

# ANNUAL REPORT 2011



This is my first time writing an introduction to BAVC's annual report. Prior to becoming Executive Director in 2011 I worked as a grantmaker. Nine times out of ten a grantseeking organization would begin their application by saying: "This past year was a period of great transition...."

Well, here I am at BAVC and I am here to tell you that this past year was a period of great transition.

The Bay Area Video Coalition celebrated its 35th anniversary in 2011 but rather than enter middle age the organization displayed a youthful vigor as it rolled out new programs, welcomed new leadership, and engaged new partners.

Mark Twain said that "to stand still is to fall behind." A sentiment that applies to the worlds of the arts, education and technology that BAVC inhabits.

Rather than stand still, teens in our advanced video program pushed the frontiers of what a movie could be by collaborating with the Mozilla Foundation on web-native filmmaking projects, and our preservation team created a first-of-its kind digital repository for historically essential media assets in partnership with the Dance Heritage Coalition.

BAVC's public access television program – SF Commons - brought new voices to San Francisco's airwaves by setting up remote-broadcast studios and a neighborhood news network in partnership with cultural centers in SOMA, and the Mission and the Bay View Hunters Point Boys and Girls Club.

In addition to empowering Bay Area youth and community members to tell their stories, BAVC helped leading documentary makers, technologists and activists from around the country bring their work to life on new media platforms through New York and San Francisco editions of the Producers Institute and by running the year-round Media MakersFellows program.

The value of bringing people from different fields together is best captured by Samantha Grant:

“I was thrilled to be a 2011 MediaMaker fellow, it has meant exposure to cutting edge technologies, collaboration with an amazing group of filmmakers, and it forced me to make space in my life to think about innovation and how I could make this work.”

BAVC continued its commitment to work with people who come to digital media with diverse experiences and different ambitions. Enrollment in BAVC’s media training classes surpassed 2500 adults and youth in 2011. And a team of 25 instructors offered nearly 300 courses to keep pace with fast-changing shifts in the skills the market demands and the desires of adventurous story tellers. We offered a class in DSLR Cinematography for the first time and brought back our soup-to-nuts Video Production Bootcamp and both joined Compression, Cinema 4D, Final Cut Pro: Introduction and After Effects as the most popular classes. While thousands of people came in and out of our San Francisco and Oakland offices in 2011, we made key changes in staff and structure to better support the artists, activists, individuals, organizations and companies with whom we work.

In 2011 I became BAVC’s Executive Director, Carol Varney became Managing Director and Kim Bender became Development Director. The Technology and Operations Departments were integrated, the unrestricted net asset deficit was reduced, and a Board-designated Cash Reserve was established. None of this great work would be possible without extraordinary support from individuals and institutions who believe in our mission and step up to help us achieve it. In 2011 we received support from an array of private funders, corporate sponsors and public agencies as diverse as our activities. We’re proud of the extraordinary support we received from the John D. and Catherine T. MacArthur Foundation through their [MACIE](#) award for Creative & Effective Institutions and from the National Endowment for the Arts, Corporation for Public Broadcasting and National Science Foundation, from corporate sponsors and visionary, national, California and family foundations.

In my first six months at BAVC I learned very quickly that the organization’s core strength, and primary reason for its success and relevance over four decades, is its ability to execute exceptional programming today and to prepare for the changes that invariably will come tomorrow.

Heading into 2012 we’re gearing up to write a new strategic plan, renew a contract to deliver public access programming in San Francisco, redesign programs with city, state, and federal job training agencies, forge new digital pathways for Bay Area youth to succeed in college and the workforce, review how we best address the media preservation needs of the nation’s cultural community, and retool programs for media makers so that they continue to fuel innovation and achieve meaningful, real world impact.

But for all the “new” things that are a part of life at BAVC, we remain anchored in a mission to make technology accessible to anyone who wants to tell a story to engage a community to change the world. And we remain committed to a strategy of common uplift in which we seek collaboration with our funders, donors, partners, peers and you at every turn.

Marc Vogl

Executive Director

Spring, 2012



BAVC has developed a broad base of support over its 35 year history with an impressive set of funders that represent BAVC's diverse activities. In 2011 BAVC received support from government funders such as the National Endowment for the Arts, Corporation for Public Broadcasting and National Science Foundation, from corporate sponsors such as Adobe, Comcast and Nokia, and national foundations such as The John D. and Catherine T. MacArthur Foundation, Ford Foundation, The Nathan Cummings Foundation and the Andy Warhol Foundation for the Visual Arts, just to name a few. In addition, BAVC was fortunate to receive support from key California and Bay Area foundations such as the The James Irvine Foundation, The William and Flora Hewlett Foundation and The San Francisco Foundation, as well as critical family foundations, all of which play a critical role in BAVC's support system. BAVC also relied on in kind donations to provide additional support for our programming. For a full list of institutional and in kind supporters, please see [Institutional Giving](#) list.

In 2011 BAVC raised and surpassed its goals for fundraising from individuals and community members contributed over \$31,000. Please see list of [Individual Donors](#). BAVC's ED, Board and development team are focused on deepening and broadening the base of individual donors, who provide vital, unrestricted money that enables BAVC to fulfill its mission of inspiring social change through the sharing of diverse stories through art, education and technology.

2011 also saw some important strides in BAVC's online marketing efforts. At the end of 2011, BAVC.org received an average of over 21,000 unique visits and 75,000 pageviews per month, had 12,000 active email addresses for our monthly eNews, over 2,000 Twitter followers and 1,600 Facebook fans. These numbers

continue to grow, and will be important metrics to track as BAVC focuses more energy and resources on marketing its unique programs to various audiences.



### **SF Commons: San Francisco’s innovative public access television station**

The name “SF Commons” is derived from the notion of a public commons – a physical gathering place for community debate and celebration – and also a set of shared community assets and knowledge. We intend to honor the broad notion of a community’s stories and experiences for sharing, but in our efforts to reimagine public access, we also imagine a future in which commons refers to the pooling of assets, expertise, and the deepening of civic engagement to collectively address social challenges. 2011 was a year of deepening organizational relationships, collaborating regionally and nationally with peer organizations, promoting broadband adoption through media-based learning, and planning for an expansion of our collaborations in 2012.

In 2011, SF Commons:

- Operated two 24/7 cable channels and live web streams
- Served 100 independent producers creating programming for distribution on SF Commons
- Supported an average of 10 live shows in our Flash Studio weekly, with Flash Studio guests including
- Provided 791 days of fully subsidized (free) equipment and edit suite rentals to producers
- Provided 383 hours of training in video production, postproduction, and Flash studio production to producers

Special projects included:

- The neighborhood news network or n3, with journalism and live show training for groups of community producers at SomArts Cultural Center, Mission Cultural Center for Latino Arts, and the Willie Mays Boys & Girls Club in Bayview
  - Live programs and events streamed from our n3 sites, such as “100 Performances From The Hole” at SomArts Cultural Center and Open Mic nights and BUMP Records performances at BAVC
  - A PSA Day workshop and production services for nonprofit organizations such as the San Francisco Family Services Agency, Youthline/Chalk, the Afro Solo Theatre Company, African American Arts & Cultural Center, West Bay Multi Service Center, Project Commotion, Positive Pro News, Bridge the Gap & Urban Education Academy
  - The Veterans Storytelling Project, a digital storytelling program in partnership with the Veterans Administration
  - The recording and distribution of candidate statements for any local candidate for mayor or supervisor
- In addition, collaboration with peer organizations strengthened our organizational relationships:
- Collaborated with eight fellow public access centers in the Northern California region to share curriculum and best practices and discuss collaborative efforts
  - Developed the California Community Media Exchange to continue collaboration and sharing of content and curriculum among regional access centers
  - Implemented innovative system for building community media archive in partnership with the Internet Archive
  - In collaboration with BAVC’s Next Gen programs, developed a partnership with the San Francisco Public Library, KQED, and California Academy of Sciences to plan for a youth media center at SFPL

### **MediaMaker Fellowships**

Throughout the course of 2011, [eight remarkable fellows](#) participated in a series of workshops and labs designed to help them advance their social issue media projects, get feedback and inspiration from a network of expert mentors, they worked in BAVC’s facility, and presented their progress in a culminating presentation.

“What we didn’t have the bandwidth to do is to figure out a transmedia plan because we were so busy keeping up with this narrative. Then, we got the BAVC fellowship, and since then we have had our eyes open to so many new ideas. The BAVC fellowship has really changed how we have thought about how to tell this story. And it’s given us great ideas for ways to use the film’s potential to empower the movement.”

--- Megan Gelstein, Emmy Winning Documentary maker, 2011 MediaMaker Project: Green Shall Overcome, the story of controversial environmental activist Van Jones

“I was thrilled to be a 2011 MediaMaker fellow, it has meant exposure to cutting edge technologies, collaboration with this amazing group of filmmakers, and also, very importantly, it forced me to make space in my life to think about innovation and how I could make this work.”

--- Samantha Grant, lecturer at UC Berkeley's Graduate School of Journalism and Stanford's Knight Fellows program 2011 MediaMaker Project: A Fragile Trust, a transmedia doc project about the Jayson Blair/New York Times plagiarism scandal and ethics, power and responsibility in the media.

“It has really been a fantastic year here at BAVC. I've learned so much awesome new technology and new ways of thinking about approaching projects that has really impacted my projects and my approach.”

--- Sara Maamouri, documentary filmmaker and editor 2011 MediaMaker Project: Burned, a documentary about arson investigations and the execution of Todd Cameron Willingham.

“BAVC has allowed us to create the space where we can debate and discuss transmedia. I really want to thank BAVC for their support, and all of the MediaMakers too - I've come out of this feeling really inspired.”

--- Nadia Shihab, is a documentary filmmaker and experimental musician residing in San Francisco, California 2011 MediaMaker Project: Poppies for Kirkuk, a portrait of Iraqi Turkmen as they find themselves suddenly living in the boundaries of a newly emerging Kurdistan.



In 2011, Next Gen programs launched an innovative partnership with the Mozilla Foundation to incubate “Web Native Films” and crafted curriculum to be shared to other national youth centers. In addition, Next Gen prepared to launch a new Bridges program in partnership with City College of San Francisco.

Using our core audio curriculum and our extensive experience working in schools and with Community Based Organizations (CBO), Next Gen staff launched a week-long professional development training for classroom teachers and direct service staff from area community-based organizations. Using our 2010 audio engineering pilot as a foundation, we developed an equivalent teacher-training program in video production that launched summer 2011. Through teacher training, educators and youth services providers who want to offer music and video instruction to their students gain access to BAVC’s 18-week curriculum: [Audio](#) and Video. To date, the curriculum has reached upwards of 500 youth in the bay area.

Teacher Training/BUMP Beats Curriculum:

<http://www.bavc.org/bump-beats-curriculum>

<http://www.bavc.org/digital-pathways-video-curriculum>

Teacher Training Video

<http://vimeo.com/28613702>

Teacher Training Blog:

<http://bumptraining.blogspot.com/>

In 2011, BAVC also partnered with ITVS, KQED and San Francisco Film Society on a Media Innovators event where 100 teachers attended to review resources provided by the above organizations.

### **The Factory - Advanced Teen Filmmaking**

Now in its ninth year, the Factory is BAVC’s advanced after-school digital filmmaking production program, engaging youth ages 15-19 to produce high quality films bound for national exhibition. Over the past year the Factory has cultivated 20 award-winning teen filmmakers, who have produced and directed 30 narrative, documentary, and experimental shorts that have screened at film festivals across the country, including the San Francisco International Film Festival, Los Angeles Film Festival, South African Youth International Film Festival, and the Media That Matters Film Festival. Participants in The Factory travel nationally to film festivals and youth media conferences; Factory youth have been invited to attend the Sundance Film Festival, the Youth Media Alliance in Detroit, and the Seattle Superfly youth filmmaking camp. In 2011 Factory youth went to Chicago, IL to attend the CineYouth Film Festival, winning Best Documentary for “Independence in Sight.” Factory graduates have gone on to attend CalArts, Chapman, Mills, Wesleyan, Columbia University, and New York University, among many others, continuing their development and education as artists, filmmakers, and producers.

In total, more than 5,000 viewers witnessed Factory work in a theatrical environment, while Factory films were viewed another 5,000 times online and more than 500 DVDs of Factory work were disseminated to the public. See a [complete list of all the 2011 screenings](#).

In the Summer of 2011, youth in Next Gen's filmmaking program [The Factory](#) worked directly in collaboration with socially-conscious Bay Area organizations that would benefit from some form of media documentation. The Factory's [Community Filmmaking Partnerships](#) (CFP) prepared our youth for the "real world" by pairing them with clients, facilitating collaboration between youth from different organizations. Students received stipends for their role as professionals. This emphasized the production of films with a social utility while rooting work in the community; and, leveraged BAVC skills and resources to amplify voices of people doing good work in our community.

Four teams of youth filmmakers worked with [Creative Growth](#), [City Slicker Farms](#), [Huey P. Newton Foundation](#), and [Inspire USA](#) (see our [student experiences](#)), producing 4 traditional mini-documentary films, as well as [web native versions](#). A web native movie is a film or video that can only be fully experienced on the Internet. Web native filmmaking takes advantage of the Internet's potential for engagement and connectivity and presents the opportunity to shape interactive storytelling experiences. See more at [mozillapopcorn.org/bavc](http://mozillapopcorn.org/bavc).

Factory students also traveled with their media. In 2011 two young filmmakers attended the [CineYouth Festival](#) in Chicago, where they were awarded "Best Documentary" for the film Independence in Sight. Two Factory students and the Factory Manager were invited to participate and speak as the keynote at [MozFest London](#); and, present a follow up at the [MacArthur Digital Media & Learning Conference](#) in 2012.

### **BUMP Records - Advanced Music Performance and Production**

In 2011, 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 tech/audio engineering workshops and career panels.

2011 BUMP released 11 albums, uploaded on [www.bumprecords.bandcamp.com](http://www.bumprecords.bandcamp.com) and launched a TUMBLR page [www.bumprecords.tumblr.com](http://www.bumprecords.tumblr.com).

Over the summer, BUMP launched a record breaking 4 consecutive release parties at Oakland's Eastside Arts Alliance, celebrating two-four artist EPs at each event. By the end of the summer the new compilation album, [History in These Streets](#) was released. In addition, BUMP artists were invited to SF Commons for an interview series and [performed on live television](#).

The year also included two major events: BUMP spring break and Winter Career Panel. BUMP spring break included field trips to the Museum of African Diaspora, the Japanese Tea Garden, photo shoots for album

covers, and a bowling session. The winter career panel included DJ Sake1, Los Rakas, Netta B, Tim House, and Trackademicks.

## **Digital Pathways**

In 2011, BAVC received close to 100 applicants for our fall DP programs and accepted forty.

BAVC continued to offer its popular Digital Pathways Audio class but for girls only, a response to the gender imbalance in the industry. Co-taught by alumni, students learned music composition, audio engineering and audio post-production skills in a strong, collaborative team. BAVC also continued to offer a co-ed Audio Engineering class, an Open Source track (see student examples), and a 3D Gaming & Animation class (see student examples here: Obatola Seward-Evans, Jessica Thang, Chanel Peng).

You can view 2011 course blogs here:

[Audio A \(girl's track\)](#)

[Audio B](#)

[Open Source](#)

[3D Gaming](#)

[3D video classes](#)

In April 2011, students took a field trip to Electronic Arts in Redwood City and toured the facility and spoke with EA's Art Director.

Digital Pathways programming culminated in a rigorous summer internship program, where BAVC placed 25 youth in professional industry internships at sites including NASA, Mozilla, Common Sense Media and ANKH Marketing. Interns were individually placed at sites based on personal interests and skill sets.

## **A look into 2012**

The core Next Gen programming includes four basic tracks in Audio Engineering, Video Production (an all-female cohort), Open Source Coding and 3D Gaming & Animation – a program for CCSF students and alumni coined Bridges, two advanced tracks The Factory and BUMP Records, a one week-long summer Teacher Training in audio and video, and this year, and five summer digital media camps in audio, video and motion graphics.



In 2011 BAVC's preservation department continued to provide critical video preservation services our partners at The Kitchen, the Exploratorium, Pacific Film Archive, Walker Art Center and Video Data Bank. We also started long term projects with the Special Collections Library at UC Davis, San Francisco Public Library's California History Desk, the Poetry Center at San Francisco State University, and Fales Library at New York University. We preserved over 40 videos that are part of the Frameline collection and the James Hormel Center at SFPL in conjunction with the 2011 Frameline Film Festival and provided services to many independent artists and mediamakers.

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 2011 Phase 2 of the project was released and BAVC completed preservation 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. Additionally, we built a second remote digitizing hub for this project, at the Dance Notation Bureau in New York City.

In 2011, we launched our new collection assessment and preservation plan services, providing a detailed assessment and plan for San Francisco Cinematheque's audio collection, and securing a contract to assess the video collection for San Francisco Ballet.

March 2011 Moriah Ulinskas presented "Documentation, Preservation and Access in the Age of Digital Media and Information" to the Arts Loan Fund at the Northern California Grantmakers and October "Forward to the Past" at the Grantmakers in the Arts Conference. In November 2011 Lauren Sorensen presented "Secure Media Network: Building a Digital Repository for a Diverse Coalition of Analog Video Collections" and "Recommendation 4.2: Orphan Video Preservation as Regional and Federal Concern" at the Association of Moving Image Archivists Conference.



In 2011, BAVC made a strategic decision to merge the technology and operations functions of the organization, delivering streamlined infrastructure and cohesive decision making for all facilities and technology related issues. 2011 also brought the conclusion of a year-long vetting of the San Francisco real estate market in preparation for the end of our lease at our primary facility at [2727 Mariposa](#). The conclusion of the process resulted in a successfully re-negotiated lease that will keep us on Mariposa Street for the next ten years. We made this decision for many reasons, including easy access for our participants via public transportation, neighboring location to many of our media and tech partners, and a home that we have come to love over the last fifteen years.

In conjunction with our [Preservation](#) department, we developed and host the [AV Artifact Atlas](#) in partnership with Stanford University, which contributes a repository for documentation for the entire time based media conservation field. We also continued to work with Preservation through the successful rollout of an [Open Archival Information System](#) for the management of digital assets as part of the Secure Media Network. Working with [SF Commons](#) and using our high speed fiber connectivity, we successfully broadcast live shows from partner organizations including [SomArts](#) and [Mission Cultural Center](#) over Comcast, AT&T, and Astound Cable access channels, as well as streaming live at [bavc.org](#). Internally, we made improvements to our business processes by: beginning a Drupal/Salesforce integration in contract with [Jackson River](#), developing a network monitoring system using [Nagios](#), implementing a new Salesforce call center ticketing system to better serve our staff and participants, and expanding our RAID 5 storage system to 130 terabytes of raw storage. Finally, we continue to support all BAVC programming by working in collaboration with programmatic staff and organizational partners to provide the most current technology solutions and innovations available.



In 2011, we had over 2000 enrollments in BAVC's training program as over 700 adults took one or more classes at BAVC. A team of 25 instructors offered 289 courses to help mediamakers stay current with ever-changing, new technology.

94% of students rated BAVC classes between 4 ("good") to 5 ("blew me away").

47% of BAVC's adult students were digital media professionals who took classes through their companies and 40% were adventurous storytellers and job seekers who enrolled independently.

85% of returning BAVC students training in the State of California's ETP program reported an increase in salary.

We also helped unemployed students relaunch their careers with the help of California's EDD training funds and 80% of them found employment within 1-3 months of completing their certificate programs at BAVC.

In 2011 our most popular classes were Compression, Cinema 4D, Final Cut Pro: Introduction, Video Production, Photoshop: Introduction, After Effects: Introduction and Lighting and Video Production Bootcamp.

Another of our most popular classes debuted in 2011: DSLR Cinematography, in response to the overwhelming interest of this spectacular digital camera by professionals and prosumers, alike.

When Apple redesigned its long-time favorite editing software, leaving many professionals fuming, our newly-offered Premiere For Final Cut Pro Editors and Avid For Final Cut Editors classes were in high demand. We introduced Apple's Final Cut Pro X as a one day class and offer it along with the tried and true FCP 7.

2011 was also a year of laying the groundwork for important projects rolling out in 2012.

We collaborated with San Francisco City Office of Economic and Workforce Development (OEWD) for job training and career assistance on a successful proposal resulting in the introduction of new services in 2012.

We also provided insight and expertise for OEWD's training proposal to the U.S. Dept of Labor (to be

announced Summer 2012) for project-based and freelance workers, a significant portion of whom make up the digital media workforce.

In 2012 we also strategized to bring back free training to K-12 educators. While teachers continue to receive a 40% tuition discount off all BAVC classes, we know the importance of teaching media literacy in the classroom and learned early in 2012 that our hard work in 2011 paid off as Adobe Youth Voices awarded BAVC funding for over 100 California teachers to gain storytelling instruction along with software tools to engage youth to tell their own stories.

In 2011 the Training & Resources team welcomed Mwende Haahsy as our Enrollment Advisor. Mwende brings to the organization expertise in the digital media landscape, a background in new media journalism and a love of connecting community with the tools they need.

**BAY AREA VIDEO COALITION****Statements of Activities****For the years ended December 31, 2011 and 2010**

	2011			Total
	Unrestricted	Temporarily Restricted	Permanently Restricted	
<b>Revenue and support:</b>				
Contracts	\$ 1,189,739	-	-	\$ 1,189,739
Tuition	695,884	-	-	695,884
Service fees and consulting	66,579	-	-	66,579
Fiscal sponsorship fees	29,092	-	-	29,092
Suite rental	3,313	-	-	3,313
Total revenue	<u>1,984,607</u>	<u>-</u>	<u>-</u>	<u>1,984,607</u>
Contributions and grants	109,574	1,483,629	-	1,593,203
Membership fees	30,090	-	-	30,090
Other income	14,382	-	-	14,382
In-kind contributions	632,930	-	-	632,930
Total support	<u>786,976</u>	<u>1,483,629</u>	<u>-</u>	<u>2,270,605</u>
Net assets released from restriction	<u>2,511,429</u>	<u>(2,011,429)</u>	<u>(500,000)</u>	<u>-</u>
<b>Total revenue and support</b>	<u>5,283,012</u>	<u>(527,800)</u>	<u>(500,000)</u>	<u>4,255,212</u>
<b>Expenses:</b>				
Program services				
Technology, innovation and media arts	328,858	-	-	328,858
Creative programming	1,113,488	-	-	1,113,488
Next generation	800,057	-	-	800,057
Training and resources	854,517	-	-	854,517
Public media strategies	873,499	-	-	873,499
Total program services	<u>3,970,419</u>	<u>-</u>	<u>-</u>	<u>3,970,419</u>
Support services				
General administration	810,041	-	-	810,041
Fundraising	349,393	-	-	349,393
Total expenses	<u>5,129,853</u>	<u>-</u>	<u>-</u>	<u>5,129,853</u>
Change in net assets	153,159	(527,800)	(500,000)	(874,641)
Net assets/(deficit) at beginning of year	(400,663)	1,877,739	500,000	1,977,076
Net assets/(deficit) at end of year	<u>\$ (247,504)</u>	<u>1,349,939</u>	<u>-</u>	<u>\$ 1,102,435</u>