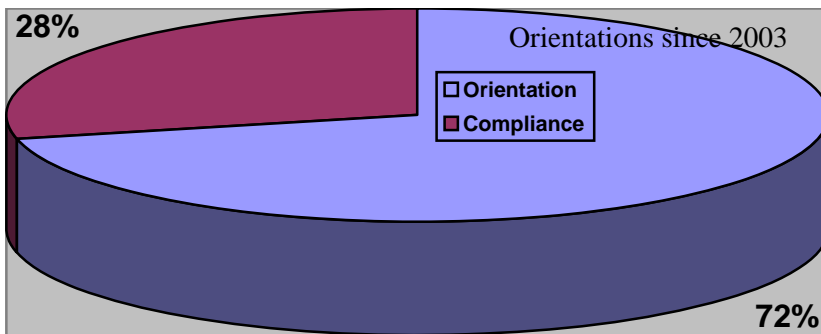


## Production Workshop Certifications

This report is a 5 year summary of workshop and training statistics from 2003-2008. This long-term view is intended to track the “trends” of facility interest and possibly serve as a discussion of our various training activities.

As a standard of introducing and establishing a fair and thorough explanation of what public access is we begin all individuals with a basic Orientation. Orientation is a group meeting to explain the history of access, how it’s managed, our values and Policies & Procedures, and how to participate.

In the past year, 316 new individuals registered for a basic Orientation. During the first three years of our occupancy at 1720 Market, the novelty of having a TV station on a Main Street San Francisco resulted in high traffic coming into our facilities. With the consistent advancement of consumer based, personal media products (affordable camcorders, high-speed internet access, non-linear editing software), our facilities have always been a venue for blossoming media enthusiasts and curious creative and socially conscious producers.



As a follow-up to our Orientation, interested individuals who intend to continue their involvement with access must complete a Compliance Form which explicitly demonstrated every individuals intent to accept and follow our Policies &

Procedures after reviewing not only our Policies, but also following a tour of our facilities and a brief introduction to the staff and production equipment. Through the course of offering monthly Orientations we’ve tracked a return rate of 28% individuals who continued involvement after attending an Orientation since 2003.

While we were preparing for our new location at 1720 Market Street; Access SF maintained our non-linear **Edit Suites** at temporary facilities at 50 Oak Street. We continued to use 2 non-linear Edit Suites through the Spring of 2007. Workshop capacity for training limited each workshop to 4 participants. Two participants would share a single edit station through the course of the workshop. The intent was to train as many people as quickly as possible on the new, upgraded equipment. When we moved into our new facilities on Market Street, an even higher demand for edit training increased the workshop size to six participants each session.

As part of the City’s mandate to discover new methods of generating funding for the survival of a access, our workshop fee for Edit Workshops increased from \$45 to \$65 at the beginning of our 2003 Fiscal Year. Workshops accommodating up to six participants at the \$65 workshop fee continued until July, 2004.

The \$65 workshop fee remained in place while registration began to go down. Honoring workshop evaluations, the workshop capacity was limited to 4 participants. At the same time, the affordability of miniDV personal camcorders increased the number of producers owning their own field equipment. The advent of home editing necessitated a new curriculum for workshop instruction. Linear, analog editing was becoming out of date. By 2006 demand for Linear editing was decreasing and the launch of our non-linear curriculum launched by winter of 2006.

Starting in April of 2007, we began teaching Final Cut Pro as our in-house non-linear edit application to meet with the advancement of editing technology. At the same time, we retained at least one non-linear Edit Suite as a resource for individual producers who have not completed training for non-linear editing. After one year following the discontinued linear edit workshops and training current editors to use Final Cut Pro, the standard Edit Workshop curriculum was upgraded. Edit workshops are now 4 days long, totaling 12 hours of hands-on training. The workshop fee for non-linear editing is now \$75.

Since we have upgraded Edit Facilities to non-linear systems, we were able to expand the number of Edit Stations from 2 suites to 3 suites bundled with Final Cut Pro, Motion, Photoshop and iMovie. Workshop capacity is still limited to 4 participants. This provided Access SF instructors the ability to lead a workshop with participants using a dedicated computer to conduct hands-on training. In several cases, one edit station would be shared between two people.

Six months following our initial Final Cut Pro workshop for editing, we introduced another workshop for iMovie. A curriculum for iMovie was designed to accommodate the various levels of computer literacy among our users. In order to register for a non-linear edit workshop, it was necessary to develop an Introduction to Non-Linear Editing. This workshop does not provide any certification; but helps guide users to understand which application best suits their current level of computer literacy. After this workshop, some users determine that they can teach themselves iMovie on their own computer and other individuals choose to take an edit workshop to help advance their understanding and familiarity with either iMovie or Final Cut Pro (they take our workshops and do not return to use the facilities). This does not necessarily reflect the demand or need of edit workshops at Access SF, but can be considered a competitive educational facility for editors.

A test-out option is available for producers to opt-out of Final Cut Pro Workshops. This test-out involves a demonstration that safe and effective proficiency with our edit suites can be achieved with minimal supervision. Though Final Cut Pro is popular, commercial edit software, not all users are proficient enough to operate it without minimal supervision.

During our 2007-2008 Fiscal Year; 28 individuals participated in a Final Cut Pro workshop. From this group, 21 successfully passed the workshop and were certified to use Final Cut Pro in our edit suites. From October 2007 to June 30, 2008; 8 individuals participated in an iMovie workshop. From this group, 4 passed with sufficient skill to

safely operate and edit using iMovie. During our 2007-2008 Fiscal Year, 4 individuals participated in the Final Cut Pro Proficiency test. Two individuals successfully passed.

Current data from the past Fiscal Year indicates a rise in workshop attendance. This is reflected in the attendance of the Introduction to Non-Linear Workshop and attendance of Final Cut Pro and iMovie Workshops.

**Field Cameras** have always been available to producers with minimal interruption. From our occupancy at Folsom Street, to our temporary facilities at 50 Oak Street and our current location at 1720 Market Street, Field Cameras were available for certified producers to produce new programs.

Workshops for new producers in need of camcorders have been offered since the CTC assumed management of public access. In November of 2000, the CTC introduced four Sony PD-150 miniDV camcorders. For the past 8 years, these camcorders were used in 96 Workshops to certify 402 Producers in Field Production. Every year, an average of 46 NEW Producers are certified for Field Production Equipment.

After nearly 8 years of consistent, uninterrupted use, the PD-150 camcorders began to malfunction and needed repair for a number of technical reasons. Earlier this year (2008) the CTC migrated 4 additional camcorders (Sony PD-170s) for field check out which are a slight upgrade to the PD-150 camcorders. We now use the PD-170 camcorders as the primary field cameras and maintain the PD-150 camcorders as additional backup when needed.

In January 2001, the workshop fee for Field Cameras increased from \$30 to \$45. The workshop fee increased again in October 2003 from \$45 to \$65. There was no change in workshop attendance until 2005. Typically field workshops are set to a maximum capacity of 6 participants.

Responding to workshop evaluations, the maximum capacity for a field workshop is now limited to 4 participants rather than 6. With the total number of field camcorders increasing to 8 and the overall similarity between PD-150 and PD-170 Camcorders, Field workshops are designed for participants to go through hands-on exercises with an assigned camcorder instead of sharing a single camera with another participant. This one-to-one ratio of machine to user set up helps build a more comprehensive understanding of the camera features, functions and operations of lighting kits and microphones.

If the workshop class size exceeds 4 participants, PD-150 camcorders can be used in the workshop to accommodate up to 6 participants while keeping field cameras available for Access Producers.

Trends for remote camera equipment has been affected with the introduction of more affordable consumer camcorders. These camcorders became more cost-effective with the development of palm-sized HD camcorders which use no video cassette tape. The design for light-weight portable consumer cameras have helped encourage the consumer market

to post short segments to the internet via social networking or on-demand video servers such as YouTube, MySpace, Friendster, Facebook, and various mobile communication video servers. Though the popularity and ease of uploading content is more widely available at virtually no cost, this does not replace the impact a public access facility has for the communities within San Francisco.

Four minute segments and video-blog sites do not provide the storage capacity a television station allows producers. The staff and volunteers at Access SF are also a valued resource for first-time producers and crew to learn how to fine-tune their skills and interest with the diverse mix of individuals that make up the public access community center. Users are not autonomous and anonymous providers of content. Staff is available to assist with a wide scope of obstacles producers encounter, including issues of fair use, talent releases, understanding pre-production concepts, and organizing a collaborative production with a volunteer crew.

As a competitive feature of access facilities, we have a fully functional **Main Studio**. The studio is equipped with 3 cameras, dolly & camera control hand units, programmable lighting grid, digital program switcher, 32 channel audio mixer, computer generated graphics, ClearCom communication for crew and audio equipment. The Main Studio workshop is a comprehensive 4-day training program.

Beginning in April of 2002, the Main Studio workshop capacity was set to 8 participants (group size is limited to the occupancy of the control room and the instructor/participant ratio). The re-certification process for previous studio users was a two-day workshop consisting of 3 hours each. We extended invitations to 172 individuals who were previously certified and **ACTIVELY** using the Main Studio on Folsom Street to register for workshops which did not have any workshop fee requirement. Individuals who did not have any activity in the last 12 months of the Folsom Street Studio were considered not interested in future studio productions.

The July 2002, Main Studio workshops were open to the general public, after completing an Orientation. Previously certified studio users from Folsom Street were still welcome to participate in the new studio workshop which consists of 12 hours of training scheduled in four sessions over a two week period. The workshop fee for the Main Studio was \$65.

In June 2003, in order to supplement funding needed to maintain operations of the facility, the Main Studio workshop fee was increased from \$65 to \$85. Workshop capacity remained at 8 participants, expandable to 10 if needed. In September of 2003 workshop registration declined in the number of participants for each workshop. This is also the same quarter Access SF was mandated to supplement operational costs and initiate a membership requirement. In total, an individual intending to air programming using the Main Studio no longer paid \$65 for starting a show; but rather \$36 (for a full year membership) and an additional \$85 for Main Studio training, totaling \$121. This cost would also increase if they had the need to get certified for field equipment (\$65) or editing (\$75).

The studio package alone provides members and volunteer crew with valuable industry experience. As an introduction to television media for individuals with no technical experience, the only pre-requisites are compliance to our policies & procedures and fulfilling the \$85 workshop fee. To complete the certification process, successful demonstration of main studio operations is put into practice by crewing on at least two community access productions which are produced and crewed by other Access SF members and volunteers.

Workshop attendance has been consistently spotty through the years. For years a workshop waiver program was in place for work-exchange. Historically, many of the workshop waiver registrants would not complete a workshop by either not showing up as scheduled or cancelling their participation with advance notice. Though most of these circumstances did not prevent an individual from registering for a studio workshop, inconsistent attendance or the lack of participants would have a direct impact on the effectiveness of a single workshop.

In the past year, we have encouraged early registration for the main studio workshop and encouraged participants to actively crew on a variety of productions to meet other access users, treating the facility as a media community center.

With the recent availability of the Flash Studio, many users have found it more effective to produce content without the need for volunteer crew. This new production segment has diverted some production from the Main Studio, but interest and need for the Main Studio is still in place. The Flash Studio does not have chroma-key capabilities, or the square footage allowing large performance or “breathing” room for more than 3 guests.

The DT report states, “No **Flash Studio** usage reported in 2002-03”. The reason there has no Flash Studio usage during this period was that the room was not finished at the time the facility was opened in April 2002 and it took many months to acquire all of the specialized equipment necessary to operate the room.

The Flash Studio is a single-user studio package. Much like the Main Studio, it has the capability to air live programming from inside the facilities, master shows onto DVCAM (or miniDV) format digital tape, accepts live calls, incorporates roll-in capabilities, and is a multi-camera (two camera) set up.

Demand for the Flash Studio was low for several years. All producers and volunteers who were previously certified for the sub-standard equipment in the Main Studio in the old facility on Folsom Street were re-trained on a completely upgraded and new Main Studio environment on Market Street.

Many individuals trained for the Flash Studio did not return to use the equipment. Reasons can be attributed to the complexity of running all components at once for a complete show, and the limited flexibility with the overall look of the environment. In early 2007, in response to the low interest with the Flash Studio (and the introduction of a second Access Channel), staff produced a specific LIVE – call-in format named SF Live.

The show format was intended to provide only minimal and basic instruction for operating the audio, switcher, and graphics in the Flash Studio. With more programming time available on the second channel two hour blocks of time were set aside for users to host these live shows. The format enabled users to operate a basic talk show while remaining interactive and current. Since the inception of the SF Live shows the use of the Flash Studio has been extensive.