

San Francisco Commons

a new public access model proposed by Bay Area Video Coalition

Response to Request for Proposals (RFP) #04-2009

Public Access Cable Channel Operator

City and County of San Francisco Department of Technology

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Proposing organization:

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1. Narrative

BAVC's unique position

With a 33 year history of serving the diverse communities of San Francisco in the realms of community media, technology, digital media training, and civic engagement, BAVC is uniquely positioned to become the City of San Francisco's public access provider. Unlike any other nonprofit in the city of San Francisco, BAVC holds relationships with thousands of media producers, hundreds of nonprofit organizations, the Bay Area and Silicon Valley's preeminent technology companies, over fifty public schools, and over 800 young people with whom we work each week. With our roots in community service in San Francisco, and relationships stretching to the highest tiers of public media nationally and internationally, it would serve our mission, and enhance our capacity to serve the community, should we be granted the contract to develop and oversee San Francisco's public access channels.

The spirit of public access is closely aligned with what BAVC believes is the future of public media: content and mission aligning to not merely inform the community but to engage them as students, teachers, creators, advocates, and citizens. The infrastructure and reach of public access provides the opportunity to bring together community members to identify issues and work together toward solutions. The blurring between "television" and Internet, and between producer and consumer, provides a unique opportunity for the exploration of "transmedia" with a purpose: re-imagining and articulating the future of public media with our communities leading its development.

With the City of San Francisco providing the context, public access is defined as a public service media community tasked with informing, engaging and giving voice to the City's diverse sectors, and allowing them to connect and share stories with each other. BAVC believes that public access should serve not merely as a public soapbox, but as a suite of public media services, tools, and opportunities that strengthen and support the cultural, educational, and civic fabric of our city. Rather than simply maintaining a public access facility and broadcast signal, BAVC is ready to develop public access as the transmedia community center of the future, delivering a suite of integrated services, platforms, training, and community engagement opportunities that will offer city residents new ways to connect with each other and with the many organizations that are here to serve them.

BAVC's vision for public access

Public access cannot continue as an operation reliant solely on subsidy. When the costs of facility rental exceed the general operating subsidy, and without an aggressive

resource schedule and sound business plan to support operating costs, there can be no expectation of quality transmission of stories, support for producers, professional services and training, technical broadcast support, or sustained operations – let alone systems and services to support emerging media and forward-thinking community engagement. Not only does the cost of operation require change, but the “who, how, and what is produced” for public access must also be revisited. In the present economic climate, no nonprofit organization can rely solely on foundation support, public subsidy, or any single revenue stream to fulfill its mission. As we have seen both in San Francisco and across the nation, nonprofit media centers and public access stations fail when they fail to address sustainability through their core business models.

BAVC proposes a new vision for public access, one that reflects dramatic changes in technology, workflow, media access, and non-profit resourcing, emphasizing metrics that drive a new operating mandate for persistent relevance through services that the public will truly desire and will utilize. We already know that the Internet, desktop computing, editing software, video on-demand, digital video recorders and handheld mobile devices have forever changed our relationship to media creation and viewing. As print journalism struggles to engage the public as its advocate, television broadcast’s relevance has also been cast into doubt. We are at a moment of change in which we believe many “publics” will thrive, and in which media must be personalized, persistent, and inherently “public.” Individuals engage and aggregate through the stories that unite them, and we propose that public access live at this juncture of aggregation and engagement. The future of public media that we imagine will enable:

For the Producer:

- Hosting of content for distribution
- Anytime upload/access capacity for remote authoring of channels
- Online submission/upload of content for broadcast
- Citizen journalism tools (such as blog feeds and mobile upload)
- Online technical assistance and training
- Meaningful relationships with local community organizations around shared community concerns and interests
- Multiple access points for new media equipment access and training

For the Nonprofit Community Partner:

- Equipment access and shared production, scheduling, and curation systems
- Hosting of content for distribution
- Channel curation and hosting applications
- Multi-media submission system
- Opportunities for staff training and internal media capacities
- Access to digital media interns and producers (including youth)
- Public service announcements and advertising opportunities
- Tools for engaging their constituencies around relevant issues through media

For the Audience:

- Content: Online, on-demand and personalized viewing “channels,” Local Arts, Education, News, Environment, Youth, and International channels & many more
- Social networking: identity creation, ratings, referrals, play lists, neighborhood groups, recommendations
- Engagement: Online broadcast guides and engagement opportunities synchronized with broadcast channels; community-based rating, monitoring, and curation systems
- Hyper-local relevance: Aggregated news reporting, particularly of hyper-local news and information from community sources, and citizen blogs and vlogs
- Civic information: Integration with city information and trusted channel feeds
- Training: media creation tutorials, digital media training, curriculum
- Tools: Open-sourced applications, educational games, materials

Service strategy

BAVC’s cable access effort will focus on continuously diversified broadcast and real-time online media access and an operational foundation that treats access as a baseline for operations, and participation as a metric/value that we will strive for.

Broadcast channels

Channel 1 will serve as a general public access channel, with automated uploads and remote scheduling capacity, and with community rating and voting tools driving the demand for content from popular sources. Content will be scheduled according to terms of use outlined in station policy. For ongoing series work, viewer analytics and online metrics will be employed to determine sustained broadcast rights and time slot prioritization. This will assure diversity across the schedule over time.

BAVC proposes to populate **Channel 2** as a curated channel with local, national and international content through a connected network of public media content providers (outlined below in content strategy).

Online systems

BAVC will work with Miro, a project of the Participatory Culture Foundation that creates media players and dynamic online environments for media, to create an automated online distribution system and social networking environment to complement and support public access broadcast channels 1 and 2. Miro’s objective is to build sustainable connections between existing community media resources and the broader communities they serve. The Miro Player, downloaded over five million times in 2008, enables a simple download mechanism for members and viewers that connects them directly into the body of community media in a TV-like way. Similar to TIVO or digital

video recorders, viewers can subscribe to channels created by themselves and/or nonprofit organizations and individuals in the community as well as the broader Internet. Miro makes following creators, shows, and communities incredibly simple and intuitive, even for viewers who aren't technically savvy.

The San Francisco-specific Local Player can accommodate, with customization, current public access systems such as the OpenMedia PEG 2.0 effort. BAVC is engaged with Miro to assure our capacity to align with and direct the development of new standards that will allow for interoperability of these systems.

With BAVC's customized version of the Miro Local TV Player, San Francisco audiences will have the opportunity to become engaged with media, and not just view it. Miro provides opportunities for social networking, building a reputation as contributor, offering ratings, becoming a citizen journalist, uploading video responses to content, and personalizing recommendations to others.

Miro Local TV will provide the following additional functions:

- Customized Miro player with unlimited online channels of streaming video content (see below for mockup)
- Automated web search/media aggregation
- Geocoded data and mapping software to enhance channel customization and search (e.g., zip code search)
- Comprehensive metadata standards
- Distribution to any device supporting RSS
- The "Make Internet TV" manual to provide insight into community-level production and collaboration
- Ready integration of media assets into any third-party website
- Flexible system to engage organizations as well as individuals

Most individual viewers seek out content that is local and personally meaningful. An added benefit of partnering with an ever-growing online network is that the site will drive viewers to local content online and broadcast through content guides and search functions. The Miro application also shares its Application Programming Interfaces (API's) for third party website integration with blogs, organizational sites and K-20 classrooms. Of the nearly three million downloads of the Miro player globally in 2009, over 200,000 have been from San Francisco City and County. With a localized and customizable interface, BAVC anticipates an even greater local viewership of and engagement with public access content.

Mockup: Miro Local TV Community Access Portal

The following mockup illustrates the Miro Local TV public interface customized for San Francisco. Features for the public can be seen below:

- Channels and feeds of local content that is searchable and can be sorted by popularity, newest, or specific keyword tags
- Subscribe to content feeds using RSS feed-readers
- The ability to register, log in, and submit content and feeds of content online
- The ability to customize/curate a personal channel (part of proposed enhanced services)
- A live, continuous online stream that mirrors the broadcast channel (part of proposed enhanced services)

San Francisco Commons It's yours.

Search

Home Channels Submit Curate About Login Register

Broadcast Feed RSS Subscribe



City Arts & Lectures: Laurie Anderson
In conversation with Michael Azerrad, April 27

All Feeds RSS Subscribe



Citizen Vlog: Bay to Breaker 1st Timer
At the age of 89, Rachael Lee takes up running and completes the race with her granddaughters and a gun.
published by Casey Michaels - 1 hr ago



SF Gate: Let the Sunshine In
Narada Michael Walden Foundation presents 'Let the Sunshine In' concert, starring Sung, Bob Weir, The Supremes' Mary Wilson, and banding Chas Rodriguez and the San Francisco Conservatory of Music.
published by SF Gate - 2 hrs ago



SFMOMA: Robert Frank Retrospective
Robert Frank's The Americans is widely celebrated as the most important photography book since World War II.
published by SFMOMA - 4 hrs ago



Frameline: Festival Sneak Peeks
Trailer for local filmmaker Debra Chesoff's 'Straight-aced,' a documentary that questions gender norms.
published by Frameline - 4 hrs ago



Concious Youth: "A Choice of Weapons"
Some young people make a statement by picking up a weapon. Others pick up a camera.
published by CYMC - 5 hrs ago



Media training: Adobe Bridge
Adobe Bridge keeps popping up in those OS4 menus. Let's see what the heck it can do for you.
published by BAVC Training - 5 hrs ago



Student film: Tipping Point
This story is about a group of guys who attempt to el-

Mockup: Miro Local TV Administrative Interface

This early mockup illustrates key administration features, including:

- A queue of content submitted by the community, which administrators or guest curators can preview and evaluate
- The ability of administrators to accept, reject, or "feature" a piece of content submitted by users to the channel they are curating


- “Watched feeds” of content from anywhere on the web that curators can highlight. For example, an administrator could “watch” for any new videos containing the words “San Francisco” and “museum” in its tags, and review those pieces for inclusion on the channel.

San Francisco Commons It's yours.

[Home](#) [Channels](#) [Submit](#) [Curate](#) [About](#)
Welcome, Youth Arts Channel Curator [Log out](#)


Administration > Curate > Youth Channel > **Submissions**

[Submissions](#) [Watched Feeds](#) [Saved Searches](#) [Edit Design](#)




Frank Pasquerello: The British Bulldog Episode

Officer Frank Pasquerello, host of Crime Time on Cambridge Community Television's popular BeLive! live television format, appeared on Jan 5 with an English bulldog as a co-host. It seems some dispute over the apparent



CCTV Studio Promo

Want to learn how to begin producing a program in CCTV's television studio? Watch this short video, produced by youth at CCTV Involved in the School Year Production Program.



Passport to East Cambridge: Mary Poillucci

Watch this digital story, created by youth in CCTV's School Year Production Program in collaboration with CRLS' Media Arts Studio, Lesley University, the East End House and the Cambridge Multicultural Arts Center.



3x

Content strategy

Broadcast channels

While broadcast content will be locally focused and relevant, we will invite content, regardless of its geographic origin of production, about and related to San Francisco across our national and international networks, including but not limited to: local film festival operators (Center for Asian American Media, Jewish Film Festival, Frameline), youth media producers (Conscious Youth Media Crew, BAYCAT, Streetside Stories) and our public media and broadcast partners (ACM public access operators, Miro Local TV network, PBS stations, ITVS). It is critical to establish a creative pipeline for content to be distributed between public media entities and public access. Following are BAVC's Phase 1 partners who have expressed interest in providing selected content to BAVC's public access channels.

Independent Television Services (ITVS) - the nation's largest funder of independent

public media makers, ITVS runs a robust series of national programs, including Independent Lens (<http://www.pbs.org/independentlens/>) BAVC would partner to support local Community Screening efforts on public access which includes live screenings, educational curriculum and ongoing broadcasts.

Minority media – BAVC has established content partnerships for public access with the Center for Asian American Media (CAAM), the San Francisco Jewish Film Festival, and the National Alliance for Media Arts and Culture, each an anchor organization at the Ninth Street Independent Media Center. Other potential partners in this space include Frameline (San Francisco's largest LGBTQ media producer/presenter), Canyon Cinema, San Francisco Cinematheque, Teaching Intermedia Literacy Tools (TILT), and the Global Film Initiative. Each of these organizations has vast content archives, related curriculum and active networks of contributing member organizations and creatives. There is also tremendous interest and opportunity to pursue festival broadcast interests among Ninth Street tenants.

KQED - the public radio and television station with the largest viewing/listening audience in public broadcasting. BAVC would work with KQED's Education Network to provide timely broadcast and online access of K-12 classroom content and arts programming outside of regular broadcast rotation.

New America Media (NAM) - the largest ethnic media consortium in the country, produces regular print and video content for web and channel distribution. NAM's footprint extends south to San Jose and north to Sacramento, with the majority of their media content is San Francisco-based. Over 800 ethnic media organizations and their content can be engaged via NAM. NAM's community programs reach deep into underserved, ethnic communities nationally.

Foundation-supported health media – BAVC's connections to the health-related social service industry include a digital storytelling initiative that engages media producing entities with health care providers. BAVC's New Routes program is *Abriendo las Cajas* (Opening Boxes), a bilingual digital storytelling initiative that trains and equips local Latino media producers to tell personal stories about violence. This content-generating effort is a prime example of content that lacks a network for distribution, and public access is an ideal outlet for such material.

Additional nonprofit partners – BAVC has a long history of partnering with Bay Area nonprofit organizations to help them create meaningful, social issue-based media. BAVC will work with these organizations to provide access to their media via cable access stations, ensuring their content reaches new audiences while encouraging media makers to become cable access viewers.

Online channels

BAVC proposes the development of dedicated web channels for San Francisco public access that focus on the following:

- Arts & Culture
- Education
- Health
- Environment
- News
- Documentary
- Youth Voices
- Narrative & Experimental

Potential programming

Through our online channels, BAVC will create an open submission system combined with community curation, rating, and voting tools, thereby shifting the media paradigm away from one that values “broadcast first, stream second.” In its new iteration, public access will provide producers and organizations with the ability to showcase and promote their work online, with the community itself identifying content for subsequent broadcast on Channel 1. The future of content distribution is not just production to broadcast, but personal and organizational curation, comment, response, and engagement.

In BAVC’s proposed plan, for example, a local youth arts organization could participate in a rotation of online channel curation and the development of content contests and community voting around an event, campaign, or initiative. For example, youth arts organization could curate youth literary readings and offer a contest based on video clip submissions. The youth, in turn, could promote their own work online to friends and classmates, with the community favorites resulting in a half-hour “best of” broadcast program for contest winners with additional commentary and broadcast packaging by the producing organization.

Arts & Culture

Dance (e.g. Lines Ballet, ODC)

Theater (e.g. The Marsh)

Music (e.g., Grind for the Green, performances)

Poetry & spoken word (e.g. Youth Speaks)

Author readings & conversations (e.g. Satellite Series, local bookstores)

Education

BAVC classes and tutorials

University seminars (eventually live capture/feed via Matterhorn/Miro partnership)

Lectures and conferences (e.g. TED presents, BAVC presentations)

Exploratorium (connected via fiber to BAVC)
Academy of Sciences (seeking fiber connectivity currently)
Software and technology snapshots from local technology companies

Health

New Routes to Community Health, Robert Wood Johnson Foundation
California Endowment
BAVC & ZeroDivide Digital Storytelling programs

Environment

Science, environmental, e.g.
KQED Quest Podcasts / educational components
California Academy of Sciences
Natural Resources Defense Council
Rainforest Action Network
Wild & Scenic Environmental Film Festival

News & Information

Interviews, journalism, local coverage, video bloggers, e.g.
City Arts & Lectures
Inside Local Radio Programs (e.g. KPFA, Michael Krasny's Forum)
Local newsdesks (e.g. editorial vlogs from the SF Chronicle, SF Bay Guardian, SF Weekly, East Bay Express, etc., highlights from features)
Local video-bloggers events & news coverage
Citizen journalism; student reports
Craigslist
Flavorpill SF

Documentary

Local, national, and international short-form documentary content, e.g.
ITVS (including previews and podcasts of upcoming programs)
BAVC Producers Institute
Arts Engine (Media That Matters Film Festival)
Curated programs from documentary festivals, etc.
OneWorld
Kiva
United Nations Film Festival
Local schools' graduate projects
Documentary festival highlights

Youth Voices

Work from youth production programs, e.g.
BAVC Next Generation Programs
Youth Sounds

Youth Radio
Generation PRX
Baycat
TILT

Narrative & Experimental

Narrative shorts, appreciation, behind the scenes, e.g.

San Francisco Film Society
Yerba Buena Center for the Arts
24-hour Film Fest & Competition
SF MOMA
Sundance

Governance and policies

Public access operations, including policies, procedures, and overall governance, would be assumed within BAVC's existing organizational structure. BAVC is governed by our Board of Directors, who hold regular monthly meetings to address matters of organizational governance and business. Upon assuming public access operations, BAVC would focus three of these meetings annually on public access concerns. We would announce the dates of these meetings in advance, invite the submission of public questions and comments, and invite community partners to present and meet directly with the Board and Public Access Advisors.

We propose multiple mechanisms for handling acceptable use of our facilities, channels, and content. We will not operate an open, walk-in traditional public access facility, but will offer multiple points of engagement with public access producers, including training at our facility and at multiple community access partner sites, membership, events, internships, and other community outreach activities. BAVC maintains a professional facility that is open seven days a week, with reception, on-call security, and security policies and procedures designed to ensure a safe and productive environment for our staff, youth and adult students, producers, instructors, and visitors.

Our proposed programming systems offer several measures for handling obscene and illegal content:

1. Overall administration and review of all content which can be rejected by administrators and curators
2. As part of our enhanced services, the ability of any viewer to flag content for review by administrators
3. Vetting of content for broadcast by professional content partners

Formal policies related to public access operations and programming will be written, reviewed, and implemented by BAVC staff and our community partners, with oversight from the BAVC Board of Directors, BAVC legal council, and our Public Access Advisors.

We will be referencing and modifying Access Humboldt's guidelines and policies where applicable to our practices and in observance of established public access regulations. (Biographies for BAVC Directors, Board of Directors, and Public Access Advisors are included in this document.)

2. Experience

a. Public Access Operation and Management

i. Key program areas

BAVC was founded in 1976 by a coalition of media makers and activists who wanted to find alternative, civic-minded applications for a new technology: PortaPak video. While the technology has been radically changing ever since, BAVC's mission to increase the cultural and economic participation of underserved communities through media, and our belief that telling compelling stories is powerful for both media maker and audience, remains. Over the last 30 plus years, BAVC's programs and services have brought together a multi-generational mix of artists, experienced media professionals, educators, low-income youth and adults, and non-profit and industry partners who have contributed to the entrepreneurial spirit of the organization. Our current programs include:

BAVC's current programs and services include:

- **Technology, Innovation, and Media Arts (TIMA)** – BAVC provides subsidized access to production and postproduction services to more than 1,000 independent video producers and non-profit organizations annually. In addition, BAVC provides artist residencies, grants, and fiscal sponsorship services to media makers, including the NEA-supported MediaMaker Awards program. BAVC also offers the annual Producers Institute for New Media Technologies to help independent documentary filmmakers create new, civic-minded applications for emerging technologies.
- **Training & Education** – BAVC provides industry-certified video, digital audio, web design, and multimedia training to more than 5,000 students and professionals annually. Through state and industry partnerships, BAVC offers paid, subsidized and free training to a variety of media professionals, returning workers, community-based non-profit organizations, at-risk youth, and others.
- **Next Generation Programs** – BAVC provides comprehensive year-long media skills training sessions to low-income Bay Area youth. These trainings provide a pathway to higher education and workforce development. Over 800 youth are served annually at 11 program sites throughout the Bay Area.

- **Preservation** – BAVC works with museums, artists and cultural institutions around the world to remaster, transfer, and archive seminal creative works on video and audio tape. Our Preservation staff has served as adviser and consultant to a number of arts organizations and collections, including the Getty Institute. Through this process, we not only save historic works of art and activism, but also make it available to new audiences.
- **Community Development** – BAVC provides various special events, forums and trainings that bring together our diverse community for networking and collaboration. In 2008, we launched the Nonprofit Institute for New Media Applications, which enables Bay Area organizations to use a mobile or other new media application to better serve their constituencies, realize their program goals, and maximize the fiscal benefits of operationalizing new technologies within their organization.

ii. Operational capacity & experience

BAVC is experienced operating a capital-intensive organization which maintains eight labs as well as 13 remote community sites that comprise among them over 200 desktop stations with the most current software and network applications. To maintain cutting edge technologies, BAVC has learned to leverage corporate contributions and partnerships as well as technology forecasting to determine how to invest our resources. In 2008, for example, BAVC leveraged relationships with the City and with National Lambda Rail, the preeminent backbone fiber optic network connecting hundreds of universities nationally, to obtain a 10Gb/s fiber optic connection into our San Francisco facility. BAVC has also enjoyed a strong relationship with the Adobe Corporation and Nokia, Inc., both of which have yielded significant in-kind as well as financial contributions.

Though BAVC is new to public access operations, there is national leadership and deep experience among BAVC's staff and Board of Directors related to broadcast and multi-platform content production, media rights, distribution, programming, and technology innovation in the public media sphere. For five years, BAVC provided post-production, on-lining and packaging for the Emmy-winning PBS broadcast *Independent Lens* series (<http://www.pbs.org/independentlens/>). BAVC also co-produced and facilitated every aspect of pre and post-production for five years with the local KQED series, *SPARK* (<http://www.kqed.org/arts/programs/spark/>) and continues to co-produce *California Stories*. Over 15,000 independent media pieces have been supported by BAVC, and our technical capacity ranges from new media applications development to metadata standards, compression technologies, world-renowned video and audio preservation expertise, and digital asset management. Our facility and staff support cutting-edge

production and postproduction workflows that facilitate the creation of programming that meets broadcast technical standards, but also the “new public media” – short-form content, youth-produced work, games, mobile applications, digital stories, social networking applications, and advanced multi-platform productions.

As an operator of multiple media production sites, BAVC is familiar with the cost constraints of facilities management. BAVC’s primary space (2727 Mariposa Street, Suite 200) is a 13,000 square foot facility with five lab classrooms, four offices, five production studios, an open floor-plan shared office, a multi-purpose screening room, kitchen, lounge and public gallery. This location supports broadcast quality production and post-production. The facility oversight includes full-time tech support, reception, and master control operations. BAVC’s Oakland office (1611 Telegraph Avenue, Suite 450) houses its Next Generation (youth) programming for East Bay teenagers and is a 4,000 square foot office that contains three computer labs, two audio recording suites and four offices. BAVC operates a satellite classroom space in San Francisco (410 Townsend Street) that is approximately 350 square feet and supports weekend industry and after-school youth programming. BAVC does not hold leases to or management oversight for the thirteen remote community classroom sites that in San Francisco include Balboa High School, John O’Connell High School, and the African American Arts & Culture Complex.

BAVC’s San Francisco facility at 2727 Mariposa operates seven days a week. The staff of 54 includes 35 full-time employees among which are an HR/Operations Director, Office Manager, three-person finance department, and a full-time tech support staff with broad expertise in hardware, software and new media development. This level of staffing also provides for the ongoing development of public programming tailored to independent media makers, including legal seminars, new media application development, fundraising seminars and much more. BAVC will not seek to operate the current public access facility and will commit dedicated space and capacity within our 2727 Mariposa location towards public access services. It is our assumption based on the city’s reports that the current operator’s site will continue to be supported through general PEG capital resources at the city’s discretion.

iii. Public access partners & advisors

BAVC provides direct technical and curatorial consultation to **PBS, PBS stations, the Corporation for Public Broadcasting (CPB), National Public Radio, the Sundance Institute, BritDocs, BBC, AFI Discovery**, and many other leading broadcast, creative production and distribution leaders globally. To deepen our expertise in the public access space, we have enlisted the support and collaboration of members within the Alliance for Community Media, including but not limited to: Sean McLaughlin (Humboldt, CA) and Gretchen Clausing (Philadelphia, PA) as advisors. We will work with the Participatory Culture Foundation (creators of Miro) and participate in a peer-learning

and capital-pooling community that includes public access operators in Philadelphia (PA), Austin (TX), Worcester (MA), Cambridge (MA), and Medway (MA).

Sean McLaughlin is currently Executive Director of Humboldt Access and a former elected Board member of the National Association of Telecommunications Officers and Advisors, and the Alliance for Community Media as chair of their public policy work group. Sean will help to guide programmatic, policy and sustainability strategies as well as daily operations workflow in the first twelve months.

Gretchen Clausing is the Executive Director-elect of the Philadelphia Public Access Corporation (PPAC). She was a leader of the Philadelphia Community Access Coalition that formed in the late 1990s arguing to bring about the city's first public access service now named PPAC. Gretchen is currently the Program Director at Scribe Video Center in Philadelphia and is a Board Director of the San Francisco-based National Alliance for Media Arts and Culture.

The **Participatory Culture Foundation** developed Miro (getmiro.com), an open-sourced Internet media platform. The Miro Guide supports the Internet's largest repository of video podcasts and supports over 300,000 unique visitors monthly. In October of 2008, with support from the Knight Foundation, Miro announced the Miro Local TV initiative, to allow... "anyone to build a local video community in their city and town, around the content that's already being posted to video blogs and large video sharing sites." Miro is partnering with local public access stations across 17 cities and towns through 2010, and BAVC can be included in this cohort. BAVC is working closely with Co-Founder Tiffiniy Chieng and Outreach Director Dean Jansen as advisors and partners in our public access efforts.

Opencast is an international community of higher education institutions and organizations which together bring a wealth of experience in rich media and podcasting systems, open source academic and enterprise software development, and the delivery and development of open content and knowledge applications. The **Opencast Matterhorn Project** is an ambitious and critically important project set to define, design and produce an enterprise-level, easy-to-install open source podcast and rich media capture, processing and delivery system. This international consortium led by the University of California, Berkeley is exploring a partnership with BAVC and Participatory Culture Foundation to integrate Matterhorn and Miro Local TV in 2011-2012. Such a system would offer an end-to-end video capture, archive, processing, and delivery service for the public and educational media communities. Opencast Matterhorn would serve as development partners and strategic advisors to our public access systems development.

BAVC remains active with a number of partners and consortiums to help guide best practices. If awarded, BAVC will be joining **The Alliance for Community Media**. We will also continue relationships with the **Open Media Network**, public broadcasting's

Digital Distribution Consortium, and Opencast/Matterhorn. With these partners, BAVC is poised to present a new model nationally for the sustainable operation of a tech-savvy "Public Access 2.0" combined Internet/broadcast services station.

b. Budget Planning and Implementation

i. Budget narrative

BAVC's 2009 projected revenues are \$6.1 million. In year one of public access operations, BAVC anticipates allocating \$170,000 from San Francisco City funds toward public access station operations, staffing, and community outreach, with \$126,757 to be requested in support of capital expenditures. In year one, capital expenditures will include a customized implementation of Miro Local TV, supporting servers and bandwidth related to increased Web traffic, and the development of enhanced online system features to be implemented in 2010. In subsequent years, capital support would allow for systems integration, online training delivery, and additional services and features.

Since BAVC operates multiple facilities and plans to base operations for public access in our San Francisco facility, we have calculated operating costs as a percentage of staff time which would be devoted to public access operations, oversight, and program development. BAVC has calculated the anticipated expenses for capital development, infrastructure, and facilities rent as the portion of these expenditures that would be dedicated to supporting public access operations. Support of public access operations would decrease over a three-year period as they become integrated into BAVC's core operations and business model.

The BAVC budget organizes Year 1 expenses across three categories as follows:

1. **Operating**
Operating costs are comprised of staffing, related taxes and benefits, legal, and outreach/communications.
2. **Capital**
Capital costs include staffing related to new capacity development for basic and enhanced services, infrastructure and connectivity, dedicated space, equipment and software, systems development and related overhead.
3. **Other Funders**
Other funders are resources to be generated by BAVC and/or obtained through individual and philanthropic support.

Compensation

is budgeted at an annual rate of . BAVC is requesting support towards this position at a rate of . The is responsible for day to day operations of public access services, programming and community relations.

is budgeted at . against which BAVC is requesting support towards this position at a rate of . The provides branded materials and communications support for programs and overall operations.

is budgeted at . against which BAVC is requesting support towards this position at a rate of . The oversees technology and developer relations in support of technical operations. The position also frames external partnerships and evaluation of consultant services.

is budgeted at . against which BAVC is requesting support towards this position at a rate of . The supports community relations, membership-related training subsidies and consultation on services.

is budgeted at . against which BAVC is requesting support towards this position at a rate of . The is responsible for the integrity of operations, organizational governance and staff management.

is budgeted at . against which BAVC is requesting support towards this position at a rate of . The is responsible for all technical back-end operations, maintenance of broadcast capacity and online operations maintenance.

is budgeted at . against which BAVC is requesting support towards this position at a rate of . The is responsible for securing additional resources to offset organizational operating costs and capital in-kind opportunities as well as individual donors.

is budgeted at . against which BAVC is requesting support towards this position at a rate of . The will be leading the three community training sessions offered to the public to encourage participation in public access.

is budgeted at . against which BAVC is requesting support towards this cost at . The is supporting the Instructor during community training sessions.

is budgeted at . against which BAVC is requesting

support towards this cost at (). The () will be developing curriculum for the community training sessions as well as online training guides to facilitate participation in public access.

Taxes and Benefits rate = 20.34%. 1.83 FTE's results in an overall compensation cost of \$139,669 in Year 1.

Other Expenses

Professional Services, which includes contracting for customization of an online player guide, development of online services delivery, digital asset management and participatory tools development, totals \$46,000 in Year 1, against which BAVC is requesting support towards this cost at \$10,235 in operating and \$31,000 in capital support.

Facilities, which is calculated against the shared costs based on FTE as well as dedicated master control, storage and a dedicated office suite, totals \$21,242 against which BAVC is requesting capital support.

Equipment & Software, which includes master control server space, software (e.g., Final Cut Pro Server, Adobe Connect Pro), hardware and fiber optic networking capacity, totals \$30,099 in Year 1. BAVC is requesting capital support towards this cost.

Depreciation is calculated at \$1,261 for BAVC-owned furniture, equipment, and software to be used by program staff, against which BAVC is requesting support towards this cost at \$1,261. BAVC assumes that all other capital remains the property of the City of San Francisco and has already been depreciated. This information is not currently available and the budget reflects an estimate based on this assumption.

Insurance, which includes commercial and equipment insurance, consists of the additional coverage required for equipment and bonding. BAVC requests \$10,498 in capital support for these costs.

Internet, which includes commodity and education/research network connectivity, totals \$42,024 in Year 1. BAVC is requesting support towards this cost at \$933 in operating and \$40,657 in capital support. The basis of our proposed services depends on enhanced Internet connectivity that can support anticipated network use.

Postage, Printing, Supplies, & Telephone in support of community outreach, membership, program partners, consultants and public communications totals \$5,228. BAVC is requesting support towards this cost at \$3,363.

Promotion and Outreach includes marketing and outreach materials, local contests, events, orientation meetings, and other outreach activities aside from scheduled

The Program Manager (1 FTE) is budgeted at an annual rate of _____ BAVC is requesting support towards this position at a rate of _____. The Program Manager is responsible for day to day operations of public access services, programming and community relations.

The Marketing Strategist is budgeted at .2 FTE (_____) against which BAVC is requesting support towards this position at a rate of _____. The Marketing Strategist provides branded materials and communications support for programs and overall operations.

The Lead Developer is budgeted at .15 FTE (_____) against which BAVC is requesting support towards this position at a rate of _____. The Lead Developer oversees technology and developer relations in support of technical operations. The position also frames external partnerships and evaluation of consultant services.

The Development Associate is budgeted at .15 FTE _____ against which BAVC is requesting support towards this position at a rate of _____. The Development Associate supports community relations, membership-related training subsidies and consultation on services.

The Executive Director is budgeted at .1 FTE _____ against which BAVC is requesting support towards this position at a rate of _____. The ED is responsible for the integrity of operations, organizational governance and staff management.

The Systems Administrator is budgeted at .1 FTE (_____) against which BAVC is requesting support towards this position at a rate of _____. The Sys Admin is responsible for all technical back-end operations, maintenance of broadcast capacity and online operations maintenance.

The Director of Development is budgeted at .1 FTE (_____) against which BAVC is requesting support towards this position at a rate of _____. The Development Director is responsible for securing additional resources to offset organizational operating costs and capital in-kind opportunities as well as individual donors.

The Instructor is budgeted at .01 FTE (_____) against which BAVC is requesting support towards this position at a rate of _____. The Instructor will be leading the three community training sessions offered to the public to encourage participation in public access.

The Teaching Assistant (TA) is budgeted at _____ against which BAVC is requesting support towards this cost at _____. The TA is supporting the Instructor during community training sessions.

The T&R Strategist is budgeted at .02 FTE (_____) against which BAVC is requesting

support towards this cost at . The Strategist will be developing curriculum for the community training sessions as well as online training guides to facilitate participation in public access.

Taxes and Benefits rate = 20.34%. 1.83 FTE's results in an overall compensation cost of \$139,669 in Year 1.

Other Expenses

Professional Services, which includes contracting for customization of an online player guide, development of online services delivery, digital asset management and participatory tools development, totals \$46,000 in Year 1, against which BAVC is requesting support towards this cost at \$10,235 in operating and \$31,000 in capital support.

Facilities, which is calculated against the shared costs based on FTE as well as dedicated master control, storage and a dedicated office suite, totals \$21,242 against which BAVC is requesting capital support.

Equipment & Software, which includes master control server space, software (e.g., Final Cut Pro Server, Adobe Connect Pro), hardware and fiber optic networking capacity, totals \$30,099 in Year 1. BAVC is requesting capital support towards this cost.

Depreciation is calculated at \$1,261 for BAVC-owned furniture, equipment, and software to be used by program staff, against which BAVC is requesting support towards this cost at \$1,261. BAVC assumes that all other capital remains the property of the City of San Francisco and has already been depreciated. This information is not currently available and the budget reflects an estimate based on this assumption.

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Postage, Printing, Supplies, & Telephone in support of community outreach, membership, program partners, consultants and public communications totals \$5,228. BAVC is requesting support towards this cost at \$3,363.

Promotion and Outreach includes marketing and outreach materials, local contests, events, orientation meetings, and other outreach activities aside from scheduled

community trainings. BAVC is requesting \$13,646 in support toward these costs.

Shared Operating Expenses includes staffing and related expenses for HR, operations, and technical support activities. This is determined as a fixed rate per FTE.

“Other” includes recruitment, staff development, local travel, and miscellaneous expenses.

Administrative Overhead includes staffing and related expenses for governance, corporate, and financial activities.

ii. Budget, Year 1, and budget projections, Years 2 and 3

	FTE	Year 1			Year 2	Year 3
		Total Budget	City of SF - Operating	City of SF - Capital		
Compensation						
Program Manager	1.00					
Marketing Strategist	0.20					
Lead Developer	0.15					
Development Assoc.	0.15					
Executive Director	0.10					
Systems Administrator	0.10					
Dir. Of Development	0.10					
Instructor	0.01					
Teaching Assistant	-					
T&R Strategist	0.02					
	1.83	116,062	79,189	-	36,873	
Taxes and Benefits		23,607	16,107	-	7,500	
		139,669	95,296	-	44,373	
Total Compensation					142,962	148,683
Other Expenses						
Professional services		46,000	10,235	31,000	4,765	45,450
Facilities		21,242		21,242	-	19,742
Equipment & Software		30,099		30,099	-	5,004
Depreciation		1,261		1,261	-	1,261
Insurance		10,498		10,498	-	27,498
Internet		42,024	933	40,657	434	42,024
Postage, Printing, Supplies, & Telephone		5,228	3,363		1,865	5,228
Promotion & outreach		20,000	13,646		6,354	10,000
Shared Operating Expenses		31,633	21,583		10,050	31,633
Other		1,223	834		389	1,223
Administrative Overhead		57,669	24,110		33,559	54,884
		266,877	74,704	134,757	57,416	
Total Other Expenses					243,947	268,739
TOTAL EXPENSES		406,546	170,000	134,757	101,789	386,909
						417,422

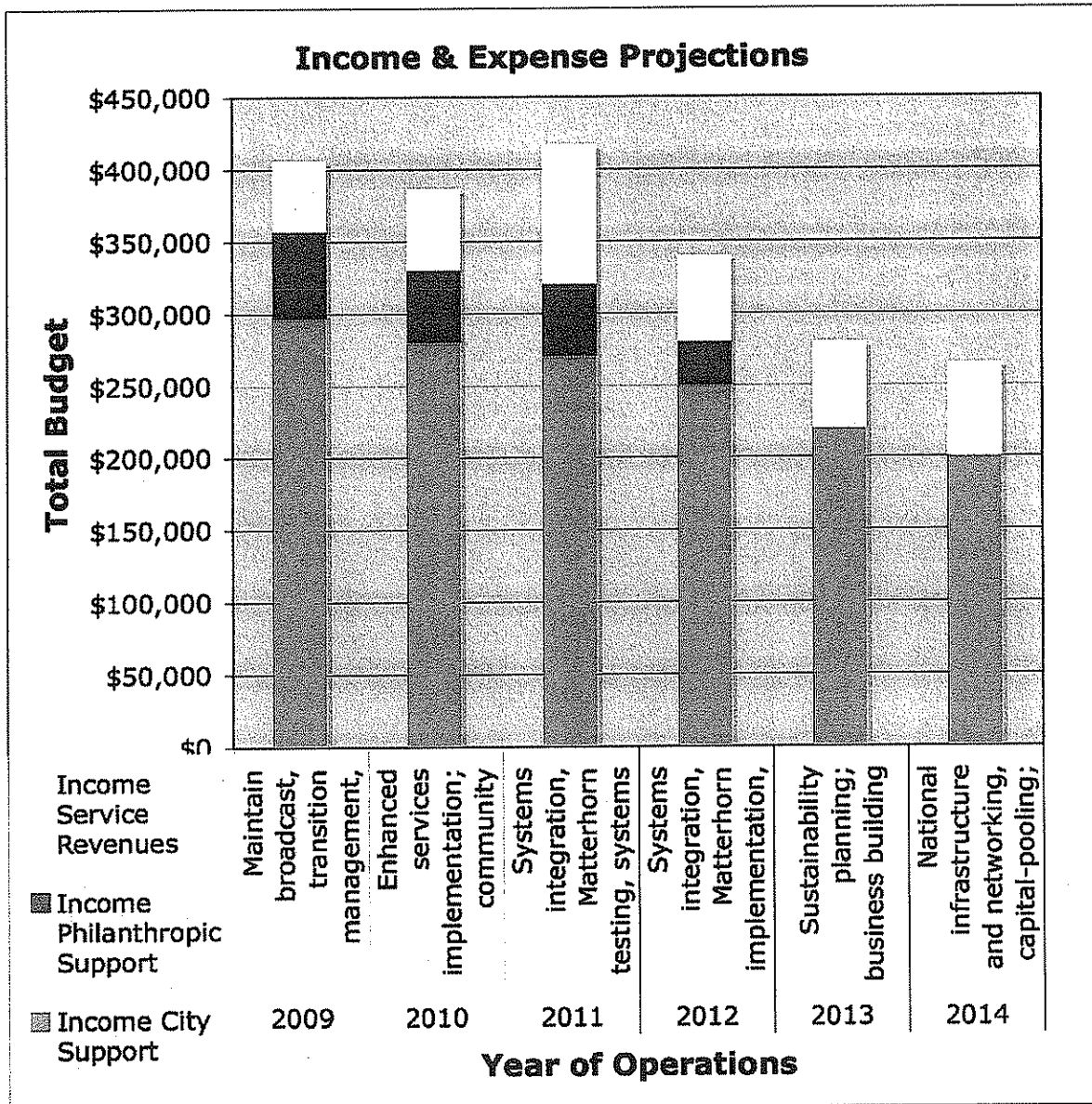
iii. Six-year budgetary plan: Income & expense projections

Over a six-year period BAVC will steadily increase revenue-generating activities, particularly online training, to assure integration of public access operations as part of our core business. These unrestricted revenues, obtained from local, national, and even international sales of our highest-demand training content, will provide the required additional resources to support public access operations.

BAVC's business plan and online training strategy was developed as part of a "Big Bet" grant from ZeroDivide foundation, a local, long-time supporter of BAVC. The business plan projects growth of online training as a core business over a three-year period. An overview of the expenses and income projections for online training are indicated below. (Expense projections for online training are included for reference only and are not included in the public access budget above.) As BAVC builds and integrates core systems to support public access over the initial years of operation, a small portion of the expected revenues from online training would allow us to sustain operations expenses related to public access, while simultaneously allowing us to reduce our funding request to the city and to foundations annually.

In terms of production expenses, the average cost of producing a single online training module is \$10,000. Final Cut Pro, a popular introductory course that is organized as 24 hours of in-class time as a set of ten modules at twenty minutes each, will cost approximately \$100,000 to produce. We anticipate approximately five complete courses to be produced by Q1 2010.

Online Training Business	2010	2011	2012
# of new courses	5	20	10
Total available courses online	5	25	35
Anticipated revenue	\$450,000	\$1.7m	\$2m
Production expenses	\$400,000	\$1.6m	\$800,000
Net revenue	\$50,000	\$100,000	\$1.2m
Revenue to be used for public access operations	\$49,789	\$56,909	\$97,422



Income & Expense Projections		Income			Expenses
Year begins (July)	Activities Summary	City Support	Philanthropic Support	Service Revenues	
2009	Maintain broadcast, transition management, develop business plan & services, formalize content partnerships, technical systems & workflow, online channel implementation, integration planning	\$296,757	\$60,000	\$49,789	\$406,546

2010	Enhanced services implementation; community trainings; equipment access providers; memberships; enhanced web features; online training modules	\$280,000	\$50,000	\$56,909	\$386,909
2011	Systems integration, Matterhorn testing, systems documentation, evaluation; additional training modules	\$270,000	\$50,000	\$97,422	\$417,422
2012	Systems integration, Matterhorn implementation, systems documentation & evaluation; additional training modules	\$250,000	\$30,000	\$60,000	\$340,000
2013	Sustainability planning; business building	\$220,000	\$0	\$60,000	\$280,000
2014	National infrastructure and networking, capital-pooling; model sharing/open-sourcing	\$200,000	\$0	\$65,000	\$265,000

iv. Inherited assets

Our plans for inherited facilities and equipment are as follows:

- Facilities:** BAVC would seek to terminate the inherited lease agreement for facilities at 1720 Market Street. We already operate and have demonstrated the ability to support a larger, more flexible and technically equipped training, production, and postproduction facility at 2727 Mariposa Street, and we can sustain and enhance public access operations at far less cost within our existing facilities. Should the lease not allow for early termination, BAVC assumes that the City would continue to support the lease payments and would negotiate suitable use of the facility (for BAVC programs and public access partners) for the remainder of the lease agreement.
- Equipment:** BAVC will inherit and maintain equipment necessary to operate and support the broadcast channel(s) and community productions, and will distribute the remaining equipment to community production partners. BAVC plans to assemble approximately eight complete digital production packages to be re-granted to nonprofit partners for the purpose of ongoing community production and trainings. The granted equipment production packages will serve as a benefit of nonprofit partnership with public access, will encourage production capacity in multiple neighborhoods throughout the city, will allow for standardized production

and training with professional, matching field kits, and will offer distributed access to equipment for the public via diverse community sites.

c. Fundraising and Revenue Development

i. Existing resources & unrestricted revenue streams

BAVC is confident in its ability to secure revenue in support of San Francisco's cable access operations and services above and beyond the contribution that will be made by the City. The total subsidy in support of Year 1 public access operations represents less than 10% of BAVC's projected revenues for 2009, a year in which BAVC's organizational budget is \$4.6 million, with revenue generation divided equally between fee-for-service offerings and philanthropic contributions. BAVC currently generates \$2.1 million dollars through earned income (including technology/media training courses, suite rental, and media preservation services) and the remainder of its income through philanthropic contributions in the form of government, private foundation and corporate grants, as well as individual donors and in-kind donations.

One example of BAVC's solid earned income stream is its contract with the state of California's Employment Training Panel (ETP) through which BAVC provides technology training to incumbent as well as unemployed media workers. BAVC has held this contract with the state for the past 12 years, and holds the position of leading multi-employer trainer in the digital media industry in California. Through the ETP contract with the state BAVC has increased the technical skills of employees at ILM, Apple, Pixar, and many more in programs from Final Cut Pro to Photoshop, and in technical skills like HD camera techniques and lighting for film/video. The popularity of these classes has led BAVC to begin the developing online classes that can be accessed anywhere via an Internet connection. A pricing structure for these courses is being developed with the goal of making the classes affordable for individual media producers who may not qualify for subsidized training, or may be unable to take classes in BAVC's two San Francisco-based training centers.

BAVC also enjoys long-term relationships with several national funders, including private foundations and federal government funders. Among BAVC's long-term foundation supporters are the Ford Foundation and the Hewlett Foundation. Each of these foundations has supported the organization for more than 10 years, and has recently made grants totaling more than \$400,000 in support of BAVC's general operations. Additional private foundation funders who have generously contributed to BAVC's media awards for independent filmmakers include The John D. and Catherine T. MacArthur Foundation, the Nathan Cummings Foundation, ZeroDivide, and the San Francisco Foundation. Government funders for BAVC's media programs include the National Endowment for the Arts, which has supported BAVC's preservation and media

awards programs for more than 20 years, and the National Science Foundation.

BAVC's combination of earned and granted support provide a broad and varied support structure that enables the organization to continually offer programs that are highly regarded at the local and national level, and to develop new programs based on the interest of its constituencies.

Unrestricted training revenues for 2008:

2008 Revenues	Revenue stream
\$65,000.00	Train the Teacher -- Adobe funded training for California teachers and teacher in training. 175 teachers trained reaching over 4,000 students.
\$20,000.00	Custom classes primarily for companies unable to qualify for ETP (http://www.etp.ca.gov/).
\$850,000.00	ETP -- Currently working off a \$1.6 million, 20 month award. This is BAVC's 11 th year and we are the highest rated multi-employer training site in CA. ETP is reimbursement-based.
\$300,000.00	FUSE - new hiring program aimed at recently laid off digital media professionals
\$96,000.00	Vocational Rehabilitation -- via one-stop referrals for digital media training
\$50,000.00	ETP collections for those companies that lose ETP status or whose employees shift employment
\$715,000.00	Fee-for-Service -- classes for the general public
\$2,100,000.00	Total Revenues, 2008

Existing resources & operational efficiencies

Training and production support

BAVC currently operates a robust training program in its San Francisco facility and can easily expand training within the facility to include members of the community who are interested in producing media for public access. Our current operations also assure that our equipment is consistently updated.

As one example of our ability to support end-to-end production, streaming, distribution, and digital archiving, BAVC was responsible for developing "Mondays with Merce" for the Merce Cunningham Dance Company in New York City, which provides a live video stream into a studio, enabling remote audiences to experience the choreographer's direction of company members. BAVC is supporting the development of metadata standards, a digital archive system, and documentation materials for end users in a variety of media environments. All of these best practices, systems, and resources can be applied to the administration of our proposed public access systems.

Membership and volunteer internships

BAVC offers a robust membership program to more than 400 members. BAVC's membership structure provides a steady stream of income for the organization while responding to the needs of San Francisco-based media makers. BAVC members are entitled to a variety of benefits that help them to develop their technical as well as business and fundraising skills, and general knowledge of the field today. In addition to discounts on BAVC classes, BAVC members receive:

- Regular networking opportunities
- Media critiques by peers and professionals
- Free admission to BAVC events
- One free hour of legal consultation on their media project
- Creative project consultation with BAVC staff
- Discounts on services at local vendors and on media-related software and equipment
- The ability to apply for BAVC's in-kind programs

BAVC projects that in 2009, at least 500 people will become members of the organization, helping BAVC to realize more than \$30,000 in revenue based on membership prices alone. Member events are also subsidized by a grant from San Francisco's Grants for the Arts and through ticket prices charged to nonmembers.

Volunteers

In addition to managing and placing interns in local companies and organizations through our youth and workforce development programs, volunteers and interns have always been a supporting force internal to BAVC, offering a win-win for the organization and participants alike. In 2008, BAVC instituted a formal internship program which allows volunteer interns (adult and youth) to gain job skills and experience while contributing to and supporting the organization. The interns support programming and production activities, and receive guidance and placement in BAVC classes that support their work and learning in a professional production environment.

ii. Foundation support

BAVC currently has 48 institutional supporters that include industry (Nokia, Adobe, Avid, Autodesk) philanthropy (The Ford Foundation, The John D. and Catherine T. MacArthur Foundation, the Irvine Foundation, The William and Flora Hewlett Foundation, The Nathan Cummings Foundation, and the San Francisco Foundation, among others), and government (San Francisco Department of Children Youth and Families, the National Endowment for the Arts, and the State of California Employment Training Panel). Since the release of our new web site in June 2008, BAVC has averaged 25,000 unique page views a month and expects visits to grow significantly with the addition of cable access

offerings. A number of funders have invited grant proposals based simply on the information available on the BAVC website.

Preliminary conversations with long-standing funders of public media suggest great interest in assisting BAVC as it re-imagines public media, journalism, and community technology through public access.

Fundraising and revenue development will be supported by BAVC's Development Office which includes grant writing, reporting, membership, fiscal sponsorship, marketing, and web communications (a total of 4 FTE).

d. Operations Planning

BAVC's goal in assuming public access operations is to transform the current operating model of public access into a public media resource for the next generation of San Francisco residents. Towards this goal, BAVC will develop an operational business plan for public access operations through June 30, 2015, and a sustainable strategy for operations thereafter. This will incorporate content development, revenue, services, programming, and outreach plans.

i. Phase 1: Transfer, assessment, basic broadcast and online services, development

July 1, 2009 – January 31, 2010

In our first phase of operations, we will seamlessly maintain the broadcast channels, implement automated broadcast scheduling systems, develop customized "San Francisco Commons" online channels in partnership with Miro Local TV, formalize a local network of nonprofit partners, content providers, and access providers, and develop initial frameworks and tools for the submission of content from the public.

Operational activities:

- **Broadcast:** Maintenance of broadcast signal. It will be presumed that the currently functional automated broadcast player can be maintained.
- **Assessment of assets:** Assessment of equipment assets, hardware and software transferred from the prior operator. Package standard production kits that can be re-granted to content partners in support of widely distributed public access production and training.
- **Partnerships:** Development of formal nonprofit memberships, content partnerships, tiered production pathways, and training modules for content providers.
- **Systems & services:** Move "access" online; BAVC will provide public services and training in phase 1, and will develop systems and tools that will be publicly accessible, but will not operate a public open-access facility nor offer free in-

studio production support and equipment rentals. We will implement an automated remote upload and scheduling system for the public and a customized implementation of Miro Local TV (estimated launch of initial service pending funds: September 1, 2009).

- **Policies and training:** Development of policies, training modules, FAQs and protocols for communication for public access producers and organizations.
- **Outreach:** Develop outreach materials, conduct outreach to local nonprofit organizations and producers, conduct targeted outreach to existing public access producers, hold orientation meeting for producers and partners, conduct community survey and assessment of desired features/services, promote launch of new services.
- **Membership:** Memberships will not automatically transfer from AccessSF to BAVC, but membership discounts and additional orientation sessions will be offered in July.
- **Development:** Develop and assess business plan for Year 2. Secure revenues and foundation support for Year 2 activities.

ii. Phase 2: Enhanced services, tools, features; community trainings

February 1, 2010 through June 30, 2011

In the second year of operations, BAVC will expand to offer multiple online channels that provide new media interactivity, content, tools and means for community engagement. The automated server and scheduler will work across these sites. In partnership with Participatory Culture Foundation, we will develop additional tools and features for San Francisco's public access system, tentatively entitled "San Francisco Commons."

In addition to offering basic production, distribution, and curation services to the public and to nonprofit partners, we will begin to accept production proposals that will receive additional in-kind support to produce, edit and package programming for broadcast. As part of these core services, we will aim to reverse the production paradigm, with online community rating and monitoring tools guiding the selection of programs for broadcast. We will also expand our technical capacities to include live streaming of events, performances, and community classroom environments and workshops, and will evaluate our systems for integration with the beta implementation of Opencast Matterhorn in Phase 3.

Additional services/functions will include:

- Release five online training modules
- Offer equipment and training access at multiple partner sites
- More robust administrative features and tools for partner curation/moderation
- Enhanced outreach activities such as content contests and community voting ?

- Community rating and monitoring services (including “bubble up” community ratings for additional exposure through broadcast)
- Broadcast stream online (low-latency streaming mirror of broadcast channels, with additional features such as live chat/comment/interactivity around content)
- Social networking tools
- Enhanced distribution services for producers, Automated distribution to mobile, social network and streaming sites
- Templates for channel creation
- Personal curation, subscription, and customization tools
- Licensing and distribution of content for revenue sharing with producers
- Public Service Announcement support services; producer internships
- Metadata and federated search capacity
- Digital media archival services

iii. Phase 3: Sustainability, systems integration

July 1, 2011 – June 30, 2013

Years three to six of our public access operations will focus on:

- Integration of services and programming across all BAVC operations, incorporating public media services, multiplatform channel operations, community archive management and delivery, workforce development training, independent production, distribution, and community technology research, development, prototyping, and incubation
- Implementation of Matterhorn system for remote capture, storage, archiving, and distribution of local lectures, cultural events, classroom trainings, and performances
- Beta-testing of Matterhorn system with key partners (such as City College, San Francisco Opera, San Francisco Ballet, San Francisco Symphony)
- Exploration of fiber optic network distribution opportunities for public access content (e.g. direct streaming of multiplatform content to San Francisco classrooms over fiber)
- Evaluation and refinement of business model; external consultation & planning
- Integration of core systems, including broadcast scheduling, Miro interface, and Matterhorn media management
- Formal systems documentation and programming evaluation

iv. Phase 4: National network infrastructure, model sharing, capital-pooling

Beginning July 1, 2014

- Expansion of developed model to other sites nationally; could include funding for open-source implementation of integrated broadcast/online system for other public access providers
- Expansion of developed model to other sites nationally; could include funding for open-source implementation of integrated broadcast/online system for other public access providers
- Exploration of fiber optic network distribution opportunities (e.g. direct streaming of content to San Francisco classrooms)

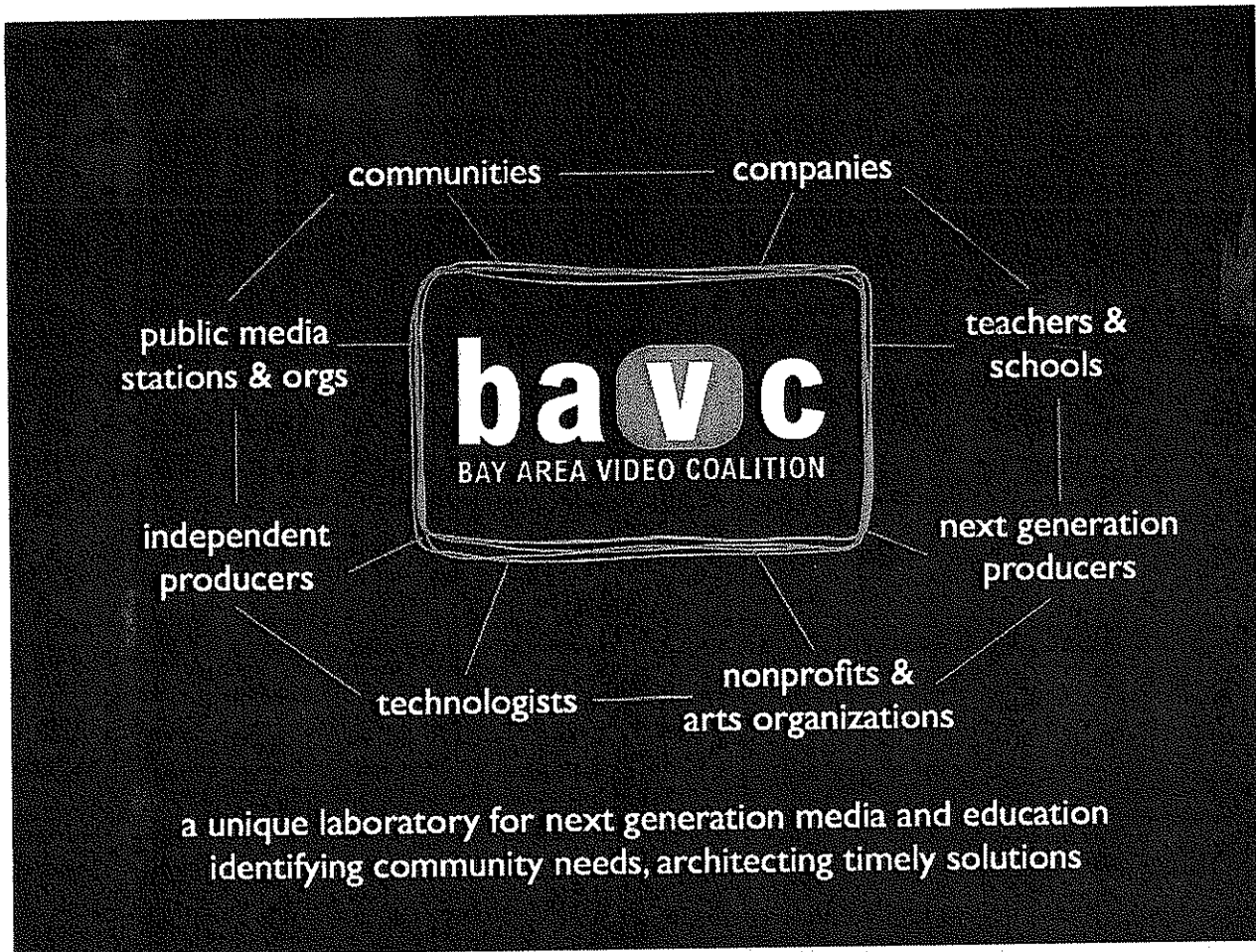
e. Training and Retention of Community Producers

BAVC will have the capacity to dramatically expand access and choices in training to the San Francisco community by moving our catalog of courses into the online environment. BAVC will, however, contribute net revenues from our current training programs to supplement public access subsidies. Revenue growth will be driven through online services.

Online training will include advanced creative applications and will also include entry-level productivity software such as Excel and PowerPoint, to better engage non-profit organizations and non-media producing San Franciscans. Because the offerings are accessible online, we will be able to capture and allocate revenues generated globally to support our local efforts.

As a community service, BAVC will provide three in-person trainings per year to the public to educate, train and engage them as active participants and contributors to public access. These trainings will be free and will be made available online as well. Because we intend to engage our trusted network of NGO's in the Bay Area as creative producing and support sites for San Franciscans to utilize as their community-based link to public access, we will also provide ongoing support and assistance to these partners throughout the year while working closely with them to outreach and promote our annual training services.

f. Public Relations and Community Outreach



BAVC is a heavily networked nonprofit which provides direct services to San Francisco residents, yet has direct service and partner relationships with many of the City's nonprofit organizations, companies, and institutions. Under the leadership of our Marketing and Communications staff, BAVC will build on its network of members, students, program participants, collaborators, companies, neighbors, peers, and press contacts to distribute communications of our public access activities, solicit contributions of content from diverse producers, involve local nonprofit organizations as channel curators, and continuously evaluate and improve our public access programming and services.

Partners and their public networks

During the first year of public access operations, BAVC will develop formal public access partnerships with proposed training facilities and content providers, as well as reach out to previous public access staff, producers, and community. We will provide tools to our community partners that will help them to promote their own content and engage their own networks, neighborhoods, and communities, such as:

1. Policies, procedures, and how-to guide for partners (including outreach requirements)
2. Email templates
3. Tell-a-friend tool
4. Graphical badges (graphics for Facebook, Myspace, etc.)
5. Embed tools (to place content and promotions into their own web sites/newsletters)
6. Public access partner collaboration space (password-protected fileshare, wiki, and list serve)
7. Custom RSS feeds so nonprofit constituencies can subscribe to content on local issues and organizations that concern them

Public outreach

Upon launch of our customized Miro Local TV player and online channels (September 1, 2009), we will conduct a city-wide public outreach campaign to announce the new services and encourage submission of video content and feeds. In conjunction with the launch of enhanced services (February 1, 2010), we will conduct a similar campaign with a local content contest and prizes to incentivize diverse contributions, promotion, and peer-to-peer promotion of content through the new tools. We will also announce the availability of community trainings through our facility partners, and online training modules to assist producers in creating content for public access broadcast and online channels. Public outreach tools will include:

1. Public access site (local player), broadcast channels
2. BAVC Web site and newsletter
3. "How-to Guide" for production and submission of content; online training materials
4. Contests and events
5. Community training events
6. Peer-to-peer promotional tools

Ongoing outreach

Beginning with the launch of enhanced services and continuing in year two and beyond of operations, we will integrate our general and public access membership, outreach, marketing, events, and community engagement activities.

g. Familiarity with Federal, State and Local government regulation of the communications industry, and with related statutes, ordinances, regulations and case law.

Since its founding, BAVC has received over 40 grants ranging from the US Department of Labor (two awards for \$4.5m) and San Francisco Mayor's Office of Community Investment (eight awards for \$1.8m) to the National Endowment for the Arts, National Science Foundation and the San Francisco Grants for the Arts. In total, BAVC has operationalized over \$6.7m in federal, state and local government awards. Our familiarity with reporting, audits, and practices in these spaces is well established. Twelve years into delivering services as the state's largest multi-employer trainer under California's Employment Training Panel (ETP) program, our expertise in managing and collaborating with vendors and industry in support of keeping the digital media workforce competitive globally is well established. ETP's unique invoicing process requires maintenance of a robust database that tracks participant employment and human resources contact for nine months to establish eligibility for final reimbursement on services. Relative to all of our prior government awards, ETP is the most rigorous and complex to manage. In reviewing a template of the prior Public Access operators agreement, we are confident in our ability to effectively meet its requirements and expectations.

3. Financial Management and Resources

a. Financial management

Financial management at Bay Area Video Coalition (BAVC) is supervised by our Finance Department, which includes three full-time staff members: Director of Finance, Controller, and Senior Accountant. The Director of Finance reports to the Executive Director. Robert Pascual, BAVC's Director of Finance will hold strategic fiscal responsibilities including budgeting, planning, systems and process development and reporting responsibilities. He has served as the Director of Finance at A&PI Wellness Center and Arriba Juntos, as an instructor at CompassPoint Nonprofit Services, and as an Associate Professor at CSU - East Bay. He has also served on several nonprofit Boards, including Mission SF Federal Credit Union and Bay Area Wilderness Training. Prior to his career in the nonprofit sector, Rob worked in the financial services industry for 10 years. His education includes a BBA in Finance from the George Washington University and an MBA from the Haas School of Business at the University of California.

b. Government-funded project management experience

BAVC has extensive experience managing federally funded projects. Since the organization's founding in 1976, BAVC has received over \$4 million in government funds for its range of media technology programs. In the past decade alone, BAVC has successfully executed federal contracts with the US Department of Labor, National Science Foundation, California Employment Development Department (WIA 15%),

National Endowment for the Arts, and the San Francisco Mayor's Office of Community Development (HUD – CDBG). Through local, state, and federal training contracts, BAVC trained nearly 1,500 adults for high-wage employment in the media technology industry and trained another 250 youth in advanced media technology skills. On all of its contracts, BAVC met or exceeded its goals and performed well on all routine audits.

c. Effective control and accountability

The Executive Director and Director of Finance in consultation with the Controller establish internal controls pertaining to the accounting records and preservation of assets. The Director of Finance and Controller prepares the year-end financial statements. An annual assessment of the financial records includes a review of current internal controls. Any improvements are noted and assessed for feasibility.

An Independent Audit is performed on an annual basis each year. The Board of Director's Audit Committee engages an outside auditing firm to perform the audit. The audit is conducted in accordance with auditing standards generally accepted in the United States of America and the standards applicable to financial audits contained in Government Auditing Standards issued by the Comptroller General of the United States. Federal grants are subject to OMB A133 annual audit.

d. Financial systems & reporting resources

BAVC uses Blackbaud's Financial Edge software program to generate and track all financial information. Financial Edge is upgraded at least one to two times a year in order to stay up to date with current support and technology. Our finance department is well versed in OMB Circular A-133, as well as other financial tracking and reporting guidelines. Program staff is experienced managing required participant data, and reporting it in a timely manner. BAVC uses a customized database, built in-house, to maintain all relevant participant data. The system is capable of generating all necessary reports and ad-hoc queries.

i. Disaster preparedness

BAVC's on-staff Systems Administrators ensure that the appropriate backups are made at the end of every day for the purposes of disaster recovery. The weekly backups capture changes to the previous week's full backup. A full backup of all critical data is created on a weekly basis. The previous week's full backup is stored at an appropriate offsite location prior to next full weekly backups.

vi. Source documentation

BAVC's finance department maintains accounting records for all transactions, including source documentation and other associated information. This information is available to external and internal auditors. The Director of Finance or the Controller prepares monthly financial statements, which the Executive Director approves sending to the Board of Directors. Financial statements are sent to the Board of Directors on a quarterly basis.

ii. Bonding for protection against loss

BAVC and its staff (including finance department staff responsible for receiving and depositing workforce development funds and issue financial documents) are bonded for protection against loss. The following staff are authorized to receive or deposit funds, issue financial documents, checks or other instruments of payment for workforce development program costs:

- Vicki Nunez, Controller
- Innesa Goldman, Senior Accountant

iii. Record retention

The records of Bay Area Video Coalition, Inc., are generally open to public inspection due to IRS rules, open records laws, and the spirit of public service. Record retention is governed by various federal, state, and local rules, statutes of limitations and common sense. For tax purposes, records are maintained until the expiration of the statute of limitations, which is typically three years after the later of the due date of the return or the date filed. While there are a few exceptions to this rule, the three-year period normally should be adequate. Selected documents may be retained indefinitely, while others may have little use after a year. Release of personnel data is guided by HIPAA.

iv. Cost allocation plan

Program and support departments are allocated direct costs such as labor, meetings, materials and equipment (under \$1,000) if primarily or solely for the department and if permitted by the applicable project contract. Generally, projects that have an indirect cost rate are not reallocated overhead expenses in addition to the overhead rate. Projects that are not assigned the full indirect cost rate established by NEA are allocated specific indirect cost as specified in the grant. As mentioned earlier, is well versed in OMB Circular A-133, as well as other relevant financial tracking and reporting guidelines.

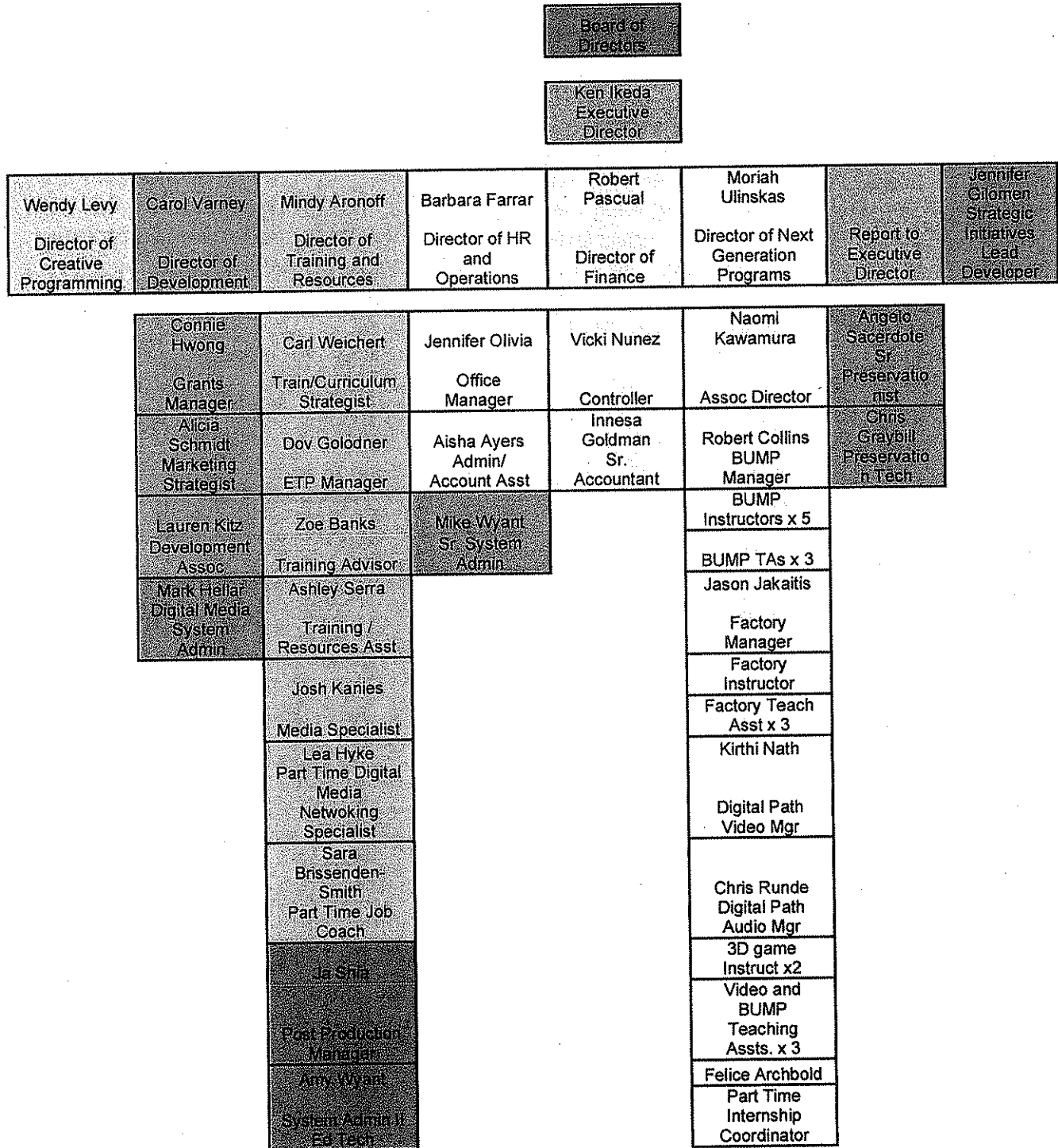
Indirect costs such as technicians' labor costs, rent, supplies, utilities, copying etc. are collected in a shared services departments and, if appropriate, are allocated based on number of personnel (full-time equivalents-FTE), floor space occupied by the department, dollars expended or other basis if appropriate.

v. Invoices and reconciliation

Actual and accrued expenditures will be reported on invoices. Reconciliation between actual and accrued expenses will be conducted on a payment-by-payment basis. All invoices and reimbursements are filed and maintained alphabetically by vendor by BAVC's finance department staff. The Senior Accountant generates all invoices for the Creative Service, Education and Next Generation Departments. The Accounts Receivable aging report is generated weekly. Bank statements are forwarded to the Executive Director for approval. The bank statements are to be reconciled to the general ledger by the Controller on a monthly basis. The Director of Finance or the Executive Director will approve the bank reconciliations.

4. Organization

i. Organization Flow Chart



ii. Organization by-laws and articles of incorporation

Included as attachment.

iii. Statement of organization's philosophy and mission

BAVC Mission

The Bay Area Video Coalition's mission is to inspire social change by enabling the sharing of diverse stories through art, education and technology.

BAVC Vision aligns with our intentions with public access:

- A diverse group of independent media makers will possess the skills they need to tell, distribute, and preserve their own stories and the stories of their communities through existing and emerging media formats and outlets
- Our efforts will lead to both personal and social change, including greater respect for and cultural inclusion of diverse voices and experiences
- Our work will provide an alternate educational and creative pathway for young people to tell their stories while laying the foundation for their future
- Our program evaluation and expertise will inform and support effective learning in the field

BAVC's Core Values

- Innovation
- Social Justice
- Diversity
- Accountability
- Learning
- Access
- Advocacy
- Respect

BAVC's Strengths in the Community

- Our connections to media employer contacts
- Our reputation as a trainer
- Our youth programs are known and respected nationally
- Our preservation work is known nationally and fills a gap in the cultural landscape

- The Producers Institute has marked BAVC's place in the field of media training to independent producers, and in the larger independent media landscape
- We have a strong reputation in the community as a leader in media/tech education sector
- BAVC has a reputation for being responsive to needs and opportunities in the field
- We are known for our leadership in an ecosystem that values inclusion of multiple sectors: industry, education, and creatives, to achieve broad goals

iv. Attach any other pertinent documents regarding your organization's experience or experience of its officers, directors, or employees

Related addenda:

- BAVC Board of Directors
- BAVC Directors
- BAVC Annual Report 2007

5. References

a. Financial References

Bank Contacts

Wells Fargo Bank, NA
333 Market Street 16th Floor
MAC A0109-162
San Francisco, CA 94105
Contact: Mr. Grant Brown
Ph
Fax
Email:

Catholic Healthcare West
185 Berry Street Suite 300
San Francisco, CA 94107
Contact: Pablo Bravo
Ph
Fax
Email:

Nonprofit Finance Fund
San Francisco Bay Area Program
760 Market Street Suite 859
San Francisco, CA 94102
Contact: Jennifer Kavar
Ph ()
Fax ()
Email:

Creditors

Apple Computers, Inc.
P.O. Box 31001-0270
Pasadena, CA 91110-0270
Ph
Lease # 7495973-003, Lease 7495973-005, Lease 7495973-004

Media Distributors
13333 Sherman Way
North Hollywood, CA 91605
Ph

B & H Photo
420 Ninth Avenue
New York, NY 10001
Ph
Account # 30362892

Sarah Soward

Ph ()

Adam Shaening-Pokrasso

Ph

Robert Pascual, BAVC Director of Finance can be reached at () or () regarding financial questions or additional references.

b. Insurance References

Leavitt Cenral Coast Insurance Services
Tina Barlocker, CIC

2977 Yignacio Valley Road, #443
Walnut Creek, CA 94598

c. Business References

KQED

Example collaborations: Digital Asset Management System using Final Cut Pro Server;
Co-produced Truly CA television series, co-produced SPARK broadcast series for four
years

Contact: Tim Olson, Vice President of Digital Media & Education
2601 Mariposa Street
San Francisco, CA 94110

Independent Television Service (ITVS)

Example collaborations: Architected technical specs for RFP on digital asset
management and filmmaker metadata conversion; assist digital media grantee with new
media content creation and applications development; Post production and on-lining
services for Independent Lens

Contacts: Sally Jo Fifer, CEO; Matthew Meschery, Director of Digital Media
651 Brannan Street, Suite 410
San Francisco. CA 94107

The Working Group

Example collaborations: Participated in Producers Institute; Hosting community
interactive web site; integration of Wordpress and media assets; development of Google
mapping tools

Contact: Patrice O'Neill, Executive Producer
510 16th street, Suite 520
Oakland, CA 94612

Employment Training Program (ETP)

State of California
SF Bay Regional Office

1065 East Hillsdale Blvd. Suite 415
Foster City, CA 94404
Contact: Creighton Chan
Ph :

The Exploratorium
3601 Lyon Street
San Francisco, CA 94123
Ph :

East Bay Works
1212 Broadway Suite 300
Oakland, CA 94612
Contact: Daniel Riordan
Ph :

The Kitchen
Relationship: providing archival video and audio preservation services
Contact: Jessica Williams, Media and Technology Manager
512 West 19th Street
New York, NY 10011
Ph :

Addenda

i. Board of Directors

Sally Fifer, President

Sally is President and CEO of Independent Television Service (ITVS), the leading provider of independently produced programs for PBS. Since 1991, ITVS has funded and presented more than 500 shows for public television. She is also Executive Producer of Independent Lens, a 29-week national series for PBS. Prior to taking the helm at ITVS, she spent nine years as the executive director of BAVC. She is the co-editor with Doug Hall of *Illuminating Video*, a widely used textbook on video art. She has received fellowships for executive training from Stanford and Harvard Business Schools, and holds a BA from the University of California, Berkeley, and an MA from Stanford University.

Dr. Bathsheba Malsheen, Vice-President

Bathsheba is the President and CEO of MINO Wireless, which provides mobile international calling solutions for business travelers. She brings more than 20 years of experience in a wide variety of companies focused on mobile solutions. Bathsheba was previously CEO at Groove Mobile, the world's leading mobile music service provider. Prior to Groove, Bathsheba served as president and chief executive officer of Voxware, a global provider of mobile voice-based enterprise solutions for distribution and warehouse operations. Earlier, she served as general manager of Centigram Communications Corporation's Speech Business Unit. She currently serves as a board member of BAVC and of Independent Television Service (ITVS). She also serves as a senior advisor to Melodis, which has developed next-generation sound recognition and search technology for mobile devices, as well as to Wimeme, a mobile marketing company focused on the sports industry.

Jason Kipnis, Treasurer

Jason is head of the Intellectual Property (IP) Counseling Group in the Silicon Valley Office of Weil, Gotshal & Manges, and has extensive experience in patent portfolio management, IP litigation and pre-litigation counseling, IP due diligence, and IP transactions. Jason holds a JD from Stanford Law School, and a BA and MS from Massachusetts Institute of Technology.

Jed Albert

Jed is founder and CEO of Mobile Commons, the leading mobile technology company focusing on cause related marketing, campaigns and advocacy. Mobile Commons customers include Aveda, CREDO, The NY State Democratic Committee, Democratic Congressional Campaign Committee, the NRDC, the National Alliance for Hispanic Health the United Nations, Save Darfur, People for the American Way, UFCW, SEIU and the ACLU. Mobile Commons was recently named a "Fast Company Magazine Fast Fifty Company." Prior to founding Mobile Commons Jed served as the President of Sunshine Amalgamedia and created innovative marketing and sponsorship programs for clients such as Justin Timberlake, Britney Spears, Samsung, and Pepsi. As a partner at Rudolph and Beer, Jed's practice focused on entertainment and media law. He was also an associate at Paul Weiss. Jed has produced numerous feature films, including "Sunday," winner of the 1997 Sundance Film Festival Grand Jury Prize. He serves on the board of Riverkeeper and has also served on the boards of a number of film festivals and arts organizations, including Genart, The Newport Film Festival, and Thread Waxing Space. Jed holds a BA from Connecticut College and a JD from Cardozo School of Law.

Patricia Boero

Patricia is the Executive Director of Latino Public Broadcasting. She brings decades of high-level expertise in the intersecting fields of philanthropy, filmmaking and socially responsible business. Patricia was Director of the Sundance Institute's International Program, and Senior Program Officer at the John D. and Catherine T. MacArthur Foundation where she managed media programs, including funding for major public radio and television series. She directed Hispanics in Philanthropy's Transnational Program, and was Senior Manager for Global Public Affairs at the Levi Strauss Foundation. Most recently, Patricia was Director for International Corporate Social Responsibility at the Starbucks Coffee Company in Seattle, in charge of CSR projects in 37 global markets. She studied film in Sydney, Australia, where she directed documentaries for Film Australia and the public TV station SBS. She has been a correspondent for the BBC's World Service and field producer for CNN. Patricia was also a founding member of LPB's Board of Directors, 1998-2006.

Bonni Cohen

Bonnie started Actual Films in 1998 with her partner, Jon Shenk. She is the executive producer of the documentary "The Rape of Europa," and the producer and director of a number of films, including many in the PBS series "The New Heroes." Bonni is currently producing Jon Else's new film, "Wonders Are Many." Bonni holds a MA in Documentary Film from Stanford University and a BA in International Relations from Tufts University.

Jim Guerard

Jim is Adobe Vice President of Product Management for Web and Mobile Video Applications, overseeing Adobe Premiere® Pro, Adobe After Effects®, Macromedia® Studio, Macromedia Flash®, and Macromedia Dreamweaver® software. Jim has 25 years of experience in computer software and entertainment industry, including executive positions at various companies including Disney, Autodesk, and Pinnacle Systems.

Ken Ikeda

Ken is Executive Director of Bay Area Video Coalition. Ken provides oversight for all aspects of operation at the Bay Area Video Coalition. Ken has been the Executive Director of BAVC since April 2007, and formerly served as the Interim Executive Director, and the Director of Youth Programs. Ken joined BAVC when the organization he founded, Youth Sounds, merged with BAVC. Ken is spearheading, with Joaquin Alvarado, the development of the National Public Lightpath, and as such, has convened meetings with a variety of national funders, content providers, and technologists who are now working together to make this network a reality.

Dick Kramlich

Dick has more than 35 years of venture capital investment experience. Dick was the first person to invest in the Ethernet, and was an early investor in Balloon Angioplasty and the company that originated PowerPoint presentations. Dick is currently on the board of several technology companies and nonprofit organizations, including Force10 Networks, Visual Edge Technology, and the Exploratorium. He was recently Chairman and President of the National Venture Capital Association. He holds an MBA from Harvard University Graduate School of Business and a BS in History from Northwestern University. He has received a Lifetime Achievement Award from the National Venture Capital Association and the University of California-Haas School of Business. He and his wife Pam are noted collectors of Media Art.

Neil O'Donnell

Neil is the founding partner of the law firm of Rogers Joseph O'Donnell in San Francisco, where he specializes in construction and public contract law. In over thirty years of practice, Jim has specialized in public contract and construction law at the federal, state and local levels. He was named one of the leading government contract lawyers in the country in the 2005, 2006 and 2007 editions of Chambers USA, America's Leading Lawyers for Business. Neil is on the Advisory Committee for The Government Contractor and the Associated General Contractors of California Legal Advisory Committee, and is a member of the ABA Forum Committee on the Construction Industry. He holds a JD from Yale Law School, and a BA from Williams College.

ii. BAVC Directors

Ken Ikeda, Executive Director

Ken provides oversight for all aspects of operation at the Bay Area Video Coalition. Ken has been the Executive Director of BAVC since March 2007, and formerly served as the Interim Executive Director, and the Director of Youth Programs. Ken joined BAVC when the organization he founded, Youth Sounds, merged with BAVC. Ken spearheaded the implementation of BAVC's fiber optic network and is co-architect of the public interest media and education network, National Public Lightpath. His work in education extends to the bridging of formal and informal settings, as the co-author of the "mobile asset" and learner equity driven educational media learning model, Digital Pathways. As such, he has convened meetings with a variety of national funders, content providers, and technologists who are now working together to make this network a reality.

Mindy Aronoff, Director of Training & Resources

Mindy leads the team that provides all adult training and technology education to digital media professionals, educators, artists and mediamakers, independent producers, vocational rehabilitation clients and job seekers. The scope of this department includes over 600 classes annually, as well as custom classes, and the California state-funded Employment Training Panel contract. Previously the Director of Business Development, she forged partnerships with corporations and government for BAVC, strategized marketing and public relations efforts, and planned for product development. Mindy came to BAVC in 1999 as Industry Outreach Coordinator. She holds a B.A. in Design from UCLA and has over 17 years in commercial arts management.

Barbara Farrar, Director of HR and Operations

Barbara started technical recruiting in 1995 and since then, has moved into the field of Human Resources. She worked at various start-ups before landing at BAVC in 2002 where she is currently the Director of HR and Operations. She is proud to make a contribution to BAVC and to support it's amazing staff. Originally from Iowa, Barbara has spent the last 18 years in the Mission District of San Francisco where she enjoys playing old time music, photography, food and the outdoors. She has a BA in Political Science and a Masters in Human Resources and Organizational Development.

Wendy Levy, Director of Creative Programming

Wendy directs the operations of all granted media arts programming including artists fellowships and exhibition programs, and special initiatives like our Producers Institute for New Media Technologies. Prior to joining BAVC in 2004, Levy served as the Festival Director for the Film Arts Festival of Independent Cinema in San Francisco, and has

worked with a range of Bay Area nonprofits, including New Performance Gallery, Performing Arts Workshop, San Francisco Artists-in-Schools, KQED, and the Film Arts Foundation. An accomplished filmmaker, Levy's films have received numerous awards and have screened at Sundance, Lincoln Center, and at festivals around the world. She also teaches film and new media courses at City College of San Francisco. Wendy received her B.A. from Oberlin College in Ethnopoetics and Folklore and holds an M.F.A in Cinema from San Francisco State University.

Robert Pascual, Director of Finance

Robert joined BAVC in 2009 and brings with him over 25 years of financial management experience, of which the past 16 has been in the nonprofit sector. At BAVC, he has strategic financial responsibilities, including budgeting, planning, systems and process development, reporting, analysis, and business planning. In addition to his work as a consultant to nonprofit organizations, Rob has served as the Director of Finance at A&PI Wellness Center and Arriba Juntos, as an instructor at CompassPoint Nonprofit Services, and as an Associate Professor at CSU - East Bay. He has also served on several nonprofit Boards, including Mission SF Federal Credit Union and Bay Area Wilderness Training. Prior to his career in the nonprofit sector, Rob worked in the financial services industry for 10 years. His education includes a BBA in Finance from the George Washington University and an MBA from the Haas School of Business at the University of California.

Moriah Ulinskas, Director of Next Generation Programs

Moriah directs all Next Generation (youth) programs at BAVC. Moriah has worked for more than 10 years as a community artist and teacher, working in particular with underserved students around the Bay Area. Most recently, Moriah was the director of the Public Art Mini-Grants program for the City of Richmond. Moriah has taught classes at Otis College of Art and Design, California College of Art, and non-profit organizations like GirlSource, Southern Exposure, and BAVC.

Carol Varney, Director of Development

Carol has served as BAVC's Director of Development since August 2007. Prior to joining BAVC, Carol was the Institutional Gifts Officer at Stanford Lively Arts, and has also served as the Director of Foundation Relations for the Maine College of Art and Director of Corporate and Foundation Support for the Portland Museum of Art. Prior to her work in Maine, Carol worked in development at several Bay Area HIV/AIDS organizations, including Project Inform. Carol serves on the Board of San Francisco Cinematheque; and Project Inform, and is a past member of the Board of SPACE Gallery and the Maine Jewish Film Festival in Portland, Maine, and the Bay Area Chapter of the NAMES Project in San Francisco.

iii. List of Current Classes Offered

Category	Class Name	
3D	3D: Fundamentals	
	3D: Master Class	
	Cinema 4D: Intermediate	
	Cinema 4D: Introduction	
	Maya: Animation	
	Maya: Dynamics	
	Maya: Introduction	
	Maya: Lighting & Rendering	
	Maya: Materials	
	Maya: Modeling I	
	Maya: Modeling II	
	Maya: Rigging	
	MotionBuilder	
	Sketchup	
Audio	Audio: Podcasting	
	Audio for Video Production	
	Audio: Fundamentals	
Editing	Aesthetics of Editing	
	Apple: Color	
	Apple: Motion	
	Avid: Advanced	
	Avid: Effects	
	Avid: Finishing	
	Avid: Intermediate	
	Avid: Introduction	
	Compressor	
	DVD Studio Pro	
	Editing: Fundamentals	
	Editing: Master Class	
	Final Cut Pro: Documentary Techniques	
	Final Cut Pro: Experimental Techniques	
	Final Cut Pro: Intermediate	
	Final Cut Pro: Introduction	
	Final Cut Pro: Narrative Techniques	
	HD: Workflow	
	Premiere	
	Video Engineering: Advanced	
	Video Engineering: Intermediate	
	Video Engineering: Introduction	
	Video for Mobile Devices	
	Web Video	
	Graphics & Web Design	Basic Mac Skills
		Basic Windows Skills

	Color Theory
	CSS
	Design for Mobile Devices
	Digital Illustration
	Digital Photography: Introduction
	Digital Photography: Shooting Techniques
	Digital Photography: Workflow
	Dreamweaver: Intermediate
	Dreamweaver: Introduction
	Flash ActionScript: Advanced
	Flash ActionScript: Intermediate
	Flash ActionScript: Introduction
	Flash: ActionScript for Designers
	Flash: Animation
	Flash: Introduction
	Flash: Video
	Fontography
	Graphic and Web Design: Fundamentals
	Graphic and Web Design: Intermediate
	Graphic and Web Design: Introduction
	HTML
	Illustrator: Intermediate
	Illustrator: Introduction
	InDesign: Intermediate
	InDesign: Introduction
	Lightroom
	Photoshop for Artists
	Photoshop for Editors
	Photoshop for Photographers
	Photoshop: Advanced
	Photoshop: Intermediate
	Photoshop: Introduction
	Web Design Intensive
	Web Design Master Class
	Web Design Workflow
	Web Project Management
Motion Graphics	After Effects: Advanced
	After Effects: Intermediate
	After Effects: Introduction
	Compositing
	Motion Graphic Design: Intermediate
	Motion Graphic Design: Introduction
	Motion Graphic Workflow
	Motion Graphics Design: Fundamentals
	Motion Graphics Intensive
	Motion Graphics Master Class
	Nuke: Intermediate
	Nuke: Introduction
	Principles of Animation

Video Production	Chroma Key Shooting and Lighting
	DV Camera Basics
	DV Shooting Techniques
	HD Camera Basics
	HD Shooting Techniques
	Interviewing Techniques
	Lighting for Interviews
	Lighting: Introduction
	Storyboarding
	Video Intensive
	Video Preproduction
	Video Production: Introduction
	Gadgets, Gizmos & Ambient Orbs

iv. List of Companies Currently Enrolled in ETP Training

- 405 Group
- ABS-CBN International
- Amalgam media (XLR8R)
- Asia Foundation
- Barbary Post
- Bassett & Partners
- Bay Area Reporter
- Beyond Pix
- Big Picture Film & Video Arts
- Bricks and Mortar Media
- California Newsreel
- Capital Pacific
- Carol H. Williams
- CBS Interactive
- Center for Asian American Media
- Center for Investigative Reporting
- Cephrus Creative Services
- Cisco Systems, Inc.
- CKR Interactive
- Clorox Co.
- Commonwealth Club of California
- Concentric Media
- Cubik Media
- Current TV
- CyberNet Entertainment LLC
- Digital Pickle
- Digitrove
- Dumb Dreamworks
- EDAW/AECOM

Education.com
Embarcadero Pub/ Pacific Sun (Palo Alto Pub)
Euro RSCG (Black Rocket)
Eveo
Filmcore (Ascent Media)
Foundation for California Community Colleges
Frameline
Goodby Silverstein & Partners
Guide By Cell, Inc
Haggin Marketing
High Speed Productions
Hoffman Lewis
ImageMovers Digital
InCA Productions
Indigo Films
Industrial Light Magic
Intel Corporation
ITVS
Jim Hughes Photography
Juniper Ridge
Just Think
Kaboom Productions
Kenwood Group
Key Curriculum Press
KGO TV ABC
KNTV NBC11
KTSF Lincoln Broadcasting
KTVU/ Fox 2
KVIE Public Television
KXTV (News 10)
Link Media / Worldlink TV
Lucasfilm Animation Ltd.
Ludlow Media
MacPherson's
McCann-Erikson San Francisco
McCune Audio Video & Lighting
Mekanism
Mevio Inc
Moirra Productions
Namco Networks
Number 9 Design
Off Base Productions
On The Fly Productions
Orphanage
Pacific News Service
Pixar Animation Studios
Plumbago Productions

Praetorian Group
Prowest Media Corp.
Quixotic Projects
Radium, Inc
Ripple Effects
Rock River Communications, Inc
Rough House Editorial
Safeway Inc.
San Francisco Ballet
San Francisco Chronicle
San Francisco Film Society
Sierra Club
Silverado Systems
Skywalker Sound
Smith & Hawken
Soma Beverage Company
Soundstation Productions
Sportvision, LLC
Swirl Integrated Marketing
Teak, LLC
The Working Group
Tippett Studios
UbiSoft
Van Meter Williams Pollack
Venables Bell & Partners
Viz LLC, Inc./Shagakukan Production
Watson Wyatt Worldwide
Webb Design
Wells Fargo
Weymouth Design
Wildbrain
Williams-Sonoma Inc.
Yahoo! Inc
Yan Can Cook, Inc
Young & Rubicam
Zebra Graphics Inc
Zeum

Attachments

BAVC Annual Report 2007

BAVC Budget, 2008

BAVC Audited Financial Statements, 2005, 2006, and 2007

BAVC Articles of Incorporation and Bylaws

BAVC IRS Determination Letter

BAVC Taxpayer Identification Number and Certification

***City and County of San Francisco Human Rights Commission,
Chapters 12B & 12C Declaration of Nondiscrimination***

BAVC Employee Training Manual and Benefits Information