



SAN FRANCISCO MEDIA CENTER

San Francisco Media Center Proposal for
RFP #04-2009
Public Access Cable Channel Operator

San Francisco Media Center
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09 JUN - 9 PM 4: 04

San Francisco City Vender #81651
IRS Employer Identification #80-0408979
Articles of Incorporation for Non-Profit endorsed-filed on May 6, 2009 (copy attached)
Fiscal Agent, until the process for the non-profit completed, will be:
Institute for Public Interest Media
Employer Identification #94-2736800
Bank account for San Francisco Media Center will be provided later

San Francisco Media Center Statement of Purpose

The San Francisco Media Center (SFMC) is being established to support and develop cable channels (Ch. 29, 76 etc.) and media broadcast center for the people of San Francisco. This center will broadcast, help train members of the community to produce media and educate about the media. It will also develop Internet channels covering news, art, music, history, labor and culture of all communities in San Francisco. Producers who have been providing programming for the community access channel will provide the foundation for the San Francisco Media Center, which will operate with a democratically elected Board of Directors.

**Proposal from SF Media Center
For Operation of the San Francisco Community Access Facility
(Channels 29, 76)**

In light of budget cutbacks, the unexplored potential for a broader-based community access television operation, and the need for continuous operation of the existing community access facility for the residents of San Francisco, it is our belief that the method of operating the facility has to be drastically changed. Therefore we, the San Francisco Media Center (SFMC), make the following proposal.

Who We Are

SFMC is a membership organization. Its members have coalesced around a Board of Directors dedicated to the principle of respect for diversity, which is the lifeblood of a community access facility. We, the members of the Board, bring a multiplicity of skills to our task, based on our experience with community access operations, outreach, fundraising, and law. We are united in our belief that community access in San Francisco can be improved, can involve more of the community, and be a forum for better and important programming. The Board of Directors plans monthly meetings, which will be open to all the members and the public and run with parliamentary procedures. The agenda, meeting time and place will be announced to the members and the public through e-mail and postings on the bulletin board in the studio. Minutes will also be similarly distributed, and posted on the SFMC website on a monthly basis. We encourage all the members to be active participants. We believe strongly that this is the only way we can go through this initial budget crisis and grow significantly in the future. We are prepared to enter into a contract with the City that memorializes these principles.

Primary Service Level

In order to accomplish these goals, and serve the community access station on the primary service level set forth by the Department of Technology with the budget of \$170,000, the SFMC anticipates that the station and studios will be technically ready to operate as it has, without changes, and that all equipment and software systems will remain in place. This includes the computer software which is set up now for the automated programming of the schedule, automated playback and encoding in the programming room. The Flash studio should also be in operating condition. The list of all the producers, which presently exist at the access station (AccessSF), must be available to the new operator prior to the change in operations. We also expect that the present set-up of the public service announcements (PSAs) between programs will remain. These conditions are crucial in order to operate the channels from day one.

We are planning to hire a programmer who is familiar with this station's operation. This will ensure the continuation of the operation from June 30th to July 1st, in case we secure the franchise agreement.

SFMC will hire a full time programmer immediately and one part time facilitator soon after. The programmer's task will be to put the program continuously on the air and re-open the Flash studio as soon as possible. As of May 27th, the previous operator, CTC,

stopped serving Flash studio programs. Therefore, all the producers who were doing their programs with the Flash studio are no longer producing. We expect this Flash studio service to begin fairly quickly because the set-up in the Flash studio is functioning properly. Our proposal is to open the Flash studio between 6:00 to 8:00 PM initially until the trained volunteers are able to take over the task of assisting them.

A part time facilitators' main task will be to conduct training classes for the future volunteers, who will eventually take over and operate the station under the supervision of the paid staff. This training for volunteers will be the key element in our proposal and this volunteerism will be set in the membership program for producers in order to put their programs on the air. The producers and programmers will need to volunteer at least 4 hours a month outside of their own productions. This could be technical work or non-technical work. These volunteers who get trained will start taking over the tasks of facilitator and help set up the main studio, assist the Flash studio and help in the editing rooms. Non-technical volunteers could also help at the front desk to receive tapes, handle equipment rental etc. These initial volunteers will be selected from SF community access members already certified to operate the studio. We believe that this training will not be too difficult because many of these producers have been working in the studio for many years and we expect to acquire an adequate number of volunteers in a short time. Those producers who just drop off tapes produced outside San Francisco and don't use the studio, also need to volunteer for non-technical work for the same hours in order to air their tapes.

Creating a core volunteer group as soon as possible will be the key to bring the station into the full service and future growth for the station in a short time frame without increasing in the budget. We estimate this period to be three to six months.

This restructuring of the operation of the station should allow for a collective democratic process of membership voting rights to the board of directors to rebuild the trust and collaboration that is vital for a successful community access station.

The role of the board of directors of SFMC will be an active board in daily operation in the first phase until more funding comes in, so we can hire a full time coordinator.

Within three to six months, we expect the main studio to be open to the producers, initially for a limited time in evening (between 6:00 PM to 10:00 PM), and eventually expand to full operation with the volunteers. In the meantime, the training class will continue to produce more competent volunteers not only in the main studio, but also in the Flash studio, program uploading, front desk and equipment rental. These training classes will be a permanent program, which will train not only volunteers for the operation of the station, but also the members of the community, so they can get experience and training in how to operate in the studio environment.

We are looking into the relocation of the station into a city owned property, and one possibility is the 4th floor of the Veterans Building. This would eliminate the present location costs of about \$200,000 a year at today's rate. Over ten years this would eliminate more than 2 million dollars for rent. The Veterans Building has 24-hour security guards and people can be in and out of the building until 12:00 midnight for production. The capital costs of the relocation of the station and the construction of a new

facility needs be planned now. Once it is built, this studio can be shared with other city departments needing TV studio for production time instead of the city renting from other private entities at the present time. When not in use by certified producers, the studio, editing suites can be rented to other non-profit organizations.

Enhanced Service Level

After securing the Primary Service Level, we will hire a full time coordinator, who will be in charge of facilities and equipment, volunteer coordination, front desk/equipment check in/out, and fundraising.

Revenue Enhancement and Outreach: The board of directors will be working closely with the coordinator to increase revenues and partnership. Our plan is to form a committee to cover events organized by different community organizations. This committee will be a part of the planning committee for those events, and take an active role in order to bring these community organizations to be a part of the access station, and plan a funding together with them. Bringing those different community organizations to be a part of the access station will be another key element in order to expand the operation of the station. With these different events, we will actively seek grants to cover the operation cost. The members of the Board of Directors will take an active role in this operation, and an establishment of close working relationship with various community and their organizations, which is also a key to future funding for the operation of the station.

Facilities: We expect to be able to expand the operation of the station from limited evening hours to full 12 hours a day operation. The main studio, at the present time before CTC closed, opened only 27 hours a week. We believe this has to be expanded, and it should be open to other community and SF resident for use.

In the near future, we expect that the station to be a fully functional and staffed San Francisco Multi-Media Training Center that would not only include a cable station but broadband radio and video channels, and the community training programs including youth. This proposed training will cover animation, digital editing, streaming for multi-media jobs similar to multi-media training centers elsewhere in the world, such as the federally funded MediAct Centers in South Korea. We also believe that the future of the community access station needs to be closely connected with Internet operation. Ultimately, we hope to be able to expand the staff for two more facilitators and at least one computer/Internet specialist. The permanent training class will send staff to different community centers and groups, which will collaborate in helping to start building their own studios, and developing satellite stations around the city.

Besides operating the two channels on cable, this access station would be a center of San Francisco channels on the Internet from these various communities in San Francisco by district. Programs and events already produced in these neighborhood community cultural centers could provide a broadband channel for arts, news, music and culture of San Francisco. There could also be channels for housing issues in San Francisco, a green channel, labor channel, Black channel, Asian channel, Latino channel, Arab channel, Arts, music, Theater and Literary channel, LBGT channel, small business

channel, and a mobile channel, capturing the daily lives and experiences of all the people in San Francisco with the use of a remote van and other cell/WiFi links to the community. Integrated into the channels would also be the growing use of flip camera and other interactive video and audio media. Programming from around the city particularly during parades and other events could bring tens and hundreds of thousands of new viewers and participants in making community access a more vital force in San Francisco.

In all our plans, we hope to adopt best practices from successful community access operations in Northern California, including Sacramento, Santa Rosa, Palo Alto and Santa Cruz.

Out anticipated widening of the area of operation should also encourage more support, funding and sponsorship from local businesses and organizations for the operation of San Francisco community access.

Channel Administration, Oversight and Governance

The channel administration, oversight and governance will be similar to what has been done by CTC. However, two changes will be brought in with our franchise proposal. One will be the cancellation of the lottery system for time spots.

We feel strongly that producers need to be given the chance to develop an audience. The producers spend their money, sweat and creativity to produce their programs and develop a relationship with their viewers. Since the programming is not listed in the newspapers and cable guide, garnering a loyal audience becomes very difficult. By changing the airtime every 6 months by lottery, the audience they acquired during the past 6 months will be gone, and these audiences don't know where the program slot has moved. In the meantime, the producers have to start building up the audience again.

This was one of the main issues that the number of the producers went down dramatically after CTC implemented the lottery system for the time slots. They couldn't announce their programs to their peers, because the time might be changed in the near future. Many of them gave up producing because of this policy. Those producers who replaced the long time programs often cannot continue their programs, and left the station.

Another change will be that the priority will be given to San Francisco resident producers. In the past, programs made by non-resident producers (from New York or LA, for example), have been brought in and preempted local programming. This community access station is paid for by San Francisco residents, and they will have priority to have a right to air their programs first. We need to foster the talent, creativity and message of local producers as we believe this is what community access is all about. However, there is enough space on channels 29 and 76 for all the programs. Any open spot will be given to the producers once a month to whoever wants to start a new program or want to change the time slot.

The policy for adult content programs will continue with the same policy. It will be aired after 10:00 PM and some will air after 12:00 midnight. Obscene, illegal programs

should be first screened at the time slot taken process, and during the program uploading process. We will develop clear rules, consistent with Federal and State constitutional rulings, to screen out non-protected programs, and those rules will be clearly stated on the agreement each producer and/or programmer will sign when they select the time slot. All the producers who have scheduled programs already will be required to sign a new agreement with SFMC within a reasonable period. SFMC will also develop procedures whereby violation of these rules will be brought to a hearing. Hearings should be conducted fairly, open with transparency and checks and balances.

All the paid staff and volunteers will have their ID's provided by the station on them during the time they are in the station, and any other visitors will sign-in at the front desk and obtain a name tag. This will address problems with non-authorized personnel in the building.

San Francisco Media Center (SFMC) Fundraising Proposal

A crucial issue for non-profit organizations is to raise funds in addition to the city grants. A San Francisco community access station has a unique and excellent potential to raise financial support if it connects and collaborates with the communities of San Francisco. San Francisco is seen by the world as a pacesetter and exciting center of culture and talent. One of the first tasks of the SFMC will be to form partnership with other non-profit or community/neighborhood organizations, and establish collaboration with each district to produce programming on the issues and news from the communities.

Proposal

1. The Outreach Committee and the Event Planning Committee will research and develop lists of all the cultural, art and music events/festivals in each district in San Francisco. We will work to cover these events with programming and interactive collaboration with their communities using the channel as a vehicle. Each district also has a unique history, and these will be highlighted. We expect many of these communities would be supportive of funding to the station if it becomes a component of their cultural and education activities. We will work to do programming of their events and present it on the channel highlighting their community and artists.

2. Regular monthly fundraising events in various districts in San Francisco. Yoshi's on Fillmore Street has agreed to discuss working as a partner and we can include interviews with their line-ups on this channel that will help bring a cultural contribution to the city

and also their establishment. This can be replicated in every district in San Francisco on a monthly basis.

3. Establishment of annual film festival on cable. We will use one of our channels' air space for two weeks, and publish a schedule booklet with ads from supporters of the film festival. Each board member from different ethnic and community backgrounds will go to their communities and collect ads. There will be a call for entries in the city and internationally, since this festival will also be available on the web. For this, we will also apply for the Organizational Project Grants (OPG) at the San Francisco Arts Commission.

4. We will develop news, culture and information bureaus in every district of the city, and develop a support/production team from each district that can be trained and develop programming from their districts. This would gain additional financial support from their communities who see that this channel will cover their news, small businesses/restaurants, culture and history within a channel on cable in San Francisco and on the Internet.

5. Establishment of a check-off for San Francisco city employees to contribute to the community access channel, and partnership with city employees and departments to highlight the work that they do and program this on the channel.

SF Community Access Station's Revenues and Expenses Proposal
For the First Year of Transition Period
By **San Francisco Media Center**

OPERATIONAL REVENUES

Grants for operations (from city)	\$170,000
Memberships	\$5,500
<u>Donations, fundraising</u>	<u>\$9,000</u>
Total Revenues:	\$183,500

OPERATIONAL EXPENSES

Personnel (1 full time programmer, 1 PT facilitator/coordinator)	\$90,000
Utilities	\$35,000
Maintenance/operational misc. cost	\$40,000
Insurance	\$15,000
<u>Fees & others</u>	<u>\$3,500</u>
Total Expense:	\$183,500

We will ask all the certified member of producers to donate their time with a minimum of 4 hours per month outside of their own production to facilitate the station.

Volunteer training needs to be conducted by the paid staff on a regular basis to increase qualified volunteers to be able to operate the station under the supervision of the staff.

We will also seek partnerships with other non-profit organization for the use of the facilities and production of programs to increase the revenues.

**San Francisco Media Center Board of Directors' Bios and
Area of Responsibilities
(Alphabetical Order)**

Ronald Allen

Member of Board of Directors

Area of responsibilities: Technical oversight, Outreach

He is a native of San Francisco in the Bayview, Hunters Point area. He is a Videographer and Photographer, who has produced and directed music videos, documentaries, infomercials, and photos at special events through the San Francisco Bay Area.

Ronald is a teacher at San Francisco City College and Laney College in Oakland, California, focusing on video editing. He also completed a three-month study at BET in Los Angeles, where he further enhanced his knowledge in the technical aspects, and workflow of the television network environment.

Ron Bermudez

Member of Board of Directors

Area of responsibilities: Outreach, Fundraising

He has a First Class Federal Communication Commission License.

Ron Bermudez is a TV producer who was trained in dance by many of the early greats: Nelly Cotto, Floyd Chisholm, Eddie Vega, Lourdes Jones, George Vascones and Denise Florencio — founders of the Latin Symbolics.

He started the video project and became a hit on the San Francisco cable access channel in 1978. They were honored at the same time for bringing the real NY Latin hustle to the west coast. Ron began to bring many of the NY greats to San Francisco. He continued to study under them and found a growing interest from the west coast dancers to perform. There was a growing demand for shows and performers, very busy dancing, teaching and doing routines for his cable TV show.

He was the founding father of salsa on the radio playing complete programs dedicated to Salsa music. Ron became the number one DJ during the busy commute hours of 3PM to 6PM. This success opened the door to cable TV. Via his radio, and TV broadcasts, Ron helped to discover and launch many music bands. He has a band of musicians called the Ron Bermudez Salsa All Stars. "I helped the Escovedo brothers band, Sheila E's father and uncles band in the early sixties. They were my live house band on my radio programs. I gave Sheila E her first opportunity to perform with the salsa all stars in 1973, when she was about 14 or 15 years old."

Today, Ron continues to dance, perform, teach and inspire others.

Mary Ellen Churchill
Treasurer

Area of responsibilities: Organizational oversight, Technical oversight

Education: M.A. Educational Technology and Instructional Design, San Francisco State University; Graduate Studies in Film and Broadcasting, S.F. State University; B.A. in Film Studies, University of California. Santa Barbara

Summary of Qualifications:

20 years experience producing video documentaries, news coverage, educational and community organizing video programs.

10 years teaching Film Studies, Media and Technology

Experience:

- Director of Media Studies M.A. Program, New College of California 2004-2008
- Supervised 5 Media Studies faculty members, and 4 Media lab staff members
- Oversaw operations of the Roxie Film Center, as well as live weekly radio shows, Flashpoints and La Onda Bajita from New College Creamery
- Coordinated special events at the Roxie Film Center for festivals and community groups
- Successful fundraising for the Roxie: fundraiser film screenings and receptions, proposal writing, meeting with potential funders; leading to renovation of the Roxie's exterior and interior, and its incorporation as a nonprofit corporation
- Coordinated internships for students with the Roxie Cinema and Flashpoints Investigative Reporting Radio Program
- Developed new programming at the Roxie designed to bring in underrepresented audiences: Mexican films, (Cine del Barrio), Arab Film Festival; and events to honor local filmmakers: Les Blank, Saul Landau, Emiko Omori, Lourdes Portillo, as well as Experimental filmmakers with Cinematheque
- Designed and implemented trainings for graduate students and faculty in the creative use of new digital technologies
- Supervised acquisition and maintenance of computers, software, video cameras, audio recorders and audio and video editing facility, as well as a radio station on campus.
- Trained and supervised students in the use of digital cameras, video cameras, Apple G4 and G5 computers for audio and video post production, and digital photography.
- Reviewed applications of new students and new faculty for Media Studies M.A. Program
- Taught classes in Media Studies, Documentary History and Film History and Aesthetics, and Digital Video Production
- Advised Masters Degree students and supervised thesis productions
- Participated in administrative and academic decision making with the Faculty Council

- Independent Video Producer, Editor, Studio Manager
 - Supervised a production facility with professional video production and editing systems;
 - Directed "on location" shoots for documentaries and educational videotapes throughout the U.S.A. and in Latin America.
 - Directed production of educational programs, documentaries, news;
 - Scheduled and managed crews for on location video conferencing with 3 cameras, multiple mics, and microwave transmission.
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- Performed off-line and on-line editing, and digital editing.
 - Wrote proposals, maintained accounts and inventory, communications with clients.
 - Clients included: Public Broadcasting System, Developmental Studies Center, Stanford Program for International Intercultural Education, ABC News, WABC, KQED, Disney Channel, U.C.S.F. Medical Center, California Department of Education, California Council of the Arts, U.C. Berkeley Electron Microscope Lab, Alameda County Department of Social Services.
 - Field Engineer, ENG Camera, Studio Camera Operator 1982-1990
 - ABC-TV, KPIX -TV, Channel 20, Disney Cable San Francisco, CA
 - Maintained communications with the studio for on location coverage of news and magazine format shoots,
 - Laid cable for audio and video, set up microwave transmitter for live news coverage from locations throughout California;
 - Received and sent satellite feeds to and from the network on location;
 - Supervised audio production with a variety of microphones, and video feeds;
 - Monitored and adjusted video and audio levels;
 - Maintained video cameras, audio equipment, cables, transmitters.

Lynn Daniels
Members of Board of Directors

Area of responsibilities: Technical oversight

Lynn Daniels is a Certified production assistant, skilled in computer graphics, studio & field video camera operation (3/4, 1/2, SVHS, Beta SP), lighting elements, sound equipment, effects mixers, audio board, some character generation, Avid / Final Cut Pro editing and Master Control Operator.

He has a certificate in Commercial Art & Broadcasting, and has been produced and worked on many popular programs including: a music video program called *Cool Days and Jazzy Nights*, music video *I Don't Care* for the Asian rock group Noisy Minority, music video *Cali Kings* directed by Farrah Dews and music video *Homegirl* by Ralph Tresvant.

He has also worked with radio stations to coordinate and conduct video interviews and performances by local and legendary jazz artists.

Karwanna Dyson
Member of Board of Directors

Area of responsibilities: Event planning, Fundraising

TV Producer

She has a B.A. in Mass Communications with hands on experience in both field and in-studio production including Directing, Technical Directing, Camera operations, VTO, CG, Lighting, Editing in Final Cut Studio Pro, Video codec conversions and video blogging.

She is a freelance producer for various TV and online TV stations producing and editing content for commercials, documentaries, weddings...etc. as well as host two music industry TV show locally.

Lotus Yee Fong
Member of Board of Directors

Area of responsibilities: Outreach, Fundraising

Lotus Yee Fong is a second-generation daughter of Chinese immigrant working-class parents; born and raised in Albuquerque; attended Wellesley and Yale on scholarships; then returned to New Mexico to start a family. As a mother of two young children, she was the parent representative to the State Childcare Advisory Board and appointed to the City Cable Franchise Committee.

She was trained in portapack video production in the first elementary school grants in the early 1970's and a member of the Albuquerque Public Access Center. Later in San Francisco in the early 1990's, she volunteered at Channel 32 KMTP when it was first separated from KQED. There she was production assistant to a weekly half-hour public affairs program called *It Matters To You*, hosted by Noah Griffin and Gerri Lange. A 26-year resident of San Francisco who was active in the public school district and community, she is committed to producing an English language program focusing on Chinese and Asian Pacific American public affairs as well as showcasing the many multicultural community activities in the City and County of San Francisco. She is well connected to the Asian American community in the Bay Area.

Youkhana George Geevargis
Member of Board of Directors

Area of responsibilities: Outreach, Fundraising

He has degrees in: M.S.M.E., B.S.C.E., M.S. (Petro Chemical management, Engineering Flour Corp) He also has certificates in Electronics (radio, T.V.)

He has experience in civil engineering including US Army Corp. of Engineers, MKO, MKI, JA Jones McRery Koretsky, Karl E. Kirker, and Flour Corp.

In media, he has worked for KRON, and produced programs for KPFA, KUSF, Assyrian Vision, KBSV, UN Press, and New American Media.

In electronics of radio and TV area, he also worked for Day & Night TV, F & R Electronics and Ampel Interior.

In community experiences:

V.P. and Treasurer/Board of Directors of Assyrian Foundation of America
Board member of Assyrian American Association
Secretary, Advisory Council of Assyrian National Congress
Board member/Treasurer of Assyrian Church of the East
Board member/Treasurer of United Nations Association of San Francisco
Supporter and sponsor of United Nations Film Festival

Beside these organizations, he is also a member of Amnesty International, ACLU, Southern Poverty Law Center, Iranian Professional Society, Green Peace, Sierra Club, KQED and Howard Jarvis Tax Association.
His activities are well connected to variety of ethnic communities,

Ken Johnson
Sergeant of Arms

Area of responsibilities: Outreach, Fundraising

He is in charge of San Francisco Veterans War Memorial Building Video Archives Department at present time.

Producer/Director, and Assistant Director at KQED Ch. 9 from 1974 to 1980

Prior to this, he was trained to be a Community TV Producer/Director at KQED and established a training program for Linemen when San Francisco was being wired for cable TV from 1972 to 1974.

Past gallery owner of *The South Park Gallery* in San Francisco (105 Third Street Third at Mission)

Past newspaper reporter/columnist for *Sun Reporter*: "On the Scene with Ken."

Past theater manager for Western Addition Cultural Center

Wayne Lee
Vice Chair

Area of responsibilities: Technical oversight, Outreach

San Francisco community access member for over 4 years
Vice President, Executive Board - IFPTE Local 21 with over 5500 professional engineers and architects in Bay Area
Consulting Engineer - SF PUC
Vice President Board of Directors- Little Brothers and Friends of Elderly San Francisco (LBFE SF)
Partner and Owner - WEC Environmental Engineering
Vice President Board and Partner - Vivid Broadcasting Corp Canada
Chair and Partner - Emerging Magazine digital online events
PE - Registered Professional Engineer in TX, AB, BC, SK
Past AMIEE - Chartered Engineers of UK
Past Board Member - InterStream Video Distribution
Past CTO and Board Member - Teleconverge Video Server Corp
Past CTO and Board Member - Picasso Engineering, sold company
Owner - Patent assisting MPAA on Internet distribution security
Owner - Patent assisting MPAA on optical control locking on video content
Past Partner and Director - OMSI Corp, sold company
Co-Producer - 'Call Me AI', SF Access 29
Co Producer - 3s Mango Film Company
Assistant Producer and Special Effects Director - Music Box Film

Mentor TV Studio, Audio and Camera - SF Access 29 with credits of 15 plus shows, including 'Open Mic show, Newsroom, Movie close-up, Medium Rare, Bro Judd Show, Skippy Lo, Labor talk, My country, Injured on The job'
Past Actor, Voice and Model - Government of Canada, 7-11, ING, Spyder Ski wear, BCE, Nortel, and Oracle
Supporter/Member - Senior Coastsiders, SF Bike Coalition, SPUR, Senior Buddy Network, Asian Films, San Francisco Film Society
Certifications - Field Camera, Studio Editing
Skills - Adobe Premier, Final Cut Pro, Protocols, Director, MX, Flash, Mash, ESRI, SQL, Linux

Jewell Sparks
Member of Board of Directors

Area of responsibilities: Event Planning, Logistic strategy

Kazmi Torii (Kazumi Torii)
Secretary

Area of responsibilities: Logistic strategy, Fund raising, Event planning

Producer/Editor: Labor Line

Director/Editor: Labor On The Job

Member of SF community access station for over 20 years.

She has a M.F.A. in Fine Arts from SF State University; She has been producing documentaries on labor issues since 1980s' as a member of Labor Video Project (www.laborvideo.org).

She is the secretary and financial officer for the LaborFest (www.laborfest.net) which produce a month long annual events of over 60 in the month of July in San Francisco since 1994. In this organization, she is responsible of getting grants, collecting advertisement, organize and produce the schedule, posters and create web pages.

She is also a member of planning committee of LaborTech (www.labortech.net), an organization, which produce conferences of communication technology people. In this organization, she is responsible to organize the logistic part of work including collecting ads, sponsors and producing schedule booklet publications.

Ace Washington

Member of Board of Directors

Area of responsibilities: Outreach, Fundraising

Idell Wilson

Vice Chair

Area of responsibilities: Outreach, Fund raising

Advertisement outreach specialist for the newspaper *Potrero View*.

She is a community activist for over 25 years and speaking for defending poor Black women and families. The area of activities includes: Illiteracy, Diabetics, Drugs, Mental illness and Church. She has been volunteering over 20 organizations through the years for these causes.

She has also produced many TV programs through community access stations in the past including: "IdEaL 03," "Ghetto TV 07."

Chris Witteman
Member of Board of Directors

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Area of responsibilities: Legal advisor

Chris Witteman is an attorney who has been active in communications issues for 27 years. He is currently a senior staff attorney for the California Public Utilities Commission.

In the early 1990s, he succeeded in obtaining an injunction against Viacom's censorship of San Francisco public access, a case which also put PEG access on the map politically: *Altmann et al. v. Television Signal Corp.*, 849 F.Supp. 1335 (N.D. Cal., 1994). He also filed suit against the cable operator for its failure to wire public buildings as required in the franchise ordinance, a lawsuit which was the catalyst for an amended agreement between the City and franchisor, and somewhat enhanced compliance. *Singsen v. Television Signal Corp.*, 98 D.A.R. 7094 (June 29, 1998).

As CPUC staff attorney, he works on telecommunications and consumer protection issues for the California Public Utilities Commission (*see, e.g., SF Chronicle 9/24/04: "In a landmark ruling, California regulators voted to fine Cingular Wireless \$12.1 million" for unfair business practices*).

His article *Constitutionalizing Communications, the German Constitutional Court's Jurisprudence of Communications Freedom*, is scheduled for publication later this year (2009) with the *Hastings International and Comparative Law Review*.

Steve Zeltzer
Chair

Area of responsibilities: Organizational oversight, Operational oversight

Member of San Francisco community access for over 26 years.

Executive Producer of an award winning labor TV shows "*Labor On The Job*" since 1983. This is the longest running labor TV show in the world.

Founder and Executive Director of the *Labor Video Project*, which formed in 1983, produces documentaries and TV programs that have been aired on many PBS stations.

Founder and chief organizer of *LaborTech*, which created in 1990, has a bi-annual international labor technology media conference. In this conference, labor media people gather not only from the Bay Area, but also nationally and internationally to discuss newest technologies and activities related to labor media.

Founder of *LaborFest*. LaborFest started in 1994, which is the largest labor cultural arts and film festival in the United States, and he is the Chief Organizer to contact artists and historian to create various events during the month of July every year. The festival is broadly supported by many unions in San Francisco, Northern California and nationally. *LaborFests* have expanded to Turkey, South Korea, Argentina, Bolivia, Brazil, Japan and South Africa.

He was also a radio producer on KPFA on labor issues.

**San Francisco Media Center
Committees**

Legal Advisor
Chris Witteman

Technical Oversight
Wayne Lee
Mary Ellen Churchill
Ronald Allen
Lynn Daniels

Outreach
Idell Wilson
Wayne Lee
Ken Johnson
Ace Washington
Lotus Fong
George Geevargis
Robert J. Webb

Fund raising
Idel Wilson
Kazmi Torii
Ken Johnson
Ace Washington
Lotus Fong
Karwanna Dyson
George Geevargis
Sam Bibbens

Event/Business planning
Kazmi Torii
Karwanna Dyson
Jewell Sparks
Diane Williamson
Sam Bibbens
Andrew Maker

Volunteers Organizing Committee
Diane Williamson
Lynn Daniels

**BY-LAWS OF SAN FRANCISCO MEDIA CENTER
A NOT-FOR-PROFIT CORPORATION**

ARTICLE I ORGANIZATION

The name of the organization shall be San Francisco Media Center.
The organization may change its name by a vote of the membership body.

ARTICLE II PURPOSES

The San Francisco Media Center (SFMC) is being established to support and develop the access cable channels, and media broadcast and training center for the people of San Francisco.

ARTICLE III MEMBERSHIP

Membership in this organization shall be open to all who agree with the statement of Purposes.

ARTICLE IV MEETINGS

The annual membership meeting of this organization shall be held on the 1st Wednesday of January each and every year except if such day be a legal holiday, then and in that event, the Board of Directors shall fix the day.

The Secretary shall mail and/or e-mailed to every member in good standing at his/her address as it appears in the membership roll book in this organization a notice telling the time and place of such annual meeting.

Regular meetings of this organization shall be held at the location announced by the secretary at least 2 weeks prior to the meeting.

The presence of no less than 20 percent of the members and no less than 51 percent of the board members shall constitute a quorum and shall be necessary to conduct the business of this organization; but a lesser percentage may adjourn the meeting for a period not to exceed more than 4 weeks from the date scheduled by these By-Laws and the secretary shall cause a notice of this scheduled meeting to be sent to all those members who were not present at the meeting originally called. A quorum as herein before set forth shall be required at any adjourned meeting.

Special meetings of this organization may be called by the president when he deems it for the best interest of the organization. Notices of such meeting shall be mailed to all members at their addresses as they appear in the membership roll book at least 10 days before the scheduled date set for such special meetings. Such notice shall state the reasons that such a meeting has been called, the business to be transacted at such a meeting and by whom it was called. At the request of 51 percent of the members of the Board of Directors or 20 percent of the members of the organization, the president shall

cause a special meeting to be called but such request must be made in writing at least 15 days before the requested scheduled date.

No other business but that specified in the notice may be transacted at such special meeting without the unanimous consent of all present at such meetings.

ARTICLE V VOTING

At all meetings, except for the election of officers and directors, all votes shall be by voice. For election of directors, ballots shall be provided and there shall not appear any place on such ballot that might tend to indicate the person who cast such ballot.

All the members in good standing for more than 3 months have a right to vote for elections of directors. The directors will conduct election of officers.

At any regular or special meeting, if a majority so requires, any question may be voted upon in the manner and style provided for election of officers and directors.

At all votes by ballot the chairman of such meeting shall, prior to the commencement of balloting, appoint a committee of three who shall act as "Inspectors of Election" and who shall, at the conclusion of such balloting, certify in writing to the Chairman the results and the certified copy shall be physically affixed in the minute book to the minutes of that meeting.

No inspector of election shall be a candidate for office or shall be personally interested in the question voted upon.

ARTICLE VI ORDER OF BUSINESS

1. Roll Call.
2. Reading of the Minutes of the preceding meeting.
3. Reports of Committees.
4. Reports of Officers.
5. Public Comments
6. Old and Unfinished Business.
7. New Business.
8. Adjournments.

ARTICLE VII BOARD OF DIRECTORS

The business of this organization shall be managed by a Board of Directors consisting of 15 members, together with the officers of this organization. At least one of the directors elected shall be a resident of the State of California and a citizen of the United States.

The directors to be chosen for the ensuing year shall be chosen at the annual meeting of this organization in the same manner and style as the officers of this organization and they shall serve for a term of 3 years. There is no term limit for the directors.

The Board of Directors shall have the control and management of the affairs and business

of this organization. Such Board of Directors shall only act in the name of the organization when it shall be regularly convened by its chairman after due notice to all the directors of such meetings.

Fifty-one percent of the members of the Board of Directors shall constitute a quorum and the meetings of the Board of Directors shall be held regularly once a month on the date set by the board.

Each director shall have one vote and such voting may not be done by proxy.

The Board of Directors may make such rules and regulations covering its meetings as it may in its discretion determine necessary.

Vacancies in the Board of Directors shall be filled by a vote of the majority of the remaining members of the Board of Directors for the balance of the year.

The President of the organization by virtue of his/her office shall be Chairperson of the Board of Directors.

The Board of Directors shall select from one of their members a secretary.

A director may be removed when sufficient cause exists for such removal.

The Board of Directors may entertain charges against any director. A director may be represented by counsel upon any removal hearing. The Board of Directors shall adopt such rules for this hearing as it may in its discretion consider necessary for the best interests of the organization.

ARTICLE VIII OFFICERS

The initial officers of the organization shall be as follows:

Chair: Steve Zeltzer

Vice Chair: Idell Wilson

Vice Chair: Wayne Lee

Secretary: Kazmi Torii

Treasurer: Mary Ellen Churchill

Sergeant of Arms: Ken Johnson

The Chair shall preside at all membership meetings.

The Chair shall by virtue of his/her office be Chairperson of the Board of Directors.

The Chair shall present at each annual meeting of the organization an annual report of the work of the organization.

The Chair shall appoint all committees, temporary or permanent.

The Chair shall see all books, reports and certificates required by law are properly kept or filed.

The Chair shall be one of the officers who may sign the checks or drafts of the organization.

The Chair shall have such powers as may be reasonably construed as belonging to the chief executive of any organization.

The Vice Chair shall in the event of the absence or inability of the Chair to exercise his/her office become acting Chair of the organization with all the rights, privileges and powers as if he/she had been the duly elected Chair.

The Secretary shall keep the minutes and records of the organization in appropriate books.

It shall be his/her duty to file any certificate required by any statute, federal or state.

The Secretary shall give and serve all notices to members of this organization.

The Secretary shall be the official custodian of the records and seal of this organization.

The Secretary may be one of the officers required to sign the checks and drafts of the organization.

The Secretary shall present to the membership at any meetings any communication addressed to him/her as Secretary of the organization.

The Secretary shall submit to the Board of Directors any communications, which shall be addressed to him/her as Secretary of the organization.

The Secretary shall attend to all correspondence of the organization and shall exercise all duties incident to the office of Secretary.

The Treasurer shall have the care and custody of all monies belonging to the organization and shall be solely responsible for such monies or securities of the organization.

The Treasurer must be one of the officers who shall sign checks or drafts of the organization. No special fund may be set aside that shall make it unnecessary for the Treasurer to sign the checks issued upon it.

The Treasurer shall render at stated periods as the Board of Directors shall determine a written account of the finances of the organization and such report shall be physically affixed to the minutes of the Board of Directors of such meeting.

The Treasurer shall exercise all duties incident to the office of Treasurer.

The Sergeant of Arms shall keep the conduct of the meeting in order.

Officers shall by virtue of their office be members of the Board of Directors.

No officer shall for reason of his/her office be entitled to receive any salary or compensation, but nothing herein shall be construed to prevent an officer or director for receiving any compensation from the organization for duties other than as a director or officer.

ARTICLE IX SALARIES

The Board of Directors shall hire and fix the compensation of any and all employees, which they in their discretion may determine to be necessary for the conduct of the business of the organization.

ARTICLE X COMMITTEES

All committees of this organization shall be appointed by the Board of Directors and their term of office shall be for a period of one year or less if sooner terminated by the action of the Board of Directors.

The permanent committees shall be determined at the annual meeting.

ARTICLE XI DUES

The dues of this organization shall be \$ 40 per year and \$25 for disabled or low income which shall be payable on the beginning of the year.

ARTICLE XII AMENDMENTS

These By-Laws may be amended by an affirmative vote of not less than 60 percent of the voted members. Such amendments shall be consistent with any legally binding agreements between SFMC and the City.

3108724

State of California
Secretary of State



I, DEBRA BOWEN, Secretary of State of the State of California, hereby certify:

That the attached transcript of 1 page(s) has been compared with the record on file in this office, of which it purports to be a copy, and that it is full, true and correct.



IN WITNESS WHEREOF, I execute this certificate and affix the Great Seal of the State of California this day of

MAY 08 2009

DEBRA BOWEN
Secretary of State

ARTICLES OF INCORPORATION

I

ENDORSED - FILED
in the office of the Secretary of State
of the State of California

The name of the corporation is San Francisco Media Center

MAY 06 2009

II

A. This corporation is a nonprofit Public Benefit Corporation and is not organized for the private gain of any person. It is organized under the Nonprofit Public Benefit Corporation Law for public purposes.

B. The specific purpose of this corporation is to support and develop a cable and media broadcast center for the people of San Francisco.

III

The name and address in the State of California of this corporation's initial agent for service of process is

Name : Steve Zeltzer

Address :

IV

A. This corporation is organized and operated exclusively for charitable purposes within the meaning of Internal Revenue Code section 501(c)(3).

B. No substantial part of the activities of this corporation shall consist of carrying on propaganda, or otherwise attempting to influence legislation, and corporation shall not participate or intervene in any political campaign (including the publishing or distribution of statements) on behalf of any candidate for public office.

V

The property of this corporation is irrevocably dedicated to public purposes and no part of the net income or assets of this corporation shall ever inure to the benefit of any director, officer or member thereof or to the benefit of any private person. Upon the dissolution or winding up of the corporation, its assets remaining after payment, or provision for payment, of all debts and liabilities of this corporation shall be distributed to a nonprofit fund, foundation or corporation which is organized and operated exclusively for public purposes and which has established its tax exempt status under Internal Revenue Code section 501(c)(3).

Steve Zeltzer

Steve Zeltzer, Incorporator



Administrative Report

1. Introduction

2. Objectives

3. Methodology

4. Results and Discussion

5. Conclusion

The purpose of this report is to provide a comprehensive overview of the project's progress and outcomes. It details the objectives, methodology, and results of the study, along with a discussion of the findings and their implications.

The study was conducted using a combination of qualitative and quantitative methods. Data was collected through interviews, surveys, and analysis of existing records. The results indicate that the project has achieved its primary objectives, with significant improvements in efficiency and effectiveness.

In conclusion, the project has been successful in meeting its goals and objectives. The findings suggest that the implemented changes have led to positive outcomes, and further improvements can be made in the future. It is recommended that the project be continued and expanded to other areas of the organization.

