to talk to the community." Before their shows are broadcast on CityVisions, producers must agree to meet two conditions: shows must meet "contemporary community standards" of decency (in San Francisco, that can mean almost anything — some producers have gotten away with foul language and nudity); and, more importantly, commercials of any kind are strictly forbidden.

According to Silberberg, some producers — usually those of religious shows that want to solicit donations — will occasionally try to slip a commercial into their programs. Such producers are given a warning. If they persist in their attempt to raise money, the show will be pulled permanently. This is the only form of content control to which public access producers are subject.

"If people want to make money," said Silberberg, "then they need to be on another station; they should be paying for air time like everyone else."

"Network television is completely at the whim of the market economy," said Drew. Because public access exists independent of the need to make a profit, he said, producers pay for the shows out of their own pockets — usually about \$100 for a half-hour show.

"No one's going to be dropped from public access because their ratings dropped half a point," he said. "That's what makes it so unique."

**P**UBLIC ACCESS TELEVISION WAS BORN of the late-1960s marriage of cable TV technology and the advent of portable, affordable video equipment. Suddenly a new group of people, many of them artists and political activists, found themselves able to produce their own television shows. Activists saw the introduction of cable technology into communities across the country as an opportunity to organize for community access to the media.

When cable companies negotiated with city governments for the exclusive rights to dig up the streets, lay cable and charge for the service, citizen committees demanded that the cities ask for something in return. A public access television station was one of the things a cable company could give back to the city in return for their monopoly, they argued. This contract between cable providers and local governments, continued on next page

# Television for the people

continued from previous page

known as a franchise agreement, varies from city to city. The quality of a city's public access facilities depends on the terms of the franchise agreement.

San Francisco's community access station, created in 1973, is one of the country's oldest. But even though the city has more than 140,000 cable subscribers, the public access facilities are poorly equipped and underutilized, said Maria Schmidt, executive director of the San Francisco Community Television Corporation (SFCTC), which was formed by the San Francisco Board of Supervisors in 1988 to increase public awareness and use of Channel 25.

"There are communities of 100,000, such as Mountain View, that have better facilities and more programming than San Francisco," said Schmidt, who in the early 1980s helped turn the public access station in Ann Arbor, Michigan into a national model.

The SFCTC was chosen to reflect the broad range of public access users and producers in San Francisco. The corporation's Board of Directors is comprised of independent producers, journalists, union members, professors and representatives from community organizations and the Chamber of Commerce. To enhance use of public access facilities, the corporation sponsors workshops, conferences and screenings to teach community groups and would-be producers how to create their own television shows. The corporation also administers a \$12,000 grants program to get new groups involved and provide support for current producers.

According to the terms of San Francisco's franchise agreement, Viacom must pay the city five percent of its gross revenues from cable subscriptions — more than \$2 million — for the privilege of being the city's sole provider of cable television. Of that amount, one fifth of one percent is set aside for public, educational and municipal access facilities. About one third of that amount, roughly \$27,000, is given to the SFCTC to develop and enhance use of the public access television in San Francisco.

In addition to running the city's 40-channel cable system (soon to expand to TK), Viacom also owns, operates and sets all policies for the community's use of Channel 25.

The SFCTC eventually hopes to assume management of Channel 25. According to Schmidt, a non-profit corporation devoted solely to the operation of public access could run the station more effectively and be more responsive to producers' and community needs than a large company such as Viacom with multiple responsibilities and limited resources.

"The transfer of management to a non-profit is considered the ideal management structure for public access television," said Schmidt. Similar transfers of management have taken place throughout the country, in cities such as Ann Arbor, Tucson, Nashville, Columbus, New Orleans and St. Paul.

"The role of a cable operator is to run a cable company," said Schmidt. "It's unreasonable to expect Viacom to invest excessive time and resources into public access. It isn't what they're in business for."

Viacom maintains it is doing a good job of running the city's public access facilities. "We're required to provide a public access facility," said Viacom spokesperson Sue Levitin. "I think we've lived up to this responsibility."

Levitin said that Viacom and SFCTC have been working together to provide an adequate outlet for public access programming. As far as the eventual transfer of management is concerned, Levitin said that "the door always remains open on that subject. But they (the SFCTC) have a lot of work to do before they can take over" the operation of Channel 25, she said. "It's a very large responsibility."

Even Schmidt admits that the transfer of management is a few years off. "We first have to prove we're an effective non-profit group," she said. "Right now, the role of the SFCTC is to educate, involve and get the community to advocate for more and better resources."

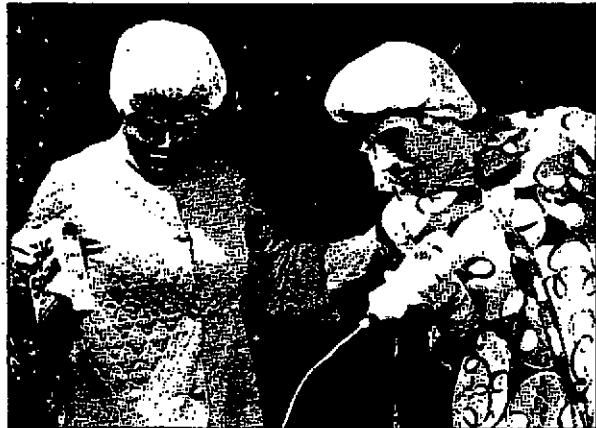
"Unfortunately," she said, "most community groups in San Francisco don't even know that public access

of home video equipment, said Schmidt, more people are becoming "media literate." As a result, she said, public access programming will likely become more widely used. She also expects programming quality to become more professional and sophisticated.

"Public access is a brand-new phenomenon: it couldn't have existed even 25 years ago," said Schmidt. "New technology has made it easier for people to communicate electronically. You don't have to be a technician anymore."

"This is a very exciting time for public access television," she added.

And although public access television has long been maligned as the work of amateurs, *Paper Tiger's* Jesse Drew said he never really bought that argument anyway.



Deal This, Leftovers: Acid-Housewife samples some product on Doghouse.

facilities exist." Such groups, said Schmidt, have little or no opportunity to reach the television audience with information about their events and issues. Network and public stations, she said, are not interested in broadcasting material that they consider "too local," or that does not reach a large enough audience to please their advertisers.

But with the increasing popularity

"Network TV has really gone downhill," he said. "Some of those shows are starting to equal the worst ones on public access. When you have Klan members smash Geraldine in the face with a chair, that's public access; it's no different," he said.

"He may be getting paid a lot of money for it," said Drew concluded, "but I've seen better public access performances than that."

## PUBLIC ACCESS TV: A User's Guide

**M**aking your own television programs is a lot easier — and a lot less expensive — than you probably think it is. Most public access productions are completed with a small crew of between five and ten people, and cost only from \$15 to about \$100, said Michael Drennon, executive director for CityVisions.

To have a program shown on Channel 25, you have to be either a San Francisco resident or a San Francisco-based organization for those who know nothing about the production, CityVisions offers two workshops to get you all the production details.

The studio workshop is an overview of the production process and costs. It provides training in studio production including camera operation, floor direction and production and technical operation. A single day workshop is a more in-depth (costing \$10) enabling you to have a program shown on Channel 25. This workshop has been completed by producers and a crew with which CityVisions works with more than 200 experienced producers from various production companies throughout the city.

For those who are experienced, checking out a portable camcorder costs \$100 per day, and CityVisions' VHS editing machine can be rented for \$10 for three hours. Producers can receive studio time up to six months in advance. The studio and workshop are scheduled to be the most popular time slots. If your schedule is flexible, you can probably get in the studio the way you want. You may have to wait a month or two.

Actually, your month wait can be used to good effect. According to Drennon, the most important thing a producer can do is plan ahead. "Producers should have a decided plan of purpose," he said. "You really need to make all your important decisions ahead of time. Know what you want your show to be, know what you expect of your crew. Otherwise you'll be wasting time and money. Some people get it right the first time, some people will never get it right, and some people get it right the first time, some people will never get it right." — Michael Drennon, Executive Director, CityVisions

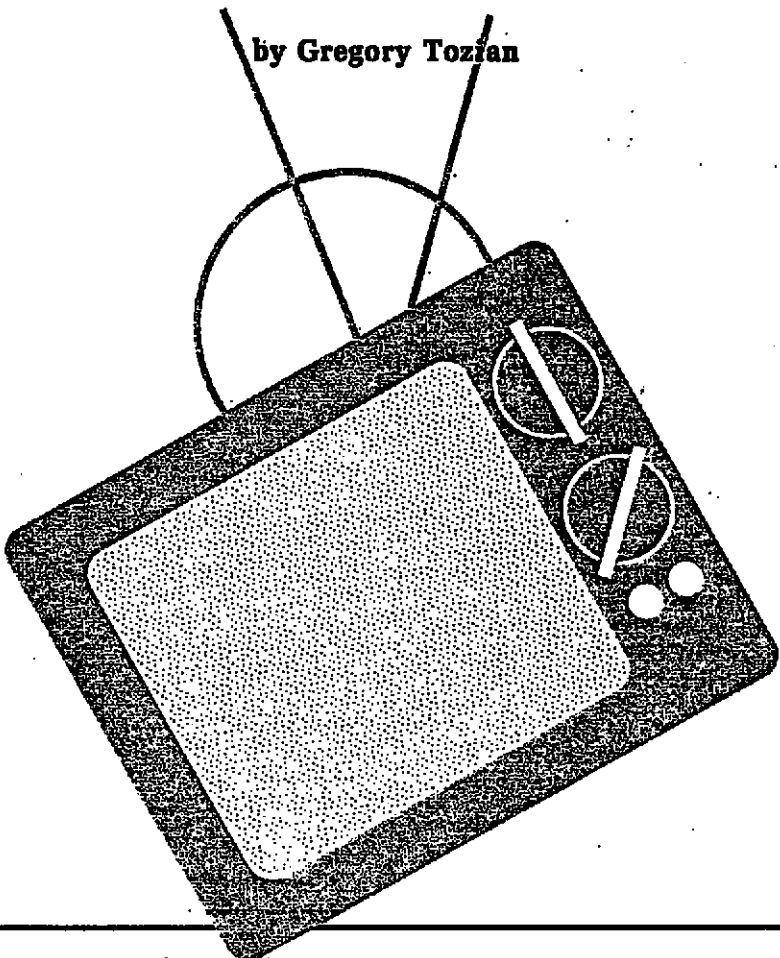
For more information and to obtain a programming schedule for Channel 25, contact CityVisions, 1855 Polson Street, Suite 446, SF 94103, or call Michael at 362-1855. (LAWRENCE MANTER)



# WE

## WHY JOHNNY CAN MAKE HIS OWN TV SERIES

by Gregory Tozian



**I**N THE 15TH CENTURY, THE POWERS THAT WERE—THE CHURCH AND wealthy landowners—controlled mass communications. Very few people could read. It was a great way to control the masses.

Then Johann Gutenberg invented movable type. All of a sudden the *vox populi* could express itself by writing and reading pamphlets and books on almost any subject.

It was a revolution of the mind which, in free societies, has been largely won for a long time. Five hundred years later, the feudal lords of the airwaves—the television networks and their advertisers—went a long way toward controlling mass communications (at least the most effective and popular form of it). Very few people could make TV. It was also a great way to control the masses.

Then the Federal Communications Commission "invented" public access to cable television. All of a sudden, millions of citizens—though they might not be as attractive as Diane Sawyer or have a voice like Peter Jennings—could express themselves by going down to their local station and creating their own TV shows on almost any subject.

It is a revolution of the mind that's still being fought, sometimes bitterly. And if it's not being wrestled with right now in your own backyard, it may be soon.

Perhaps no First Amendment issue in America's future will be as important as every citizen's access to television. For, while almost anyone who knows how to write can get (at the very least) leaflets printed espousing any point of view and hand them out on the street corner, it's a little harder to get your message on your neighbors' television screens. And Orwell's not the only one who thinks future societies will be getting all their information from an electronic screen.

Just as there were powers in Gutenberg's time who didn't think there was any reason the common man needed to speak out in print, there are many today who don't believe it's necessary for citizens to be able to communicate on the tube through the cable.

It's a complicated issue for many reasons, not the least of which is that the cable companies are private, for-profit entities which resent having to provide non-profit access time (and expensive equipment) to non-professional citizens, governments and educational bodies.

*Organica* did some research into the public access issue to better understand what this often invisible revolution is about.

Mandated in 1972 by the FCC, "access" required large cable operations—which often are extremely profitable—to open up free channels for local governments to communicate to their constituencies, local educational institutions to educate the populace and local people to share their views with their neighbors.

By the time a landmark court case of 1979 abolished the FCC's mandatory access ruling, hundreds of public access facilities were entrenched around America.

In 1984, during the deregulation-happy Reagan years, the giant cable operators successfully lobbied to get the Cable Communications Policy Act passed. It took the power to set cable subscriber rates away from municipalities and gave it to the operators themselves. Nobody was surprised when rates went up everywhere.

However, in the same act, Congress went out of its way to ensure that municipalities can still demand public, educational and governmental (PEG) access before granting cable franchises allowing operators to tear up streets and wire people's homes.

There are many issues complicating the world of cable television. There are crooked politicians who sometimes even get caught and go to jail for taking money to grant franchise rights to one company over another.

There are governments which indulge in sweeping "givebacks," allowing a franchise holder to break promises he made before getting his contract to wire a city.

There are cable companies that engage in price-gouging and others which while away years without fulfilling promises to wire all of a community, or providing a "state of the art" variety of channels.

Mixed up somewhere among all these issues and others is the public access/First Amendment question: the common man's right to get his story out on television.

In the accompanying articles, we look at some public access facilities around the country to see how they have weathered their storms.

We also take a look at the first national satellite access network.

Most of the parties we talked to say public access is alive and relatively well in their communities.

All of them say they have reason, whether they dwell on it or not, to be nervous about the future of free speech on TV.



## WITH PUBLIC ACCESS, ALMOST EVERYBODY IS A STAR

**"I**N MOST CABLE TV FRANCHISES NATIONALLY, CITIES ARE VOTING TO GET PUBLIC access where they didn't have it before. That's the trend," says Sharon Ingraham, chairperson of the National Federation of Local Cable Programmers (NFLCP).

Then the national access champion hastens to note, "At the same time the potential threats are growing" in the battle for the survival of free speech on TV.

Ingraham is simply acknowledging what everyone who works in the administration of public access TV knows: it's a very sharp, two-edged sword.

On one side, access workers have the relatively new and exciting opportunity to provide the common man with his own TV studio, cameras and editing suites to produce and distribute programming he believes in. (The cable companies and empowering municipalities foot the bills, though it could be argued most of them are passed on to the cable subscriber through rates.)

On the other edge, the "threat" of being knocked off the tube, for financial or content reasons, is ever present.

Ingraham's organization is the largest of its kind, representing some 600 access centers from among the estimated 1,500-plus communities which have some kind of access through their cable TV stations, she says.

And when Ingraham wants to highlight exemplary public access venues, she has no lack of cities to point to. Ingraham is fond, for instance, of pointing to Portland, Oregon, "public access mecca," where no less than nine separate access facilities exist in a surrounding tri-county area, non-commercial videomakers who share their best programming on a "hard-wire interconnect channel" as well as programming their own.

Debbie Luppold, general manager of Portland Cable Access, attributes the existence of so many access facilities in such a small area to several factors, not the least of which is "very good citizens' advocacy. When a budget item comes up [relating to public access], 30 people testify before the city council. But instead of making it a hostile show, access is presented as an important resource to the community," Luppold observes.

Another place Sharon Ingraham is quick to point to is Sacramento, and its Sacramento Community Cable Foundation, which has had to battle for its survival and "funding mechanisms" during its short, three-year existence.

If all had gone as planned under the original franchise agreement between the city of Sacramento and the cable provider, Sacramento Cable, the non-profit public access foundation would today be receiving a \$1.5-million annual allocation to make public-produced TV, says Randy Van Dalsen, executive director of the Sacramento Community Cable Foundation.

However, a series of lawsuit disputes over a competing cable company in Sacramento in 1987 garnered national headlines in trade publications. When the smoke cleared, the machinations had left the Sacramento cable company with a loophole excusing it from its obligations to fund public access. Nonetheless, SCCF now receives some \$465,000 annually from the Sacramento Cable Commission, a city governmental body.

And the scrappy public access non-profit organization (NPO) has still been able to produce 3,500 original programs on its two access channels since '86, Van Dalsen says. Such tenacity was further rewarded when SCCF

won this year's "Hometown USA Video Festival" award for Overall Excellence in public access TV.

Ingraham claims that the vast majority of programming being made by volunteer citizen producers in this country is vital communication. She points to access facilities such as the one administered by Somerville (Massachusetts) Community Access Television Inc., which won this year's NFLCP award for "community communications."

Somerville CAT's executive director, Gerry Field, says the award his public access entity won this year "recognizes the community, not just SCAT" and its shows on public access channel 3.

"I think one reason we won is our outreach programs," says Field. "We look to areas of the community that aren't walking in off the street and try to get them involved."

The "outreach" includes many programs for Somerville's large retired population, including shows on nutrition, exercise and even fashion for the elderly. SCAT helps organize a Haitian music festival and talent show annually for the city's large Haitian population. And for what Field calls "the significant deaf population," SCAT aired "the first national live deaf teleconference, with seven deaf professionals from six different countries.

"That show went out on the Learning Channel to 13 million homes," Field notes. "We had six different kinds of sign language going on and an American interpreter present so the audience could understand the representative from Sweden. We got calls from 20 states on a toll-free number during the show."

Somerville is also one of the American cities with the longest-running public access experience, having started it 16 years ago.

"We have so many diverse groups with access needs and the city administration, with a very sympathetic mayor for the past 10 years, has been strongly behind us," Field says. "It's almost like access heaven up here."

But then, what would talk of "heaven" signify if there were no "hell" to compare it to?

### Nashville Sings the Blues

Money is always a tender issue where cable companies and/or communities bankroll public access. What happened in Nashville recently illustrates how things can get hot for citizens making TV at the whim of politicians and businessmen.

When Nashville Mayor Bill Boner went looking for ways to prop up a sagging city budget and make good on government employees' pay raises last year, Eliot Mitchell wasn't entirely surprised to hear his access facility was on the chopping block. Mitchell is executive director of the Nashville Community Access Television Corporation, or "Nashville CAT" as he likes to call it.

Presently, the CAT reflects the kind of community it serves, according to Mitchell. City cable subscribers tuning into access channel 35 see their peers making TV from the afternoon to 10 p.m., six days a week. And what they see is a cross-section of viewpoints: the Junior League of Nashville, a local nurse's program on medical information, a legal show by a group of lawyers, two series by and about senior citizens, "a lot of would-be country/western stars and lots of religious programs," a series by the local gay and lesbian alliance, a fish and game series and even a spirit channeler.

In Nashville, the city gets 5% of the gross annual revenues (which is a national standard) of their cable provider, Viacom Cablevision. In the past, under a city council decree, that money was divided in two, with 60% going into the "general fund," 40% into a "special fund" split by Nashville CAT and the city's own cable administration office, Mitchell says.

Mayor Boner's proposed 1989-90 budget cuts included rearranging the Viacom pie to an 80/20 split, with the general fund getting the lion's share.

"That would have left us with \$54,000 next year," Mitchell says, "Last year we got \$250,000. So that would have left us with just enough to pay employees, pay outstanding bills and turn the lights off."

After months of dickerings, and three weeks when the access facility had to close up shop, the city council came up with a win/lose situation for Nashville CAT.

The access center won a year's reprieve, when the council decided to give public access TV \$187,000 that would keep its doors open for another year, Mitchell says. Now, Mitchell will have to lose one employee, while others face pay cuts. However, the legislated "loss" was a bigger one, since the council also decided to start putting 100% of its Viacom revenues into the general fund—abolishing the special fund which fed the CAT.

"We're now supposed to be getting our funds from things such as sales tax and property tax," says Mitchell; "which is not a particularly good position to be in. Before, it was coming from the cable company's franchise fees, and so you could say it was only the people who were cable subscribers who were paying for public access."

Mitchell says the message being sent by the politicians is clear—they want Nashville CAT to start finding "alternative" funding to allow citizens access.

"We're looking at corporate underwriting, private giving and we're going to ask the cable company to help us," he says, unsure of what Viacom's response will be.

Reluctantly, Mitchell has proposed to the Nashville CAT board that they start charging a \$20 annual fee for the use of the CAT studio and equipment, which would keep free speech almost free. But with approximately 800 people working down at the station on a volunteer basis annually, the fees would not amount to much.

"I think it's a shame, because access has always directed itself to the people who can't get on television and tell their story," Mitchell adds. "As for our future, there's no guarantee we'll be here after June 30 (next year)."

## Kansas City and the Klan

If Nashville's woes are a model public access financial nightmare, Kansas City has been the test city where program conflicts are concerned. And the city's access center never even aired the controversial material.

Last June, K.C.'s city council cancelled public access on American Cablevision's designated channel, rather than allow "racist" material to be aired. Six months before that, the Missouri Knights of the KKK had asked for access to air weekly, half-hour programs "to promote the social and political views of white, working-class Americans."

With the access studios bordering on a black neighborhood, there was a public outcry—though "white supremacist" and "neo-Nazi" broadcasts on public access stations from Norwood, Ohio to Memphis, Tennessee also caused some public concern, regardless of the studios' locations. While some people want their MTV, their local KKK is something altogether different.

Usually, according to NFLCP's Sharon Ingraham, community access stations faced with the dilemma of allowing so-called "hate groups" to broadcast their messages have done so, if reluctantly, while bookending the broadcasts with "counter-programming" to set the record straight.

"The existence of such shows, rather than representing a problem with public access cable, represents a problem that exists in the community," Ingraham states. "Besides, of the 10,000 hours a week of access programming that appears in America, less than 1% is radical, but it gets 100% of the publicity."

Nonetheless, Kansas City's fathers were not taking any chances. They shut down the access channel and were quickly slapped with a lawsuit, brought by the American Civil Liberties Union, with a Klan representative and a non-Klan producer and non-Klan viewer as plaintiffs.

In August of this year, faced with an expensive lawsuit which they were obviously going to lose, the city fathers backed down and agreed to reopen the center, which is now, ironically, in line for an upgrade of space and equipment.

"What the judge said is basically, 'If the city acted to deny public access because of hostility towards the content of speech offered, the city was going to lose,'" says Joe Van Eaton, a Washington-based attorney who helped represent the ACLU case.

## West Central Florida: Haves & Have Not

Earlier this year, while Van Eaton was awaiting the outcome of the Kansas City case he eventually won, he pleaded in vain for the creation of public access in St. Petersburg, Florida.

The St. Petersburg council, quick to honor Paragon Cable's request for a "refranchise" two years before the current contract expires, shook off the public's request for access to their TV system as inviting horrors of the unknown.

One city council member, a minister, went so far as to suggest the sleepy retirement community of St. Petersburg could fall prey to an access channel littered with obscenity, naked talk-show hosts and "animal sacrifices," which he had heard tell sometimes appear on the tube in places like New York City.

The irony was that the two major cities adjacent to St. Petersburg—Clearwater and the much larger Tampa—both have had viable, community-involved TV access for their citizens for years.

Tampa, in fact, had already dealt with and proved itself greater than the "Klan type" material it grudgingly aired.

Stephen Goldman, the Anti-Defamation League regional director and local producer for the counter-programming that followed the "white supremacist" program, says that while he found the sardonically titled "Race and Reason" shows "offensive," he trusted in the intelligence of Tampa viewers to distinguish the truth when it was broadcast.

"Nothing is allowed to interfere with public access, and in general, we support that ideal," Goldman says, speaking for the Anti-Defamation League.

So, while "Race and Reason" came and went, Tampa and Clearwater continue receiving their regular public access programming, without nude talk-show hosts or animal sacrifices.

They do, however, have their share of animals-as-pets series, local history and public affairs shows, area-talent showcases and regional religious programming.

St. Petersburg got a rate increase after their cable operator's contract was renewed.

# DEEP DISH TV

## Accessing the Nation

*"Public access channels are often the video equivalent of the speaker's soapbox..."*

*From the Congressional Cable Franchise Policy and Communications Act, 1984*

**I**N ORDER TO TALK TO THE WHOLE TOWN, public access drags the community soapbox off the street corner and into the TV studio.

Deep Dish TV shoots that beef box into space to speak to the nation.

But while it is a television network—serving a constantly expanding potential audience of more than 20 million homes—you'd better believe it's not CBS.

"It's difficult to raise money for an operation like ours," admits Deep Dish director Steve Pierce. "We're a distribution cooperative for alternative and social-activist video, real grassroots stuff. At this point, we're largely funded by the free labor of the people who do the programs. And we sell T-shirts and have everything from a bake sale to a Rockefeller [grant]. Whatever we can get."

Deep Dish started four years ago, as an offshoot of Paper Tiger TV, a weekly New York City cable show that turned a critical eye on mass-produced print media, "...from *Playboy* to *Pravda*," stopping to shred the *Washington Post* and *New York Times* along the way.

The Tigers decided that since there were thousands of iconoclasts making similar volunteer programming from Berkeley to Boston, there had to be a way to combine their forces and share their messages.

Satellite transmission was the logical candidate.

The Tigers sent out a call across the nation for "socially-conscious" videos on a range of burning issues.

The following year, in 1986, after specially selected producers and editors culled hundreds of tapes drawn from across the nation, the Deep Dish network ran its successful 10-week debut "series."

In 42 states, more than 200 cable systems taped the shows which then played on their hometown access channels. The soapbox had gone bigtime.

The 60-minute programs—with titles such as "Central America Comes to Middle America" and "This Land is Our Land: The Farm Crisis in America"—bore a clear activist stamp.

Since, Deep Dish has branched out to be a distributor for other entities that want to reach cable viewers via satellite transmission.

"But we don't distribute programs we wouldn't make ourselves," cautions Pierce. "We're always getting calls from people who say they've got these great, half-hour tapes displaying kitchen appliances. We won't put that kind of thing on. And although we distribute through New York, all the programs are created from and show a perspective from different parts of the country."

The Deep Dishers, who advise cooperative producers to "get your slice of the media pie" had to take all 1987 off to raise enough money to follow up their first ambi-

tious series.

"It costs about \$1,000 an hour to buy satellite time," Pierce says, "but that doesn't reflect the whole cost, which is a lot more. You've got office expenses, mailings to access programmers around the country, phone calls, outreach to the press, a lot of things."

Nonetheless, Dish bounced back between April and August of last year with a brand new 20-part series. This time, the messages were dished out to more than 300 cable systems serving more than 20 million U.S. homes. The programs included such provocative titles as "Free Trade: A National Disaster" and "Biting the Hand That Leads Us." That latter show took satiric swipes at fundamentalist preachers, Pentagon spending, etc. Ronald Reagan's nose grew each time he fibbed in a vignette titled "Reaganocchio." Like most of the shows, "Biting the Hand..." was made up of many three-to-five-minute segments produced in such far-flung places as San Francisco, Milwaukee, Ithaca and Fayetteville, Arkansas.

Many of the shows in the series were less "political," such as programs on video by and for children, shows about the elderly and an airing of the Fourth International Women's Day Video Festival.

"We've been lucky in getting some grants, the Rockefeller, one from the Paul Robeson Fund, NEA [National Endowment for the Arts], the New York Council on the Arts," explains Pierce. "But it's a constant struggle. Because we send the signal out nationally, we don't have a local constituency, like a public [sponsored] radio station would."

Still, Pierce says Dish's dream is to be on "52 weeks a year."

Already, the independent network is preparing for its new 20-week series, planned to begin satellite transmission in early 1990—with programs on political prisoners, social change in China and Korea and a couple of shows dealing with "Living With AIDS."

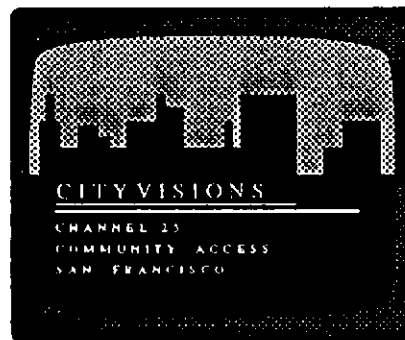
Pierce says Deep Dish does not just depend on its nationally-based, 12-member steering committee to decide what subjects to tackle in "sharing the costs" in producing a series segment.

"We solicit input from a mailing list of 3,000—most involved in access video," he adds. "We like to think of ourselves as an organizing tool, an extension of what a lot of activist groups are doing out there."

*Contact Deep Dish TV, The First National Satellite Access Network, at 339 Lafayette St., New York, NY 10012. Telephone: (212) 420-9045. They also sell a Network Directory, an attractive, hands-on resource (priced at \$10) listing the vital stats on hundreds of volunteer producers, public access channels and cable systems.*

CityVisions-Channel 25

PLAYBACK APPLICATION



NAME: \_\_\_\_\_

ORGANIZATION: \_\_\_\_\_

STREET ADDRESS: \_\_\_\_\_ S.F., CA 94 \_\_\_\_\_

DAY PHONE: (     ) \_\_\_\_\_ NIGHT PHONE: (     ) \_\_\_\_\_

CityVisions may include this address and phone number on publicly distributed listings \_\_\_\_\_ yes \_\_\_\_\_ no, comments: \_\_\_\_\_

Program/Series Title: \_\_\_\_\_ Length of each show: \_\_\_\_\_

No. of Programs: \_\_\_\_\_ Format: U-Matic(3/4") \_\_\_\_\_ VHS(1/2") \_\_\_\_\_ Live: \_\_\_\_\_

(STAFF USE ONLY)

Weekly \_\_\_\_\_ Biweekly \_\_\_\_\_ Monthly \_\_\_\_\_ Special \_\_\_\_\_ Start After \_\_\_\_\_

Start Date: \_\_\_\_\_ End Date: \_\_\_\_\_

Scheduled Day: \_\_\_\_\_ Scheduled Time: \_\_\_\_\_

Programs must be submitted on 3/4" U-Matic or VHS tape recorded at standard speed.

**TERMS & CONDITIONS**

1. Applicant shall not transmit programming that violates applicable federal, state or local law, including material that is obscene, libelous or slanderous, that contains matter whose use is subject to copyright (unless the applicant has complied with applicable copyright laws), or that contains commercial matter. The phrase "commercial matter" shall include: (1) any advertising material designed to promote the sale of any commercial products or services, including advertising by, or on behalf of, candidates for public office; (2) any audio or visual references to any business, enterprise, service or products for which any economic consideration was received by anyone in exchange for the display, announcement and/or reference to such business, enterprise, product or service; or (3) any material used or designed for use to solicit funds, support or other property of value, directly or indirectly, for any business, enterprise, person, foundation, and/or organization regardless of whether for commercial or charity purposes.
2. Applicant shall not transmit programming that contains any advertisement of or information concerning any letter, gift enterprise, or similar scheme offering prizes dependent in who or in part upon lot or chance or any list of the prizes drawn or awarded by means of any such lottery, gift, enterprise or scheme, whether said list contains any part or all of such prizes.
3. Except as provided herein, no programming transmitted by applicant shall include matter constituting a credit or acknowledgement to any personnel, business, enterprise or foundation, for which economic consideration has been made. However, it is recognized that from time to time, grants and/or other types of support may be made available to individuals, groups, or entities for the purpose of underwriting the cost of the creating or the production of programs. In such instances, a standard non-descript "patron-acknowledgement" may be listed at the end of the subject presentation (e.g., "This program was made possible by a contribution from the XYZ Foundation").

4. Applicant agrees to make all appropriate arrangements with, and to obtain all clearances from, broadcast stations, networks, sponsors, music licensing organizations, performers' representatives, and, without limitations, any and all other personnel (natural and otherwise) as may be necessary to transmit its program material over the Company's cable television system.
5. Applicant acknowledges and agrees that it shall be solely responsible for the payment of any public performance, musical licenses, royalty payments which may be required to be paid to any party or organization on account of the transmission of music, if any, contained in the service.
6. Applicant agrees to indemnify and hold Television Signal Corporation dba Viacom Cablevision of San Francisco (hereinafter "Company"), The City of San Francisco and any regulating body or person harmless from any and all liability or any other injury (including reasonable costs of defending claims or litigation) arising from or in connection with claims for failure to comply with any applicable laws, rules, regulations, or other requirements of local, state or federal authorities; for claims of libel, slander, invasion of privacy, or the infringement of common law or statutory copyright; for unauthorized use of any trademark, trade name or service mark; for breach of contractual or other obligations owing to third parties by Company; and for any other injury or damage or equity which is claimed to result from Applicant's use of the community service channel.
7. Applicant agrees not to make any claim against the Company, The City of San Francisco, and any regulating body or person as a result of the failure to cablecast its programs. Applicant hereby waives and releases any such claims against the Company, The City of San Francisco, and any regulating body or person and represents that the program has no economic value.
8. All terms, conditions, policies, regulations and schedules are subject to change by Viacom without notice.
9. Applicant shall deliver each video tape program no less than three (3) business days before telecast and will pick up each video tape within three (3) weeks after final telecast. Viacom will not accept tapes delivered by common carrier or U.S. Mail and will not return said tapes by common carrier of U.S. Mail. Failure to deliver a video tape by deadline will result in cancellation of the schedule.
10. This application will be kept on file by Viacom Cablevision and will be available for public inspection.
11. Applicant certifies that it is fully familiar with the rules stated in this application, the Tape Playback Policy and the Commercial Material documents. Applicants for a regularly scheduled series must be familiar with the Program Repetition document. The applicant promises to adhere to these rules and to consult with CityVisions staff in the event that it does not understand the rules. The applicant is fully responsible for the content of any program submitted for playback on CityVisions, Channel 25.

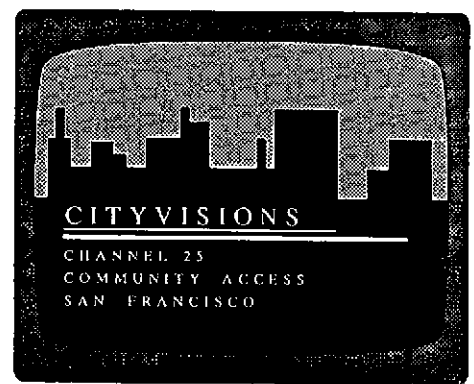
**Applicant Signature:** \_\_\_\_\_

**Print Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

CityVisions-Channel 25

PRODUCTION APPLICATION



NAME: \_\_\_\_\_

ORGANIZATION: \_\_\_\_\_

STREET ADDRESS: \_\_\_\_\_ SF, CA 94 \_\_\_\_\_

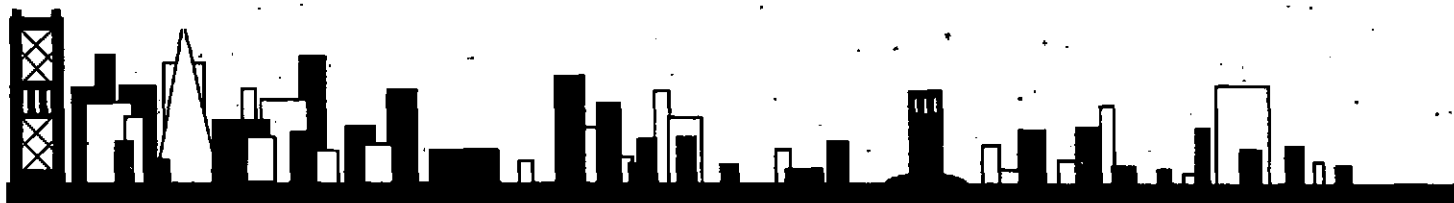
PHONE NUMBER(S): Day-( ) \_\_\_\_\_ Night-( ) \_\_\_\_\_

PROGRAM TITLE: \_\_\_\_\_

Applicant hereby applies to Television Signal Corporation, dba Viacom Cablevision of San Francisco, hereafter "Viacom", for use of the CityVisions, Channel 25 designated community service channel facilities on the following terms and conditions:

1. The use of CityVisions designated community service channel facilities is limited to the production of programming to be cablecast on CityVisions Channel 25.
2. All material produced with CityVisions' studio, remote and/or editing equipment must comply with the terms and conditions for playback stated on the "CityVisions Playback Agreement".
3. All programs produced at CityVisions and/or with CityVisions equipment remain the property of and are copyrighted to Viacom. Applicants may purchase the rights to programs produced with Cityvisions' equipment by reimbursing Viacom for the actual cost of providing the production facilities used at an hourly rate determined by Viacom.
4. All qualified users of CityVisions studio, remote and/or editing equipment will be responsible for the proper care and handling of said equipment. Qualified users will be liable for any loss, damage or abuse to equipment under their care.
5. All CityVisions studio, remote and/or editing fees are payable upon confirmation of requested time. Cancellation of scheduled production, with less than three days notice, will result in the forfeiture of said fees.
6. Only qualified users will be permitted to be present at the CityVisions production facilities and only in connection with the use of the facilities for the production of CityVisions' programming. Persons utilizing the CityVisions' production facilities will, at all times, be subject to supervision by the Coordinator and/or authorized Viacom representatives.





***SAN FRANCISCO COMMUNITY TELEVISION CORPORATION***

**P.O. Box 470937  
San Francisco, CA 94147-0937**

**(415) 621-4224**

**1095 Market Street, Suite 704  
San Francisco, CA 94103**

POLICIES  
AND  
PROCEDURES



CITYVISIONS

CHANNEL 25  
COMMUNITY ACCESS  
SAN FRANCISCO

CITYVISIONS  
Community Access  
Cable Channel 25  
1855 Folsom Street  
suite 546  
San Francisco  
California 94103  
tel. (415) 252-6325

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## COMMUNITY ACCESS POLICY

A. To provide basic television production facilities to qualified individuals and organizations for the production of programs for telecast on CityVisions, Channel 25.

B. To provide playback service for programs produced by qualified individuals and organizations.

C. To encourage the active participation of residents and organizations of San Francisco in the production, presentation and promotion of community programming on CityVisions.

D. Access to Viacom community programming facilities and channel(s) is on a first-come-first-served basis, without discrimination. No commercial use, including the solicitation of donations, shall be permitted. Nor shall there be any use which violates any local, state or federal law, regulation or ordinance, including programming which violates legal standards for obscenity, slander or libel.

## COMMUNITY ACCESS USER QUALIFICATIONS

A. Individuals requesting access to production facilities or to playback time must show verifiable evidence of residency in the City and County of San Francisco.

B. Organizations requesting access to production facilities and/or to playback time must have an organizational unit (headquarters, chapter, lodge, etc.) located in the City and County of San Francisco.

C. All users must complete appropriate workshops before using any production equipment.

D. Applicants must request access in the prescribed manner and adhere to all rules, regulations and procedures as specified by Viacom.

#### CITYVISIONS WORKSHOPS

CityVisions, Channel 25 offers workshops designed to give access users practical orientation to CityVisions' production equipment. These workshops emphasize hands-on experience, and their objective is to provide trainees with the skills to produce community television programs.

The Basic Studio Workshop costs \$15 for two three-hour sessions and covers Sony DXC-3000 camera operation, studio audio techniques, general studio set-up procedures, lighting fundamentals, Ramsa audio mixer operation, Panasonic WJ-5500A switcher/special effects generator operation, Microgen 304 character generator operation and directing tips and nomenclature. Upon completion of

the workshop users may request that their name be added to the "Crew List", which is the primary source of volunteer production personnel for programs produced at CityVisions.

The Remote Production Workshop costs \$10 for one three-hour session covering the operation of the Panasonic AG-170 portable VHS camcorder, Bogen tripod and Lowell lightkit. General techniques for achieving the best results when taping on location will also be covered.

Orientation to the Panasonic NV-8500 VHS editing system is provided only to qualified access users who have video tapes that need to be edited. All CityVisions' equipment is offered only for the production of material which will be cablecast on CityVisions.

The scheduled dates for the workshops can be determined by calling CityVisions at (415) 252-6325. All requests are handled on a first-come-first-served, non-discriminatory basis. You may register at the CityVisions office during business hours or by mail.

To register by mail send your name, phone number, address and a check payable to "Viacom Cablevision" to:  
CityVisions

1855 Folsom Street #546  
San Francisco, CA 94103.

Be sure to call CityVisions one week after registering by mail to verify that your payment was received and that you are registered for the date you requested.

### Tape Playback Policies

CityVisions neither accepts nor sends video tapes by U.S. Mail or commercial delivery. All tapes must be personally delivered and picked up by the programmer. Tapes should be submitted three days prior to airtime and be well labeled. (see "Format and Labeling for Tapes" for details). If a tape is not delivered three days prior to airtime we cannot be responsible for playback difficulties.

All shows must be submitted on one video tape only, cued and ready for cablecasting. No live additions to scheduled video tapes are allowed, such as character generator messages, audio cassettes, etc. Use of any live additions requires the prior booking of studio production time. CityVisions has no facilities for viewing tapes, so "dropping in" to watch your program being cablecast is not permitted.

If a scheduled video tape is brought to CityVisions after its scheduled starting time, or if the length of the program exceeds the time scheduled for it, then the playback operator may end the program at the scheduled ending time. This policy is designed to avoid inconveniencing other producers by delaying all subsequent programs for that day.

CityVisions' address may not be used by individuals or groups either producing or cablecasting video tapes at CityVisions. Do not use CityVisions' address as a contact address in your program or promotional material. Viacom staff will not be responsible for the handling of mail addressed to access users.

### **CityVisions Videotape Standards**

Videotapes submitted for playback on CityVisions, Channel 25 are required to meet a minimum level of technical quality. CityVisions cablecasts 3/4" U-Matic and 1/2" VHS and S-VHS tapes recorded at standard speed only. All tapes must be of such quality that the standard time base corrector and/or processing amplifier used by the channel will accept the signal. If the CityVisions' equipment will not

accept the signal and sync instability results, the videotape will be rejected. Tapes must have continuous video throughout the program. Programs that go to "snow" (blank tape) due to sloppy editing more than twice or for more than four seconds during a program will be rejected. Tapes with excessive tracking error and/or extreme tape drop-outs during more than 5% of a program will be rejected. Tapes with creases or drop-outs extreme enough to endanger the functioning of the playback VCR will be rejected.

Videotapes are not routinely previewed before playback. Tapes that do not meet these minimum technical standards will be removed from Channel 25 at the time the technical deficiency is discovered. CityVisions will do a quick check of a five minute or shorter segment of a program at no charge. For a fee of \$30 per hour, CityVisions will preview entire tapes for program providers. A written statement of the tape's technical deficiencies will be given to program providers who pay for a tape preview. If a tape previewed by CityVisions is cleared for playback we will do everything possible to ensure that the program is cablecasted in its entirety.

**To prevent problems:**

Be sure that your program is recorded on a properly maintained VCR.

Check that the VCR's heads are cleaned regularly.

Use good quality name brand tapes only. VHS tapes must display the official VHS logo.

Do not reuse tapes with many drop-outs. Tapes do wear out after excessive use.

Edit only with a record VCR equipped with flying erase heads.

Do not attempt to achieve a still-frame effect by simply pausing the source VCR. A technically correct stillframe or slow motion effect requires a special effects device.

If you record graphics from a computer use a high quality device for converting the computers' output to NTSC-RS-170A video.

Read our "Tape Format and Labeling" guidelines.

## Terms and Conditions

Applicants for tape playback on CityVisions agree to the following terms and conditions.

1. Applicant shall not transmit programming that violates applicable federal, state or local law, including material that is obscene, libelous or slanderous, that contains matter whose use is subject to copyright (unless the applicant has complied with applicable copyright laws), or that contains commercial matter. The phrase "commercial matter" shall include: (1) any advertising material designed to promote the sale of any commercial products or services, including advertising by, or on behalf of, candidates for public office; (2) any audio or visual references to any business, enterprise, service or products for which any economic consideration was received by anyone in exchange for the display, announcement and/or reference to such business, enterprise, product or service; or (3) any material used or designed for use to solicit funds, support or other property of value, directly or indirectly, for any business, enterprise, person, foundation, and/or organization regardless of whether for commercial or charity purposes.

2. Applicant shall not transmit programming that contains any advertisement of or information concerning any letter, gift enterprise, or similar scheme offering prizes dependent in who or in part upon lot or chance or any list of the prizes drawn or awarded by means of any such lottery, gift, enterprise or scheme, whether said list contains any part or all of such prizes.

3. Except as provided herein, no programming transmitted by applicant shall include matter constituting a credit or acknowledgement to any personnel, business, enterprise or foundation, for which economic consideration has been made. However, it is recognized that from time to time, grants and/or other types of support may be made available to individuals, groups, or entities for the purpose of underwriting the cost of the creation or the production of programs. In such instances, a standard non-descript "patron-acknowledgement" may be listed at the end of the subject presentation (e.g., "This program was made possible by a contribution from the XYZ Foundation").

4. Applicant agrees to make all appropriate arrangements with, and to obtain all clearances from, broadcast stations, networks, sponsors, music licensing organizations, performers' representatives, and, without limitations, any and all other persons (natural and otherwise) as may be necessary to transmit its program material over the Company's cable television system.

5. Applicant acknowledges and agrees that it shall be solely responsible for the payment of any public performance, musical licenses, royalty payments which may be required to be paid to any party or organization on account of the transmission of music, if any, contained in the service.

6. Applicant agrees to indemnify and hold Television Signal Corporation dba Viacom Cablevision of San Francisco (hereinafter "Company"), The City of San Francisco and any regulating body or person harmless from any and all liability or any other injury (including reasonable costs of defending claims or litigation) arising from or in connection with claims for failure to comply with any applicable laws, rules, regulations, or other requirements of

local, state or federal authorities; for claims of libel, slander, invasion of privacy, or the infringement of common law or statutory copyright; for unauthorized use of any trademark, trade name or service mark; for breach of contractual or other obligations owing to third parties by Company; and for any other injury or damage or equity which is claimed to result from Applicant's use of the community service channel.

7. Applicant agrees not to make any claim against the Company, The City of San Francisco, and any regulating body or person as a result of the failure to cablecast its programs. Applicant hereby waives and releases any such claims against the Company, The City of San Francisco, and any regulating body or person and represents that the program has no economic value.

8. All terms, conditions, policies, regulations and schedules are subject to change by Viacom without notice.

9. Applicant shall deliver each video tape program no less than three (3) business days before telecast and will pick up each video tape within three (3) weeks after final telecast. Viacom will

not accept tapes delivered by common carrier or U.S. Mail and will not return said tapes by common carrier of U.S. Mail. Failure to deliver a video tape by deadline will result in cancellation of the schedule.

10. Applications are kept on file by Viacom Cablevision and will be available for public inspection.

11. Applicant certifies that it is fully familiar with the rules stated in this application, the Tape Playback Policy and the Commercial Material documents. Applicants for a regularly scheduled series must be familiar with the Program Repetition document. The applicant promises to adhere to these rules and to consult with CityVisions staff in the event that it does not understand the rules. The applicant is fully responsible for the content of any program submitted for playback on CityVisions, Channel 25.

## REPETITION OF PROGRAMS SCHEDULED AS A SERIES

Regularly scheduled programs must provide new programs for each playback of the show. Programs may not be repeated within a three month period. Series that have been televised in their entirety twice will not be rescheduled for a period of ninety days.

Acknowledging that illness or other problems can cause a producer to occasionally miss a showing, we have established guidelines allowing for some slack, but negligence will no longer be tolerated. If you have a weekly show then you must provide a new show every week.

If a program producer or sponsor fails to provide a new program (a new program is one that has not been played on CityVisions within three months) for two consecutive scheduled showings, the series will be removed from the playback schedule. The producer or sponsor can retain the scheduled time slot for one more week by notifying Viacom staff of the problem before the scheduled time slot. If three consecutive scheduled showings are missed, the program will be removed from the schedule, even if advance notice is given. Also, missing

three scheduled showings (or four scheduled showings with advance notice) anytime within three months will result in the cancellation of the scheduled time slot.

Once a program is removed from the playback schedule the producer or sponsor must initiate the application process from the beginning to get rescheduled. If you are on the waiting list for a specific time slot then you must start at the bottom of the list again. If a program is cancelled twice within a twelve month period, the producer or sponsor must wait twelve months before reapplying for playback or production time.

**NO EXCEPTIONS!**

The way to avoid these problems is to complete several programs before scheduling regular playback of the series. Don't underestimate the amount of work required to produce a regularly scheduled series. If you find you are having problems producing a weekly show, have your playback times changed to a biweekly or monthly schedule before your show is cancelled.

## FORMAT & LABELING OF TAPES

Properly labeling your tape is essential. Label both the outer box and the tape itself. Be sure the labels are securely adhered to the tape.

Information provided should include:

- 1) The name of the show
- 2) Your name, address and phone number
- 3) For each cut on the tape;
  - a) the cut number
  - b) title, name of a guest or other identification to distinguish each episode
  - c) incue and outcue
  - d) the date and time you expect the program to be cablecast on CityVisions, Channel 25
  - e) length or total running time (TRT) of the episode
- 4) Whether the tape is cued and the date it was cued. Write this in pencil, since once a tape is played it is no longer cued

Here's an example:

**THE HAPPY TIME SHOW**

Producer: John Smith  
          1855 Folsom  
          San Francisco, CA 94188  
Telephone: (415) 521-3322

cut #1 guest Joe Bow  
to be shown 4/7/86 @ 8:00 pm

incue - starts 10 seconds after the  
          slate

outcue - copyright, then fades to  
          black

TRT: 29:00

cut #2 guest Mary Smith  
to be shown 4/14/86 @ 8:00pm

incue - starts 10 seconds after the  
          slate

outcue - copyright, then fades to  
          black

TRT: 29:00

\* To look professional; type your  
  labels.

**NOTE:**

A big problem for playback operators is false starts before a program. If you abort the start of a show, recue the record tape so you'll record over the false start or edit out the false start in post-production. If you are unable to remove the false start be sure to warn the playback operator by labeling your tape appropriately. For example: "BEWARE!! two short (approx. 5 seconds each) false starts before the beginning of the show"!

The standard outcue for most television programs is credits ending with a copyright, followed by a fade to black. If you must use a different ending for your program, label the tape with the outcue. For example: "outcue: two men shaking hands".

\*Be sure to have at least one minute of black and silence at the end of the program.

The main principles for tape labels and formats is:

- 1) Don't make the playback operator guess your intentions.
- 2) Don't leave unnecessary garbage on your tape that could be mistakenly played back.

If everyone would follow these guidelines, CityVisions, Channel 25 would be much more watchable. Feel free to ask me if you have any questions.

### **Commercial Material on CityVisions**

CityVisions' playback application states that no "commercial matter" may be contained in a program. "Commercial matter" encompasses all advertising, including advertising by, or on behalf of, candidates for public office. It also includes any material used to solicit support for any business, person and/or organization whether for commercial or charitable purposes. (See the playback application for details.)

To clarify what CityVisions considers "commercial matter" this document is intended to guide producers and program providers through "grey areas." Since it is probably impossible to address every conceivable situation, producers are encouraged to contact CityVisions staff with any questions before going into production.

CityVisions' purpose is to provide a voice for the community, not to be a vehicle for cheap advertising. When considering ambiguous situations we look

at the producer's intent. If the producer is trying to make a profit or raise funds (even for charity), or allows the content of the program to be guided by economic consideration, then the program does not belong on CityVisions.

Producers are responsible for the words and actions of everyone who appears on their program. Brief your guests and talent on these rules before beginning production. Both producers and program providers have the responsibility to preview programs scheduled for playback on CityVisions and to edit out any offending segment. Ignorance of your program's content is no excuse. If you are not sure whether a particular segment violates our rules, either check with CityVisions staff ahead of time or remove the questionable segment from the program.

### **Consequences of Violating Rules**

Playback of any program violating any of these guidelines or any rules stated in the playback application will be terminated immediately. The program's producer or provider will be notified of the problem as soon as possible. If the offending segment of the program is at

the end of the program, we will give the producer one month to edit out the offensive segment. For that one month period we will end the program before the segment appears on the air. After that, we will not schedule playback of the program if the show continues to include any segments violating these rules. If the offending segment of a program is not at the end of the show, we will not air the program until it meets our requirements. After receiving notification of a violation, the producer's scheduled timeslot will be held for one month. If a program continues to violate these rules it will be removed from our playback schedule. Once a program is removed from the playback schedule the producer or provider must initiate the application process from the beginning to get rescheduled. If you are on the waiting list for a specific time slot then you must start at the bottom of the list again. If a program is cancelled twice within a twelve month period, the producer or provider must wait two years before reapplying for playback or production time. If CityVisions has evidence that a producer intentionally attempted to violate these rules and deceive CityVisions, the producer will be denied access to CityVisions for three years.

## Discussing Products or Businesses

Businesses, products, services, enterprises or events may be mentioned on a program only if the producer receives no compensation and has no economic interest in the product, service, enterprise or event, except as provided for in the playback applications' "patron acknowledgement" guidelines. If the producer has no economic interest in the product, business, etc., it may be discussed, but no information as to where or how to purchase or rent the product, service etc. may be provided. Producers and guests may not solicit sales leads or customer inquiries. No claims of benefits or other promotional claims may be made about any product, etc.. Some examples of inappropriate topics include: why the business' product is superior, where or how to purchase the product (including providing any information on the business' location and hours of operation), and how the business' customers now have better lives.

## **Discussing Charities and Non-Profit Organizations**

Non-profit organizations and charities may be discussed in a program, but the focus of the discussion may not be on the need for donations or support. Donations may not be solicited!

## **Appearance of Candidates for Office**

Political candidates may appear on a program, but they may not appear within 60 days of a election unless documentation is provided to CityVisions indicating that all candidates were given equal opportunity to appear. The decision to allow the appearance of a candidate on the program may not be based on economic considerations. Written information must be provided to CityVisions staff whenever a candidate for office appears on a program. The information provided must include the name of the candidates invited to appear on the program, the names of the candidates that actually appeared, the office they are running for, and when the program will be cablecasted on CityVisions.

### **Offering Literature or Other Material**

Free literature or other material may be offered on a program but not by businesses. The material must be for informational or entertainment purposes only. Material providing product or service information (such as catalogs) may not be offered. Information with the purpose of soliciting donations may not be offered.

### **Providing Contact Phone Numbers or Addresses**

Contact phone numbers or addresses may be provided in a program except for contact addresses or phone numbers for businesses. Inquiries to business people appearing on a program must be handled by the program producer. Only questions related to the program's topic may be relayed to the business person.

### **Patron Acknowledgements**

A standard non-descript "patron acknowledgement" may be provided at the end of the show. It may include the patron's name, address and phone number only. (For example: This program was

made possible by a donation from the XYZ Foundation, 1855 Folsom Street, San Francisco, CA 94103 (415) 566-6466.) The patron acknowledgement may not include a description of the patron, a description of the business' quality, any vocal theme music promoting the patron (advertising jingles) or any visual elements intended to promote the patron, including visual representation of the patron's logo, product or place of business.

## **12 Steps of Television Program Production**

### **1. Develop a Plan**

Consider these questions:

- A) What do I want to accomplish?
- B) Has anyone else done (or is someone doing) the same type of program? Perhaps it would be wiser to work with other producers rather than duplicate their efforts. If similar projects have been done, what new approach can you bring to the topic?

C) How can I effectively reach my goal?

1. Is community access cable television the best medium for the task? (also see step #2)
2. Is a one-time-only special or a continuing series most appropriate? If you are not certain that a series is necessary and/or possible, begin with one "pilot" program.
3. What resources are available? How much time and money can I devote to the project? How many other people are interested in supporting the project? Are there existing (non-profit) groups or other resources that can and will provide assistance with volunteers, financial support, information, materials, etc.?
4. What type of studio, editing, remote or other equipment will be required?

5. What are my needs for talent, props, sets, etc.?
  6. What are my needs for releases and permits for talent, locations, music and other copyrighted material.
2. Review CityVisions' documents and become familiar with our rules and limitations. Check with our Community Access Policy and User Qualifications, Producer's Responsibilities, Production and Playback Application to be sure that you can meet our requirements.

Make sure that our facility is the best choice for you. For example if your project is commercially oriented, then it is not suitable for Channel 25. Also, all material produced with our equipment remains the property of and is copyrighted to Viacom. This will not prevent not-for-profit distribution of the program, (such as for other community access cable television stations) but you can not sell a tape produced with our equipment.

Also we do not have all the bells and whistles found in a more sophisticated television studio. If a particular special effect is essential for your program you may have to tape elsewhere.

3. Take the "Basic Studio Workshop." (see the "Workshop Overview" hand-out.) Even if you may not be actually handling the production equipment, it is still a good idea to take this workshop so you can understand our equipments' capabilities.

After taking the workshop reconsider steps #1 and 2. Before proceeding further you should have an idea of what your goals are, what resources you will be using, and approximately how much time and money will be required.

4. Refine your plans for the production time. Develop a script, storyboard, shotlist, floor plan and/or plan of action for the most efficient use of the production time. Avoid wasting time and money (and keeping your crew and talent waiting around) by making as many decisions as possible before you go into production.

5. Reserve production time and get a crew together. To reserve production time you must complete the Playback and Production applications and pay the application fee to reserve it.

You can choose your crew people first and plan your studio time around their availability, or reserve the production time first and choose crew people that are available at the time. Most studio productions require at least five crew people. CityVisions will provide you with a list of volunteer crew people, or your associates can take our workshop.

6. Tape the program. Since you were so well prepared this should be easy. Remember to bring your own VHS or 3/4" U-Matic tape.
7. Plan your editing session. (If editing is necessary.) Before spending money on edit time, plan your edits ahead of time. If you don't have a VCR at home, the main branch of the San Francisco Public Library provides free video tape viewing facilities.
8. Schedule your editing time. (By paying the fee in advance.)

9. Edit the program.

10. When your program is completed (or near completion) ask the Community Access Coordinator to schedule playback time on CityVisions. Keep in mind that at least one and a half months lead time is needed for your program to be publicized in Viacom's "TV Host" program schedule and CityVisions' Community Access Bulletin.

11. Publicize the program. Develop and distribute press releases, photos, flyers, etc. to get the word out on your show.

Use your imagination. For example, many organizations have a newsletter that might publicize your program if it is of interest to their members.

12. Get feedback from your intended audience for ways to do a better job next time. To encourage feedback you may want to include a contact address or phone number in the program.

## PRODUCERS RESPONSIBILITIES

CityVisions producers must be aware of all of the rules detailed in the documents provided by CityVisions. Producers are responsible for the conduct of everyone invited to participate in their production in CityVisions' facility. Failure to observe these rules could result in a production being prohibited from using CityVisions facilities.

1) Since CityVisions rules may not be apparent to all visitors, it is the duty of the producer to insure that everyone invited to CityVisions is made aware of the rules. We suggest that you provide all guests with this information and delegate a trusted crew person as guest coordinator.

2) Smoking and alcoholic beverages are not allowed anywhere inside the Mission Center buliding, 1855 Folsom Street.

3) It is required that all tapes produced either in the CityVision studio or with CityVisions' equipment be aired at least once on CityVisions. All tapes must adhere to the guidelines detailed in the CityVisions "Playback Application" and "Commercial Material" forms.

4) All CityVisions studio, remote and editing fees must be paid upon confirmation of requested time. If, for any reason, you need to cancel your scheduled studio date, notify a CityVisions staff person no later than three days prior to that date. Failure to notify CityVisions of your cancellation three days in advance will result in a forfeiture of all fees paid for the reserved time.

5) Do not underestimate the amount of time and effort required to properly produce a TV program. To allow sufficient time for pre-production planning, we recommend scheduling studio time at least four weeks in advance.

6) Any special requests concerning props, sets or unusual technical requirements should be made at the time a proposal is submitted.

7) Producers will be given a list of crew people who have been trained at CityVisions. It's the producer's responsibility to use this list to fill the positions necessary to produce their show. CityVisions' staff persons have a variety of duties, and are not available to act as crew. No show should be produced with less than five certified

crew people. A full crew includes three camera operators, a floor director, audio person, video switcher, character generator operator and director.

It is essential that you use the crew list to find someone to direct your show who is familiar with CityVisions' studio operations. It is the director's responsibility to oversee the entire production from "set-up" to "strike", and to ensure that all phases are handled efficiently and according to CityVisions procedures.

8) Producers are completely responsible for obtaining all copyright and performance clearances for the material included in their programs.

9) Producers should provide blank tape (VHS or 3/4") to record their program. After the show has been cablecast, producers may keep this tape.

10) To save time, have all needed character generator (text) information written out prior to the production. Have names of guests, crew, and other title and credit information written out for the c.g. operator.

11) If it is necessary to use roll-ins (tape inserts) during your production, they should be submitted cued and ready to go. VHS roll-ins must be at standard (SP) speed only. If you have more than one roll-in, use separate tapes for easier access to each segment. Roll-ins will be handled by the CityVisions staff person on duty, he/she will operate the video decks and will make the necessary patches.

12) CityVision does not provide telecine (film to video) transfer, and so cannot offer the use of slide or film projection in production.

13) Do not wear white. It's highly reflective, and tends to make faces look dark. Do not wear jewelry that may reflect studio lights, this will cause "burns" on the camera tube.

14) CityVisions users are allowed only in the CityVisions studio, control room, offices and conference room. Restrooms and hallways may be used as necessary, but hallways and restrooms may not be used as dressing rooms or meeting areas. CityVisions provides a conference room in room #546A for production meetings. An area in the studio may be set up for use as a dressing area. Do not use the

restrooms as dressing rooms. Do not have guests come to the studio prior to production until it is necessary. When guests arrive too early, they can become bored during the setup. Do not have your guests get on stage under the lights until you really need them to be there. Notify a CityVisions staff person in advance if you will need a dressing room area.

15) CityVisions does not have screening facilities, so you cannot playback the tape for crew and guests after the production. However, a spot check will be done to insure that the tape was recorded properly.

#### **Terms and Conditions**

Applicants for use of the CityVisions, Channel 25 designated community service channel facilities agree to the following terms and conditions:

1. The use of CityVisions designated community service channel facilities is limited to the production of programming to be cablecast on CityVisions, Channel 25.

2. All material produced with CityVisions' studio, remote and/or editing equipment must comply with the terms and conditions for playback stated on the CityVisions Playback Application.

3. All programs produced at CityVisions and/or with CityVisions equipment remain the property of and are copyrighted to Viacom. Applicants may purchase the rights to programs produced with CityVisions' equipment by reimbursing Viacom for the actual cost of providing the production facilities used at an hourly rate determined by Viacom.

4. All qualified users of CityVisions studio, remote and/or editing equipment will be responsible for the proper care and handling of said equipment. Qualified users will be liable for any loss, damage or abuse to equipment under their care.

5. All CityVisions studio, remote and/or editing fees are payable upon confirmation of requested time. Cancellation of scheduled production, with less than three days notice, will result in the forfeiture of said fees.

6. Only qualified users will be permitted to be present at the CityVisions production facilities and only in connection with the use of the facilities for the production of Visions' programming. Persons utilizing the CityVisions' production facilities will, at all times, be subject to supervision by the Coordinator and/or authorized Viacom representatives.

7. In the event of any misconduct while using the CityVisions' facilities, the Coordinator or an authorized Viacom representative may immediately terminate the production and direct all persons involved in the production to leave the facilities. Misconduct shall include, but not be limited to, the use or suspected use of any drugs or alcohol, unsafe, improper, or unauthorized use of any equipment, and loud or boisterous activities or other conduct which interferes or could interfere with the normal operations of Viacom.

8. These rules and regulations shall not constitute or create any enforceable right against or obligation or liability of Viacom, and Viacom at all times, reserves the right to change or modify its community access channel operation or otherwise discontinue the operation,

in its absolute discretion. No liability or claim shall arise as a result of any failure or refusal of Viacom to provide studio or remote production facilities.

9. This application will be kept on file and available for public inspection.

#### RATES

##### WORKSHOPS:

Basic Studio Workshop

Two 3-hour Sessions.....\$15.00

Remote Production Workshop

One 3-hour session.....\$10.00

##### STUDIO PRODUCTION:

Studio use, per hour.....\$10.00

##### VHS EDITING:

Per 3-hour period.....\$10.00

Minimum charge.....\$10.00

##### REMOTE EQUIPMENT:

Per day (24hr. period).....\$10.00

Per weekend.....\$25.00

**VIDEO TAPE PLAYBACK:** There is no charge for the playback of programs on CityVisions.

All CityVisions equipment is offered only for the production of material which will be cablecast on CityVisions, Channel 25. All programs produced at CityVisions and/or with CityVisions equipment remain the property of and are copyrighted to Viacom. Applicants may purchase the rights to programs produced with CityVisions' equipment by reimbursing Viacom for the actual cost of providing the production facilities used at an hourly rate determined by Viacom. (see below)

#### UNSUBSIDIZED RATES

##### STUDIO PRODUCTION:

Studio use, per hour.....\$200.00

##### VHS EDITING:

Per one hour period.....\$20.00

##### REMOTE EQUIPMENT:

Per day (24hr. period).....\$50.00

Per weekend.....\$125.00

**OFFICE HOURS**

MONDAY.....NOON - 8PM

TUESDAY.....10AM - 4PM

WEDNESDAY.....12PM - 8PM

THURSDAY.....10AM - 6PM

FRIDAY.....12PM - 6PM

1990 FRANCHISE AMENDMENT WINDOW - PUBLIC ACCESS RECOMMENDATIONS

DRAFT REPORT - SUBMITTED BY THE SF COMMUNITY TELEVISION CORPORATION

**PUBLIC ACCESS BACKGROUND:**

- 1964: The City of San Francisco grants a franchise to Television Signal Corporation to build and operate a cable television system in the City and County of San Francisco.
- 1970: The franchise is transferred to Viacom Cablevision, Inc.
- 1973: Public Access cable channel 25 is created for the use of residents of San Francisco. It is operated by Viacom.
- 1980: The Franchise is amended to provide for the establishment of a Citizen's Telecommunications Policy Committee (CTPC) to oversee matters related to cable television in San Francisco.
- 1984: The Franchise is amended to provide for a disbursement of 0.2% of the total 5% franchise fee paid to The City by Viacom for "access programming and development". "Access" includes municipal, educational, and public access to cable TV channels.
- 1985: The CTPC begins a comprehensive review of the state of public access television in the U.S. and specifically, public access cable tv channel 25 in San Francisco.
- 1987: Based on recommendations of the study of public access nationally and in San Francisco, the San Francisco Community Television Corporation (SFCTC) is created and a Board of Convenors is appointed.
- 1988: The Franchise is amended to recognize the creation of the San Francisco Community Television Corporation (SFCTC) to promote and encourage the use of community/public access to serve the needs of the many diverse communities of San Francisco and to advise the City on matters pertaining to public access television. The Franchise is also amended to reflect that the not-for profit corporation shall be funded via a contract with the Board of Supervisors with the SFCTC receiving no less than 1/3 of the 0.2% portion of the Franchise Fee.
- 9/1988: The Board of Convenors of the SFCTC completes all of its designated tasks and selects the first Board of Directors.
- 1990: The Board of Supervisors increases the funding allocation to the SFCTC from \$30,000 to \$85,000 for fiscal year 1990/91.
- 1990: The Board of Supervisors amends the Franchise to eliminate the matching funding requirement for the SFCTC for its contract with the City.
- 1990: The three year window to amend the franchise agreement is opened. The December 1, 1990, report to the Board of Supervisors deadline is extended to February 1, 1991.

Franchise Amendment Window - Public Access Recommendations  
Page Two

#1: SECTION 1 (a) FRANCHISE AGREEMENT (page 1)

Amend to include: The Committee shall consist of no more than nine (9) people and represent cable television subscribers and other public members, the Grantee, representatives of the education community, agencies of the City, and the San Francisco Community Television Corporation.

#2: SECTION 8 (a) FRANCHISE AGREEMENT (page 8)

Substitute San Francisco Community Television Corporation (SFCTC) for "a not for profit corporation".

#3: TRANSFER OF MANAGEMENT OF PUBLIC ACCESS TO SFCTC

Page 8 section 8(a) of the Franchise Agreement add:

g. The goal of the SFCTC is to assume management of public access channel 25 and any additional public access channels.

#4: SECTION 2(a)(4) FRANCHISE AGREEMENT (page 5)

Retain current language. Amend to add additional Appendices.

#5: APPENDIX 1 -- FACILITIES, STUDIO SIZE, AND OFFICE SPACE

Amend to include: The Grantee shall provide administrative office space; separate, individual workspaces for editing, viewing, and any additional production facilities so they may be used simultaneously without negatively impacting on other production facilities.

#6: APPENDIX 2 -- EQUIPMENT AND SIGNAL/IMAGE QUALITY STANDARDS

Retain current language. Amend to include: An independent engineering consultant will evaluate annually the technical equipment and signal image quality of video, audio, and frequency modulated signals, to recommend technical standards to ensure that the signals produced at and cablecast from channel 25 are equal in quality with the rest of the Viacom cable system.

#7: APPENDIX 3 -- EQUIPMENT

Retain current language. Amend to include:

b. One (1) video production switcher for use in the studio with chroma key effect.

c. Two (2) genlockable time base correctors one for use in the production studio for pre-recorded video roll-ins per Appendix 2; the other for channel 25. If a second public access channel is added a third time base corrector should be provided for the channel.

e. Five (5) character generators. Four (4) with durable storage (ie. minidisks, microdisks, etc.). One for channel use, one for studio production, two for editing/post production, one for use with multiple camera remote productions (see j.).

f.1. Two (2) 3/4" U-Matic cassette player/recorders for studio production.

f.2. Two (2) 3/4" U-Matic cassette players for cablecasting.

f.3. Two (2) S-VHS player/recorders for studio production.

f.4. Two (2) S-VHS players for cablecasting.

f.5. One (1) S-VHS recorder and one (1) 3/4" recorder for tape viewing and duplicating with one (1) 20" monitor/receiver (S compatible).

- g.1. One (1) 10x2 audio production mixer for studio productions.
- h.1. Maintain current VHS edit system.
- h.2. One (1) S-VHS to S-VHS stand alone editing system with full fade to black capability in a dedicated bay separate from the control room and other edit/production/viewing areas with post production four channel audio mixer and microphone, audio cassette player, and cd.
- h.3. One (1) 3/4" to 3/4" stand alone editing system with full fade to black capability in a dedicated bay separate from the control room and other edit/production/viewing areas with post production four channel audio mixer and microphone, audio cassette player, and cd player.
- i.1. Six (6) hand-held microphones (cardiod and omni), twelve (12) lavalier microphones, two (2) shotgun microphones. All in working condition at any given time for studio and field production use.
- i.2. Three (3) portable 4x1 audio mixers. Two which can be stacked for 8x2 mixing for field production.
- i.3. The current two (2) VHS camcorders/field production packages to be replaced as needed by S-VHS industrial camcorders. Light kits and accessories to be replaced as needed.
- i.4. Two (2) additional industrial S-VHS camcorders/field production packages with technical specifications of minimum the equivalent of the Panasonic AG450 S-VHS camcorder, with lighting kits, microphones, tripod, four (4) batteries per package, AC power supply and cases.
- i.5. Two (2) additional industrial S-VHS camcorders/field production packages with technical specification of minimum the equivalent of the Panasonic AG460 S-VHS camcorder, with lighting kits, microphones, tripods, four (4) batteries per package, AC power supply and cases.
- i.6. Nine (9) portable light kits (this includes the current three mentioned in i.3. and the two described in i.4. and the two in i.5.).
- j. One (1) multiple camera remote field production system with three three chip, genlockable color cameras; three tripods; video production switcher with key capability; S-VHS recorder with audio meters and line level input and industrial connectors; four b/w line monitors, a color preview and color program monitor, a color monitor for the recorder; a 6x2 audio mixer, one shotgun microphone, four lavalier microphones; character generator with storage capability (see e.); a waveform monitor and vectorscope all engineered as a system to be used in field production with relative ease of use and set up built into the design with patch panels and field lighting equipment for use with the system.
- k. One (1) portable modulator and one (1) de-modulator and all amplifiers, accessories and equipment necessary for live remote cablecasts.

#### #8 APPENDIX 4 -- MAINTENANCE AND REPAIR OF EQUIPMENT

Retain current language. Amend to include: Equipment and signal quality described in the Appendices shall be kept in good operating condition and replaced by equivalent or improved technologies when no longer practical to repair.

Substitute: San Francisco Community Television Corporation (SFCTC) for "the Public Access Corporation (PAC)".

#### #9 APPENDIX 5 -- HOURS OF OPERATION

Omit current language for the following:

- a. Cablecasting hours will be increased as demand increases.

Franchise Agreement Window -- Public Access Recommendations  
Page Four

Individual programs of 60 minutes or shorter should be cablecast within one month of Playback Request Form being filled out and filed with Viacom. Series program time slots of 30 minutes or less should be scheduled within two months of Playback Request. Cablecast time should be increased according to demand. The request for playback records will be made available to the CTPC and the SFCTC. The Grantee and the SFCTC should work together to review demand for channel space and playback policies. Cablecasting should be a minimum of six days a week, ten hours a day priority being given to evenings and Saturdays and Sundays.

b. The studio and other production facilities hours will be increased as demand increases. Viacom and the SFCTC will work together to determine need. Production facilities should be available a minimum of six days a week, eight hours a day giving priority to evenings and Saturdays and Sundays.

#10 APPENDIX 6 -- STAFFING

Omit current language for the following:

The Grantee shall provide, at a minimum, three (3) full time access coordinators plus additional staff as needed to provide adequate channel time, trainings, and facilities available to meet hours of operation for cablecast and facilities usage and to ensure the proper functioning of the studio and equipment.

#11 APPENDIX 7 -- TRAINING

Omit current language for the following:

a. The Grantee shall provide basic, hands-on orientation, training, workshops for studio use, single camera field production, editing, and multiple camera remotes. Trainings shall be offered as demand requires. Studio trainings should be offered at a minimum of once a month. Single camera field production trainings should be made available a minimum of every other month. Additional trainings will be offered if a wait of more than two months occurs for basic studio and camcorder.

b. The Grantee shall make arrangements with the SFCTC to schedule studio and equipment time for additional classes taught by the SFCTC on an on-going basis, up to twenty-four hours per month. The SFCTC shall be financially responsible for damage to the studio or equipment and the safety of the participants during these workshops and will hold Viacom harmless from any claims arising from any such activity.

#12 APPENDIX 8 -- ACCESS POLICY

Omit current language for the following:

a. Production and playback time shall be provided exclusively to residents of the City and County of San Francisco.

b. The Grantee will work with the SFCTC to review and evaluate all public access policies as they pertain to channel and facilities scheduling and usage particularly to ensure that waitlists for programming, trainings and facilities be kept to a minimum, no longer than ten weeks. The SFCTC and the Grantee will report recommendations on Access policy to the City.

c. An adequate amount of live cablecast time should be made available to better support the use of channel 25 as a place for community forums, current events, and information dissemination.

d. Fees for facility use and services should be eliminated as discriminatory to provide for equal opportunity for low-income and disadvantaged communities.

e. Programs produced with the Grantee's equipment as required by the Franchise Agreement shall remain the property of the producer with policies developed to prevent abuse of public access resources for profit or gain.

#### #13 APPENDIX 9 -- AVAILABILITY OF RECORDS AND DOCUMENTS

Omit current language for the following:

The Grantee shall permit inspection of public access users forms, applications, complaint forms, equipment and maintenance records and monthly programming schedule during normal business hours upon four-eight hours advance notice.

#### #14 LIVE CABLECASTS

Section 2, 2(a)(1) "The system shall further have the capability of two-way transmission modulated broadband video. Two-way capability means that the cable system has the potential to receive a signal at a location on the cable system on a set frequency and to transmit that signal in an upstream direction from that location to the system's head-end."

The Grantee shall provide a modulator, demodulator, and all necessary equipment and amplifiers (see Recommendation #7, Appendix 3, Equipment, k.) on a designated frequency solely for the use of community access for live transmission from any location in the cable system. Policies shall be developed to allow greater channel space available for live programming (see also Recommendation #12: Appendix 8 c.).

#### #15 CHANNEL ALLOCATION

The public, educational, governmental, and community programming channels shall be located on the lowest cost basic tier of basic cable service.

#### #16 PROMOTION

a. The Grantee shall provide public access with one bill stuffer per year for the purpose of promoting public access and community cable programming.

b. The Grantee shall provide public access with ten free advertising avail spots per month for the purposes of promoting public access and community cable programming.

#### #17 ADDITIONAL CHANNEL FOR COMMUNITY PROGRAMMING

a. At the time channel 25 is utilized with video programming for 70% of its channel capacity an additional channel shall be made available. If community need does not require a 24 hour channel, seven days a week, additional channel time would be made available on a specifically designated channel at designated times on evenings and weekends.

b. If adequate channel space is unavailable on channel 25 during prime time (weekdays, 6:00 pm - midnight; Saturdays; Sundays, 4:00 pm - 11:00 pm) for live cablecasts the Grantee shall provide a specifically designated channel at designated times for use for live cablecasts and community programs.

**RECOMMENDATION #1: REPRESENTATION ON THE C.T.P.C.**

The San Francisco Community Television Corporation should have a seat on the Citizens Telecommunications Policy Committee.

The Grantee and representatives of the education community and city agencies currently are listed. The new npo is charged with advising the City but currently has no specific seat on the CTPC since the elimination of the sub-committees.

**RECOMMENDATION #2: CHANGE OF NAME**

Substitute the San Francisco Community Television Corporation (SFCTC) for any language referring to the public access not-for-profit corporation.

At the time the last franchise was review the SFCTC was not officially incorporated or underway. It is now a non-profit corporation functioning for the City and County of San Francisco.

**RECOMMENDATION #3: ADD A GOAL TO THE MISSION OF THE SFCTC**

Add an additional goal to the purpose, function, and responsibility of the SFCTC to include the goal to assume management of public access.

This was discussed when the not-for-profit was formed. This is a goal of the SFCTC and was at the formation of the organization.

**RECOMMENDATION #4: TO AMEND LANGUAGE IN CURRENT FRANCHISE**

This will amend the language of Section 2(a)(4) pending changes to the Appendices.

**RECOMMENDATION #5: FACILITIES, STUDIO SIZE, AND OFFICE SPACE**

This is to provide for adequate individualized spaces for production, staffing, viewing, and meetings.

Currently the "head-end", the control room for the studio, and editing are all located in the same room. There is only one office space available for Access staff. If additional edit suites are added and staff, along with increased usage, additional space is essential for staff, production, and meetings/trainings.

**RECOMMENDATION #6: EQUIPMENT AND SIGNAL/IMAGE QUALITY STANDARDS**

The access signals, and specifically that of channel 25, need to be assessed as equivalent to the rest of the cable transmissions. There needs to be a method of assessment and improvement to insure the best possible technological transmission. On an on-going and at the minimum, annual basis,

There have been numerous complaints regarding the transmission of channel 25 programming. This is to assure that the quality of production facilities and the quality of transmission facilities are maintained at broadcast quality standards.

**RECOMMENDATION #7: EQUIPMENT**

There must be adequate equipment available to the public for the production of community programming. It should be sufficient in technical quality and in quantity and availability.

Currently the studio (since the last amendment to the franchise) is adequate. There is a significant need for additional editing, portable equipment, accessories, and multiple camera remote equipment. There should be multiple formats available for the variety of community users.

**RECOMMENDATION #8: MAINTENANCE AND REPAIR OF EQUIPMENT**

All equipment must be maintained in perfect operating condition. If needed to replace it must be replaced with equivalent or preferably improved technologies when no longer practical to repair.

To provide equipment and not maintain it properly is the equivalent of providing nothing at all. It is essential that the community producer be provided on a consistent basis with well maintained equipment. (Please note this for Recommendation #6. It is critical that production equipment meet the standards of the transmission equipment.)

**RECOMMENDATION #9: HOURS OF OPERATION**

The waiting period for access users must be kept at a minimum. Standards must be established that allow for a minimum wait for programming time (series and one-shots); basic trainings; and production facilities. A trigger mechanism must be established to insure a minimum wait for all of the above.

Currently there is a three month wait list for any programming time; an indeterminate wait for any type of regular series time slot; and an over 18 month wait list for regular (series) evening programming time (pending availability). There is also a backlog of available evening and weekend time for production in the studio. Most access producers require non traditional working hours for production. While Viacom has made evenings and Saturdays available, Sundays and expanded hours must be reviewed per demand. (See also Policies.)

**RECOMMENDATION #10: STAFFING**

There must be adequate staff to provide for adequate hours of operation, cablecasting and production as demand requires. Trigger mechanisms must be put in place to allow for meeting increased demand. A minimum of three full time staff people should be available.

The current staff is doing a significant job, but must be supported so the access users can have the expanding needs met for cablecasting, production, and training availability.

**RECOMMENDATION #11: TRAINING**

The Grantee should provide for basic training on at least a monthly basis for each production facility provided for public access. This includes the studio, portable equipment, and editing. These sessions should also be rotated and flexible in the times they are offered to better facilitate the citizen's schedules.

Currently there are monthly studio sessions offered. Portable equipment trainings approximately every three months. In cases of positive community outreach waitlists can exceed three months. There should be a trigger mechanism to provide for increasing the number of trainings to eliminate a wait list of over one month per type of training.

**RECOMMENDATION #12: ACCESS POLICY**

There are several specific areas of access policy recommended to be reviewed. Because of the implications and ramifications on the Grantee's operation of public access it is recommended that the Grantee and the SFCTC work together to formulate policies in the public interest for public access. The three major areas of review are: 1) adequate, timely playback time and waitlist for trainings and facilities; 2) live cablecast time and local programming time; 3) fees for services should be eliminated or other policies formulated to insure for low-income and disadvantaged communities involvement in public access; 4) the producers should own what they create and policies to protect the Grantee against abuse of public facilities for profit or gain.

The Cable Communications Policy Act of 1984 provides for local franchising authorities to determine policies regarding public, educational, and governmental access. Current policies have been formulated by the Grantee. This is not to criticize policy, but to open it to community review and allow for community input and standards to be developed to enhance public access programming efforts. Policy should be reviewed on an annual basis looking at all aspects of public access including channel use and facilities and training availability to insure that all communities of San Francisco are served.

**RECOMMENDATION #13: AVAILABILITY OF RECORDS AND DOCUMENTS**

To determine demand and need for public access facilities the Grantee must keep records and documents that are available to the public, the City, and the SFCTC to determine this need and demand. There should be a mechanism developed to evaluate performance of public access television to insure it meets the public interest.

Since the Grantee operates the public access operation in the public interest there must be an opportunity to review and evaluate if the community's needs are met. Standards should be set by the City to determine this.

**RECOMMENDATION #14: LIVE CABLECASTS**

The Grantee per franchise must provide for two-way (live) cablecast transmission from anywhere in the cable system. At a minimum there must be definite sites designated, equipment provided, and a designated frequency assigned by the Grantee to provide for this capability.

The franchise requires this and it is considered an essential component to local cable programming.

**RECOMMENDATION #15: CHANNEL ALLOCATION**

Public, educational, and governmental access programming must be on the lowest cost basic tier of cable services.

These non-profit services are nationally becoming increasingly acknowledged as important community communications services and should not be denied to any cable subscriber due to increased cost.

**RECOMMENDATION #16: PROMOTION/MARKETING**

The Grantee must contribute its significant public information resources to assist the public access user and the SFCTC in promoting the public access resources and programming efforts.

It is essential that areas such as the cable advertising avails., the bill stuffers, and the cable monthly guide be utilized to publicized the public access efforts and services.

**RECOMMENDATION #17: ADDITIONAL CHANNEL FOR COMMUNITY PROGRAMMING**

There must be adequate prime time channel space available for video and informational text programming for the public access user without a lengthy wait and to allow for more spontaneous, live programming. An additional channel must be provided via trigger mechanisms.

It is essential that adequate space be provided in a timely manner with adequate time available for longer programming in the public interest.

**RECOMMENDATION #18: COMMUNITY RADIO VIA CABLE**

There should be space available on cable television for a non-broadcast, local radio television transmission to basic cable subscribers.



MEMO TO: John Taylor, Clerk of the Board DATE: February 1, 1991  
FROM: Roberto Esteves, Chair, *[Signature]*  
Citizens' Telecommunications Policy Committee  
SUBJECT: CTPC FRANCHISE RECOMMENDATIONS

Attached is the 1991 3-year window analysis of the VIACOM cable television operation and the recommendations of the Citizens' Telecommunications Policy Committee for review by the City Attorney and Board of Supervisors.

The wiring of all residential areas of the City with a 400MHz, 52-channel cable television system has been completed.

The Public Access Corporation has been established, and San Francisco Community College and the Unified School District have begun programming an Educational Access Channel.

The Municipal Access Channel has not begun operation as a result of the 1989 Earthquake and the elimination of access funding.

Our recommendations address each of these operations and provide direction to the Board of Supervisors, City Attorney, Viacom, the CTPC, and access users to improve cable television and related telecommunication services for all San Franciscans.

Additionally, as Chair of the Committee, I would like to formally acknowledge the hard work and efforts of the seven remaining CTPC members, four of whom were appointed within the past year. Without office or staff, we have attempted to evaluate fairly the efforts of Viacom and have formulated these recommendations which we feel serve the public interest of the citizens of San Francisco.

SECTION 1: CITIZENS' TELECOMMUNICATIONS POLICY COMMITTEE  
VIACOM "END OF FRANCHISE WINDOW YEAR" REPORT

SECTION 2: CTPC RECOMMENDATIONS 1 - 28  
Recommendation, Vote Tally, and Reasons for the  
recommendation are included for each.

APPENDIX A: HISTORY OF ACCESS ACTIVITIES, 1984-Date

APPENDIX B: PREVIOUSLY REQUESTED PUBLIC BUILDING WIRING LOCATIONS

APPENDIX C: LIST OF CTPC MEMBERS PREPARING THE REPORT

cc. Board of Supervisors' President Doris Ward

**CITIZENS' TELECOMMUNICATIONS POLICY COMMITTEE  
VIACOM "END OF FRANCHISE WINDOW YEAR" REPORT**

**TEN YEAR REBUILD:**

Viacom has completed the 52 channel rebuild as extended in 1988, as of December 31, 1990, consistent with the Franchise Agreement's Exhibit E.

Despite being one of the oldest urban cable systems, San Francisco's cable system has now been upgraded to state of the art standards (400MHz) with 500 miles of aerial equipment and almost 200 miles of underground wiring.

By increasing channel capacity from 35 channels to 52 channels, testing is now underway to activate full-time programming services that have only been part time previously: Black Entertainment Television, CNN Headline News, PBS Channel 54, American Movie Classics, Financial News Network, C-Span, and KSTS (Telemundo).

Additionally, the provision of a full-time channel for community educational purposes...the San Francisco EDUCATIONAL ACCESS CHANNEL, has been activated as of January 1, 1991.

**TWO YEAR REBUILD EXTENSION:**

Viacom has reported to the CTPC that during the two year rebuild extension period:

276.25 miles have been rebuilt from 35 channels to 52 channels.

249.36 miles have been rebuilt older wired areas

26.88 miles have been new building areas

3,717 homes previously unavailable to cable have been passed by the rebuilt extension.

**POCKET AREAS:**

There remain unwired pocket areas in the City due to several factors:

..building whose owners refuse Viacom access to tenants

..areas blocked by easements (owners refusing cable right-of-way)

..streets under City-mandated three-year moratorium for trenching.

**INACCESSIBLE HOUSEHOLDS:**

Despite the fact all residential areas are wired, changing housing patterns could produce homes in isolated commercial and industrial areas that may not have access to cable.

**SUBSCRIBERS:**

There are approximately 151,000 subscribers

**PENETRATION:**

Approximately 45% of all San Francisco households are cable subscribers.

**COMMUNITY PROGRAMMING**

ViacomSix is the Local Origination Programming on cable Channel 6, operated by Viacom to serve as "hometown" television. Prime time hours are targeted to news and public affairs programs which feature the City's public officials discussing San Francisco issues. These programs include Viacom-produced "VIEWPOINT", "CITY DESK" and "HELPING HANDS" along with several new productions in 1990 including: "ART ATTACK", a review of the visual and performing arts in San Francisco; "CITYKIDS", a look at San Francisco from a youthful perspective, "CROSS SECTION", a discussion of local issues from two opposing points of view, and "S.F. POLITICS", a view of city issues from San Francisco's diverse neighborhoods.

In addition, ViacomSix produced three public affairs and news specials in 1990:

"GETTING READY": a special half-hour production featuring information on how to prepare for an earthquake. A copy of this tape has been added to the Viacom collection at the Main Library along with other shows produced by Viacom on City issues.

"ELECTION NIGHT COVERAGE": a partnership with KPIX featuring exclusive coverage from City Hall as ballots come in from neighborhood precincts, in both the June, 1990, and the November, 1990, elections. Coverage has begun at 8pm when the polls close and has been the first on-air television coverage on election nights.

**COMMUNITY SERVICE:**

Viacom continued an active community service program to serve social service and educational needs in San Francisco:

"COMIC RELIEF": Sponsored an evening at a local comedy club and provided HBO telethon programming for all cable customers to benefit the Mayor's Healthcare for the Homeless Program. National contributions for the past four years totaled over \$415,000 for San Francisco's homeless program.

"NATIONAL AIDS AWARENESS MONTH": For the fourth consecutive year Viacom contributed \$10.00 to the San Francisco AIDS Foundation for each new customer responding to a special offer. Also featured: educational AIDS television programming targeting teens, and brochures on AIDS resource organizations mailed to 150,000 cable customers. Viacom served as the AIDS Foundation's 1990 honoree for Corporate Leadership and received a cable industry award for the AIDS Foundation partnership. The 1990 contribution was \$31,000.

"CABLE IN THE CLASSROOM": Viacom formed a partnership with Mission High School to provide cable services and programming as an educational resource. Viacom will sponsor an In-Service Teacher Training in 1991 with presentations by educators from C-SPAN, CNN, Arts and Entertainment, and the Discovery Channel.

#### COMMUNITY ACCESS

PUBLIC ACCESS production and editing equipment was upgraded as a result of the last franchise revision. Viacom has been working with the San Francisco Community Television Corporation on publicizing the training and access availability. A \$15,000 grant was given to SFCTC in 1988 & 89.

MUNICIPAL/ SCHOOL-EDUCATIONAL ACCESS headend facilities were established at John O'Connell School to be shared by the SF Unified School District and the Municipal Channel users in 1989. Regrettably, the facility was destroyed soon after the installation of the cable-casting facilities.

EDUCATIONAL ACCESS headend facilities were also arranged with San Francisco Community College. From 1989-1990, the SFCC cable signal was carried on the SF State University's leased access channel 35. As of January, 1991 the telecourse programming of SF Community Channel and a "Homework Show" produced by the Unified School District has been carried on the new Educational Access Channel, #52.

**CITIZENS' TELECOMMUNICATIONS POLICY COMMITTEE  
1991 THREE YEAR WINDOW RECOMMENDATIONS**

**MUNICIPAL ACCESS RECOMMENDATIONS:**

**RECOMMENDATION #1: FUNDING MUNICIPAL ACCESS**

The City should allocate a percentage of the access development fund for municipal cable television operations. 6 AYE, 1 ABSTAIN

**REASONS:** The franchise specifies a municipal channel, a telecommunication resource and the franchise allocates up to .2% of the franchise fee to support access programming and channel operations.

FEMA has specified \$49,000 to replace earthquake-damaged equipment (which may be higher), if the municipal access program is continued.

The utilization of this municipal government channel is in the best public interest, will provide a valuable resource for municipal agency operations and public information.

**RECOMMENDATION #2: MANAGEMENT OF MUNICIPAL CHANNEL**

Operation of the municipal channel should continue to operate under the auspices of the Board of Supervisors during the next fiscal year. 7 AYE: UNANIMOUS

**REASON:** The Board has been the leader in the creation of cable access services and should bring to fruition the planning that was begun in 1980. The Municipal Cable Advisory Panel (MCAP) will be studying options for ongoing operation under existing municipal structures and will make recommendations on its study to the Board at a later date.

**RECOMMENDATION #3: WIRING OF PUBLIC BUILDINGS**

Incorporate into a 1991-93 wiring plan, public buildings requesting service (see Appendix B). A process shall be defined for negotiating disputed site wiring requests. Reasons for problem site wiring shall be given to the Clerk of the Board within 60 days. 6 AYE, 1 No

**REASON:** The franchise states: "The plan may be amended ...to enable the wiring of public buildings which are outside the perimeter of construction plans to date (e.g. the Hall of Justice)" p.3 The Municipal Cable Advisory Panel (MCAP) has asked for the wiring of specific public building in letters dated June 8, 1988 and on June 13, 1990. Viacom has never responded to these requests or even acknowledged receiving them. By incorporating these building into the plan, official franchise penalties may be imposed for lack of response.

"No charge shall be made to the City, school districts or universities for such transmission of programming or for other signals sent from the educational and municipal programming

## CTPC FRANCHISE RECOMMENDATIONS

origination points to the home or the public subscriber. Source: Viacom Franchise, p.4

"In order to effectuate public access, Grantee shall provide service to schools, universities and public buildings at no cost, including free cable connection and subscriber fees". Source: Viacom Franchise, p. 6

Creation of a municipal access channel is of limited use without the concomitant wiring of public building to assure meaningful utilization of the channel by municipal agencies.

### RECOMMENDATION #4: MUNICIPAL CABLE TV TRANSPORTATION PLAN

"as of January 1, 1991, or at the time of completion of the system rebuild, whichever is earlier, activate one channel designated by the Grantee for exclusive municipal access programming use...((from John O'Connell KALW headend site))..." delete parentheses (Source: Viacom Franchise, p. 5) 7 AYE: (UNANIMOUS)

REASON: The earthquake has rendered John O'Connell School as unusable for the municipal headend. An alternate site will be designated by the Clerk of the Board by January 1, 1991.

### RECOMMENDATION #5: RE-LOCATION OF MUNICIPAL HEADEND

"At least one municipal and one educational headend shall be provided with the necessary modulator and amplifiers, at no cost to the City". Section 2(a)(1) p.3

"If the City approves a change in the municipal headend site, Viacom agrees to transfer the municipal headend including any and all changes to the transportation system and equipment to a site selected by the City at no cost to the City ((provided the new location is within a three block radius of City Hall)). Subsequent change shall be at the Grantor's expense. MOTION TO DELETE: 7 AYE (Unanimous)

REASONS: Clearly, the 1989 earthquake was unforeseen during the last franchise revision and created a substantive change in municipal cable access circumstances. The loss of the John O'Connell school necessitates the relocation of the headend to another site, which may or may not be in the Civic Center area.

### RECOMMENDATION #6: GRANTEE USE OF MUNICIPAL CHANNEL

Direct City Attorney's attention to wording of Communications Act of 1984 regarding need for Viacom to submit rules and plan for use of municipal channel space (last remaining channel) and to incorporate detailed language into the franchise if warranted. 5 AYE, 1 Abstention

REASON: " Grantee shall be permitted to utilize these channels only under the guidelines set forth by the Cable Communications Act of 1984." Source: Viacom Franchise, p. 5. The Municipal Access Advisory Panel interprets Section 166 of the Communications Act of

CTPC FRANCHISE RECOMMENDATIONS

1984 as permitting the utilization of the last unassigned channel (Municipal Channel) only with the approval of rules and procedures by the City.

COMMUNICATIONS ACT OF 1984:

Section 611:

(d) ...The franchise authority shall prescribe---

- (1) rules and procedures under which the cable operator is permitted to use such channel capacity for the provision of other services if the channel capacity is not being used for the purposes designated (ed: that is, government access), and
- (2) rules and procedures under which such permitted use shall cease."

RECOMMENDATION #7: MUNICIPAL PROGRAMMING ACCESS

Municipal Users shall have access to Viacom facilities for studio and remote production, post-production, and channel playback until such time the municipal channel headend is made operational:  
5 AYE, 1 No

Specific items for consideration:

Viacom shall provide free playback without editorial control over the designated Municipal Government Channel from its local origination facilities.

Provide Videotext cablecast from 7-7:30 am and Noon-1pm (times may vary) from its local origination facilities and other headend programming as requested.

Provide Channel 6 studio, with production and technical support, (initially, for creation of a monthly 30 minute interview program) (see Viacom Franchise: Section p.4)

Remote production support for 2-5 hour gavel to gavel coverage, once a month.

Viacom's 3/4" editing facilities (for remote productions)

Assistance developing a municipal time slot identity with appropriate graphics and sound.

REASON: Until the City can designate a new headend site and until Viacom can wire this site, the city will need to have access to its municipal access channel. These provision were originally requested in Clerk of the Board John Taylor's letter of February 12, 1990.

FURTHER NOTE: Although MCAP has not recommend the furnishing of any equipment from Viacom, the Cable Communications Act of 1984 specifies that the term "government access" can include facilities

CTPC FRANCHISE RECOMMENDATIONS

and equipment for the use of such channel capacity.

SOURCE:

Cable Communications Act of 1984, S.66-p.3

(13) The term "public, educational, or governmental access facilities" means---

- (a) channel capacity designated for public, educational, or governmental use; and
- (b) facilities and equipment for the use of such channel capacity

.....

EDUCATIONAL ACCESS RECOMMENDATIONS:

RECOMMENDATION #8: DESIGNATION OF EDUCATIONAL HEADEND SITE

Franchise, page 5:

The franchise should be revised to indicate that the Unified School District headend site will no longer be located at the John O'Connell School KALW site, and that the headend site will be relocated in the future, a site to be designated by the Unified School District. AYE: Unanimous

REASON: Because of earthquake damage, John O'Connell School can no longer be used for the site. At some time in the future, a new headend site will be designated and activated by the Unified School District.

VIACOM RECOMMENDATION:

RECOMMENDATION #9: EXTEND CTPC AUTHORITY TO ALL FORMS OF COMMERCIAL BROADBAND SERVICE THAT CROSS A PUBLIC RIGHT OF WAY

The City should franchise and receive its fair share of revenue from all broadband services crossing public rights of way. The City attorney should clarify the limits of video, radio, data, and teleconferencing services to be franchised in relation to FCC guidelines. AYE: Unanimous

REASONS: THE CTPC and Viacom believe broadband telecommunications services crossing public rights of ways should be operating with franchises requiring payment of franchise fees to the City and County of San Francisco, including equal requirements for wiring the City and providing access facilities as well as standards for technology and construction.

.....

LEASED ACCESS RECOMMENDATIONS:

RECOMMENDATION #10: LEASED ACCESS PUBLICITY CAMPAIGN

**CTPC FRANCHISE RECOMMENDATIONS**

There should be a campaign to publicize the existence of leased access. Both SF Community Television Corporation (SFCTC) and Viacom should conduct campaign(s) to publicize the existence of a leased access system. 5 AYE, 0 NO, 1 ABST.

**REASONS:** The Cable Communications Act of 1984 specifies that 10% of cable channels in excess of those of "required" channels be set aside for leased access. The publicity campaign is a minimum effort to inform citizens of their potential access to this channel time and addresses public concern for information regarding leased access.

**RECOMMENDATION #11: CLARIFICATION OF FEDERAL LEASED ACCESS REQUIREMENTS.**

The CTPC requests the City Attorney clarify the number of must-carry channels and leased access provision of the Cable Communications Act of 1984 as they relate to San Francisco's 52 channel system, and report the finding back to the CTPC. 6 AYE: Unanimous

**REASON:** The Cable Communications Act of 1984 language regarding leased access, Section 612 ¶(b)(1)A is unclear as it related to San Francisco's Franchise operation: "A cable operator shall designate channel capacity for commercial use by persons unaffiliated with the operator in accordance with the following requirements: An operator of any cable system with 36 or more (but not more than 54) activated channels shall designate 10 percent of such channels which are not otherwise required for use (or the use of which is not prohibited) by Federal law or regulation."

.....

**PUBLIC ACCESS RECOMMENDATIONS:**

**RECOMMENDATION #12: PUBLIC ACCESS REPRESENTATION ON THE CTPC**

The contraction not-for-profit public access corporation, currently known as the San Francisco Community Television Corporation should have a seat on the Citizens' Telecommunications Policy Committee.

**REASON:** The Grantee and a representatives of the education community and city agencies currently are specified for appointment to the CTPC in the franchise. The new non-profit organization, created by the CTPC and Board of Supervisors is charged with advising the City, but currently has not specific seat on the CTPC since the elimination of the sub-committees. This would formalize dialogue among the Public Access users, the CTPC, and the Franchisee.

**RECOMMENDATION #13: CLARIFICATION OF NAME OF THE NON-PROFIT**

## CTPC FRANCHISE RECOMMENDATIONS

### ORGANIZATION

The franchise should clarify the name of the not-for-profit public access corporation is San Francisco Community Television Corporation. AYE: unanimous

REASON: During the last franchise, a mandate was made to establish a not-for-profit organization. Now that the organization has been established, it would be helpful for the organization to be recognized by name in the franchise.

RECOMMENDATION #14: ADDITION OF MANAGEMENT GOAL TO SFCTC DUTIES  
Incorporate into the franchise the City goal that SFCTC eventually assume management responsibility for public access services under an approved plan. 5 AYE, 2 NO

REASON: The CTPC believes the management of public access channel(s) can be improved by the involvement of a non-profit corporation, a model used with success in many cities. As the organization grows and becomes more established a plan for public access management, including time-lines, funding sources, program accountability, review and evaluation, should be developed and agreed upon by the grantee and grantor, after review by the CTPC.

RECOMMENDATION #15: STANDARDS OF PUBLIC ACCESS FACILITIES, SPACE, & EQUIPMENT

Existing public access equipment and space should be reviewed and improved in light of increased demand, conflicts of use, and changing technology. 4 AYE, 1 NO

REASON: Testimony of access users has indicated that current facilities are inadequate to meet the needs of public access or the demands of users. A process to determine "adequate" levels of facilities, space and equipment should be undertaken in cooperation with SFCTC and Viacom and specific recommendations forward to the Board.

RECOMMENDATION #16: SIGNAL/IMAGE QUALITY STANDARDS

The access signals, specifically that of channel 24, need to be verified as equivalent to the rest of the cable transmission at least on an annual basis. 4 AYE, 1 NO

REASON: There have been numerous complaints regarding the transmission standards of channel 25 programming. This recommendation is to assure that the quality of public access signal transmissions are comparable to other channels' signals.

RECOMMENDATION #17: MAINTENANCE AND REPAIR OF EQUIPMENT

Amend Franchise Language of Appendix 4 by adding: "Equipment and signal quality described in the Appendices shall be kept in good operating condition and replaced by equivalent or improved

## CTPC FRANCHISE RECOMMENDATIONS

technologies when no longer practical to repair. 4 AYE, 1 ABST

REASON: This policy is consistent with existing Viacom policy, but public access producers and the CTPC believe it needs to be incorporated into the franchise as a standard of operation.

### RECOMMENDATION #18: HOURS OF OPERATION

Current hours of operation are not adequate to meet demand and the waiting period for access users must be reduced. Standards must be established that allow for a minimum wait for programming time (series and one-shots); basic training; and production facilities. A mechanism must be established to insure a minimum wait for all of the above. 4 AYE, 0 NO, 1 ABST

REASON: Currently there is a three month wait list for any programming time; an indeterminate wait for any type of regular series time slot; and an over 18 month wait list for regular (series) evening programming time (pending availability). There is also a backlog of available evening and weekend time for production in the studio. Most access producers require non traditional working hours for production. While Viacom has made evenings and Saturdays available, Sundays and expanded hours must be reviewed per demand. This item is also been addressed in Recommendation #20.

### RECOMMENDATION #19: TRAINING

The franchise should specify that the Grantee should provide for basic training on at least a monthly basis for each public access production facility. This includes the studio, portable equipment, and editing. These sessions should also be rotated and flexible in the times they are offered to better facilitate the citizen's schedules. 5 AYE, 1 ABS

REASON: Currently there are monthly sessions offered only for studio production. Portable equipment training occur approximately every three months. When successful community outreach has occurred, waiting lists for training can exceed three months. There should be a mechanism to provide for increasing the number of training to eliminate a wait list of over one month per type of training.

### RECOMMENDATION #20: ACCESS POLICY REVIEW

Board of Supervisors request that a schedule be established for the review and approval of public access policies and procedures including but not limited to: 1) adequate and timely playback time and waiting time for training and facilities; 2) live cablecast time and local programming time; 3) fees for services or other policies affecting low-income and disadvantaged communities involvement in public access; 4) the producers ownership of their productions and policies protecting the Grantee

CTPC FRANCHISE RECOMMENDATIONS

against abuse of public facilities for profit or gain. 5 AYE, 1 NO  
5) access to prime time channel space 6 AYE (Unanimous)

REASON: The Cable Communications Policy Act of 1984 provides for local franchising authorities to determine policies regarding public, educational, and governmental access. Current public access policies have been formulated by the Grantee without review. Many citizens testified regarding public access policy issue and a formalized method of review needs to be established.

RECOMMENDATION #21: AVAILABILITY OF RECORDS AND DOCUMENTS

The Board of Supervisors requests that a system of record-keeping be developed by the SFCTC and Viacom regarding the use, demand and needs of public access 6 AYE (unanimous)

REASON: To determine demand and need for public access facilities the Grantee must keep records and documents that are available to the public, the City, and the SFCTC to determine this need and demand. Similarly, records need to be maintained on the activities of the SFCTC. A mechanism is needed to evaluate performance of public access television and its two major stakeholders to insure the service meets the public interest.

RECOMMENDATION #22: LIVE CABLECASTS

Request the Board of Supervisors requires the provision, modeling, and testing of two-way live cablecasting from several community access sites after a review of the technical and costs considerations for the provision of such services. 5 AYE, 1 ABST

REASON: The franchise provides for two-way (live) cablecasting capability from anywhere in the cable system. The feasibility of providing live cablecasting from City Hall, playgrounds, schools, and other community-oriented sites should be investigated to improve programming over the community channels.

RECOMMENDATION #23: ACCESS CHANNEL ALLOCATION

Public, educational, and governmental access programming must be on the lowest cost basic tier of cable services at no additional cost to subscribers. 5 AYE, 1 ABST

REASON: This merely reaffirms existing policy, in light of present federal review of the allocation of community channels in the cable spectrum.

RECOMMENDATION #24: PROMOTION/MARKETING

The franchise specify that a promotion and marketing plan be developed by Viacom and SFCTC for the purposes of promoting public access. 5 AYE, 1 ABST

REASON: Former and future agreements for promotion activities

## CTPC FRANCHISE RECOMMENDATIONS

to be undertaken by Viacom and SFCTC needs to be codified for clarification and accountability. The Grantee has contributed significant public information resources to assist the public access user and the SFCTC in promoting the public access resources and programming efforts. It is essential that areas such as the cable public service announcements ("advertising avails"), bill stuffers, and the cable monthly guide be utilized to publicize the public access efforts and services.

### RECOMMENDATION #25: STAFFING

The franchise should require three FTE (full-time equivalent) staff to provide for increased hours of operation, cablecasting and production. Mechanisms must be put in place to allow for meeting increased demands. 5 AYE, 1 NO

REASON: The current 2 FTE staff is doing an excellent job, but must be supported so the access users can have the expanding needs met for cablecasting, production, and training availability. Currently 45 hours of cablecasting is available, a third staff may expand this to 70 hours; currently approximately 38.5 hours per week of studio time is available for production, a third FTE staff might expand this to 50 hours per week.

### RECOMMENDATION #26: COMMUNITY RADIO VIA CABLE

Franchise should authorize the CTPC to review the feasibility of Viacom's providing community radio services over the existing cable system including but not limited to Broadcast Services for the Blind, college radio stations, and other community radio services. 6 AYE (Unanimous)

REASON: Currently the cable system offers improved fm reception. The CTPC would like to ascertain the feasibility of improving community radio services in San Francisco utilizing the existing cable radio or cable television spectrums.

### RECOMMENDATION #27: ANNUAL REVIEW OF ACCESS AGENCIES

Add function to duties of CTPC: to provide an annual review of the San Francisco Community Television Corporation, Educational Access and Municipal Access entities. 6 AYE (unanimous)

REASON: The SFCTC works in cooperation with the Grantee to foster the development of public access. While the CTPC has Board designated authority to review the access operations of Viacom, it has been delegated the authority to review the activities of the SFCTC or the other access entities which have developed during the past two years.

### RECOMMENDATION #28: FUNDING OF ACCESS

The CTPC recognizes that the current level of access funding by the City is insufficient to meet the needs of the various access

## CTPC FRANCHISE RECOMMENDATIONS

activities and recommends that additional funds be allocated at the earliest time that is economically feasible. 5 AYE, 1 ABST

REASON: Without sufficient funding, the potential for quality public access, educational programming, and municipal services over cable television will never be realized. The Committee understands the critical economic situation of the City, but feels it responsible to alert the Board to the importance of foster<sup>ing</sup> funding of municipal, educational and public access in whatever manner possible.

## CTPC FRANCHISE RECOMMENDATIONS

### APPENDIX #A: ACCESS DEVELOPMENT HISTORY

#### PUBLIC ACCESS BACKGROUND:

- 1984: The Franchise is amended to provide for a disbursement of 0.2% of the total 5% franchise fee paid to the City by Viacom for "access programming and development". Access includes dedicated municipal, educational, and public access cable tv channels.
- 1985: The CTPC begins a comprehensive review of the state of public access television in the U.S. and specifically, public access cable tv channel 24 in San Francisco.
- 1987: Based on recommendations of the study of public access nationally and in San Francisco, the San Francisco Community Television Corporation (SFCTC) is created and a Board of Conveners is appointed.
- 1988: The Franchise is amended to recognize the creation of a not for profit corporation to promote and encourage the use of community/public access to serve the needs of the many diverse communities of San Francisco and to advise the City on matters pertaining to public access television. The Franchise is also amended to reflect that the not-for-profit corporation shall be funded via a contract with the Board of Supervisors with the SFCTC receiving no less than 1/3 of the 0.2% franchise fee.
- 9/1988: The Board of Conveners of the SFCTC completes all of its designated tasks and selects the first Board of Directors.
- 1990: The Board of Supervisors increases the funding allocation to the SFCTC from \$30,000 to \$85,000 for fiscal year 1990/91.
- 1990: The Board of Supervisors amends the Franchise to eliminate the matching funding requirement for the SFCTC for its contract with the City.

#### EDUCATIONAL ACCESS BACKGROUND:

- 1984: \$1,500 survey of Educational Access Operation surveyed
- 1985: CTPC request Viacom study creation of headend at John O'Connell School  
Educational Access Subcommittee of CTPC formed.  
\$30,468 Access Budget includes 1/4-Time staff coordinator
- 1986: Homework Show begins on Channel 25
- 10/86: \$19,000 Access Funds given to renovate TV Studio at John

## CTPC FRANCHISE RECOMMENDATIONS

### O'Connell High School

- 10/87: \$13,700 Access Funds and \$40,000 of CCSF funds provides television equipment for Community College.
- 10/87: Formal plan for cable headend at O'Connell provided to CTPC by KALW General Manager
- 1/89: SFSU provides CCSF with 43 hours per week time on Channel 35 for the purpose of CCSF telecourse programs.
- 1989: Viacom completes headend installation at O'Connell to be shared by Educational Access and Municipal Access operations.
- 1989: Earthquake destroys O'Connell building and SFUSD's TV studio & cable headend
- 1/91: Viacom completes installation of CCSF headend for City's educational access channel (Channel 52). CCSF transfers its telecourse programs from Channel 35 to Channel 52.

### MUNICIPAL ACCESS BACKGROUND:

- 1985: Staff hired to plan municipal access
- 1986: Policies for municipal tv access programming developed  
Municipal Cable Advisory Committee, consisting of  
City/County Department representatives created.
- 1987: Interdepartmental video production procedures adopted  
Six Grants produce interdepartmental video  
productions.
- 1988: First series of interdepartmental video productions are  
developed utilizing Access Development "Grants"
- 1989: Cable TV Staffing is funded:  
Ann Mundy 1989- July, 1990 (Program Coordinator)  
Jim Stein 1989- July, 1990 (Facilities Manager)
- 1989: Headend facility, equipment, and studio at John  
O'Connell School is established
- 10/89: Earthquake destroys John O'Connell Headend & Studio:  
loss \$49,000 of equipment and damages to MCAP
- 2/90: Alternate channel access agreement forwarded to Viacom,  
February 12, 1990
- 6/90: Board diverts Municipal Access funds to public access  
corporation, June, 1990

EXHIBIT B

**SF CityTV  
Municipal Cable TV  
Board of Supervisors  
City Hall, Room 235  
San Francisco, CA 94102**

**TO:** Sue Levitin, Director of Public Affairs  
Viacom

**FROM:** Ann Mundy, Coordinator  
Municipal Cable Television

**THROUGH:** Municipal Cable Advisory Panel  
Sybil Boutilier, Chair ~~SB~~

**DATE:** June 13, 1990

**RE:** Wiring public buildings

Enclosed is a copy of a letter dated June 8, 1988 and list of public buildings to be cabled by Viacom. MCAP has not received a written response to that letter and again makes the same request for an updated list of which buildings have been wired or when they will be wired.

Please note that two Municipal Railway locations have been changed. Metro/Geneva Division is now the Green Division located at 425 Geneva. Army Division has been replaced by the Flynn Division at 1940 Harrison.

Please respond to Sybil Boutilier by July 15, 1990. Thank you.

**cc:**  
Rudy Nothenberg, Chief Administrative Officer  
John Taylor, Clerk, SF Board of Supervisors  
John Marx, General Manager, Viacom  
Ron George, Plan Manager, Viacom  
Lyn Snaider, Attorney, City of SF

PUBLIC BUILDINGS TO BE CABLED BY VIACOM CABLEVISION

DEPARTMENT	ADDRESS	LOCATION
Library		
Western Addition	1550 Scott Street	
Ortega	3223 Ortega Street	
City Planning	450 McAllister	Rm. 605
Fire	416 Jessie St.	
	1067 Post St.	
	36 Bluxome St.	
	2245 Jerrold St.	
	530 Sansome St.	
	1000 Ocean Ave.	
	3305 Third St.	
	229 Vermont St.	
	676 Howard St.	
	109 Oak St.	
	2150 California St.	
	Foot of Harrison (Pier 22)	
	260 Golden Gate Ave.	
	698 Second St.	
	Foot of Van Ness Ave.	
	2130 Folsom St.	
	1003 Turk St.	

War Memorial  
Opera House

301 Van Ness Ave.

Stage  
Electrician's  
Office, Stage  
Level

401 Van Ness Ave.  
(Veterans Building)

Herbst Theatre  
Stage  
Electrician's  
Office, Stage  
Level

201 Van Ness Ave.  
(Davies Symphony Hall)

Stage  
Electrician's  
Office, Stage  
Level

Recreation and Park

Ocean View

Capitol Ave. & Montana

Fireplace

Fulton

27th Ave. & Fulton

Main Room

Sunset

28th Ave. & Lawton

Fireplace

Milton Meyer

195 Kiska Road

Joseph Lee

Oakdale Ave. & Mendell St.

Portola

Felton & Holyoke St.

Maintenance Yard

3rd Ave. & King Dr.

Meeting Room  
nr. Asst. Supt.  
office

Recreational Arts  
Bldg.

50 Scott St. at Duboce

Dance Studio,  
center far wall

Rosa Parks Senior  
Center

1111 Buchanan St.

Main Meeting  
Rm.

Golden Gate Park  
Senior Center

6101 Fulton St. nr.  
37th Ave.

TV Rm., South

County Fair Bldg.

9th Ave. & Lincoln Way

Rec. Rm., west  
wall (fireplace)

McLaren Lodge

Fell & Stanyan Sts.

Conference Rm.,  
2nd Floor

Recreation and Park (cont.)

Sharon Bldg.	Bowling Green Dr. betw. King & Kennedy Drs., Golden Gate Park	Main Room (lg.)
Eureka Valley Rec. Center	100 Collingwood nr. 18th	Auditorium, west wall, right of stage
Upper Noe Rec. Center	Day & Sanchez Sts.	Auditorium, nr. stage front outlet
Glen Park	Bosworth & O'Shaughnessy Blvd.	
Masonic Rec. Center	Chestnut & Buchanan Sts.	General Purpose Room
Chinese Rec. Center	Mason & Washington Sts.	Auditorium betw. fireplace & window nr. outlet
Hamilton Rec. Center	Geary & Steiner Sts.	Auditorium, nr. stage
	745 Treat St.	Meeting rm., upper level; auditorium is 2nd choice
Mission Rec. Center	2450 Harrison St.	
Zoo	Skyline Blvd. at the Beach	Classroom (see Zoo Director)
Junior Museum	199 Museum Way	Depends on renovation
Commission on the Aging	25 Van Ness Ave.	Suite 650

**Public Health**

Headquarters	101 Grove
General Hospital	1001 Potrero Ave.
District Health Center No. 1	3850 17th St.
District Health Center No. 2	1301 Pierce St.
District Health Center No. 3	1525 Silver
District Health Center No. 4	1490 Mason St.
District Health Center No. 5	1351 24th Ave.

**Water Department**

Commercial Division 425 Mason St.

Mezzazine

**Social Services**

Staff Development Division 170 Otis

R.H. Born Auditorium

1440 Harrison

3rd Floor Training Room

150 Otis

8th Floor Training Room

**Municipal Court**

Civil Division City Hall

Room 300

Criminal Division Hall of Justice 850 Bryant

Judge's Law Library, 2nd Floor

Traffic Division Hall of Justice 850 Bryant

Room 101 First Floor

**Community Mental Health**

Consultation, Education & Information Unit Orpheum Theater Bldg. 1182 Market St.

Room 314

Departmental of Public Works

Telecommunications City Hall  
Implementation Project

Basement,  
Fan Room

Hetch Hetchy Water and Power

Overhead Line	1401 Bryant Street	Gilley Room
Motive Power Division	2502 Alameda Street	Power Control Center

Water Department

City Distribution Division Administration	1990 Newcomb Avenue	Basement Conference Room
City Distribution Division Warehouse	1990 Newcomb Avenue	Southwest corner

Electricity

Dept. of Electricity	901 Rankin St.	Conference Room via Equipment Room
Central Fire Alarm Station	1003 Turk Street	Cable Rack
Central Radio Station on Twin Peaks	Christmas Tree Point Road & Twin Peaks Blvd.	Video Microwave Room

Municipal Railway

Presidio Division	949 Presidio Avenue	Media Services Dept. and Gilley Room
Woods Division	1001 22nd Street	Gilley Room
Kirkland Division	2031 Stockton Street	Gilley Room
Potrero Division	2500 Mariposa	Gilley Room
Metro/Geneva Division	2220 San Jose Avenue	Gilley Room
Army Division	3006 3rd Street	Gilley Room
Cable Car Division	1201 Mason Street	Gilley Room

**CTPC FRANCHISE RECOMMENDATIONS**

**APPENDIX C:**

**CTPC MEMBERS PREPARING REPORT:**

**Roberto Esteves, Chair**  
San Francisco Public Library  
557-4200

**Hal Layer, Vice Chair**  
S.F. State University  
338-2637

**Sue Levitin, Secretary**  
Viacom Cablevision  
863-8500

**Linda Post**  
421-9935

**Byron Rhett**  
S.F. Redevelopment Agency  
749-2502

**Carole Roberts**  
S.F. City College  
239-3885

**Harmon Shragge**  
986-4554

**With special assistance from:**

**Len Snaider, City Attorney 554-4249**  
**Sybil Boutilier, S.F. Recreation & Parks 666-7106**  
**Martha Schmidt, S.F. Community Television Corp. 621-4224**

**and the public access producers and citizens of San Francisco**

## **LEASED ACCESS: FRANCHISE RECOMMENDATIONS, 1991**

### **I. PROVISIONS IN THE CURRENT FRANCHISE AGREEMENT**

The Cable Television Franchise Revisions of 1988 contain no provisions that relate specifically to leased access.

### **II. VIACOM POLICIES TO LEASED ACCESS**

#### **A. CHANNEL 6**

Viacom Channel 6 is owned and operated by Viacom. The stated function of Channel 6 is to provide an opportunity for public expression through locally produced community programming. Viacom currently maintains a color television studio for the exclusive use of Viacom in the production of Viacom programming for Channel 6. Channel 6 is a for profit station, and Viacom maintains editorial control over all programming and advertising appearing on Channel 6.

As a matter of policy, Viacom sells air time to the public on Channel 6. Air time can be purchased in increments of 30 seconds, 60 seconds, 30 minutes and 60 minutes, or multiples thereof. One hour of programming costs between \$400 and \$600, depending upon the number of hours purchased. A producer is allowed to sell advertising on his/her program. Appendix 1 is the most recent rate card for Channel 6.

Locally originated programming appears during the prime-time hours of 6:00 PM through 8:30 PM Monday through Friday. The remaining hours are filled by the Los Angeles based "American Movie Classics" which plays old movies.

Channel 6, during the local origination prime time period, appears to target a main-stream audience of viewers that are interested in local public affairs programming.

#### **B. CHANNEL 22**

Viacom Channel 22 is owned and operated by Viacom and features foreign language programming that is produced mostly in foreign countries. Different individuals and companies pay Viacom to cablecast the programming. To pay for the air-time, these individuals often sell foreign language advertising that is inserted into their programs. The predominant broadcast languages are Spanish, French, Chinese, Russian and Italian. This channel is designed to appeal to the ethnic diversity of the San Francisco population, many of whom appreciate the fact that Channel 22 is the only channel that provides them with programming in their native language.

CHANNEL 22 - CONTINUED

Viacom does not maintain a production studio for Channel 22, but does maintain a separate playback room, as well as a playback operator, engineer and administrator, all shared with Channels 22, 25 and 6. Viacom maintains limited editorial control over Channel 22 (i.e. program must be appropriate in terms of content and technical standards). Time is sold on a first come, first served basis.

While no rate card exists currently for Channel 22, time may be purchased at the rate of \$100 per hour.

The schedule of Channel 22 is the following:

9:00 AM to 8:00 PM	KSTS - Telemundo (Spanish)
8:00 PM to 12:00 AM	General foreign language programming, produced locally and internationally.
12:00 AM to 9:00 AM	CNN Headline News (in English)

III. ISSUES

A. Many producers, and much of the viewing public, are not aware that a leased access system is available for their use. While Channels 6 and 22 are available to the public on a leased access basis, in general, this is not known by the parties who may choose to take advantage of the leased access service. Currently, there is no marketing of the leased access channels to local producers.

The availability of leased access channels is a positive aspect of the Viacom system. However if producers and the public are not aware of how to use the system to their benefit, the leased access system is not being used to its highest and best use.

B. Producers are not encouraged to wean themselves from public access to leased access. The majority of producers using Channel 25 are satisfied with the opportunities that are available to them on public access. Some producers, however, seek greater freedom of production, the opportunity to own their own programming, and the opportunity to sell advertising on their programming, all of which cannot be accomplished on public access.

There is currently more demand for production and air time on Channel 25 than is available. Because these producers do not realize that leased access is available to them, they do not seek any other venue for their programming outside of public access. It may be possible to reduce demand on production and broadcast time on Channel 25 if producers were encouraged to leave public access, and move on to leased access.

**IV. RECOMMENDATIONS**

A. There needs to be a coordinated campaign to publicize the existence of a leased access system. Both San Francisco Television Corporation and Viacom should conduct a continuous joint campaign to publicize the existence of a leased access system. The target of this campaign would be current producers on Channel 25, and potential producers that could include broadcasting students from San Francisco State University, and City College of San Francisco.

The publicity campaign does not need to be extensive, or expensive. All that is required are some brochures that explain the rules and regulations, how the system works, and how producers can get their programming on leased access. Both Viacom and the San Francisco Television Corporation would then be responsible for distributing the brochures to the intended targets.

B. There should be an active effort to encourage the producers who currently use public access Channel 25, to upgrade their programming to be appear on leased access Channels 6 or 22. Public access producers should be encouraged to upgrade their programming and to test the waters of leased access. Again, the prime targets of leased access are current users of public access, and graduating students of broadcasting.

The primary problem that producers will face is the cost of producing and purchasing air time on leased access. Since the cost of producing and airing a program is virtually free on public access Channel 25, the majority of producers will balk at the cost of leased access. Nevertheless, there will almost certainly be some producers that will want to take advantage of the benefits of leased access, and may be willing to pay for the privilege. Perhaps there may be a way to subsidize first time users of leased access by significantly reducing production and/or time slot costs for their first one or two programs.

C. There should be reserved time slots on Channels 6 and/or Channel 22 that are specifically for leased access producers. In order to attract and maintain a sufficient number of viewers that would be necessary to sustain a leased access program, certain time slots must be made available on a regular basis. This is especially true of Channel 22 where the current editorial environment of foreign programming on Channel 22 does not make a good match for most leased access programs.

If producers knew that a certain time slot on Channels 6 or 22 was reserved for them on a regular basis, this would encourage them to produce programming that would appeal to an audience base that could be nurtured.

**LEASED ACCESS - PAGE 4**

D. There must be a way to provide low cost production facilities. The cost of open market studio time may prove to be a prime inhibitor of potential leased access producers. Viacom does not maintain a production studio for leased access use. It would be helpful to local producers, therefore, if a local studio could be secured at a reduced price.

The San Francisco Television Corporation has connections with many local producers. They could be helpful in securing low cost studio time. Perhaps a deal could be worked out that would let leased access producers use a certain studio after normal business hours for a reduced price.

Submitted by Harmon M. Shragge, Jr., January 18, 1990, 781-8050

**RATE CARD #16**

(Effective April 25, 1989)

**Custom Schedules**

<u>Times/wk</u>	<u>60 Seconds</u>	<u>30 Seconds</u>
5 or less	\$50.00	\$30.00
6 - 10	\$47.00	\$28.00
11 - 15	\$45.00	\$27.00
16+	\$45.00	\$26.00

**Bulk Rates**

Use Within Six Months

<u>Times</u>	<u>60 Seconds</u>	<u>30 Seconds</u>
100	\$50.00	\$30.00
150	\$47.00	\$28.00
225	\$45.00	\$27.00
300	\$45.00	\$26.00

**Program Time Charges**

<u>Rate Class</u>	<u>One Time</u>	<u>13 Weeks +</u>
Half Hour	\$350	\$200
One Hour	\$600	\$400

Program length commercials are charged the One Time rate. Programs longer than one hour are charged the multiple of the one hour rate in half hour increments. Quarter hour programs are charged the half hour rate. One program may not be used twice in order to qualify for a discount.

*Time on channel 22 is \$100<sup>00</sup>/hr.  
52 week contract  
1st come 1st served*

## CONDITIONS

Commercial announcements of thirty, ninety and one hundred twenty seconds in length are charged at a rate proportional to the applicable one minute rate except where otherwise noted.

Announcements longer than two minutes are charged the appropriate multiple of the applicable minute rate plus 10%.

Ten-second spots are charged 25% of the applicable one-minute rate.

Rate protection is given for the term of the contract up to one year.

All rates are subject to change without notice.

Commercials must be supplied on 3/4" U-Matic video cassette.

Viacom will attempt to make-good any missed spots on the same day at a qualifying time of equal or higher value. Unless instructed to the contrary, all missed spots will be made-good during the run of the schedule.

All bills are payable in full within 30 days of billing. A late charge of 1.5% per month will be applied to all past due balances (including unpaid late charges).

## COMMERCIAL PRODUCTION PACKAGES\*

Standard, custom-produced, voice-over-video commercials, with electronic graphics, are available to qualifying advertisers at package rates.

Qualifying advertisers not supplying TV-ready commercials may receive a credit of up to 15% of the total value of their advertising contract towards the production of their video commercial.

In the event of early cancellation of the advertising schedule, the cost of this commercial production will be charged back to the client at the quoted value rate.

All commercials produced under these packages remain the property of Viacom and may not be used elsewhere without Viacom's approval.

\*Direct (non-commissionable) accounts only

SAN FRANCISCO COMMUNITY TELEVISION CORPORATION

MINI GRANTS PROGRAM REPORT AND RECOMMENDATIONS

PROCESS AND TIME LINE

- \* May 2, 1990, 500 Applications printed and ready for distribution to media arts centers, Viacom, and initial mailing list of producers.
- \* May 7, Press Release sent to print media including community newspapers.
- \* May 9, 500 Additional applications and letters are printed and re-distributed. Mailings continue to go out as people call. The mailing list is supplemented by checking Viacom's CityVisions files.
- \* May 29, 5:00 pm, Deadline for Applications. People are told they may go ahead and submit an application, but there is no guarantee the committee will review late applications.
- \* June 2, applicants sent post cards acknowledging the receipt of their Application indicating it is complete or that additional information must be submitted by Friday, June 8.
- \* June 2, the Awards Panel is mailed copies of the complete Applications to begin individually reading and evaluating the Applications.
- \* The Awards Panel continues to receive additional Applications as they are submitted.
- \* June 14, the Awards Panel meets to discuss the Applications and recommend to the SFCTC Board who and how much to fund or to fund if specific questions are answered.
- \* June 25, the SFCTC Board meets to vote on the Awards of the Mini Grant Program.
- \* June 30, staff will notify the Applicants.
- \* The awards recipients will meet with staff to sign a contract.
- \* All projects funded must be complete within six months of date of contract (estimate December 30, 1990).

THE AWARDS PANEL

- \* JULIAN LOW is a member of the Board of Directors, SFCTC, and member of the Outreach Committee. He was selected by the Committee to represent the SFCTC Board on the Awards Panel. Julian works for NAATA as Project Manager for Racial Images in the Mass Media and has extensive experience in production, training, and public access.
- \* SHERRY HUTSON was a member of the Board of Convenors of the SFCTC. She is Marketing Director for Magic Pan, Inc.. Sherry was a founder of Public Access Television in Cupertino, CA, at DeAnza College. This is a nationally acclaimed, award winning public access center.
- \* EVELYN PINE has been involved in community television for over ten years. As staff to the Foundation for Community Service Television she was responsible for administering all the grants programs. Evelyn is currently working for Community Memory in Berkeley.

SFCTC - Mini Grants Program Report and Recommendations  
Page Two

APPLICANTS

\* Total number received - 49.  
\* Fund - 26.  
\* Fund if - 6.  
\* Don't fund - 11.  
\* Incomplete - 2.  
\* Late - 4.

FUND LIST TOTAL \$3,338.

\* 15 Awards of \$150.  
\* 1 Award of \$135.  
\* 1 Award of \$130.  
\* 1 Award of \$123.  
\* 4 Awards of \$100.  
\* 4 Awards of \$ 75.

FUND IF LIST TOTAL \$ 625.

\* 2 Awards of \$150.  
\* 1 Awards of \$100.  
\* 3 Awards of \$ 75.

TOTAL AMOUNT TO BE DISTRIBUTED \$3,963.

THE AWARDS COMMITTEE CRITERIA FOR SELECTION

- \* Uniqueness of Project
- \* Need for the Project
- \* Cost Effectiveness
- \* Qualification of Applicant
- \* Promotion Strategy
- \* Completeness of Information
- \* Project meets Underserved Needs

THE AWARDS COMMITTEE RECOMMENDATIONS

- \* Fund the Fund List pending completion of a satisfactory contract.
- \* Fund the Fund If List pending responses to committee questions and authorize staff to complete a satisfactory contract.
- \* Awards of under \$100 should receive one payment only after completion of the project.
- \* Limit each applicant & program to one proposal.

AWARDS COMMITTEE AREAS FOR FUTURE CONSIDERATION & DISCUSSION

- \* This was a lot of work for the Applicants and the Awards Panel.
- \* Streamline the Application, but still require the information needed to make an informed decision.
- \* Limit the use of Mini-Grants funds to facilities rental, tape stock, and promotion.
- \* Evaluate the process, forms, criteria, and success of program.
- \* Pending estimated size of response, leave more time for readers.

produc.grt\report

## LIST OF APPLICANTS

### NAME OF APPLICANT

Title of Program

Amount Requested - Amount Awarded - Numerical Ranking in Awards.

I (Individual) or O (Organization) - SE (Series) or SI (Single) -

C (Current) or N (New) or IP (In Progress).

### MADELEINE ALTMAN

"Madeleine's Variety Television"

\$150 - \$150 - 19 - I - SE - C

Is a live, interactive variety program produced every week in the Viacom studio. Focusing on host interviewing: local and non-local personalities, artists, bands.

### ADOLPFO ANTONIO

"The New News"

\$245 - \$150 - 14 - I - 2 SE (pilot) - N (C)

An Alternative broadcast news and video journalism program that enables new and independent producers to contribute video segments on current events, or investigative reports, or specialized features. This will be a vehicle to encourage independent producers to develop short subject documentaries and video essays that deal with issues and events that are often overlooked or given very little exposure by the major media.

### JOY BENNET

"The Poetry Box"

\$150 - \$150 (IF) - 13 - I - SI (pilot) - N

Fund at least \$75. Fund full amount if budget is clarified.

A half-hour pilot program introducing the best of SF's new, unknown poets. Short intro by host followed by two to three local poets who will be introduced, read from their works, and then be briefly interviewed. This will be low-cost studio production with editing.

### PATRICK BURKE

"Stoney Speaks"

\$150 - \$150 - 16 - I - SE - C

"Live" studio production with roll-in video. Tries to communicate with the multi-ethnic diversified communities in the access community who see political satire as a necessity for a healthy laugh or two. The program has three segments in 30 minutes, commentary, guests, and roll-in.

### CAROL CHAMBERLAND

"The Best of Where Were You"

\$150 - \$150 - 21 - I - SI - N

The media coverage of the October earthquake grossly misrepresented and sensationalized the event. This will be composed of the best responses to street interviews conducted with random passers by in ten neighborhoods of SF each interview will use the same seven questions. Single camera field shooting and extensive editing. A copy will go to the SF Public Library growing archive of earthquake documentation.

LIST OF APPLICANTS

Page Two

IDA CHOY

"Chinese Star TV"

\$150 - \$150 - 2 - 0 - SE - C

CSTV is for Chinese Americans who understand Cantonese and are interested in cultural and informative programs. This is produced live at the Viacom studio every Tuesday at 7:30 pm (since 1984). It features members of the Bay Area Chinese Community as well as Chinese speaking visitors from overseas.

ELEANOR DICKINSON

"The Art of the Matter"

\$150 - \$150 - 5 - I (O) - SE - C

Monthly 30 minute program produced in the studio with use of roll-ins. The programs of interviews with specialists contain essential information for artists, art law, copyright, contracts, packing and shipping, archival framing, health hazards of art supplies, studios, portfolios, photographing art, discrimination, arts legislation, etc. Information essential to surviving and succeeding in the art field.

ALINE DINOIA

"French American Television"

\$150 - \$150 - 15 - I - SE - C

Studio production with editing, some on-location reporting. Guests are invited who have a key role in the development of French American ties. Most French American organizations have had a chance to be represented on our program in the past 3.5 years.

PATRICK EDWARDS

"Here to Stay"

\$150 - \$150 - 10 - 0 - SE - N

Studio interview, live on tape aimed at discussing issues in the Gay and Lesbian community. The production will involve unlimited people in public access from Gay and Lesbian political, athletic, cultural and professional backgrounds.

BRIAN HART

"Access Access"

\$ 82 - \$ 75(IF) - 31 - I - SE (pilot) - N

Fund if additional information is provided.

30 minute studio production pilot program to help organizations which offer assistance to the disabled on how to use channel 25 and the Viacom Access facilities. This will be a talk show format.

JANE JARLESBERG

"Mother Speak"

\$150 - \$100(IF) - 23 - I - SI - N

Fund if this is really an access program and she provides us with additional information showing ability to complete project.

One hour, three part presentation combining in-studio and field production teaching the How-to technique of creating a family matriarchal oral history video tape.

LIST OF APPLICANTS

Page Three

SELIM KHATIBI

"Russian News for Bay Area"

\$150 - \$150 - 11 - I - SE - C

Studio production, 30 minute weekly program outreaching to the Russian community in Northern California. Talking head with tapes sent from Russia, including music, dance, sports. Free ads given in Russian Life and New Life papers.

AZARRA LANTERI

"Global Vision"

\$150 - \$150 - 9 - O - SE - C

Global Vision is a non-profit organization based in SF which produces television programming that focuses on positive approaches to peace. The emphasis is on social responsibility, environmental concerns, the development of human potential, social and economic transformation, and arts and entertainment. This money would defray expenses on two programs.

MICHAEL LEE

"Free the Birminham Six - The Irish Freedom Struggle"

\$150 - \$150(IF) - 7 - O - SE - IP

Fund if, who are the local community groups involved, who are the targeted audience groups?

This is a series of six tapes whcih examine the situation of Irish citizens who fce the British Judicial system, in particular the Birmingham Six. This is talking heads and will feature Bernadette Devlin McAlisky.

SUZANNE C. LEVINE

"A View of Caffè Trieste: An Anthropological Approach"

\$420 - \$150 - 22 - I - SI - IP

She has interviewed four people associated with the Caffè Trieste trying to capture the essence of the cafe; it being a place of community and camaraderie. The ambiance is unique and the producer hopes to reveal its character through interviews and happenings at the cafe.

J. GEORGE LIPPMAN

"No KKK, No Fascist USA"

\$150 - \$ 75(IF) - 27 - O - SI - N

Fund if we know who he is working with with production experience, if this is a realistic program, copyright clearances.

25 - 30 minute documentary on contemporary Naze and Ku Klux Klan activities in the US. Use of compilation footage, archive photos, contemporary talk shows, and interviews.

LIST OF APPLICANTS

Page Four

ARTHUR MAYHEW

"Understanding Mental Illness"

\$123 - \$123 - 18 - 0 - SE - N

Live studio phone-in program attempting to dissipate the stigma of Mental Illness and promote increased understanding of the problems of the Mentally Ill. The participants will include speakers on Mental Health topics, mental health clients, homeless who could be classified as mentally ill. Panelists will also include professionals.

VICTOR MILLER

"Mission Beats"

\$150 - \$150 - 8 - 0 - SE - C

A half-hour monthly magazine style program based on articles from the North Mission News. A typical program includes two long interviews and three pre-recorded pieces. The subject matter and target audience included all ethnic groups with emphasis on the multicultural population dominating the Mission District.

KEVIN MONAHAN

"Alternative Currents"

\$150 - \$ 75 - 29 - I - 2 - N

A thirty minute program emphasizing local artists and musicians. Primarily shot in the field covering interviews with local artists and musicians. This will be a mix of "guerrilla" video techniques and slick post-production. Content will include local alternative music, multi-media artists, inner city culture, performance art with interviews and news relating to each.

CLIFFORD J. O'NEILL

"UTW PSA on Traffic Safety"

\$500 - \$100 - 24 - 0 - psa - N

Fund for one psa. The United Taxicab Workers Public Service Announcements to inform the public of safety and accident prevention tips for both the driver and pedestrian from the unique and professional perspective of the cabdriver. The messages will improve the public image of cabdrivers. All psas will be field productions.

VICTORIA PETERSON

"Inter-racial Relations"

\$77.50 - \$ 75 - 20 - I - SI - N

A 15 minute video on inter-racial relationships and marriages. Exploring attitudes from a multi-cultural perspective including African-Americans, Hispanics, Asian Americans, Native Americans, Caucasians, heterosexual and gay and lesbian couples.

BABETTE SILBERBERG

"Tibet Alive"

\$150 - \$ 75 - 30 - I - SE - C

Tibet Alive helps to recognize the diverse Asian population in the Bay Area by exploring Tibet's unique cultural, political and spiritual values, all very different from those of China. China has defended its actions of genocide, forced abortion, environmental rape and cultural suppression of Tibetans. This is a monthly program.

LIST OF APPLICANTS

Page Five

CHARLENE SMITH

"Youth Wants to Know"

\$150 - \$150 - 1 - O - SE - IP

This is a program produced by the League of Women Voters as an off shoot of their current program "Confronting the Issues". They seek to inform and educate community members on a variety of current political and community issues. This program would be similar, but aimed specifically towards the voting population between the ages of 18 and 24.

BONNIE STEIGER

"Below San Francisco"

\$130 - \$130 - 3 - I - SE - C

A film oriented interview show appealing to the specialized interests of film historians, students, filmmakers, and film buffs. Providing a forum for independent filmmakers, especially from the Bay Area, to talk about their work and encourage attendance at screenings.

DAVE SWAN

"Dog House"

\$150 - \$100 - 25 - I - SE - C

A combination of studio and single camera field production, sometimes edited. Each program is centered around a theme such as advertising awards, theater unlimited, Paul from the Diamond Center, modern architecture. Short interviews with roll-ins. Showcases creative SFs.

WARREN TAYLOR

"Haight Ashbury Switchboard: Yesterday, Today, Tomorrow"

\$150 - \$150 - 12 - O - SI - N

Single camera field shoot with editing that will describe the services and tell the history of an organization that has offered support services to the homeless for 23 years and now finds itself facing eviction due to the sale of the building where it rents office space.

RAFIQ WADI

"Kids and Chocolate"

\$135 - \$135 - 17 - O - S - N

The Bayview Hunters Point Resource and Information Center would produce a video tape, single camera field coverage of a board meeting. This grant will also be used to involve staff and kids in production for channel 25 by training four individuals in camcorder production.

GREGORY WALLACE

"New World Music"

\$1500 - \$100 - 26 - I(O) - SE - C

To exploit up and coming new talent within the Bay Area and to give television exposure to unknown artists in music and entertainment. This is a studio production at channel 25.

LIST OF APPLICANTS

Page Six

BLAINE WATERMAN

"Barrier Free TV"

\$265 - \$150 - 6 - I - SE - C (N)

Primarily a studio-bound interview show with a focus on disability issues. Each episode features Blaine as host interviewing one to three guests about a particular disability or topic. In the coming year they would like to do more field production.

LISA O. WEAVER

"In Focus"

\$150 - \$ 75(IF) - 28 - I - SI - N

Fund if she shows a realistic ability to accomplish the goals. Can provide seed money for introduction. This is a public affairs program that will concentrate on positive community input from individuals and organizations in the Bay Area. This will be a combination of field and studio. Segment topics include: The Book Buddy Volunteer Program, At home cultural teaching, Elderly college students.

RANDALL WILSON

"20 Dunstan Terrace"

\$150 - \$ 75 - 32 - I - SE - N

30 minute magazine format with a humorous focus on the creative arts in dailing living. Produced on location with a featured guest and regularly scheduled segments including a review of video, a literary/library review, an at-large roving camera on the street, and a special guest artist spotlight.

STEVE ZELTZER

"Labor on the Job"

\$150 - \$150 - 4 - O - SE - C

A one hour program featuring an edited segment followed by an interview in the CityVisions studio on the issues being discussed. Some programs have call-ins as well to enable the audience to share their viewpoints.

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MS 6/24/90

LIST OF APPLICANTS

Page seven

RECOMMENDED NOT TO FUND

MICHAELE M. BOEHM

"TV Dinner"

\$150 - \$ 0 - x - I? - SE - C

Insufficient materials submitted to understand the need or to make a decision. Is this person the producer of record on the show. Studio talk/talent show especially film and video makers and musicians.

DA'MON K. CLARK

"The Da'Mon Clark Show"

\$3100 - \$ 0 - x - I - SE(2) - N

Very ambitious for production experience. Not unique or serving an underserved community. How would \$150 have been used? Single camera field with editing combined with studio.

JIM COULSON

"The New American"

\$180 - \$ 0 - x - O - SE - C

Insufficient information submitted to understand the program. Who does it encourage? Public participation? Intended Audience? Promotion strategy?

DAVID HOWARD

"Art Seen"

\$150 - \$ 0 - x - O - SE? - C

Don't see the connection to SF. Looks like a great show, not really low budget public access.

CHARLES L. LASSITER

"A Secret Roast: Madeleine Altmann's True Identity"

\$150 - \$ 0 - x - I - SI - N

Limited audience. No promotional component. Didn't convey innovation. Field and Studio production roasting Madeleine Altmann, producer and host of Madeleine's Variety TV.

LINDA LEE

"S.F. Lesbian/Gay Freedom Day Parade"

\$150 - \$ 0 - x - I - SI - completed

This project has already premeired. We will only fund in progress or new projects.

JOSEPH PRESTI

"Get a Life"

\$150 - \$ 0 - x - I - SI - N

Scored low on need, underserved, and uniqueness. Not clear on ability to complete project.

A comedy about the lifestyle conflicts of a young adult who returns home from college and takes advantage of his parents generosity by avoiding work at all costs.

LIST OF APPLICANTS

Page eight

STAR A. WILSON

"A Child's Dream"

\$9000 - \$ 0 - x - I - SI - N

Don't have all the information. Massive budget, what would \$150 be used for. Is this a realistic project? Is this public access. Would there be a commercial component? What is her skill in Chinatown. No promotional component listed.

Chinese New Year Special drama musical three camera studio and single camera field production in Mandarin with English captioning.

STAR A. WILSON

"Golden Mountain"

\$3170 - \$ 0 - x - I - SE - N

See above.

Weekly 30 minute talk show style hosted program geared toward the general Mandarin speaking population of the Bay Area. Focused on cultural and entertainment issues available.

STAR A WILSON

"Golden Mountain No More"

\$4300 - \$ 0 - x - O - SE - N

See above.

A weekly 30 minute Mandarin drama series. Focused on a family living in Chinatown and the problems they encounter.

Robert Max Wisdom

"The New American"

\$150 - \$ 0 - x - I - SE - C

Not the producer of record at Viacom per Michael Freeman. Evaluated Jim Coulson's Application for "The New American".

RETREAT SFCTC - MAY 12, 1990

ROLE OF BOARD = Policy

- 1) Protect the Public Interest  
Oversight:
  - financial management
  - tax reports (fines + penalties = liability)
  - audits
  - reports(Be sensitive to self-dealing transactions or ones that may be perceived as such.)
  
- 2) Maximize Achievement of Purpose
  - Planning
  - Personnel Policies
  - Hiring/Evaluating E.D.
  - Delegating
  - Helping/Expertise
  - Ensuring Continuity
  - \$\$\$

RESPONSIBILITIES OF BOARD

- \* Manage Assets Productively
- \* Assure Proper Conduct
- \* Assure Legal Conduct
- \* Aware of copntrols of organization
- \* Understand:
  - Bylaws
  - Contracts
  - Insurance Policies
  - IRS, EDD, State Franchise Board Reporting Requirements

ROLE OF E.D.

Management

- \* Planning
- \* Staffing
- \* Control: financial/budget
- \* Reporting
- \* Board support

Program

- \* Implementation

Development

- \* Outreach - Coordination
- \* Marketing - Implementation
- \* Fundraising: Coordination/Direction

bod\retreat.bd ms 6/21/90

SFCTC RETREAT - MAY 12, 1990

GOVERNANCE COMMITTEE

ASSIGNMENTS:

- \* Board Development Strategy (= composition)
  - Bylaws regarding appointments
  - Board Committee meetings
  - Recruitment strategy
    - (targets - # skills, clout, balance)
- \* Continue presence at City Hall
- \* Board Liability Insurance (David & Deena)
- \* Bylaws review.

DISCUSSED:

- \* Composition of Board - problem = matrix  
Not making connection &/or not doing the right things.
- \* Recruitment Process - Active, identify role for members via programs and/or committees.
- \* Broaden representation.
- \* Better defined role for Board members.
- \* Practical, active role.
- \* Establish stronger ties to organizations.

ISSUES:

- \* Board attendance.
- \* Board commitment.
- \* Board skills.
- \* Board representation.
- \* Residency.
- \* Vacant seats on Board.
- \* Re-establishing a system for recruitment vis a vis the matrix.

bod\retreat.go2

SFCTC BOARD RETREAT - MAY 12, 1990  
DEVELOPMENT

PROBLEM - Relying too heavily on one or two sources.  
SOLUTION - Diversify & increase sources.

PROBLEM - We may find ourselves out of \$ by mid summer  
because of matching requirement.  
SOLUTION - Get rid of matching requirement.

PROBLEM - No strong fundraising background in ED  
or direct access to \$\$ from the Board.  
SOLUTION - Develop staff fundraising abilities.  
Strengthen Board Development Committee.  
Board composition (ie get \$ on Board).  
Develop fundraising plan.

PROBLEM - Don't have a clear organizational profile or focus for what  
we're asking for (then can't make a good case for funding).  
SOLUTION - Develop a practical package which can conform to specific  
funding source requirements.

ASSIGNMENTS

- 1) Organizational profile - purpose statement.  
What do fundraisers want to see? PROGRAMS  
Presence on channel 25.  
Presence in the communities (panel discussions, producer meetings).  
Grant program.  
Workshops without fees.  
Newsletter.
- 2) Raise matching funds \$10,000 - 20,000 within 3-4 months incase  
matching is not dropped. Calling in favors - personal appeals.
- 3) Write fundraising plan/diversify sources.  
Franchise, grants, events, membership, workshops, Board members.
- 4) Operationalization of plan.  
Strengthen staff fundraising abilities.

DEVELOPMENT COMMITTEE TO DO

- 1) Develop case.
- 2) Eliminate match (Zane & Martha to do).
- 3) Fundraising Plan - Goals, \$\$, targets, time line.  
Strategies - Short & long term.  
Assignments - including Board fundraising goals.
- 4) Strengthen Fundraising ability.  
Train ED, consultant (?), Board composition.
- 5) Strengthen Fundraising Committee.
- 6) Options - subscriber checkoff, outreach/workshops, re-granting  
program, Viacom mailer (12/90), newsletter.

OUTREACH

ISSUES:

- 1) Inadequate ethnic representation on Board.
- 2) Not enough community connection to the SFCTC and Public Access.

S.F. is very diverse, to have a strong community connection, (the SFCTC) must reflect SF community.

Goal of organization is to promote community tv, must have a strong community base. Also to improve political base.

- 1) Better defined role for Board members.
- 2) Practical, active role (for Board members).
- 3) Establish stronger ties to organizations.

Outreach to:

- 1) Community Organizations.
- 2) Community at Large.
- 3) Producers.
- 4) Media.
- 5) Political Figures.

ASSIGNMENTS:

BEEF UP COMMUNICATIONS - VISABILITY VS CONTINUITY FOR SPECIAL CONTACTS.

- 1) Presentations to community organizations.
  - \* Establish a speakers bureau and develop materials for presentations (needs assessment)
  - \* Establish a hit list. (Cultural Centers, around Grants, Labor Unions)
- 2) Community at Large
  - \* at street fairs.
  - \* see media.
  - \* Viacom stuffer.
  - \* Newsletter.
- 2a) Video programming on community events.
- 3) Producers
  - \* Maintain relations via newsletter, grants, brochure,
- 4) Media
  - \* Get media involved.
  - \* Develop media list.
  - \* Target newspapers, journalists, psas, psas with known figures.
- 5) Political Figures.
  - \* Keep political figures informed.
  - \* Democratic Clubs (take care re: politization).
- 6) Develop infrastructure
  - \* ML institutionalize contacts.

**B Y L A W S**

**OF**

**SAN FRANCISCO COMMUNITY TELEVISION CORPORATION**

**A California Nonprofit Public Benefit Corporation**

**BYLAWS**

**OF**

**SAN FRANCISCO COMMUNITY TELEVISION CORPORATION**

**A California Nonprofit Public Benefit Corporation**

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**BYLAWS**

**OF**

**SAN FRANCISCO COMMUNITY TELEVISION CORPORATION**

**A California Nonprofit Public Benefit Corporation**

**ARTICLE I**

**NAME**

The name of this corporation is **SAN FRANCISCO COMMUNITY TELEVISION CORPORATION**.

**ARTICLE II**

**OFFICES**

**SECTION 1. PRINCIPAL OFFICE**

The principal office for the transaction of the business of the corporation is located in the City and County of San Francisco, State of California. The directors may change the principal office from one location to another within the State of California without the necessity of amending these bylaws, but the secretary shall note said change and the effective date thereof on these bylaws.

**SECTION 2. OTHER OFFICES**

The board of directors may at any time establish branch or subordinate offices at any place or places, within or without the State of California, where the corporation is qualified to do business.

**ARTICLE III**

**PURPOSES**

The objective of this corporation shall be to promote and encourage the use of public access cable television channels to serve the needs of citizens, civic organizations, cultural and arts organizations, ethnic and minority communities, and other community users in San Francisco. This non-profit organization believes that community, cultural and political self-determination are the essence of democracy and depend upon a flow

of ideas and cultural expressions based on human values. This organization is committed to the following principles:

Freedom of speech

Public access to diverse sources of information

Public access to medial technology

Community management of local access resources

Abhorrence of racism, sexism, violence and cultural ethnocentrism.

#### ARTICLE IV

##### POWERS

Subject to any limitations contained in the articles or these bylaws and to the provisions of the California Nonprofit Corporation Law and other applicable laws, this corporation, in carrying out its activities, shall have all of the powers of a natural person, including, without limitation, the power to:

1. Adopt, use and at will alter a corporate seal, but failure to affix a seal shall not affect the validity of any instrument executed by the corporation.

2. Qualify to conduct its activities in any other state, territory, dependency or foreign country.

3. Issue memberships and levy dues, assessments and admission fees and charges for goods and services rendered.

4. Receive, hold, and disburse gifts, bequests, devises and other funds and make donations for the public welfare or for community funds, hospital, charitable, educational, scientific, civic, religious or similar purposes.

5. Own and maintain or lease suitable real estate, buildings and personal property which is deemed necessary for its purposes.

6. Participate with others in any partnership, joint venture or other association, transaction or arrangement of any kind whether or not such participation involves sharing or delegation of control with or to others.

7. Assume obligations; enter into contracts, including contracts of guarantee or suretyship; incur liabilities, borrow or lend money or otherwise use its credit; and secure any of its

obligations, contracts or liabilities by mortgage, pledge or other encumbrance of all or any part of its property and income.

The corporation shall not, except in an insubstantial degree, engage in any activities or exercise any powers that are not in furtherance of the purposes stated in Article III hereof.

#### ARTICLE V

##### NONPARTISAN ACTIVITIES

This corporation has been formed under the California Nonprofit Public Benefit Corporation Law for the purposes described above, and it shall be nonprofit and nonpartisan. No substantial part of the activities of the corporation shall consist of the publication or dissemination of materials with the purpose of attempting to influence legislation, except as allowed pursuant to the provisions of Section 501(h) of the Internal Revenue Code, and the corporation shall not participate or intervene in any political campaign on behalf of any candidate for public office.

#### ARTICLE VI

##### DEDICATION OF ASSETS

The properties and assets of this corporation are irrevocably dedicated to charitable purposes. No part of the net earnings, properties, or assets of this corporation, on dissolution or otherwise, shall inure to the benefit of any private person or individual, or any director, officer or employee of this corporation, except that the corporation shall be authorized to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth in Article III hereof. On liquidation or dissolution, all remaining properties, assets and obligations shall be distributed and paid over to an organization dedicated to charitable purposes, provided that said organization qualifies as an exempt organization under section 501 (c) (3) of the Internal Revenue Code.

#### ARTICLE VII

##### MEMBERSHIP

##### EFFECTIVE DATE OF ARTICLE.

This organization shall admit members at such time as it assumes any operational or programming authority with respect to any public access (or other) cable channel. This Article VII,

Article VIII and the other provisions of these bylaws affecting membership shall become effective at such time.

#### SECTION 1. QUALIFICATIONS AND RIGHTS OF MEMBERSHIP

This organization shall be a membership organization. Any person or organization dedicated to the purposes of this corporation who meets the qualifications set forth in this Section shall be eligible for membership on approval of their membership application by the board and on timely payment of such dues and fees as the board may fix from time to time.

This corporation shall have three classes of members, described as follows:

Community Organization Members: Active non-profit community groups based in San Francisco. Organizations must renew their membership annually by payment of the annual membership fee set by the board. To qualify for membership they must have regular meetings of their membership or governing body and/or conduct regular activity; they must certify that the organization supports the principles and goals of SFCTC; they must be non-commercial (but need not have format 501(c)(3) tax status); and they must be based in San Francisco (although they may be a local unit of a larger organization).

Individual members: Public Access Producers, users, and interested non-cable subscribers. Individual members must live or work (including civic or volunteer work) in San Francisco, and must support the goals and purposed of the SFCTC. There shall be two categories of individual members: regular and student/senior/unemployed. Annual dues for each category shall be set by the board.

Cable system subscribers: All San Francisco cable system subscribers who support the purposes of the SFCTC shall be eligible for membership without payment of dues provided that they renew their membership annually.

No individual may join the organization as both an individual and a cable system subscriber.

#### SECTION 2. TERMINATION OF MEMBERSHIP

A membership shall terminate on occurrence of any of the following events:

(1) Resignation of the member, on reasonable notice to the corporation;

(2) Expiration of the period of membership, unless the membership is renewed on the renewal terms fixed by the board;

(3) Failure of the member to pay dues, fees, or assessments as set by the board within 60 days after they become due and payable;

(4) Occurrence of any event that renders the member ineligible for membership, or failure to satisfy membership qualifications; or

(5) Expulsion of the member as set forth below based on the good faith determination by the board, or a committee or person authorized by the board to make such a determination, that the member has failed in a material and serious degree to observe the corporation's rules of conduct, or has engaged in conduct materially and seriously prejudicial to the purposes and interests of the corporation.

A person whose membership is suspended shall not be a member during the period of suspension.

If grounds appear to exist for expulsion of a member under this section, the procedure set forth below shall be followed:

(1) The member shall be given 15 day's prior notice of the proposed expulsion or suspension and the reasons for the proposed expulsion or suspension. Notice shall be given by any method reasonably calculated to provide actual notice. Any notice given by mail shall be sent by first-class or registered mail to the member's last address as shown on the corporation's records.

(2) The member shall be given an opportunity to be heard, either orally or in writing, at least five days before the effective date of the proposed expulsion or suspension. The hearing shall be held, or the written statement considered, by the board or by a committee or person authorized by the board to determine whether the expulsion or suspension should take place.

(3) The board, committee, or person shall decide whether or not the member should be suspended, expelled, or sanctioned in some other way. The decision of the board, committee, or person shall be final.

(4) An action challenging an expulsion, suspension, or termination of membership, including a claim alleging defective notice, must be commenced within one year after the date of the expulsion, suspension, or termination.

### SECTION 3. TRANSFER OF MEMBERSHIPS

No membership or right arising from membership shall be transferred. Subject to Section 12 of Article VIII of these

bylaws, all membership rights cease on the member's death or dissolution.

## ARTICLE VIII

### MEETINGS OF MEMBERS

#### SECTION 1. PLACE OF MEETING

Meetings of the members shall be held at any place within or outside California designated by the board or by the written consent of all members entitled to vote at the meeting, given before or after the meeting. In the absence of any such designation, members' meetings shall be held at the corporation's principal office.

#### SECTION 2. ANNUAL MEETING

An annual meeting of members shall be held on the first Wednesday of December of each year at eight o'clock P.M., unless the board fixes another date or time and so notifies members as provided in Section 4 of this Article. If the scheduled date falls on a legal holiday, the meeting shall be held the next full business day. At this meeting, directors shall be elected and any other proper business may be transacted, subject to Sections 3 and 4 of this Article.

#### SECTION 3. SPECIAL MEETINGS

A special meeting of the members for any lawful purpose may be called at any time by the board or the chairman of the board, if any, or by the president, or by 5 percent or more of the members.

A special meeting called by any person (other than the board) entitled to call a meeting shall be called by written request, specifying the general nature of the business proposed to be transacted, and submitted to the chairman of the board, if any, or the president or any vice president or the secretary of the corporation. The officer receiving the request shall cause notice to be given promptly to the members entitled to vote, in accordance with Sections of these bylaws, stating that a meeting will be held at a specified time and date fixed by the board, provided, however, that the meeting date shall be at least 35 but no more than 90 days after receipt of the request. If the notice is not given within 20 days after the request is received, the person or persons requesting the meeting may give the notice. Nothing in this Section shall be construed as limiting, fixing, or affecting the time at which a meeting of members may be held when the meeting is called by the board.

No business, other than the business the general nature of which was set forth in the notice of the meeting, may be transacted at a special meeting.

#### SECTION 4. NOTICE OF MEETINGS

Whenever members are required or permitted to take any action at a meeting, a written notice of the meeting shall be given, in accordance with Section 5 or this Article, to each member entitled to vote at that meeting. The notice shall specify the place, date, and hour of the meeting and, (1) for a special meeting, the general nature of the business to be transacted, and no other business may be transacted, or (2) for the annual meeting, those matters that the board, at the time notice is given, intends to present for action by the members, but except as otherwise provided in these bylaws, any proper matter may be presented at the meeting. The notice of any meeting at which directors are to be elected shall include the names of all persons who are nominees when notice is given.

Approval by the members of any of the following proposals, other than by unanimous approval by those entitled to vote, is valid only if the notice or written waiver of notice states the general nature of the proposal or proposals:

- (1) Removing a director without cause;
- (2) Filling vacancies on the board;
- (3) Amending the articles of incorporation; or
- (4) Electing to wind up and dissolve the corporation.

#### SECTION 5. MANNER OF GIVING NOTICE

Notice of any meeting of members shall be in writing and shall be given at least 10 but no more than 90 days before the meeting date. The notice shall be given either personally or by first-class, registered, or certified mail, or by other means of written communication, charges prepaid, and shall be addressed to each member entitled to vote, at the address of that member appearing on the books of the corporation or at the address given by the member to the corporation for purposes of notice. If no address appears on the corporation's books and no address has been so given, notice shall be deemed to have been given if either (1) notice is sent to that member by first-class mail or telegraphic or other written communication to the corporation's principal office or (2) notice is published at least once in a newspaper of general circulation in the county in which the principal office is located.

An affidavit of the mailing of any notice of any members' meeting, or of the giving of such notice by other means, may be executed by the secretary, assistant secretary, or any transfer agent of the corporation, and if so executed, shall be filed and maintained in the corporation's minute book.

#### SECTION 6. QUORUM

One fifth of the voting power shall constitute a quorum for the transaction of business at any meeting of members, provided, however, that if any regular or annual meeting is actually attended in person or by proxy by less than one third of the voting power, the only matters that may be voted on are those of which notice of their general nature was given under the first and second sentences of Section 4 of this Article.

Subject to the provisions of the first paragraph of this section, the members present at a duly called or held meeting at which a quorum is present may continue to transact business until adjournment, even if enough members have withdrawn to leave less than a quorum, if any action taken (other than adjournment) is approved by at least a majority of the members required to constitute a quorum.

Any members' meeting, whether or not a quorum is present, may be adjourned from time to time by the vote of the majority of the members represented at the meeting, either in person or by proxy. No meeting may be adjourned for more than 45 days. When a members' meeting is adjourned to another time or place, notice need not be given of the adjourned meeting if the time and place to which the meeting is adjourned are announced at the meeting at which adjournment is taken. If after adjournment a new record date is fixed for notice or voting, a notice of the adjourned meeting shall be given to each member who, on the record date for notice of the meeting, is entitled to vote at the meeting. At the adjourned meeting, the corporation may transact any business that might have been transacted at the original meeting.

#### SECTION 7. VOTING

Subject to the provision of the California Nonprofit Public Benefit Corporation Law, members entitled to vote at any meeting of members shall be those members in good standing as of the record date determined under Section 11 of this Article.

Voting may be by voice or ballot, except than any election of directors must be by ballot if demanded by any member at the meeting before the voting begins.

Each member entitled to vote shall be entitled to cast one vote on each matter submitted to a vote of the members.

If a quorum is present, the affirmative vote of a majority of the voting power represented at the meeting, entitled to vote and voting on any matter, shall be the act of the members, unless the vote of a greater number, or voting by classes, is required by the California Nonprofit Public Benefit Corporation Law or by the articles of incorporation.

#### SECTION 8. WAIVER OF NOTICE

The transactions of any meeting of members, however called or noticed and wherever held, shall be as valid as though taken at a meeting duly held after regular call and notice, if (1) a quorum is present either in person or by proxy, and (2) either before or after the meeting, each member entitled to vote, not present in person or by proxy, signs a written waiver of notice, a consent to the holding of the meeting, or an approval of the minutes of the meeting. The waiver of notice, consent, or approval need not specify either the business to be transacted or the purpose of any meeting of members, except that if action is taken or proposed to be taken for approval of any of those matters specified in Section 4 of this Article the waiver of notice, consent, or approval shall state the general nature of the proposal. All such waivers, consents, or approvals shall be filed with the corporate records or made a part of the minutes of the meeting.

A member's attendance at a meeting shall also constitute a waiver of notice of and presence at that meeting, unless the member objects at the beginning of the meeting to the transaction of any business because the meeting was not lawfully called or convened. Also, attendance at a meeting is not a waiver of any right to object to the consideration of matters required to be included in the notice of the meeting but not so included, if that objection is expressly made at the meeting.

#### SECTION 9. ACTION BY UNANIMOUS WRITTEN CONSENT

Any action required or permitted to be taken by the members may be taken without a meeting, if all members consent in writing to the action. The written consent or consents shall be filed with the minutes of the proceedings of the members. The action by written consent shall have the same force and effect as the unanimous vote of the members.

#### SECTION 10. ACTION BY WRITTEN BALLOT

Any action that may be taken at any meeting of members, including election of directors, may be taken without a meeting by complying with the provisions of this section.

The corporation shall distribute one written ballot to each member entitled to vote on the matter. Such ballots shall be

mailed or delivered in the manner required by Section 4 of this Article. All solicitations of votes by written ballot shall (1) include the number of responses needed to meet the quorum requirement; (2) with respect to ballots other than for election of directors, state the percentage of approvals necessary to pass the measure or measures; and (3) specify the time by which the ballot must be received in order to be counted. Each ballot so distributed shall (1) set forth the proposed action; (2) provide the members an opportunity to specify approval or disapproval of each proposal; and (3) provide a reasonable time within which to return the ballot to the corporation. If the corporation has 100 or more members, any written ballot distributed to ten or more members shall provide, subject to reasonable specified conditions, that if the person solicited specifies a choice with respect to any such matter, the vote shall be cast in accordance with that specification.

In any election of directors, a written ballot that a member marks "withhold," or otherwise marks in a manner indicating that authority to vote is withheld, shall not be voted either for or against the election of a director.

Approval by written ballot shall be valid only when (1) the number of votes cast by ballot (including those ballots that are marked "withhold" or otherwise indicate that authority to vote is withheld) within the time specified equals or exceeds the quorum required to be present at a meeting authorizing the action, and (2) the number of approvals equals or exceeds the number of votes that would be required for approval at a meeting at which the total number of votes cast was the same as the number of votes cast by written ballot without a meeting.

A written ballot may not be revoked.

All written ballots shall be filed with the secretary of the corporation and maintained in the corporate records for at least three years.

#### SECTION 11. RECORD DATE

For purposes of determining the members entitled to notice of any meeting, entitled to vote at any meeting, entitled to vote by written ballot, or entitled to exercise any rights with respect to any lawful action, the board may, in advance, fix a record date. The record date so fixed

(a) for notice of a meeting shall not be more than 90 nor less than 10 days before the date of the meeting;

(b) for voting at a meeting shall not be more than 60 days before the date of the meeting;

(c) for voting by written ballot shall not be more than 60 days before the day on which the first written ballot is mailed or solicited; and

(d) for any other action shall not be more than 60 days before that action.

If not otherwise fixed by the board, the record date for determining members entitled (1) to receive notice of a meeting of members shall be the next business day preceding the day on which notice is given or, if notice is waived, the next business day preceding the day on which the meeting is held, and (2) to vote at the meeting shall be the day on which the meeting is held.

If not otherwise fixed by the board, the record date for determining those members entitled to vote by written ballot shall be the day on which the first written ballot is mailed or solicited.

If not otherwise fixed by the board, the record date for determining members entitled to exercise any rights with respect to any other lawful action shall be the date on which the board adopts the resolution relating to that action, or the 60th day before the date of that action, whichever is later.

For purposes of this section, a person holding a membership at the close of business on the record date shall be a member of record.

## SECTION 12. PROXIES

Each member entitled to vote shall have the right to do so either in person or by one or more agents authorized by a written proxy, signed by the person and filed with the secretary of the corporation. A proxy shall be deemed signed if the member's name is placed on the proxy (whether by manual signature, typewriting, telegraphic transmission, or otherwise) by the member or the member's attorney-in-fact.

If the corporation has 100 or more members, any form of proxy distributed to 10 or more members shall afford an opportunity on the proxy to specify a choice between approval and disapproval of each matter or group of related matters and shall provide, subject to reasonable specified conditions, that when the person solicited specifies a choice with respect to any such matter, the vote shall be cast in accordance with that specification. In any election of directors, any form of proxy that a member marks "withhold," or otherwise marks in a manner indicating that authority to vote for the election of directors is withheld, shall not be voted either for or against the election of a director.

Any proxy covering matters for which a vote of the members is required, including amendments of the articles of incorporation or bylaws changing proxy rights; certain other amendments of the articles of incorporation; removal of directors without cause; filling vacancies on the board of directors; the sale, lease, exchange, conveyance, transfer, or other disposition of all or substantially all of the corporate assets, unless the transaction is in the usual and regular course of the corporation's activities; the principal terms of a merger or the amendment of a merger agreement; or the election to dissolve the corporation, shall not be valid unless the proxy sets forth the general nature of the matter to be voted on or, with respect to an election of directors, the proxy lists those who have been nominated at the time the notice of the vote is given to the members.

A validly executed proxy shall continue in full force and effect until (a) revoked by the member executing it, before the vote is cast under that proxy, (i) by a writing delivered to the corporation stating that the proxy is revoked, or (ii) by a subsequent proxy executed by that member and presented to the meeting, or (iii) as to any meeting, by that member's personal attendance and voting at the meeting; or (b) written notice of the death or incapacity of the maker of the proxy is received by the corporation before the vote under that proxy is counted, provided, however, that no proxy shall be valid after the expiration of 11 months from the date of the proxy, unless otherwise provided in the proxy, except that the maximum term of a proxy shall be three years from the date of execution. A proxy may not be irrevocable.

### SECTION 13. ELECTION OF DIRECTORS

The chairman of the board, or the president if there is no chairman, shall appoint a committee to select qualified candidates for election to the board at least 90 days before the date of any election of directors. The nominating committee shall solicit nominations for vacancies on the board and shall endeavor to obtain at least two nominations for each vacant seat. The nominating committee shall make its report at least 60 days before the date of the election, or at such other time as the board of directors may set, and the secretary shall forward to each member, with the notice of meeting required by these bylaws, a list of all candidates nominated by committee under this section.

The members may nominate additional candidates for each vacancy by petition signed by at least five members of class eligible to elect such director.

The board shall formulate procedures that allow a reasonable opportunity for a nominee to communicate to members the nominee's qualification and the reasons for the nominee's candidacy, a reasonable opportunity for the nominee to solicit votes, and a reasonable opportunity for all members to choose among the nominees.

Without board authorization, no corporate funds may be expended to support a nominee for director after more people have been nominated for director than can be elected.

## ARTICLE IX

### DIRECTORS

**INTERIM GOVERNANCE.** Until such time as members are admitted to the corporation, Directors shall be appointed by the outgoing board of Directors at an annual meeting to be set by it. They shall serve a term of two years (and until their successors are elected); provided however that eight of the directors initially appointed after the adoption of these bylaws shall be designated to serve one year terms, and seven of said directors shall be designated to serve two year terms.

The board shall use its best efforts to make appointments which are consistent with the pattern of representation set forth in these bylaws for the member elected board. The number of initial voting directors shall be fifteen. The initial board shall be designated and shall hold initial terms as follows:

	One Year	Two Year
Community Organization (6)	xxx	xxx
Individual (3)	xx	x
Subscriber (3)	x	xx
At Large (3)	xx	x

### SECTION 1. DUTIES AND POWERS

Subject to any limitations contained in the articles or these bylaws and the provisions of the California Nonprofit Corporation Law, the activities and affairs of this corporation shall be conducted and all corporate powers shall be exercised by or under the direction of the board of directors. The board may

delegate the management of the activities of the corporation to any person or persons, management company, or committee however composed, provided that the activities and affairs of the corporation shall be managed and all corporate powers shall be exercised under the ultimate direction of the board.

Without prejudice to the general powers of the board, but subject to the same limitations, the board shall have the following powers:

(a) To select and remove at the pleasure of the board all officers, agents and employees; to prescribe powers and duties for them as may be consistent with law, the articles of incorporation, and these bylaws; to fix their compensation; and to require from them security for faithful service.

(b) Change the principal office or the principal business office in California from one location to another; cause the corporation to be qualified to conduct its activities in any other state, territory, dependency, or country and conduct its activities within or outside California; and designate any place within or outside California for holding any meeting of members.

(c) To adopt and use a corporate seal, and alter the form of seal. However, a seal shall not be required.

(d) To borrow money and incur indebtedness on behalf of the corporation, and cause to be executed and delivered for the corporation's purposed, in the corporate name, promissory notes, bonds, debentures, deeds of trust, mortgages, pledges, hypothecation, and other evidences of debt and securities.

(e) To exercise all other powers conferred by the California Nonprofit Corporation Law, or other applicable laws, consistent with the articles of incorporation and these bylaws.

## SECTION 2. STANDARD OF CARE

A director shall perform the duties of a director, including duties as a member of any committee of the board upon which the director may serve, in good faith, in a manner such director believes to be in the best interests of the corporation and with such care, including reasonable inquiry, as an ordinarily prudent person in a like position would use under similar circumstances.

## SECTION 3. NUMBER AND QUALIFICATION OF DIRECTORS

Directors shall be selected as set forth in this section. Directors need not be residents of the State of California. In

selecting directors, this organization shall have a strong commitment to minority representation on the board.

1. Six directors shall be elected by the Organization Members. Such directors must be a member of a member organization, and no more than one of these six directors may come from the same organization.

2. Three directors shall be elected by the Individual Members. Such directors must meet the qualifications for individual membership.

3. Three directors shall be elected by the Cable System Subscriber Members. Such directors must meet the qualifications for individual membership.

4. Three at-large directors shall be designated by the board of directors. Such directors must be members of a member organization, or be eligible for membership in one of the other two classes.

5. The Cable Company shall designate one non voting ex-officio director.

6. The Board of Supervisors of the City and County of San Francisco shall designate one non voting ex-officio director.

#### SECTION 4. SELECTION AND TERM OF DIRECTORS

Directors shall be elected at each annual meeting of the members, and shall hold office for a term of two years. If any vacancies on the board are not filled at any annual meeting, they may be elected at any special members' meeting held for that purpose or by written ballot. Each director, including a director elected to fill a vacancy or elected at a special members' meeting or by written ballot, shall hold office until the expiration of the term for which elected and until a successor has been elected and qualified.

No director may serve more than three consecutive terms, unless they first take a year off from serving on the board. Terms shall be staggered, so that only half the board is elected at each election.

#### SECTION 5. VACANCIES

A vacancy or vacancies on the board of directors shall be deemed to exist on the death, resignation or removal of any director, or upon an increase in the authorized number of directors. The board may declare vacant the office of a director who has been declared of unsound mind by a final order of court, or convicted of a felony, or been found by a final

order or judgment of any court to have breached any duty under Article 3, commencing with Section 5230, of the California Nonprofit Corporation Law. The board may also declare vacant the office of a director who has three unexcused absences from meetings of the board.

Except for a vacancy created by removal of a director by the members, vacancies on the board may be filled by a majority of the directors then in office, whether or not less than a quorum, or by the sole remaining director. The members may fill any vacancy or vacancies not filled by the directors.

#### SECTION 6. REMOVAL OF DIRECTORS

Any or all directors may be removed without cause only by the vote of the members or, if the corporation has fewer than 50 members, the vote of a majority of all members.

Any or all directors may be removed for cause by order or judgment of the Superior Court of the county in the State of California where the principal office of the corporation is located.

#### SECTION 7. RESIGNATION

Except as provided in this paragraph, any director may resign effective upon giving written notice to the chairperson of the board, the president, the secretary, or the board of directors of the corporation, unless the notice specifies a later time for the effectiveness of such resignation. If the resignation is effective at a future time, a successor may be elected to take office when the resignation becomes effective. Except upon notice to the Attorney General, no director may resign where the corporation would then be left without a director or directors in charge of its affairs.

#### SECTION 8. RESTRICTION ON INTERESTED DIRECTORS

Not more than 49% of the persons serving on the board of this corporation may be interested persons. An interested person is (1) any person currently being compensated by the corporation for services rendered to it within the previous 12 months, whether as a full- or part-time employee, independent contractor, or otherwise, excluding any reasonable compensation paid to a director as director; and (2) any brother, sister, ancestor, descendant, spouse, brother-in-law, sister-in-law, son-in-law, daughter-in-law, or father-in-law of any such person. However, any violation of the provisions of this paragraph shall not affect the validity or enforceability of any transaction entered into by the corporation.

## SECTION 9. LIMITATION ON SELF-DEALING TRANSACTIONS

No director shall enter into a transaction with this corporation in which said director has a material financial interest unless prior to consummating the transaction, or any part thereof, the transaction is approved by the Attorney General of the State of California or by the board, not counting the vote of the interested director or directors, as provided in Section 5233 of the California Nonprofit Corporation Law.

## SECTION 10. FEES AND COMPENSATION OF DIRECTORS

Directors may receive such compensation, if any, for their services as director or officer, and such reimbursement of expenses, as may be determined by the board to be just and reasonable, and no obligation, otherwise valid, to pay such compensation shall be voidable merely because the persons receiving the compensation participated in the decision to pay it.

## SECTION 11. NON-LIABILITY OF DIRECTORS

Directors shall not be personally liable for the debts, liabilities or other obligations of the corporation.

# ARTICLE X

## MEETINGS OF THE BOARD

### SECTION 1. CALL, NOTICE AND LOCATION

Immediately after each annual meeting of members, the board shall hold a regular meeting for purposes of organization, selection of directors designated by the board, election of officers, and transaction of other business. Notice of this meeting is not required.

Regular meetings of the board may be held without notice if the time and place of such meetings are fixed by the board. Board meetings will be held no less than quarterly. Special meetings of the board may be called by the chairperson of the board, the president, the secretary, the Executive Committee, or by one-third of the directors then in office, and may be held at any place within or without the State of California which has been designated in the notice of the meeting. Special meetings shall be held upon seven days' notice to each director at his or her address or telephone number as shown on the records of the corporation, and the channel must carry notice of board meetings at least seven days in advance.

All meetings of the board must be held within the City and County of San Francisco, and must be reasonable accessible to all parties.

## SECTION 2. WAIVER OF NOTICE

Notice of any meeting need not be given to any director who signed a waiver of notice or a written consent to holding the meeting or who approved the minutes thereof, whether before or after the meeting, or who attends the meeting without protesting, prior thereto or at its commencement, the lack of notice to such director. All such waivers, consents and approvals shall be filed with the corporate records or made a part of the minutes of the meetings.

## SECTION 3. PARTICIPATION BY TELEPHONE

Members of the board may participate in a meeting through use of conference telephone or similar communications equipment, so long as all members participating in such meeting can hear one another. Such participation constitutes presence in person at such meeting.

## SECTION 4. QUORUM

A majority of the directors in office shall constitute a quorum for the transaction of business. Every act or decision done or made by a majority of the directors present at a meeting duly held at which a quorum is present shall be regarded as the act of the board. A meeting at which a quorum is initially present may continue to transact business notwithstanding the withdrawal of directors, if any action taken is approved by at least a majority of the required quorum for such meeting.

## SECTION 5. ADJOURNMENT

A majority of the directors present, whether or not a quorum is present, may adjourn any meeting to another time and place. If the meeting is adjourned for more than 24 hours, notice of the time or place shall be given prior to the time of the adjourned meeting to the directors who were not present at the time of the adjournment.

## SECTION 6. ACTION WITHOUT MEETING

Any action required or permitted to be taken by the board may be taken without a meeting, if all members of the board, individually or collectively, consent in writing to such action. Such written consent or consents shall be filed with the minutes of the proceedings of the board and shall have the same force and effect as the unanimous vote of such directors.

## ARTICLE XI

### COMMITTEES

#### SECTION 1. COMMITTEES OF THE BOARD

The board may create one or more committees, each consisting of two or more directors, to serve at the pleasure of the board. Any such committee, to the extent provided in the resolution of the board, shall have all the authority of the board, except that no committee may:

(a) fill vacancies on the board or in any committee which has the authority of the board;

(b) fix compensation of the directors for serving on the board or on any committee;

(c) amend or repeal bylaws or adopt new bylaws;

(d) amend or repeal any resolution of the board which by its express terms is not so amendable or repealable;

(e) appoint committees of the board or the members thereof.

#### SECTION 2. MEETINGS AND ACTION OF COMMITTEES

The board may adopt such rules governing the proceedings of any committee as are not inconsistent with the provisions of these bylaws.

## ARTICLE XII

### OFFICERS

#### SECTION 1. OFFICERS

The officers of this corporation shall be a president, a secretary, and treasurer. The corporation may also have, at the discretion of the board, a chairperson of the board, one or more vice presidents, one or more assistant secretaries, one or more assistant treasurers, and such other officers as may be appointed in accordance with the provisions of Section 3 of this Article XI. Any number of offices may be held by the same person, except that neither the secretary nor the treasurer may serve concurrently as either the president or the chairperson of the board.

#### SECTION 2. ELECTION OF OFFICERS

The officers of the corporation, except those appointed in accordance with the provisions of Section 3 of this Article XI, shall be chosen by the board, and each shall serve at the pleasure of the board, subject to the rights, if any, of an officer under any contract of employment.

### SECTION 3. SUBORDINATE OFFICERS

The board of directors may appoint, and may authorize the chairperson of the board or the president or another officer to appoint, any other officers that the business of the corporation may require, each of whom shall have the title, hold office for the period, have the authority, and perform the duties specified or determined from time to time by the board.

### SECTION 4. REMOVAL OF OFFICERS

Subject to the rights, if any, of an officer under any contract of employment, any officer may be removed, with or without cause, by the board of directors, at any regular or special meeting of the board, or, except in case of an officer chosen by the board of directors, by an officer on whom such power of removal may be conferred by the board of directors.

### SECTION 5. RESIGNATION OF OFFICERS

Any officer may resign at any time by giving written notice to the corporation. Any resignation shall take effect upon receipt of that notice or at any later time specified in that notice; and, unless otherwise specified in that notice, the acceptance of the resignation shall not be necessary to make it effective. Any resignation is without prejudice to the rights, if any, of the corporation under any contract to which the officer is a party.

### SECTION 6. VACANCIES IN OFFICES

A vacancy in any office because of death, resignation, removal, disqualification, or any other cause, shall be filled only in the manner prescribed in these bylaws for regular appointments to that office.

### SECTION 7. RESPONSIBILITIES OF OFFICERS

(a) Chairperson of the board. If such an officer be elected, the chairperson of the board shall preside at meetings of the board of directors and exercise and perform such other powers and duties as may be from time to time assigned by the board. If there is no president, the chairperson of the board shall, in addition, be the chief executive officer of the corporation and shall have the powers and duties prescribed in paragraph b, below.

(b) President. Subject to such supervisory powers as may be given by the board of directors to the chairperson of the board, if any, the president shall, subject to the control of the board of directors, generally supervise, direct and control the business and the officers of the corporation. In the absence of the chairperson of the board, or if there be none, the president shall preside at all meetings of the board of directors, and shall have such other powers and duties as may be prescribed by the board.

(c) Vice-Presidents. In the absence or disability of the president, the vice presidents, if any, in order of their rank as fixed by the board of directors, shall perform all the duties of the president, and when so active shall have all the powers of, and be subject to all the restrictions upon, the president. The vice president shall have such other powers and perform such other duties as from time to time may be prescribed for them respectively by the board of directors or the chairperson of the board.

(d) Secretary. The secretary shall attend to the following:

(i) Book of minutes. The secretary shall keep or cause to be kept, at the principal office or such other place as the board may direct, a book of minutes of all meetings and action of directors and committees of the corporation, with the time and place of holding, whether regular or special, and, if special, how authorized, the notice given, the names of those present at such meetings, and the proceedings of such meetings.

(ii) Notices, seal and other duties. The secretary shall give, or cause to be given, notice of all meetings of the board required by the bylaws to be given; shall keep the seal of the corporation in safe custody; and shall have such other powers and perform such other duties as may be prescribed by the board or the bylaws.

(e) Treasurer. The treasurer shall attend to the following:

(i) Books of account. The treasurer shall keep and maintain, or cause to be kept and maintained, adequate and correct books and records of accounts of the properties and business transactions of the corporation, including accounts of its assets, liabilities, receipts, disbursements, gains, losses, capital, retained earnings, and other matters customarily included in financial statements. The books of account shall be open to inspection by any director at all reasonable times.

(ii) Deposit and disbursement of money and valuables. The treasurer shall deposit all money and other valuables in the name and to the credit of the corporation with such depositories as may be designated by the board of directors; shall disburse the funds of the corporation as may be ordered by the board of directors; shall render to the president and directors, whenever they request it, an account of all transactions of the corporation and of the financial condition of the corporation; and shall have other powers and perform such other duties as may be prescribed by the board.

## ARTICLE XIII

### INDEMNIFICATION

#### SECTION 1. RIGHT TO INDEMNITY

To the fullest extent permitted by law, this corporation shall indemnify its directors, officers, employees and other persons described in Section 5238(a) of the California Corporations Code, including persons formerly occupying any such positions, against all expenses, judgments, fines, settlements, and other amounts actually and reasonably incurred by them in connection with any "proceeding," as that term is used in that Section and including an action by or in the right of the corporation, by reason of the fact that such person is or was a person described by that Section. "Expenses," as used in this bylaw, shall have the same meaning as in Section 5238(a) of the California Corporations Code.

#### SECTION 2. APPROVAL OF INDEMNITY

On written request to the board by any person seeking indemnification under Section 5238(b) or 5238(c) of the California Corporations Code, the board shall promptly determine in accordance with Section 5238(e) of the California Corporations Code whether the applicable standard of conduct set forth in Section 5238(b) or Section 5238(c) has been met and, if it has, the board shall authorize indemnification. If the board cannot authorize indemnification because the number of directors who are parties to the proceeding with respect to which indemnification is sought prevents the formation of a quorum of directors who are not parties to the proceeding, the board shall promptly call a meeting of members. At that meeting, the members shall determine under Section 5238(e) of the California Corporations Code whether the applicable standard of conduct set forth in Section 5238(b) or Section 5238(c) has been met and, if it has, the members present at the meeting in person or by proxy shall authorize indemnification.

### SECTION 3. ADVANCEMENT OF EXPENSES

To the fullest extent permitted by law and except as is otherwise determined by the board in a specific instance, expenses incurred by a person seeking indemnification under this Article in defending any proceeding covered by this Article shall be advanced by the corporation before final disposition of the proceeding, on receipt by the corporation of an undertaking by or on behalf of that person that the advance will be repaid unless it is ultimately determined that the person is entitled to be indemnified by the corporation for those expenses.

### SECTION 4. INSURANCE

The corporation shall have the power to purchase and maintain insurance on behalf of its officers, directors, employees, and other agents against any liability asserted against or incurred by any officer, director, employee, or agent in such capacity or arising out of the officer's, director's, employee's, or agent's status as such.

## ARTICLE XIV

### RECORDS AND RIGHTS OF INSPECTION

#### SECTION 1. ARTICLES AND BYLAWS

This corporation shall keep at its principal office in the State of California the original or a copy of its articles and bylaws as amended to date, which shall be open to inspection by the directors and members at all reasonable times during office hours.

#### SECTION 2. BOOKS AND RECORDS

This corporation shall keep adequate and correct books and records of account and minutes of the proceedings of the board and of the committees of the board, and a record of each member's name, address, and class of membership. These records shall be kept at the corporation's principal office in the State of California or at such place or places designated by the board. Minutes shall be kept in written form and other books and records shall be kept either in written form or in any other form capable of being converted to written form.

#### SECTION 3. INSPECTION BY DIRECTORS

Every director shall have the absolute right at any reasonable time to inspect all books, records, documents and physical properties of every kind of the corporation. This inspection may be made in person or by an agent or attorney, and the right of inspection includes the right to copy and make extracts of documents.

#### SECTION 4. INSPECTION BY MEMBERS

Subject to Division 2, Part 2, Chapter 13, Article 3 (commencing at Section 6330) of the California Corporations Code and unless the corporation provides a reasonable alternative as provided below, any member may do either or both of the following for a purpose reasonably related to the member's interest as a member:

(a) Inspect and copy the records of members' names, addresses, and voting rights during usual business hours on five days' prior written demand on the corporation, which must state the purpose for which the inspection rights are requested; or

(b) Obtain from the secretary of the corporation, on written demand and tender of a reasonable charge, a list of names, addresses, and voting rights of members who are entitled to vote for the election of directors as of the most recent record date for which that list has been compiled, or as of the

date, after the date of demand, specified by the member. The demand shall state the purpose for which the list is requested. The secretary shall make this list available to the member on or before the later of ten days after (i) the demand is received or (ii) the date specified in the demand as the date as of which the list is to be compiled.

The corporation may, within ten business days after receiving a demand under this section, make a written offer of an alternative method of reasonable and timely achievement of the proper purpose specified in the demand without providing access to or a copy of the membership list. Any rejection of this offer must be in writing and must state the reasons that the proposed alternative does not meet the proper purpose of the demand.

If the corporation reasonably believes that the information will be used for a purpose other than one reasonably related to a person's interest as a member, or if it provides a reasonable alternative under this section, it may deny the member access to the membership list.

Any inspection and copying under this section may be made in person or by the member's agent or attorney. The right of inspection includes the right to copy and make extracts. Any right of inspection extends to the records of any subsidiary of the corporation.

On written demand on the corporation, any member may inspect, copy and make extracts of the accounting books and records and the minutes of the proceedings of the members, the board, and committees of the board at any reasonable time for a purpose reasonably related to the member's interest as a member. Any such inspection and copying may be made in person or by the member's agent or attorney. Any right of inspection extends to the records of any subsidiary of the corporation.

#### SECTION 5. ANNUAL REPORT

The board shall cause an annual report to be sent to the members and directors within 120 days after the end of the corporation's fiscal year. That report shall contain the following information, in appropriate detail, for the fiscal year:

(1) The assets and liabilities, including the trust funds, of the corporation as of the end of the fiscal year.

(2) The principal changes in assets and liabilities, including trust funds.

(3) The revenue or receipts of the corporation, both unrestricted and restricted to particular purposes.

(4) The expenses or disbursements of the corporation for both general and restricted purposes.

(5) Any information required by section 6322 of the California corporations code regarding transactions between the corporation and interested persons, and indemnifications or advances to officers or directors.

The annual report shall be accompanied by any report on it of independent accountants or, if there is no such report, by the certificate of an authorized officer of the corporation that such statements were prepared without audit from the corporation's books and records.

This requirement of an annual report shall not apply if the corporation receives less than \$25,000 in gross receipts during the fiscal year, provided, however, that the information specified above for inclusion in an annual report must be furnished annually to all directors and to any member who requests it in writing.

#### ARTICLE XV

##### CONSTRUCTION AND DEFINITIONS

Unless the context requires otherwise, the general provisions, rules of construction, and definitions in the California Nonprofit Corporation Law shall govern the construction of these bylaws. Without limiting the generality of the above, the masculine gender includes the feminine and neuter, the singular number includes the plural, the plural number includes the singular, and the term "person" includes both the corporation and natural person.

#### ARTICLE XVI

##### AMENDMENTS

##### SECTION 1. AMENDMENT BY BOARD

Subject to the rights of members under Section 2 of this article and the limitations set forth below, the board may adopt, amend, or repeal bylaws unless the action would materially and adversely affect the members' rights as to voting or transfer. The board may not extend the term of a director beyond that for which the director was elected. Amendments must be approved by a two-thirds vote of all the members of the board.

Once members have been admitted to the corporation, the board may not, without the approval of the members, specify or change any bylaw provision that would:

(a) Fix or change the authorized number of directors,

(b) Fix or change the minimum or maximum number of directors, or

(c) Change from a fixed number of directors to a variable number of directors or vice versa.

If any provision of these bylaws requires the vote of a larger proportion of the board than is otherwise required by law, that provision may not be altered, amended, or repealed except by that greater vote.

Without the approval of the members, the board may not adopt, amend, or repeal any bylaws that would:

(a) Increase or extend the terms of directors;

(b) Allow any director to hold office by designation or selection rather than by election by the members;

(c) Increase the quorum for members' meetings;

(d) Repeal, restrict, create, expand, or otherwise change proxy rights; or

(e) Authorize cumulative voting.

## SECTION 2. AMENDMENT BY MEMBERS

New bylaws may be adopted, or these bylaws may be amended or repealed, by approval of the members, provided, however, that if the corporation has more than one class of voting members, any amendment that would materially and adversely affect the rights of a class as to voting or transfer, in a manner different than the action affects another class, must be approved by the members of that adversely affected class. Any provision of these bylaws that requires the vote of a larger proportion of the members than otherwise is required by law may not be altered, amended, or repealed except by the vote of that greater number. No amendment may extend the term of a director beyond that for which the director was elected.

**CERTIFICATE OF ADOPTION**

I, \_\_\_\_\_, certify that I am the  
\_\_\_\_\_ of this corporation, and that these Bylaws  
are the Bylaws of the corporation as adopted by \_\_\_\_\_  
\_\_\_\_\_ effective this \_\_\_\_ day of  
\_\_\_\_\_, 19\_\_\_\_.

\_\_\_\_\_

FAX TRANSMISSION FROM ZANE BLANEY

TO: Community Memory / E. Pine 524-3599

DATE: 8/16/91 TIME: 11 AM

RE: S.F.C.T.C.

NOTES: IF your decision is yes, could you FAX

me your application form. Our next board meeting

is scheduled for Monday, Sept. 9<sup>th</sup> at 6:15 PM. You

are invited to attend. Our office is located in the Grant Building  
1095 Market St. #704. Thanks for your time and interest. Zane

TOTAL NUMBER OF PAGES, INCLUDING THIS PAGE: 12

PHONE: 415-206-0200  
FAX: 415-206-1001



## SAN FRANCISCO COMMUNITY TELEVISION CORPORATION

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1990 FRANCHISE AMENDMENT WINDOW - PUBLIC ACCESS RECOMMENDATIONS

DRAFT REPORT - SUBMITTED BY THE SF COMMUNITY TELEVISION CORPORATION

PUBLIC ACCESS BACKGROUND:

- 1964: The City of San Francisco grants a franchise to Television Signal Corporation to build and operate a cable television system in the City and County of San Francisco.
- 1970: The franchise is transferred to Viacom Cablevision, Inc.
- 1973: Public Access cable channel 25 is created for the use of residents of San Francisco. It is operated by Viacom.
- 1980: The Franchise is amended to provide for the establishment of a Citizen's Telecommunications Policy Committee (CTPC) to oversee matters related to cable television in San Francisco.
- 1984: The Franchise is amended to provide for a disbursement of 0.2% of the total 5% franchise fee paid to The City by Viacom for "access programming and development". "Access" includes municipal, educational, and public access to cable TV channels.
- 1985: The CTPC begins a comprehensive review of the state of public access television in the U.S. and specifically, public access cable tv channel 25 in San Francisco.
- 1987: Based on recommendations of the study of public access nationally and in San Francisco, the San Francisco Community Television Corporation (SFCTC) is created and a Board of Convenors is appointed.
- 1988: The Franchise is amended to recognize the creation of the San Francisco Community Television Corporation (SFCTC) to promote and encourage the use of community/public access to serve the needs of the many diverse communities of San Francisco and to advise the City on matters pertaining to public access television. The Franchise is also amended to reflect that the not-for profit corporation shall be funded via a contract with the Board of Supervisors with the SFCTC receiving no less than 1/3 of the 0.2% portion of the Franchise Fee.
- 9/1988: The Board of Convenors of the SFCTC completes all of its designated tasks and selects the first Board of Directors.
- 1990: The Board of Supervisors increases the funding allocation to the SFCTC from \$30,000 to \$85,000 for fiscal year 1990/91.
- 1990: The Board of Supervisors amends the Franchise to eliminate the matching funding requirement for the SFCTC for its contract with the City.
- 1990: The three year window to amend the franchise agreement is opened. The December 1, 1990, report to the Board of Supervisors deadline is extended to February 1, 1991.

Franchise Amendment Window - Public Access Recommendations  
Page Two

#1 - (#12): REPRESENTATION ON THE CTPC

The San Francisco Community Television Corporation should have a seat on the Citizens Telecommunications Policy Committee.

The Grantee and representatives of the education community and city agencies currently are listed. The new npo is charged with advising the City but currently has no specific seat on the CTPC since the elimination of sub-committees.

SECTION 1 (a) FRANCHISE AGREEMENT (page 1)

Amend to include: The Committee shall consist of no more than nine (9) people and represent cable television subscribers and other public members, the Grantee, representatives of the education community, agencies of the City, and the San Francisco Community Television Corporation.

#2 - (#13): CHANGE OF NAME

Substitute the San Francisco Community Television Corporation (SFCTC) for any language referring to the public access not-for-profit corporation.

At the time the last franchise was reviewed the SFCTC was not officially incorporated or underway. It is now a non-profit corporation functions as a contractor for the City and County of San Francisco.

SECTION 8 (a) FRANCHISE AGREEMENT (page 8)

Substitute San Francisco Community Television Corporation (SFCTC) for "a not for profit corporation".

#3 - (#14): TRANSFER OF MANAGEMENT OF PUBLIC ACCESS TO SFCTC

Add an additional goal to the purpose, function, and responsibility of the SFCTC to include the goal to assume management of public access.

Page 8 section 8(a) of the Franchise Agreement add:  
g. The goal of the SFCTC is to assume management of public access channel 25 and any additional public access channels.

#4 - (not in CTPC recs): TO AMEND LANGUAGE IN CURRENT FRANCHISE

This will amend the language of SECTION 2(a)(4) FRANCHISE AGREEMENT (page 5) Retain current language. Amend to add additional Appendices.

#5 - (#15): APPENDIX 1 -- FACILITIES, STUDIO SIZE, AND OFFICE SPACE

This is to provide for adequate individualized spaces for production, staffing, viewing, and meetings.

Page Three

Currently the "head-end", the control room for the station and editing are all located in the same room. There is only one workspace available for Access staff. If additional edit suite were added and staff, along with increased usage, additional space is essential for staff, production, and meetings/trainings.

Amend to include: The Grantee shall provide administrative office space; separate, individual workspaces for editing, viewing, and any additional production facilities so they may be used simultaneously without negatively impacting on other production facilities.

#6 - (#16): APPENDIX 2 -- EQUIPMENT AND SIGNAL/IMAGE QUALITY STANDARDS  
The access signals, and specifically that of channel 25, need to be assessed as equivalent to the rest of the cable transmissions. There needs to be a method of assessment and improvement to insure the best possible technological transmission. This should happen on an on-going and at the minimum annual basis.

There have been numerous complaints regarding the transmission of channel 25 programming. This is to assure that the quality of production facilities and the quality of transmission facilities are maintained at broadcast quality standards.

Retain current language. Amend to include: An independent engineering consultant will evaluate annually the technical equipment and signal image quality of video, audio, and frequency modulated signals, to recommend technical standards to ensure that the signals produced at and cablecast from channel 25 are equal in quality with the rest of the Viacom cable system.

#7 -(not in CTPC recs, see #15): APPENDIX 3 -- EQUIPMENT

There must be adequate equipment available to the public for the production of community programming. It should be sufficient in technical quality and availability.

Currently the studio (since the last amendment to the franchise) is adequate (pending a full audio and video technical evaluation). There is a significant need for additional editing, portable equipment, accessories, and multiple camera remote equipment. There should be multiple production formats available for the variety of community users.

Retain current language. Amend to include:

- b. One (1) video production switcher for use in the studio with chroma key effect.
- c. Two (2) genlockable time base correctors one for use in the production studio for pre-recorded video roll-ins per Appendix 2; the other for channel 25. If a second public access channel is added a third time base corrector should be provided for the channel.

Page Four

- e. Five (5) character generators. Four (4) with durable storage (ie. minidisks, microdisks, etc.). One for channel use, one for studio production, two for editing/post production, one for use with multiple camera remote productions (see j.).
- f.1. Two (2) 3/4" U-Matic cassette player/recorders for studio production.
- f.2. Two (2) 3/4" U-Matic cassette players for cablecasting.
- f.3. Two (2) S-VHS player/recorders for studio production.
- f.4. Two (2) S-VHS players for cablecasting.
- f.5. One (1) S-VHS recorder and one (1) 3/4" recorder for tape viewing and duplicating with one (1) 20" monitor/receiver (S compatible).
- g.1. One (1) 10x2 audio production mixer for studio productions.
- h.1. Maintain current VHS edit system.
- h.2. One (1) S-VHS to S-VHS stand alone editing system with full fade to black capability in a dedicated bay separate from the control room and other edit/production/viewing areas with post production four channel audio mixer and microphone, audio cassette player, and cd.
- h.3. One (1) 3/4" to 3/4" stand alone editing system with full fade to black capability in a dedicated bay separate from the control room and other edit/production/viewing areas with post production four channel audio mixer and microphone, audio cassette player, and cd player.
- i.1. Six (6) hand-held microphones (cardioid and omni), twelve (12) lavalier microphones, two (2) shotgun microphones. All in working condition at any given time for studio and field production use.
- i.2. Three (3) portable 4x1 audio mixers. Two which can be stacked for 8x2 mixing for field production.
- i.3. The current two (2) VHS camcorders/field production packages to be replaced as needed by S-VHS industrial camcorders. Light kits and accessories to be replaced as needed.
- i.4. Two (2) additional industrial S-VHS camcorders/field production packages with technical specifications of minimum the equivalent of the Panasonic AG450 S-VHS camcorder, with lighting kits, microphones, tripod, four (4) batteries per package, AC power supply and cases.
- i.5. Two (2) additional industrial S-VHS camcorders/field production packages with technical specification of minimum the equivalent of the Panasonic AG460 S-VHS camcorder, with lighting kits, microphones, triods, four (4) batteries per package, AC power supply and cases.
- i.6. Nine (9) portable light kits (this includes the current three mentioned in i.3. and the two described in i.4. and the two in i.5.).
- j. One (1) multiple camera remote field production system with three three chip, genlockable color cameras; three tripods; video production switcher with key capability; S-VHS recorder with audio meters and line level input and industrial connectors; four b/w line monitors, a color preview and color program monitor, a color monitor for the recorder; a 6x2 audio mixer, one shotgun microphone, four lavalier microphones; character generator with storage capability (see e.); a waveform monitor and vectorscope all engineered as a system to be used in field production with relative ease of use and set up built into the design with patch panels and field lighting equipment for use with the system.
- k. One (1) portable modulator and one (1) de-modulator and all applifiers, accessories and equipment necessary for live remote cablecasts.

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#8 -(#17) APPENDIX 4 -- MAINTENANCE AND REPAIR OF EQUIPMENT

All equipment must be maintained in perfect operating condition. If needed to be replaced, it should be replaced with equivalent or preferable improved technologies when it is no longer practical to repair.

To provide equipment and not maintain it properly is the equivalent of providing nothing at all. It is essential that the community producer be provided on a consistent basis with well maintained equipment. (Please note this for Recommendation #6. It is critical that production equipment meet the standards of the transmission equipment.)

Retain current language. Amend to include: Equipment and signal quality described in the Appendices shall be kept in good operating condition and replaced by equivalent or improved technologies when no longer practical to repair. Substitute: San Francisco Community Television Corporation (SFCTC) for "the Public Access Corporation (PAC)".

#9 -(#18) APPENDIX 5 -- HOURS OF OPERATION

The waiting period for access users must be kept at a minimum. Standards must be established that allow for a minimum wait for programming time (series and one-shots); basic trainings; and production facilities. A trigger mechanism must be established to insure a minimum wait for all of the services provided to the public access user.

Currently there is an indeterminate wait for any programming time (probably at least three months), and the waiting period is increasing all the time. There is at least a one year wait for any series programming time slot including one half an hour once a month on a regular basis. Recent estimates show at least a four year wait for a weekly evening half an hour time slot. (This wait is indeterminate due to the policies that allow any individual to retain their programming slot as long as they provide new programming.) There is also a backlog of available evening and weekend time for production in the studio. While Viacom has made evenings and Saturdays available, Sundays, and expanded hours must be reviewed per demand. (See also Policies, Recommendation #12.)

Omit current language for the following:

- a. Cablecasting hours will be increased as demand increases. Individual programs of 60 minutes or shorter should be cablecast within one month of Playback Request Form being filled out and filed with Viacom. Series program time slots of 30 minutes or less should be scheduled within two months of Playback Request. Cablecast time should be increased according to demand. The request for playback records will be made available to the CTPC and the SFCTC. The Grantee and the

Page Six

SFCTC should work together to review demand for channel space and playback policies. Cablecasting should be a minimum of six days a week, ten hours a day priority being given to evenings and Saturdays and Sundays.

b. The studio and other production facilities hours will be increased as demand increases. Viacom and the SFCTC will work together to determine need. Production facilities should be available a minimum of six days a week, eight hours a day giving priority to evenings and Saturdays and Sundays.

#### #10 -(#25) APPENDIX 6 -- STAFFING

There must be adequate staff to provide for sufficient hours of operation, cablecasting and production as demand requires. Trigger mechanisms must be put in place to allow for meeting increased demand. A minimum of three full time staff people should be available.

The current staff is doing a significant job, but must be supported so the access users can have the continually increasing demands met for cablecasting, production, and training.

Omit current language for the following:

The Grantee shall provide, at a minimum, three (3) full time access coordinators plus additional staff as needed to provide adequate channel time, trainings, and facilities available to meet hours of operation for cablecast and facilities usage and to ensure the proper functioning of the studio and equipment.

#### #11 -(#19) APPENDIX 7 -- TRAINING

The Grantee should provide for basic training on at least a monthly basis for each production facility provided for public access. This includes the studio, portable equipment, and editing. These sessions should also be rotated and flexible in the times they are offered to better facilitate the citizen's schedules.

Currently there are monthly studio sessions offered and portable equipment trainings approximately every three months. In cases of effective community outreach waitlists can exceed three months. There should be a trigger mechanism to provide for increasing the number of trainings to eliminate a wait list of over one month per type of training.

Omit current language for the following:

a. The Grantee shall provide basic, hands-on orientation, training, workshops for studio use, single camera field production, editing, and multiple camera remotes. Trainings shall be offered as demand requires. Studio trainings should be offered at a minimum of once a month. Single camera field production trainings should be made available a minimum of every other month. Additional trainings will be offered if a wait of more than two months occurs for basic studio and camcorder.

b. The Grantee shall make arrangements with the SFCTC to schedule studio and equipment time for additional classes taught by the SFCTC on an on-going basis, up to twenty-four hours per month. The SFCTC shall be financially responsible for damage to the studio or equipment and the safety of the participants during these workshops and will hold Viacom harmless from any claims arising from any such activity.

#12 -(#20) APPENDIX 8 -- ACCESS POLICY

There are several specific areas of access policy recommended to be reviewed. Because of the implications and ramifications on the Grantee's operation of public access it is recommended that the Grantee and the SFCTC work together to formulate public access policies in the public interest. The four major areas of review are: 1) adequate, timely cablecast time, and eliminating the long waitlists for trainings and facility usage; 2) live cablecast time and local programming time; 3) fees for services should be eliminated (perhaps with other policies formulated) to insure low-income and disadvantaged communities are able to become involved in public access; 4) the producers should own what they create, policies could be developed to protect the Grantee against abuse of public facilities for profit or gain.

The Cable Communications Policy Act of 1984 provides for local franchising authorities to determine policies regarding public, educational, and governmental access. Current policies have been formulated by the Grantee. This is not to criticize policy, but to open the policies to community review and allow for community input and standard to be developed to enhance public access programming efforts. Policy should be reviewed on an annual basis looking at all aspects of public access including channel use and facilities and training availability and to insure that all communities of San Francisco are served.

Omit current language for the following:

- a. Production and playback time shall be provided exclusively to residents of the City and County of San Francisco.
- b. The Grantee will work with the SFCTC to review and evaluate all public access policies as they pertain to channel and facilities scheduling and usage particularly to ensure that waitlists for programming, trainings and facilities be kept to a minimum, no longer than ten weeks. The SFCTC and the Grantee will report recommendations on Access policy to the City.
- c. An adequate amount of live cablecast time should be made available to better support the use of channel 25 as a place for community forums, current events, and information dissemination.
- d. Fees for facility use and services should be eliminated as discriminatory to provide for equal opportunity for low-income and disadvantaged communities.
- e. Programs produced with the Grantee's equipment as required by the Franchise Agreement shall remain the property of the producer with policies developed to prevent abuse of public access resources for profit or gain.

#13 -(#21) APPENDIX 9 -- AVAILABILITY OF RECORDS AND DOCUMENTS

To determine demand and need for public access facilities the Grantee must keep records and documents that are available to the public, the City, and the SFCTC to determine the demand and estimated waiting period for services. There should be a mechanism developed to evaluate performance of public access television to insure it meets the public interest.

Since the Grantee operates the public access facilities in the public interest, there must be an opportunity to review and evaluate the performance. Standards should be set by the City to determine this.

Omit current language for the following:

The Grantee shall permit inspection of public access users forms, applications, complaint forms, equipment and maintenance records and monthly programming schedule during normal business hours upon four-eight hours advance notice.

#14 -(#22) LIVE CABLECASTS

The Grantee per franchise must provide for two-way (live) cablecast transmission form anywhere in the cable system. At a minimum there must be definite sites designated, equipment provided, and a designated frequency assigned by the Grantee to provide for this capability.

The franchise requires this and it is considered an essential component to local cable programming.

Section 2, 2(a)(1) "The system shall further have the capability of two-way transmission modulated broadband video. Two-way capability means that the cable system has the potential to receive a signal at a location on the cable system on a set frequency and to transmit that signal in an upstream direction from that location to the system's head-end."

The Grantee shall provide a modulator, demodulator, and all necessary equipment and amplifiers (see Recommendation #7, Appendix 3, Equipment, k.) on a designated frequency solely for the use of community access for live transmission from any location in the cable system. Policies shall be developed to allow greater channel space available for live programming (see also Recommendation #12: Appendix 8 c.).

#15 -(see #23) CHANNEL ALLOCATION

Public, educational, and governmental access programming must be on the lowest cost, basic tier of cable services.

These non-profit services are nationally becoming acknowledged as important community communications services and should not be denied to any cable subscriber due to increased cost.

The public, educational, governmental, and community programming channels shall be located on the lowest cost basic tier of basic cable service.

#16 -(#24) PROMOTION/MARKETING

The Grantee should contribute its significant public information resources to assist the public access user and the SFCTC in promoting the public access resources and programming efforts.

a. The Grantee shall provide public access with one bill stuffer per year for the purpose of promoting public access and community cable programming.

b. The Grantee shall provide public access with ten free advertising avail spots per month for the purposes of promoting public access and community cable programming.

#17 -(see #23) ADDITIONAL CHANNEL FOR COMMUNITY PROGRAMMING

There must be adequate prime time channel space available for video and informational text programming for the public access user without a lengthy wait and to allow for more spontaneous, live programming. An additional channel must be provided via trigger mechanisms.

It is essential that adequate space be provided in a timely manner with adequate time available for longer programming in the public interest.

a. At the time channel 25 is utilized with video programming for 70% of its channel capacity an additional channel shall be made available. If community need does not require a 24 hour channel, seven days a week, additional channel time would be made available on a specifically designated channel at designated times on evenings and weekends.

b. If adequate channel space is unavailable on channel 25 during prime time (weekdays, 6:00 pm - midnight; Saturdays; Sundays, 4:00 pm - 11:00 pm) for live cablecasts the Grantee shall provide a specifically designated channel at designated times for use for live cablecasts and community programs.

#18 (not in CTPC recs) COMMUNITY RADIO VIA CABLE

There should be space available on cable television for a non-broadcast, local radio television transmission to basic cable subscribers.