

ANNUAL REPORT 2012



While I have been with BAVC for several years, the close of 2012 was my first as Executive Director. It is a pleasure to be able to report what a successful year 2012 was for BAVC and how those successes informed our work in 2013. It is a great privilege to come to work at BAVC every day, and I hope that sharing with you some of BAVC's 2012 program achievements—as well as the administrative behind-the-scenes that helped make them possible—will make clear why all of us at BAVC do what we do to support storytelling that creates social change.

In the 2012 Annual Report you'll learn about our programs that support youth, adults, social issue documentary makers, institutions and artists, and under and unemployed individuals. In addition to equipping such a diverse constituency with new skills and resources, we hope that everyone we serve leaves BAVC re-energized to create social change on both a personal and community level. Here are some highlights:

- BAVC's Next Gen programs served 100 youth from across the Bay Area, teaching them skills in audio and video production and coding while helping them develop portfolios that will support their next step to industry or creative work or college. BAVC Next Gen programs encourage diversity in institutions that are in need of new voices to catalyze growth through new perspectives.
- In adult training programs BAVC served thousands of individuals – from unemployed San Francisco residents who benefited from training through a grant from the Department of Economic and Workforce Development to creative freelancers who received networking opportunities and portfolio review sessions at no cost.
- Social issue documentary makers participated in the Producers Institute for new Technologies and developed projects that are currently being built out, like Theo Rigby's Immigrant Nation, now

available on Facebook and clips of which were recently in the New York Times. SF Commons – San Francisco’s Public Access television station operated by BAVC – welcomed new producers whose shows included livestreaming of performance art events, simulcasts of industry panel discussions, and local news programs from neighborhoods across the City. Community members shared with BAVC staff, each other, and City officials how they locate information about their own communities as well as possible solutions to challenges they see with regard to information gathering and civic engagement.

- And in the realm of civic engagement from a historical perspective, the Preservation team preserved hundreds of culturally and historically significant video and audio tapes, including the last speech given on a college campus by Martin Luther King which was unplayable when it arrived at BAVC, and audio interviews with South Dakota Native Americans who were relocated to San Francisco’s Mission District – tapes that are part of the San Francisco Public Library’s San Francisco History Center.
- Behind the scenes, in the administrative realm of BAVC that most people don’t get to see, the Finance Department did an excellent job of managing new contracts and creating new systems so that we always know where we’re at in relation to budget projects and more. We just completed an extensive audit that showed a stronger financial position than the previous year. Our membership numbers were up over the prior year, and we held several successful Open Houses to share with the greater community the myriad ways in which they might connect with our work.

The Annual Report will tell the rest. I hope you will find something new and of interest in these pages, and that you will be inspired to connect—or to reconnect—with BAVC in a new way.

Sincerely,



Carol Varney
Executive Director

BAVC Productions created video content for eleven clients including KQED, the Corporation for Public Broadcasting, Salesforce and Oakland Art Murmur.

2012 ANNUAL REPORT BAVC PRODUCTIONS



BAVC Productions, a freelance video production program that employs alumni of BAVC Next Gen alumni as well as college-age filmmakers from SFSU and CCSF, was an experiment in revenue generation that began in the summer of 2012. The latter half of the year was considered a trial run to measure the feasibility of the model before a 2013-planned formal rollout.

In the six months that BAVC Productions was informally active, it produced video content for eleven clients and generated income for BAVC while supporting Bay Area freelancers in our pool - twenty young and emerging filmmakers eager to get a foothold in the industry.

Notable clients/contracts included:

KQED & the Corporation for Public Broadcasting:

Produced three short videos about the dropout crisis in Oakland high schools. Content went on to screen nationally via CPB's [American Graduate](#) campaign.

<https://youtu.be/7sKI1JqPtNI>

Salesforce:

Documented a series of events that promoted the Salesforce Foundation's charitable giving and volunteer programs.

https://youtu.be/SAP6dAha_yc

Youth Leadership Institute:

Created three videos to support the national SparkOpportunity Challenge campaign to engage young people in the development of new solutions to social problems.

<https://youtu.be/V1QmeABeSew>

Oakland Art Murmur:

Created a profile video to promote and fundraise for the monthly art walk.

https://youtu.be/iJ0fQyqC_jl

This trial period also gave BAVC staff an opportunity to measure the bandwidth of the freelancers and BAVC facilities and to beta test workflows and develop systems for efficiently responding to contract inquiries. At the end of 2012, BAVC committed fully to the BAVC Productions model and employed a manager to oversee operations. New web pages were created on the BAVC site to promote the services, and a demo reel and marketing materials were created to promote the program.



BAVC has a broad base of support built on its 37 year history with an impressive set of funders that represent BAVC's diverse activities. In 2012 BAVC enjoyed continued support from government funders such as the National Endowment for the Arts and National Science Foundation as well as new funding from that National Endowment for the Humanities; from corporate sponsors such as Adobe and Vodafone; and national foundations such as Andrew W. Mellon Foundation, the Wyncote Foundation and The John S. and James L. Knight Foundation, just to name a few. In addition, BAVC was fortunate to receive support from key California and Bay Area foundations such as the the Walter and Elise Haas Fund, the GGS Foundation and the Phyllis C. Wattis Foundation, 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 our [Institutional Giving list](#).

BAVC was also awarded two significant contracts from the City of San Francisco's Office of Economic and Workforce Development to run the TechSF program. This support demonstrates great confidence in BAVC's ability to manage robust workforce development programs.

In 2012 BAVC raised and surpassed its goals for fundraising from individuals and community members contributed, who contributed over \$22,500. 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.

2012 also saw some important strides in BAVC's online marketing efforts. At the end of 2012, BAVC.org received an average of over 22,000 unique visits and 83,000 pageviews per month, had 16,000 active email addresses for our monthly eNews, over 3,100 Twitter followers and 2,300 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.



BAVC's innovative programs for independent producers

In 2012, Independent Media served local producers and organizations through SF Commons -- San Francisco's Public Access Station -- and the Broadband Technology Opportunities Program (BTOP), providing outreach, technical support and access to digital media tools and training through our partnership with the City of San Francisco's Department of Technology. We also managed two programs for independent documentary mediamakers, the MediaMaker Fellowship, a year-round fellowship that provides

professional development and creative community for local documentary makers, and the Producers Institute for New Media Technologies, a national program and week-long institute that draws media makers who are learning and experimenting with new tools and projects at BAVC. These are some highlights from the year:

MediaMaker Fellowship

From a competitive call for entries, eight projects and their producer(s) were selected to participate in the 2012 program. The fellows participated in a series of day-long workshop retreats exploring audience engagement, fundraising, storytelling approaches, and new media technologies, and a series of evening lab sessions where the fellows got a chance to pitch, screen, brainstorm, and advance their work with input from peers and experts. With the help of interns, BAVC produced case study videos about each project and their development process that are presented online and on SF Commons so other media makers can learn from these producers.

Producers Institute for New Media Technologies

After a competitive process, six social issue documentary teams were selected to develop interactive Web, mobile, multimedia, and game projects at the [Producers Institute for New Media Technologies](#) at BAVC from October 12 - 19, 2012. Projects selected for 2012 included stories from local, national, and international producers on a wide range of social justice topics including homelessness, immigration, economic justice, educational opportunity, democracy and human rights.

This year the institute's focused on impact, and producers were required to apply with a nonprofit partner that was committed to attending the Institute with the producing team while they formulated their core strategies for engaging their audiences with new tools. Through a grant from The Fledgling Fund, BAVC commissioned the Harmony Institute (<http://harmony-institute.org>), a research center that studies the impact of media and entertainment, to attend the Institute, share their work with participants, observe engagement strategy sessions with our partners at Active Voice, create customized evaluation frameworks for each project, and work with BAVC to craft the Impact Playbook: Best Practices for Understanding the Impact of Media, which was released in Spring of 2013 and is now available for free download at <http://bavc.org/impact-playbook>.

SF Commons

BAVC hit its stride in 2012 with San Francisco's public access television station. We adjusted our program hours to accommodate times that producers most need access, shifting access hours to the evenings and first Saturdays of the month. This also gave BAVC the opportunity to continue to expand our important work with local organizations.

Support of local nonprofit organizations

Several organizations, schools, youth, and their teachers participate in training and production through SF Commons, our innovative public access television station. Whether they are learning to create and disseminate their own public service announcements, creating a youth concerns show such as YouthLine, or bringing students through to learn about and participate in public access television, BAVC and SF Commons welcomes numerous organizations throughout the year into our doors. In 2012 we created two tiers of nonprofit membership to accommodate organizations large and small.

Local organizations that participated in SF Commons programming in 2012 included:

- American Cancer Society
- SF Suicide Prevention
- Youthline/Chalk
- Streetside Stories
- Kipp Bayview Academy & Leadership High School
- Afro Solo Theatre Company
- BAY Positives
- The Interact Project
- Lamplighters Music Theater
- Oakland Public Conservatory of Music
- Oakland Community Land Trust
- Midnight Basketball
- Green Tech Academy
- Family Service Agency of San Francisco
- Osiris Coalition
- African American Arts & Culture Complex
- The Claer Project
- Project Impact
- The Art Academy of San Francisco
- San Francisco State University
- West Bay Multi Service Center
- Project Commotion
- Positive Pro News
- Bridge the Gap
- Urban Education Academy

Broadband Technology Opportunities Program (BTOP)

Through the City's Broadband Awareness program funded by the federal NTIA, BAVC served as the lead for city-wide outreach and with nearly 40 local organizations, including City of San Francisco's Department of Technology, City College of San Francisco, SFGov.tv, San Francisco Neighborhood Beacon Centers, Vietnamese Youth Development Center and Baycat. We produced and maintained a media-rich outreach and information web site for the partners where residents can see the excellent diverse work created by youth, information about connecting to broadband at home and in their neighborhoods, and access training opportunities (<http://goconnectsf.org>). We also coordinated showcase events and professional development opportunities for youth media partners.

Neighborhood studios

We've worked to bring community access and training to our City's diverse neighborhoods through our Neighborhood News Network or "n3." Current studios include SomArts Cultural Center, Willie Mays Boys & Girls Club, Mission Cultural Center and Bayview Opera House. Through the network, these organizations to produce programming for public access television and engage their communities' residents to participate.

Digital storytelling

Through a unique partnership, we worked with the Veterans Administration to develop a digital storytelling and community re-entry program for veterans through the Veterans' Storytelling Project. The stories and curriculum from this program are shared locally through SF Commons and nationally through the VA network.

Regional collaboration

We worked collaboratively with national and regional access centers in Gilroy, Humboldt, Marin, Monterey, Davis, Santa Cruz, San Jose, and beyond to develop curriculum, workflows, standards, and programming for our local communities. Together with Access Humboldt and Community Media Access Partnership (CMAP), we trained and supported Americorps VISTA fellows at each of our centers to serve, train, and connect youth in our communities through digital media and access.

Knight Information Toolkit

In our efforts to understand the information needs of local residents, particularly in underserved neighborhoods, we customized and implemented the [Knight Foundation's Information Toolkit](#). With our year-long Americorps VISTA serving as project manager, we recruited community residents to participate in a series of workshops that included an online scavenger hunt for information, a community needs assessment, and a planning for action workshop to discuss the results.

SF Commons live studio

Our live or “Flash” studio continues to be one of the most popular means of producing local television programming, as it is a self-contained and fully functional television studio that can be easily operated by our community members. The shows are diverse and range from arts and cultural commentary, to interview shows, to performance and community engagement.



Digital Pathways

In 2012, Next Gen’s Digital Pathways program launched two cohorts of the new [Bridges](#) program, extending the demographic age range of Digital Pathways participants to 24, with programming that now support students beginning at age 14 and spanning a decade. As part of an effort to provide additional career readiness and college retention resources to alumni and students enrolled in community college, the Bridges program connects BAVC’s after school youth programming with the young professional and adult community.

In May 2012, the first cohort of 23 Bridges students graduated from the program along with students in the Beginning Tracks--[Coding](#), [All-Girl Video Production](#) and [Audio Production](#)--and Advanced Tracks, [BUMP Records](#) (advanced audio production) and [The Factory](#) (advanced video production). All Digital Pathways students participated in career readiness workshops in resume building, networking, communication, creating LinkedIn and portfolio accounts, and mock interview training. In addition, through a partnership with Mission Graduates, parents and students participated in forums to support college pathways in the media arts and technology fields. Based on a partnership with City College of San Francisco and MPICT, Next Gen held a [career panel](#) at CCSF campus, inviting established industry professionals to share their stories of

entering the workplace, insights on what employers are looking for and advice on how to improve one's "culture fit" while building tech chops.

Over the summer, The Factory developed and launched [two video projects](#) (funded by the National Science Foundation) to demystify career pathways to media arts and tech industry jobs for low-income, underrepresented youth, and their families.

Also in the summer, BAVC closed their Oakland facility and opened "The Annex," a youth-centric space at BAVC's San Francisco facility. With all of its programs now under one roof, Next Gen launched the first ever series of summer camps offered in video production and motion graphics, along with The Factory's summer Community Filmmaking Partnerships (see below) and a BUMP compilation supported by CPB's [American Graduate](#) initiative in collaboration with KQED to address the national dropout crisis.

Next Gen students also participated in Mozilla's [Popcorn Story Camp](#), furthering a pre-existing partnership to incubate a project for [web native filmmaking](#), culminating in an [open source curriculum](#) that shows how to use innovative programs like Popcorn.js. With support from the National Endowment for the Arts, in late summer/early Fall, Next Gen launched the innovative training track for youth called "Film/Code/Remix" which was co-taught by remix artist [Jonathan McIntosh](#) and coding artist [Gabe Dunne](#). The final student work may be viewed [here](#). In addition to Film, Code/Remix/Next Gen launched tracks for beginners in video and audio, and added a multimedia emphasis to longstanding advanced programs BUMP Records and The Factory.

Thanks to the opportunity to host a Chan Fellow, in the fall Next Gen digitized 10 years of student participant data, getting us ready for a future longitudinal alumni study. In 2012, 12 Factory films screened at 25 festivals/screenings and won 8 awards. Team Factory traveled to MozFest in London and Silverdocs in Maryland. Beginner video students traveled to Seattle to participate in Reel Queer and 15 students participated in summer internships or capstone experiences. Next Gen also traveled to D.C. for a National Science Foundation convening.

The Factory - Advanced Video Production

Now in its tenth 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 18 award-winning teen filmmakers, who have produced and directed 20 narrative, documentary, and experimental shorts that won 14 different awards at film festivals across the country, including the San Francisco International Film Festival, Seattle International Film Festival, Teen Truth Film Festival and DocuJam in New York. 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. 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 7,000 viewers witnessed Factory work in a theatrical environment, while Factory films were viewed another 40,000 times online and more than 500 DVDs of Factory work were disseminated to the public. Click [here](#) for a complete list of all the 2012 screenings.

In the Summer of 2012, 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.

Five teams of youth filmmakers worked with Lyric, a LGBT youth leadership organization, producing 5 traditional mini-documentary films, Stamp Out Stigma, a national organization that works to destigmatize mental illness, the Bay Area Rock Camp for Girls, the Oakland Unified School District's "Long Term English Learners" program and the Bay Area Youth Media Network.

Factory students also traveled with their media. In 2012 three students went to Washington DC to present work at the AFI/Discovery Channel Silverdocs Film Festival. The students also presented on a panel on arts and media education alongside heads of public media stations.

BUMP Records - Advanced Audio Production

2012 was an eventful year for BUMP Records. One of the main highlights was a collaboration between BUMP youth and visual artist Mark Bradford. The collaboration came about through a partnership with the San Francisco Museum of Modern Art (SFMOMA), which was launching an exhibit of Mr. Bradford's work. Mr. Bradford is also a musician who often references music and incorporates his own compositions into his visual work. The idea was proposed that in conjunction with opening of his exhibit at SFMOMA, Mr. Bradford be connected to the young artists of BUMP Records and develop an inter-generational creative dialog. The goal was to have him discuss his recent multimedia piece, Pinocchio Is On Fire, with them, and then have the artists respond to the work through the creation of their own original compositions.

The students were able to have a conference call with Mr. Bradford where he shared his own personal history and explained some of the themes he explores in his work. He also donated a book of his work to the program. BUMP's staff were able to then have a series of workshops and group discussions about the work, from which the students developed, wrote and recorded four original pieces. These songs were debuted in [a live performance at SFMOMA](#) on February 16 where four BUMP artists were the featured performers. It was BUMP's highest profile performance to date.

The songs produced for the SFMOMA collaboration were ultimately released online as part of the compilation album, [Summer Reign Vol. 3](#) (SVR3). SVR3 was the culminating work released at the end of the 2012 school year. BUMP held a record release party at Pro Arts Gallery to celebrate and saw performances from 6 different artists who had contributed songs to the compilation. This album/performance was especially bittersweet as it was the last such event for the program in Oakland.

During Spring 2012, BAVC's Next Gen programs had also entered into a partnership with KQED and the Corporation for Public Broadcasting (CPB) wherein students from the Factory and BUMP Records were recruited to produce media for CPB's nationwide initiative, American Graduate. For BUMP, this work consisted of developing another compilation album titled [An American Graduate](#), which explored the high school dropout crisis in Oakland, CA from the experiences of young people living in the region.

As with the Mark Bradford project, BUMP staff led a series of discussion groups/workshops wherein the artists learned about the issue and shared thoughts about it; the artists then wrote, produced, recorded and mixed 6 original songs that explored the issue. This complex and thoughtful project saw students pushing their own artistic boundaries and contributing songs that, approach the topic from a variety of perspectives (e.g. students, teachers, peers, etc.) of individuals affected by the situation.

In conjunction with the release of the compilation in July, several students had the opportunity to perform material from the album at a number of public events, including a town hall discussion at Laney College, the City of Oakland's back-to-school rally, and the Bay Area Youth Media Network's youth film festival. It was a fitting send-off to a city that had long been BUMP's home, as that summer it relocated to BAVC's San Francisco headquarters in order to become more closely integrated with the other Next Gen programs.

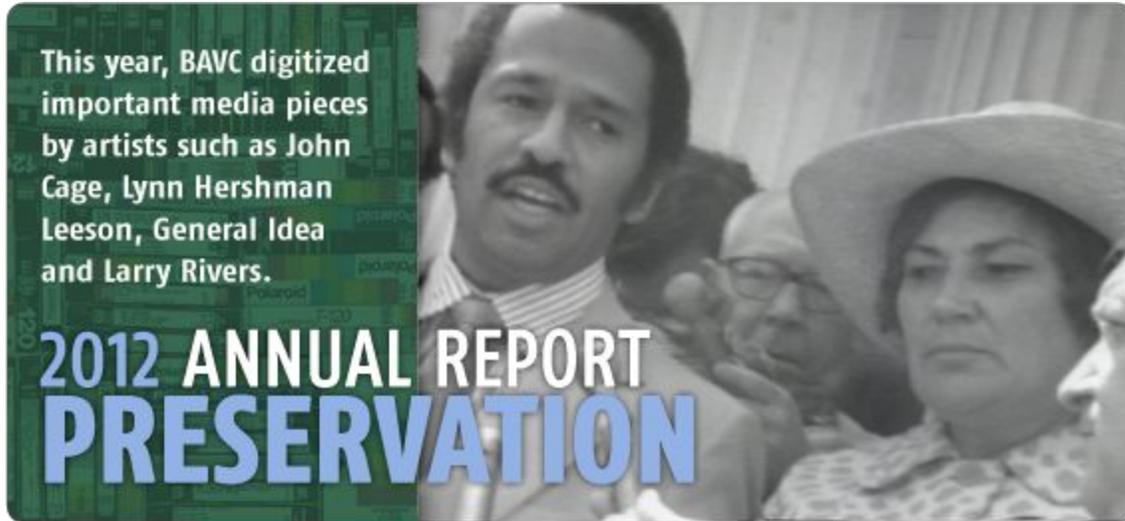
In addition to these new key developments, BUMP continued to offer direct, high-quality training to approximately 25 youth, provided public performance opportunities to artists and expanded the program's social media presence by building the program's [Tumblr site](#).



In 2012, BAVC continued to build on a strategic decision made in the previous year to combine technology and operations functions of the organization. Through the leadership of Technology and Operations director, the department delivered streamlined infrastructure and cohesive decision making for all facilities and technology related issues. 2012 lease renegotiations at our primary facility at [2727 Mariposa](#) led to planning in 2012- the team began research for Tenant Improvements that will sustain our programs at Mariposa Street for the next ten years. (Vetting contractors, seeking out design/build firms, assessing current issues with the facility).

In conjunction with our [Preservation](#) department, we developed and host the [AV Artifact Atlas](#) in partnership with Stanford University, which contributes a repository of artifacts aiding documentation for the entire time based media conservation field. We also continued to work with Preservation for a successful rollout and systems administration of an Open Archival Information System-based preservation storage and workflow for the management of digital assets as part of the Dance Heritage Coalition Dance Preservation & Digitization Project. 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 2012 BAVC's [Preservation Department](#) continued to provide critical video and audio preservation services for our clients from the Pacific Film Archive, Walker Art Center, Video Data Bank, San Francisco Poetry Center, San Francisco MOMA, New Art Trust, Fales Special Collections and Library and UC Davis. In addition, we launched many new project partnerships with organizations such as the California Audio Visual Preservation Project, New Orleans Video Access Center, Dance Theater of Harlem, Grassroots TV and the University of South Dakota. Artists whose works were preserved through our program this year include Lynn Hershman Leeson, Lutz Bacher, Robert Moon, Patrick Scully, the VideoFreex, Terry Fox, John Cage, Robert Cumming, General Idea, Tony Oursler, Larry Rivers, Stephen Laub, Merce Cunningham, John Cage, Della Davidson, Wendy Rogers, Margaret Jenkins, Joe Goode and Nancy Karp.

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 2013 we increased the number of preserved recordings in the SMN, supported digitization at two hubs (San Francisco and New York City) and designed and built a third digitization hub in Washington, DC. Angelo Sacerdote and Lauren Sorensen co-published "Codec Comparison for the Digital Preservation of Analog Video"- based on findings from this collaboration- in the Electronic Media Review of the American Institute for Conservation of Historic and Artistic Works.

BAVC was fortunate to receive funding from The Andrew W. Mellon Foundation to support a preservation field survey, which was conducted by AEA Consulting and resulted in the development of a business plan for the department.

In 2012 BAVC Preservation staff also conducted an assessment of all video and film recordings belonging to the San Francisco Ballet and delivered a detailed inventory and preservation plan to help the Ballet fundraise for the preservation and archiving of that pivotal organization's unique media collection.

BAVC received funding from the Phyllis C. Wattis Foundation to support a unique, collaborative effort to preserve and exhibit seminal Bay Area audiovisual works that could otherwise be lost forever. BAVC's Preservation department worked with graduate students in the California College for the Arts' Curatorial Practice program to assess and catalog thousands of audiovisual assets from the archives of four iconic Bay Area art institutions ([Southern Exposure](#), [Headlands Center for the Arts](#), [SF Cinematheque](#) and [Intersection for the Arts](#)), which went on to provide the context for a curatorial studies class held at CCA the following semester.

The Preservation team was continually active in the field, presenting at a number of leading conferences and convenings throughout the year. In March 2012 Moriah Ulinskas presented "Leveraging Media" to the Northern California Grantmakers convening; in April 2012 Lauren Sorensen presented on the "Business of Audiovisual Preservation" panel at the Society of California Archivists; in May 2012 Lauren Sorensen presented "Capture Software for the Preservation of Analog Video" at The American Institute for Conservation of Historic and Artistic Works 2012 conference; in June 2012 Moriah Ulinskas presented "The Power of Documentation" at the Dance USA 2012 Conference; in September 2012 Lauren Sorensen presented at UNESCO Memory of the World Conference on Digitization and Preservation in Vancouver, B.C., and in November 2012 Lauren Sorensen participated in a panel at NYU's "Video at Risk" project.

December 2012 was the annual AMIA Conference in Seattle, WA. Lauren Sorensen, Co-Chair of the Independent Media Committee, chaired a session called "Artists and Archivists: Preservation and the Creative Process" and facilitated a screening with Academy Film Archive and Northwest Film Forum called "Stan Brakhage: Preserved Works". Moriah Ulinskas, Chair of the Diversity Committee, was part of the team leading the Community Archiving Workshop at Three Dollar Bill Cinema.



In partnership with the [City and County of San Francisco Office of Economic and Workforce Development](#) and fueled by a [multi-year grant](#) from the U.S. Department of Labor, BAVC's Training Department formalized its programs that help jobseekers get the training they need to reenter the workforce. Beginning in 2012, BAVC became the new Sector Operator for the city's initiative -- [TechSF](#)-- focusing on IT and digital media training for San Francisco residents, with an emphasis on multimedia, computer programming, network administration and IT help desk support. Services include placement and internship assistance, soft skills and tech training and individual assessment and counseling, as well as a variety of networking opportunities. BAVC's TechSF collaborators include [City College of San Francisco \(CCSF\)](#), [YearUp](#), [BAYCAT](#), [AcademyX](#), [San Francisco State University](#), [MPICT](#), [SamaSource](#) and [Treehouse](#); many more are being added as the program grows.

BAVC was tapped to lead the TechSF initiative because of our extensive workforce development experience, including our fifteen year history of working with industry through the state [ETP \(Employment Training Panel\)](#) agency. In 2012, ETP increased BAVC's contract from \$400K to \$700K as reimbursement for training incumbent workers from companies like IDEO, 826 Valencia, the Center For Investigative Reporting, Dwell, Intel, Mother Jones, ModCloth, TravelSmith, Pandora, Zoosk and hundreds more.

Leveraging our partnership with the City of San Francisco even further, the Training Department received a 3-year Workforce Innovation grant in conjunction with the U.S. Department of Labor to provide services and employer connections to freelance technology workers. The program, Gig Union, allows freelancers to learn business acumen like creating contracts and invoices, pitching to clients, protecting themselves legally, understanding taxes, finding successful collaborators and much more. We're especially excited to deliver

this to our community as this population -- neither incumbent workers nor the unemployed -- is often left out in the cold when it comes to government assisted training.

TechSF Success Story: Ceddrick Jonae



After being laid off from his position as Media Librarian at Current TV and then sustaining a work-related injury that left him with language barriers and led to a three and a half year period of unemployment, 47 year-old Ceddrick came to BAVC in search of career-related assistance. He was feeling demoralized from years of seeking work and not being able to land a job. Ceddrick enrolled in TechSF, and received career counseling, digital skills training and A+ Certification. Ceddrick was hired as Edit Lab Technician at Academy of Art University and now works as Media Manager, Technical Operations at Al Jazeera America. When asked about his time in TechSF he said, "Having BAVC in my corner gives me all the confidence in the world!"

BAY AREA VIDEO COALITION
Statements of Activities
For the years ended December 31, 2012 and 2011

	2012				2011			
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Revenue and support:								
Contracts	\$ 1,643,783	-	-	\$ 1,643,783	\$ 1,189,739	-	-	\$ 1,189,739
Tuition	887,945	-	-	887,945	695,884	-	-	695,884
Service fees and consulting	233,803	-	-	233,803	66,579	-	-	66,579
Fiscal sponsorship fees	14,122	-	-	14,122	29,092	-	-	29,092
Suite rental	250	-	-	250	3,313	-	-	3,313
Total revenue	<u>2,779,903</u>	<u>-</u>	<u>-</u>	<u>2,779,903</u>	<u>1,984,607</u>	<u>-</u>	<u>-</u>	<u>1,984,607</u>
Contributions and grants	74,078	604,322	-	678,400	109,574	1,483,629	-	1,593,203
Membership fees	34,886	-	-	34,886	30,090	-	-	30,090
Other income	43,591	-	-	43,591	14,382	-	-	14,382
In-kind contributions	142,795	-	-	142,795	632,930	-	-	632,930
Total support	<u>295,350</u>	<u>604,322</u>	<u>-</u>	<u>899,672</u>	<u>786,976</u>	<u>1,483,629</u>	<u>-</u>	<u>2,270,605</u>
Net assets released from restriction	<u>1,536,223</u>	<u>(1,536,223)</u>	<u>-</u>	<u>-</u>	<u>2,511,429</u>	<u>(2,011,429)</u>	<u>(500,000)</u>	<u>-</u>
Total revenue and support	<u>4,611,476</u>	<u>(931,901)</u>	<u>-</u>	<u>3,679,575</u>	<u>5,283,012</u>	<u>(527,800)</u>	<u>(500,000)</u>	<u>4,255,212</u>
Expenses:								
Program services								
Technology, innovation and media arts	667,067	-	-	667,067	328,858	-	-	328,858
Creative programming	404,081	-	-	404,081	1,113,488	-	-	1,113,488
Next generation	641,191	-	-	641,191	800,057	-	-	800,057
Training and resources	920,429	-	-	920,429	854,517	-	-	854,517
Public media strategies	594,299	-	-	594,299	873,499	-	-	873,499
Total program services	<u>3,227,067</u>	<u>-</u>	<u>-</u>	<u>3,227,067</u>	<u>3,970,419</u>	<u>-</u>	<u>-</u>	<u>3,970,419</u>
Support services								
General administration	710,850	-	-	710,850	810,041	-	-	810,041
Fundraising	478,092	-	-	478,092	349,393	-	-	349,393
Total expenses	<u>4,416,009</u>	<u>-</u>	<u>-</u>	<u>4,416,009</u>	<u>5,129,853</u>	<u>-</u>	<u>-</u>	<u>5,129,853</u>
Change in net assets	195,467	(931,901)	-	(736,434)	153,159	(527,800)	(500,000)	(874,641)
Net assets/(deficit) at beginning of year	(247,504)	1,349,939	-	1,102,435	(400,663)	1,877,739	500,000	1,977,076
Net assets/(deficit) at end of year	<u>\$ (52,037)</u>	<u>418,038</u>	<u>-</u>	<u>\$ 366,001</u>	<u>\$ (247,504)</u>	<u>1,349,939</u>	<u>-</u>	<u>\$ 1,102,435</u>

See notes to financial statements