

ANNUAL REPORT 2010

As we look back on 2010 at BAVC we see it was a year full of growth and change. We made concerted efforts to expand local and international partnerships, we worked with City of San Francisco to continue operations of the City's Public Access station and grow broadband technology for the City. BAVC youth traveled nationally to share what they have created in our programs, and Creative Program award recipients developed and deployed projects that engage people all over the world.

Support from individuals, foundations, corporations and government helped us to support individuals and groups who made media that is helping to change the world. With a budget of more than \$5 million, we couldn't do any of what you will read about in this report without the generous financial contributions of our community. As you read through the stories and view the media that BAVC incubated and brought to fruition in 2010, know that your support made it possible.

Preservation

In 2010 BAVC's preservation department continued ongoing preservation work for our longtime partners at [The Kitchen](#) and [The Exploratorium](#) while engaging other incredible work from the [SFMOMA](#), [Hampshire College](#), [Stanford University](#), [Sitka National Park](#), [Video Data Bank](#), [Appalshop](#), [Pacific Film Archive](#), [Chip Lord](#), [The Poetry Center at SFSU](#), and the [Center for Asian American Media](#).

BAVC's Preservation team also continued its in-depth collaboration with the [Dance Heritage Coalition \(DHC\)](#), developing a trusted digital repository called the Secure Media Network (SMN). In 2010 Phase 1 of the project was released and is now being used as the Preservation department at BAVC preserves and digitizes the remainder of the first 100 video assets to be placed in the SMN and made accessible for historians, educators, choreographers and dancers in the DHC community.

Angelo Sacerdote, BAVC's Preservation Program Manager gave presentations of the SMN prototype to the [Corporation for Public Broadcasting](#), at the National Dance Heritage Leadership Forum and at the [Andrew W. Mellon Symposium on Technical Conservation Issues of Time Based Media](#). At the end of 2011 we bid farewell to Angelo as he went on to open [a pie shop in Petaluma](#), and welcomed Moriah Ulinskas, BAVC's former director of Next Gen Programs as the Director of Preservation.

Technology, Innovation, and Media Arts

BAVC's Technology, Innovation, and Media Arts department (TIMA) supports all of BAVC's technical needs -- from video preservation to our Oakland-based youth record label. TIMA was off to a running start in January of 2010 with the transition of San Francisco Public Access operations from its former Market Street

location to BAVC's main facility on Mariposa Street. The move of an entire television station without interruption of signal for Public Access channels 29 and 76 was no small feat. In tandem with the move TIMA conducted renovations of our Mariposa location. The renovations improved our facilities for BAVC staff and community alike, and also added a main television studio, adjoining control room, a live studio and two edit suites to accommodate SF Commons programming and producers. BAVC added fiber links to its existing fiber infrastructure up-linking the main facility to Sutro Tower, AT&T, and Astound Cable. We also maximized our fiber connectivity by installing new streaming servers in preparation for live streaming broadcasts from in-house and remote locations in 2011. TIMA also expanded BAVC's internal data store by roughly 54 terabytes to better accommodate our video preservation work flow. In order to continue to improve services to our youth and adult students we upgraded one our labs as well as continued to provide the resources on which to train our students on the most current and cutting edge technologies. We made great strides in improving our internal infrastructure for staff by transitioning to a VoIP phone system and Google Apps. Both of these efforts have streamlined internal processes and improved efficiency by creating solutions that allow for better collaboration among staff. Google Apps integrates elegantly with Salesforce, BAVC's chosen cloud-based Customer Relationship Management program, providing our staff with the best management solutions in cloud computing.

Creative Programming

It was a transformative year for Creative Programming at BAVC.

The [Producers Institute for New Media Technologies](#) was global. Creative Programming staff spoke to international audiences on interactive documentary, emerging web 3.0 technologies, storytelling and social change, capacity-building for NGOs, and the role of public media in global communities. BAVC's voice was heard at the United Nations, Skoll World Forum, Mozilla Drumbeat conference in Barcelona, The Australia International Documentary Conference, Documentary Edge New Zealand, Hot Docs in Toronto, Sundance Film Festival, Silverdocs, Media That Matters, and many other convenings around the world.

Two seminal projects from the Producers Institute, connecting filmmakers with new technology and social change partnerships, launched to great acclaim in 2010. The Working Group launched [NotInOurTown.org](#), an interactive portal for national communities working together to combat hate crimes. There was a packed event at BAVC and the San Francisco Mayor's Office named April 5th Not In Our Town Day. Producers Institute project [IJCentral](#) became a resource for concerned citizens around the world who want an effective International Criminal Court to prosecute perpetrators of crimes against humanity, war crimes and genocide. Producers Institute alumni Paco de Onis says of the project, "As the IJCentral network builds, our collective voice will become a way to press political leaders to fulfill the mandate of the ICC."

In 2010, IJcentral launched "Ask The Prosecutor" through which any member of the global community with access to the Internet could ask a direct question to Prosecutor Luis Moreno Ocampo of the International

Criminal Court. In 2010, the award-winning site became the central digital news aggregator for the ICC, providing real-time geo-located data feeds, blogs, video stories, and breaking news from around the world. In the Bay Area, thanks to support from the Creative Work Fund, BAVC worked with local artist Pamela Z on her new project [Baggage Allowance](#). Baggage Allowance is a sonically and visually layered intermedia work developed jointly by Pamela Z and BAVC, and features three interconnected components: a solo multi-media performance, a gallery installation, and an interactive web portal – all with shared content and materials. The performance of Baggage Allowance had a bi-coastal premiere. The world premiere was at Z Space @ Theater Artaud, San Francisco in May 2010 and the New York premiere at The Kitchen in September 2010. Scored for voice with electronic processing, found text, fragments of recorded interviews, sampled sounds triggered via a gesture-activated MIDI controller, and multiple channels of interactive video, Baggage Allowance takes place on a set of non- conventional projection surfaces, and found props including antique luggage and vintage technology.

The BAVC 2010 [MediaMaker Awards Program](#) supported SF-based filmmaker Banker White to design and launch the new web portal for [WeOwnTV.org](#). WeOwnTV launched in Sierra Leone by facilitating a month-long filmmaking workshop for 18 young men and women just outside the capital city Freetown. Leveraging a community-engaged curriculum in which project participants collaboratively create and produce their own independent media.

Also in 2010, BAVC MediaMaker Yoav Potash finished his documentary [Crime After Crime: The Battle to Free Debbie Peagler](#), got into the [Sundance Film Festival](#), and under the guidance of BAVC interaction design mentors, launched a website to bring a powerful campaign for justice for the wrongfully incarcerated into communities all over the country. The website features Debbie's Campaign, a national nonprofit project aimed at bringing public attention and real change to the issues documented in the film. The project intends to fulfill Deborah's vision that her story be told in order to help others.

Continuing the local to global theme, the [2010 Producers Institute for New Media Technologies](#) developed new platforms and tools based on stories from Guatemala, India, Israel/Palestine, and Iraq. BAVC connected designers, developers and technical strategists from Google, Pentagram, and Child Count (among others) with award-winning producing teams to create new interactive story maps, mobile data collection tools, games, and much more.

In 2010, the work of Creative Programming at BAVC continued to define and embolden the "New Documentary Movement" around the world, and inspire the work of independent artists and partner organizations from Oakland to Calcutta in new models of storytelling and real civic engagement.

Next Gen

In 2010, the [Next Gen programs](#) expanded its reach by directly serving area classroom teachers and community-based organizations.

Using our core audio curriculum and our extensive experience working in schools and with Community Based Organizations (CBO), Next Gen staff developed and piloted a week-long professional development training for classroom teachers and direct service staff from area community-based organizations. Using the pilot as a foundation, we developed an equivalent teacher training program in video production to launch in summer 2011.

In the Summer of 2010, youth in Next Gen's filmmaking program The [Factory](#) worked directly in the community through the Factory's newly implemented summer program, Community Filmmaking Partnerships. The [Digital Pathways](#) program completed the first year of its Open Source training track and launched an all-girls audio engineering program.

The core Next Gen programming includes: The Factory, [BUMP Records](#), Digital Pathways (Audio, all girl Audio track, Open Source/Creative Programming and 3D/Gaming and Animation) and one week-long summer Teacher Training in audio and video.

The Factory - Advanced Video Production

The Factory, BAVC's advanced video production collective for youth, produced 15 short films in 2010. The program served 20 youth directly, while exposing another 20 Bay Area youth to digital filmmaking processes. Their films, a collection of documentaries, PSAs, and narrative shorts, screened in 24 different film festivals around the country, taking the top prize at seven. Factory films also left the continent in 2010 with eight shorts screening at the South African Youth International Film Festival, and Factory youth competing in a music video filmmaking competition with South African youth.

In total, more than 5,000 viewers witnessed Factory work in a theatrical environment, while Factory films were screened another 3,000 times online and more than 300 DVDs of Factory work were disseminated to the public. Click to see a complete list of all the 2010 [screenings](#), and [films](#).

Next Gen Screenings and Awards

Factory students also traveled with their media. In 2101 four young filmmakers attended to the [Superfly Filmmaking workshop](#) in Seattle, where they collaborated with youth filmmakers from around the country to produce a series of shorts that promoted awareness of the customs and history of Washington's indigenous population of Native Americans.

Perhaps the most dramatic development in 2010 was the implementation of The Factory's Community Filmmaking Partnerships (CFP), a collaboration between Factory youth and socially-conscious Bay Area organizations that would benefit from some form of media documentation. Over the summer, the Factory paired groups of four youth filmmakers, with a nonprofit organization, and together they created films to

advance the organization's cause. The summer's partners included the [Hatlen Center for the Blind](#), the counter-Military recruiting organization [Baypeace](#), and Alice Waters' [Edible Schoolyard](#) in Berkeley. The Factory's CFPs prepared our youth for the "real world" by pairing them with clients, facilitating collaboration between youth from different organizations. Students received stipends and were held accountable for their work. This emphasized the production of films with a social utility while rooting our work in our community; and, leveraged BAVC skills and resources to amplify the voices of people doing good work in our community. This "making of" youth-made film chronicles The Factory and its Community Filmmaking Partnerships.

BUMP Records - Advanced Music Performance and Production

In 2010, [BUMP](#) implemented a more structured format for programming, developing curricula for the training provided to the two categories of BUMP artists -- vocalist/performers and producer/engineers. In addition to the time designated for the individual artists to develop their projects, greater focus was placed on group activities and workshops. Topics covered in workshops included artistic perspective, performance techniques and fundamental music business concepts. Students were also required to start booking studio time in advance, practicing professionalism and time management.

2010 saw a collaborative effort between BUMP and Youth Movement Records, which culminated in a performance critique held in Downtown Oakland at the Black Box Theater, with [a performance by Breeyana Lovelace and Rhymescheme](#) for a panel including League510 (BUMP Alumni were also featured on MTV, VH1 and ESPN) and Claytoven Richardson (Claytoven Music Entertainment).

BUMP also celebrated the release of three new albums in June. Artists Rhymescheme, PostModern Escape Artist, and Breeyana Lovelace hit the stage to perform tracks from their projects. Also [performing](#) were BUMP artists Nina Saraphina and Kurse Krew. Two of BUMP's recording artist--Abbas and Breeyana Lovelace--performed at UC Berkeley for Generation Waking Up.

BUMP's 2010 release party was followed by a new summer session with new faces Shad, McCoy, Otto and the Young Rebelz. By the end of the summer the new compilation album, Summer Reign vol. 2 was released. A special was held on SF Commons where artists were interviewed as well as [performed on live television](#).

The year concluded with two major events: a week long song writing intensive featuring song writers Dom Jones, Ed James and Cal and TK of The League; as well as, a trip to [Bird and Egg Studio](#) where BUMP artists got the chance to work with [Nino Moschella and The Park](#), considered to be the best live band in the Bay Area.

Digital Pathways

In 2010, BAVC continued to offer Digital Pathways audio production, 3D Animation & Gaming, and Open Source tracks. Fifty youth were served through our 2009-10 year of programming. In the Fall of 2010, we received close to 100 applicants for our fall programs and accepted forty.

In the Spring of 2010, we completed our first pilot year of Open Source--a course that served as a survey to the field of Open Source software development and programming. For 2010-11, its second year of programming, we brought on artist and programmer Gabriel Dunne to join the Next Gen teaching staff.

In Spring of 2010, all graduating students in the video production program completed personal narrative shorts. They also participated as a class for the Human Rights Watch: Youth Producing Change Film Festival at the Yerba Buena Gardens and attended the Youth Shorts program at the San Francisco International Asian American Film Festival. During the summer, one of our video graduates was accepted into a Summer CalArts program in video production and another student attended the Factory team that attended the Superfly Film Festival in Seattle, Washington.

BAVC continued to offer its popular [Digital Pathways Audio class](#). Students learned [music composition](#), [audio engineering and audio post-production skills](#). With the class now in its fifth cohort, the curriculum and instruction have achieved a significant level of refinement, with students producing projects on par with college-level work. In addition to the technical training, the pre-professional training component of the course has been further developed through group workshops, guest speakers and field trips. In April 2010, students took a field trip to Sony's offices in Foster City and toured the facility where audio is produced for Playstation video games. In November, students took a trip to Pyramid, a post-secondary school focused on professional audio. Students learned about some of their options around pursuing higher education in audio. In Fall 2010, Digital Pathways added a second Audio class exclusively for young women. This all-female cohort was created as an attempt to address the under-representation of women in the audio industry in general and in Digital Pathways Audio classes specifically. Initially unsure of the demand for such a program, BAVC staff were excited to discover that many young women were looking for a class like Digital Pathways Audio who were more inclined to join an all-female group. The 10 students in this first cohort demonstrated great enthusiasm and dedication to the program, with some students participating in extra-curricular instruction and other opportunities. For example, several students volunteered their skills to help to record an audio podcast for a BAVC member event. We are working to further develop this class to connect young women to opportunities and resources in the audio industry.

Next Gen continued its 3D Animation & Gaming class, its most popular track in the Digital Pathways program. In early 2010, our instructor Sirron Norris was offered an opportunity to create an animated series on the Fox network. We soon hired game designer Mohammed Allababdibi to complete instruction and launched fall programming in 2010.

Digital Pathways programming culminated in a rigorous summer internship program, where BAVC placed 25 youth in professional industry internships at sites including NASA, Common Sense Media and ANKH Marketing. Interns were individually placed at sites based on personal interests and skill sets. Internship projects included providing direct support to NASA's Nebula cloud computing platform as well as building promotional videos and digital media assets at Outspark; and serving as an audio/promotions assistant for Quality Control Marketing, among others.

School and Community Based Sites

In 2010 BAVC launched the new BUMP Beats model for bringing music production classes into schools and community-based organizations. With BUMP Beats, educators and youth services providers who want to offer music instruction to their students gain access to BAVC's 18-week curriculum and receive free training and support in starting their own classes. In June 2010, BAVC ran a week-long Teacher Training workshop wherein educators participated in an intensive training covering the BUMP Beats curriculum, technical skills, best practices and information around logistical issues, such as program fundraising and sustainability. Coming out of the Training, BUMP Beats programs were subsequently launched at five sites in San Francisco, Oakland and Alameda. BAVC staff continued to support these sites through regular site visits and email communication with the teachers. As of March 2011, approximately 391 students had gone through BUMP Beats classes. Post-program feedback was gathered from the participants of the first Training via a survey; this information is being incorporated into planning for the second Teacher Training to take place in June 2011. Given the success of the Music Production Training, we have decided to also offer a Video Training workshop based around the same model.

In the Summer of 2010, we concluded a partnership project with [ZeroDivide](#), [La Clinica de la Raza](#), in Oakland, California. Together with staff at La Clinica, we completed a short documentary [ABRIENDO LAS CAJAS](#) that looked at the effects of media on violence in the city of Oakland and to create community awareness around this issue. In October of 2010, Next Gen instructor Rosario Sotelo presented this project and its findings at a conference in Atlanta, Georgia - "New Routes to Community Health."

Public Media Strategies

[Public Media Strategies](#) is the BAVC department responsible for operating and supporting [SF Commons](#), San Francisco's public access television station, and related community media projects and programs.

Highlights from Public Media Strategies in 2010 include:

Opening and operating a public access television station and channels at Mariposa Street. In January, 2010 after the new year holidays, BAVC re-opened its doors to unveil facility renovations designed to accommodate the public access television station within BAVC's walls. We installed a three-camera studio and control room in the multipurpose room, a conference room for meetings, a mini studio for live shows,

Final Cut Pro edit suites, and the technology and hardware required to broadcast and live-stream two cable channels 365 days per year. Other upgrades include an ADA-accessible kitchen, improved signage and visibility, and better lobby and lounge furniture to accommodate members of the public using our facility to produce television programs. We implemented a bar-coding system to inventory and track all of our equipment, organized and networked the facility, and moved our administrative offices to accommodate the department's team of staff and interns in a space accessible to producers off of the facility lobby.

Offering affordable community programs and services

SF Commons brought ongoing production activities back to BAVC, supporting up to 140 producers and their programs. In addition to airing content on two channels, we began offering programs, services, and [facilities](#) to help community members produce and distribute their content. In 2010, we hired Program Manager Andy Kawamani and Program Assistant Philip Jackson, and began offering:

- orientations to incoming producers
- producer level memberships (including a new \$10/year low-income membership)
- trainings and certifications in video production, postproduction, and single operator three-camera studio operations
- quarterly live open mic night community events, supported by a Community Advisory Board
<http://www.bavc.org/public-access-tv/about-sf-commons/community-advisory-board-of-producers>
elected by membership
- field gear
- edit suites
- production space
- live shows (with 8 to 10 half-hour live shows per week)

With more community members using our facility than ever before, stopping by to drop off shows, pick up gear, use the facility, or participate in a live show or event, BAVC became a hub of activity in 2010.

Building the community media center of the future

In 2009-2010, largely due to the impacts of [state franchising](#), public access television in California and nationwide faced a crisis. Many public stations that were created and funded by franchise agreements with cable operators shut their doors completely. In San Francisco, when the City announced a request for proposals for a new public access operator, the funding to support operations was reduced by over 80%. BAVC responded with [a proposal](#) for a new model for public access, one which uses the power of the web and high-speed networks to reach out into our neighborhoods and across the globe rather than one that relies on a large staff to operate a full-scale television studio for a limited number of producers and viewers. We believe that the community media center that will survive economic challenges and meet community

need must understand media of all kinds, partner with technology experts, use the web to empower community members and reach a wider audience, recognize that broadband access is the future of public access, and operate as efficiently as possible in order to train and equip more people and to help the people who need it the most. In 2010 we worked with technology partners to develop smart systems that require less staff time to operate, freeing up that staff time to provide training and support to producers.

Developing the neighborhood news network (n3)

With a grant from the [Renaissance Journalism Center](#), we began to develop the neighborhood news network (n3), a program that trains producers to create live television news shows at bureaus in their neighborhoods. With help from a Transmission Project grant, we trained and supported Anne Simmons, Americorps member who is with us for one year, to develop curriculum and run community journalism trainings at the first three n3 bureaus: [the Boys & Girls Club in Bayview](#), [SomArts](#), and [Mission Cultural Center](#). At each of these three satellite sites, studio installation, trainings, production, and live shows will be completed in spring of 2011, after which we hope to continue working with these local centers and to obtain funding to expand the program to sother community sites and neighborhoods.

Collaborating with community media centers regionally and nationally

With community media at a crossroads, collaboration and sharing of best practices and curriculum is key. We participated in a regional collaboration of eight Northern California community media centers (public access stations) which resulted in the California Community Media Exchange, a network of centers that will continue to share best practices, curriculum, infrastructure, and media. The community centers represent San Francisco, Gilroy, Santa Cruz, Monterrey, Marin, Humboldt, and Davis, and we also work with organizations across the nation through membership and advocacy with the Alliance for Community Media. <http://www.alliancecm.org/>

Partnering with numerous agencies on the City of San Francisco's broadband strategy

BAVC worked with the City of San Francisco to develop a proposal that was funded by the federal [National Telecommunications and Infrastructure Administration](#) (NTIA) to implement a [Community Broadband Opportunities Program](#) (CBOP) throughout the City over the next three years. BAVC's role in GoConnectSF will be to incorporate broadband training into existing training programs, and to coordinate outreach and distribution of media, curriculum, and resources created through several partner programs. With the City's Department of Technology, SFGov.tv, City College, CTN, the Beacon Centers, and several youth and senior centers, our goal is to increase broadband access and adoption throughout the City, particularly in low income and underserved neighborhoods.

Training & Resources

Working with San Francisco's Office of Economic and Workforce Development and utilizing federal ARRA stimulus funding, we produced [7 online video modules](#) aimed at helping job seekers cope with layoffs and getting back into the workforce. Besides the video components, we provided a series of self-assessment exams to guide end-users through best practices of job searching, interviewing and resume writing.

Convened with then-California State [Secretary of Labor](#), Vicki Bradshaw, along with California Labor Federation's Executive Director, Tim Rainey, [NOVA's](#) Economic Stimulus Manager, Luther Jackson, and Carl Hall, Local Representative, [Pacific Media Workers Guild](#) to brainstorm training solutions for impacted newspaper, broadcast and print media workers.

Due to California's budget crisis, [ETP](#), the California state agency that has contracted with BAVC for over 11 years to provide advanced digital media training to CA companies, was forced to suspend all funding to training centers until spring 2011. Reacting to the economic downturn, BAVC created [SkillIT](#), a training program allowing for a 40% discount on classes to our past industry partners; those companies include CBS Interactive, Common Sense Media, Exploratorium, San Francisco Symphony, McGraw Hill, and countless others.

Thank You

Thank you to our 2010 individual donors!

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BAY AREA VIDEO COALITION
Statement of Activities
For the year ended December 31, 2010

	20 10			
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Revenues and support:				
Tuition	\$ 1,067,725			\$ 1,067,725
Contracts	1,539,610			1,539,610
Service fees and consulting	26,018			26,018
Fiscal sponsorship fees	64,503			64,503
Suite Rental	4,998			4,998
Gain on disposal of assets				
Total revenue	2,702,854			2,702,854
Contributions and grants	19,654	1,704,457	500,000	2,224,111
Membership fees	41,810			41,810
Other Income	49,878			49,878
In-Kind contributions	200,581			200,581
Total support	311,923	1,704,457	500,000	2,516,380
Net assets released from restriction	1,773,662	-1,773,662		
Total revenue and support	4,788,439	-69,205	500,000	5,219,234
Expenses:				
Program Services				
Technology, innovation and media arts	240,687			240,687
Creative programming	494,587			494,587
Next generation	934,430			934,430
Training and resources	951,886			951,886
Public media strategies	1,099,209			1,099,209
Total program services	3,720,799			3,720,799
Support services				
General administration	660,332			660,332
Fundraising	474,044			474,044
Total expenses	4,855,175			4,855,175
Change in net assets	-66,736	-69,205	500,000	364,059
Net assets/(deficit) at beginning of year	-333,927	1,946,944		1,613,017
Net asset/(deficit) at end of year	\$ (400,663)	1,877,739	500,000	\$ 1,977,076